

AIA

JOURNAL

of The American Institute of Architects

AUGUST 1958

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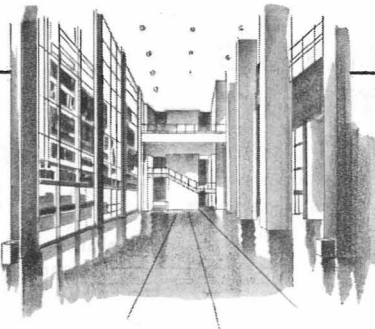
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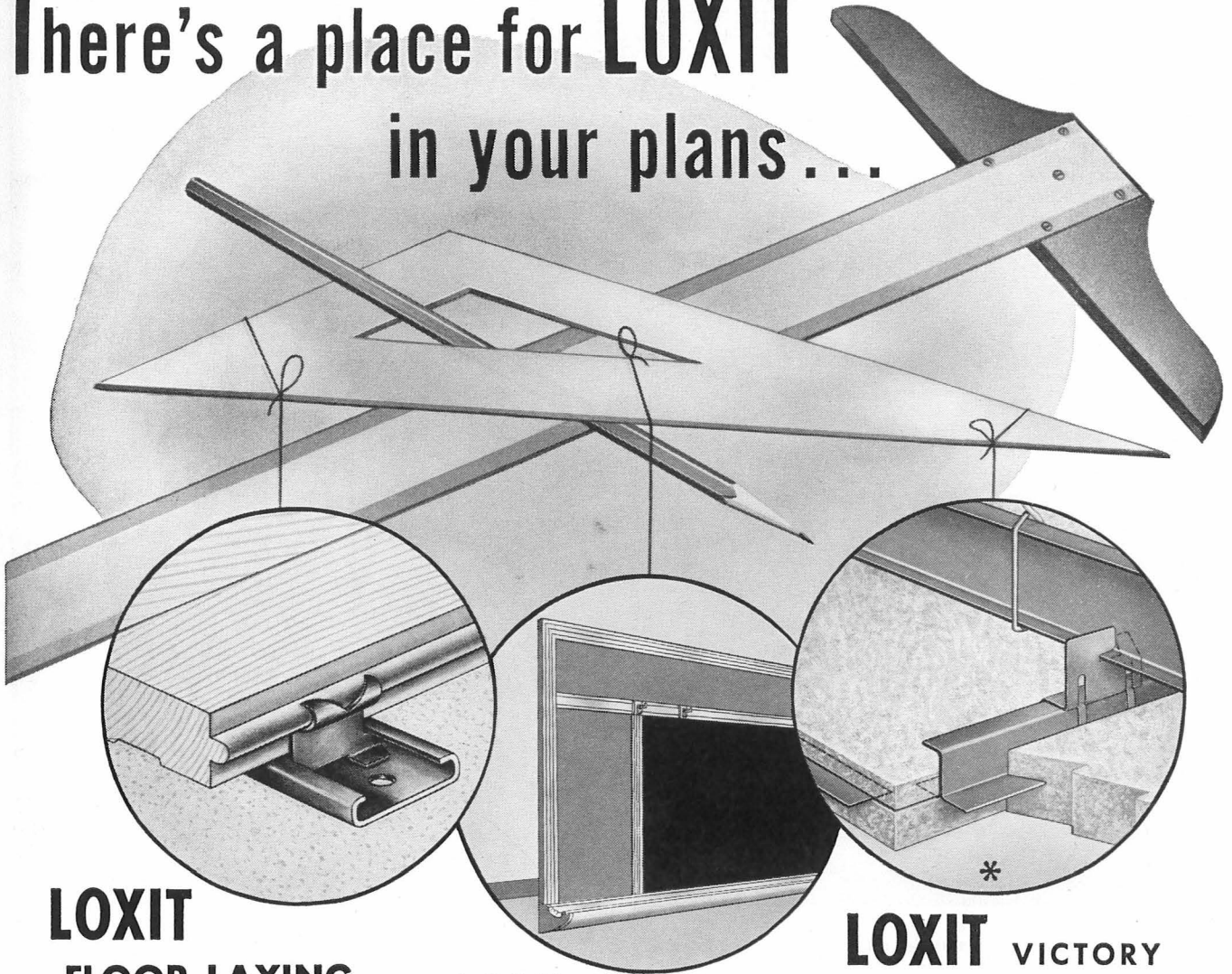
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AIA

JOURNAL

of The American Institute of Architects

VOL. XXX, No. 2

AUGUST 1958

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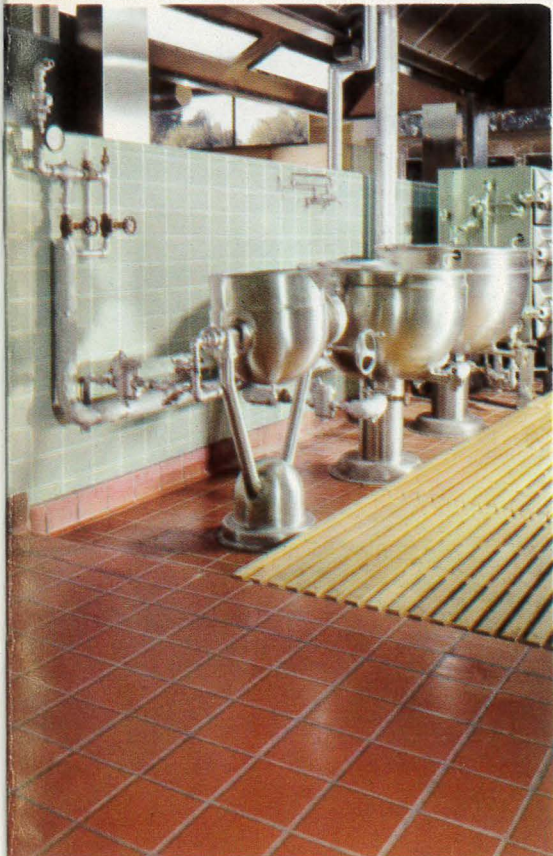
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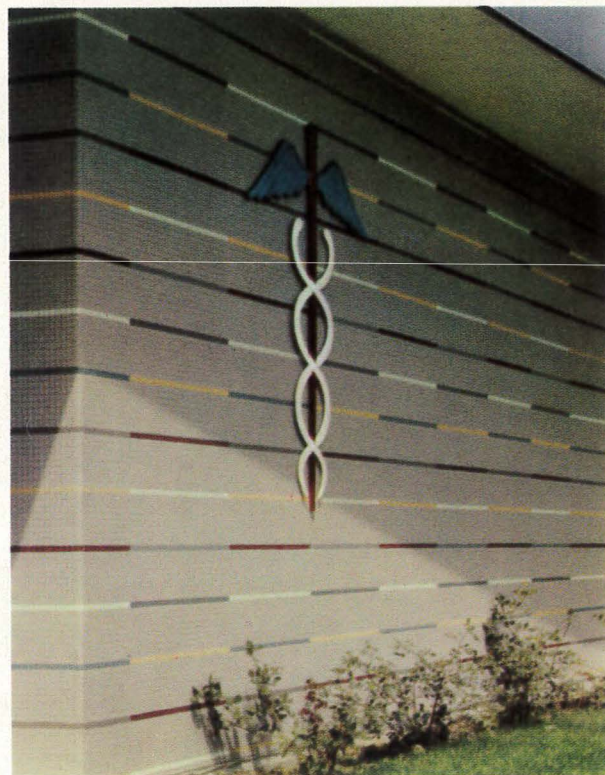
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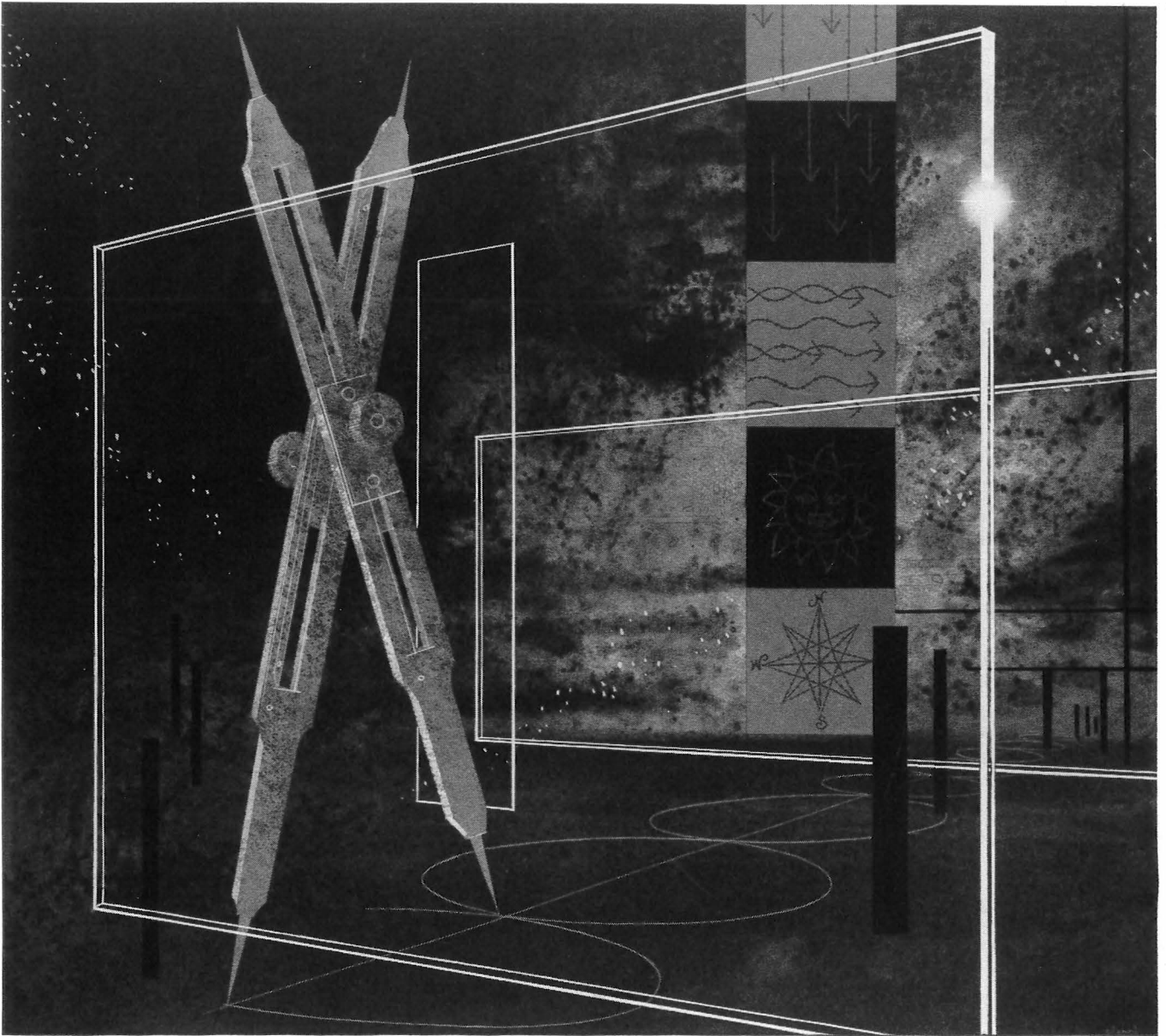


Architect: Maguolo & Quick. Tile Contractor: Weiffenbach Marble & Tile Co. Plate No. 162



Architect: Thorshov & Cerny. Tile Contractor: Twin City Tile & Marble Co. Plate No. 442





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Letters to the Editor . . .

EDITOR, *Journal of the AIA*:

I agree with Hyman Cunin on the necessity of AIA index numbers on pages in the architectural magazines. I will only add, that index numbers are not enough. At present only about half the published material can be saved for future reference because usually the ending of one article is back to back with the beginning of another of a different category. One article must be selected for filing, and the other lost, because it is then incomplete. Only the *Record* has solved this "problem," and it seems therefore, that the *Record* in this respect is about twice as valuable as other magazines.

ERIC FRIIS
Chicago, Ill.

EDITOR'S NOTE: *The AIA index for filing magazine material is undergoing revision. For this reason no numbers have been placed on the pages of the Journal.*

EDITOR, *Journal of the AIA*:

Long live Bendiner! In these days, when nonconformity to the architectural party-line is looked upon with pious horror by just about everybody, it is vastly refreshing to find that someone hasn't been duped by the Five Fallacies of Modern Dogma (quite as influential just now as ever the Five Orders were and will be again) and is willing to be ugly about the matter. While everyone else (well, almost everyone else: one continues to delight in the writings of Henry Hope Reed) spews endlessly and automatically the same old line, which is far more fustily Victorian than most of the Beaux-Arts buildings every good architect deploras, Bendiner grows ever more caustic. His remarks on the Marseilles apartment thing were marvelous! Of course, he's a little vague sometimes, but I judge that he really does feel rather strongly that the glorious Modern Movement has not been all to the good. Let me inform those who don't know it, that there are dissenters among us young folk, too—those of us who are likely to linger another half century or so on this earth and

who can thus look forward to seeing and rejoicing in the next rebirth of classical art. The *Journal* is being very progressive (not really by design, I know, but it is commendable, anyhow) in printing Bendiner and occasional less articulate malcontents.

ROLLIN JENSEN
San Francisco, Calif.

EDITOR, *Journal of the AIA*:

Please don't let the *Journal* go slick. The July issue and its cover shocked me. The creeping importance of the advertising made me feel very uneasy. For many years I got great satisfaction out of the charming, slightly archaic, format of the pre-1957 *Journal*, but was willing to see it go when I realized the limitations its size imposed. But I greatly fear the Madison Avenue look. What may be good for *Forum*, *Record*, and *P.A.* isn't necessarily good for the publication which represents the taste of the profession.

You have done a fine job with the content, and I hope you will give careful reconsideration to what appears to be a trend toward a new undistinguished look.

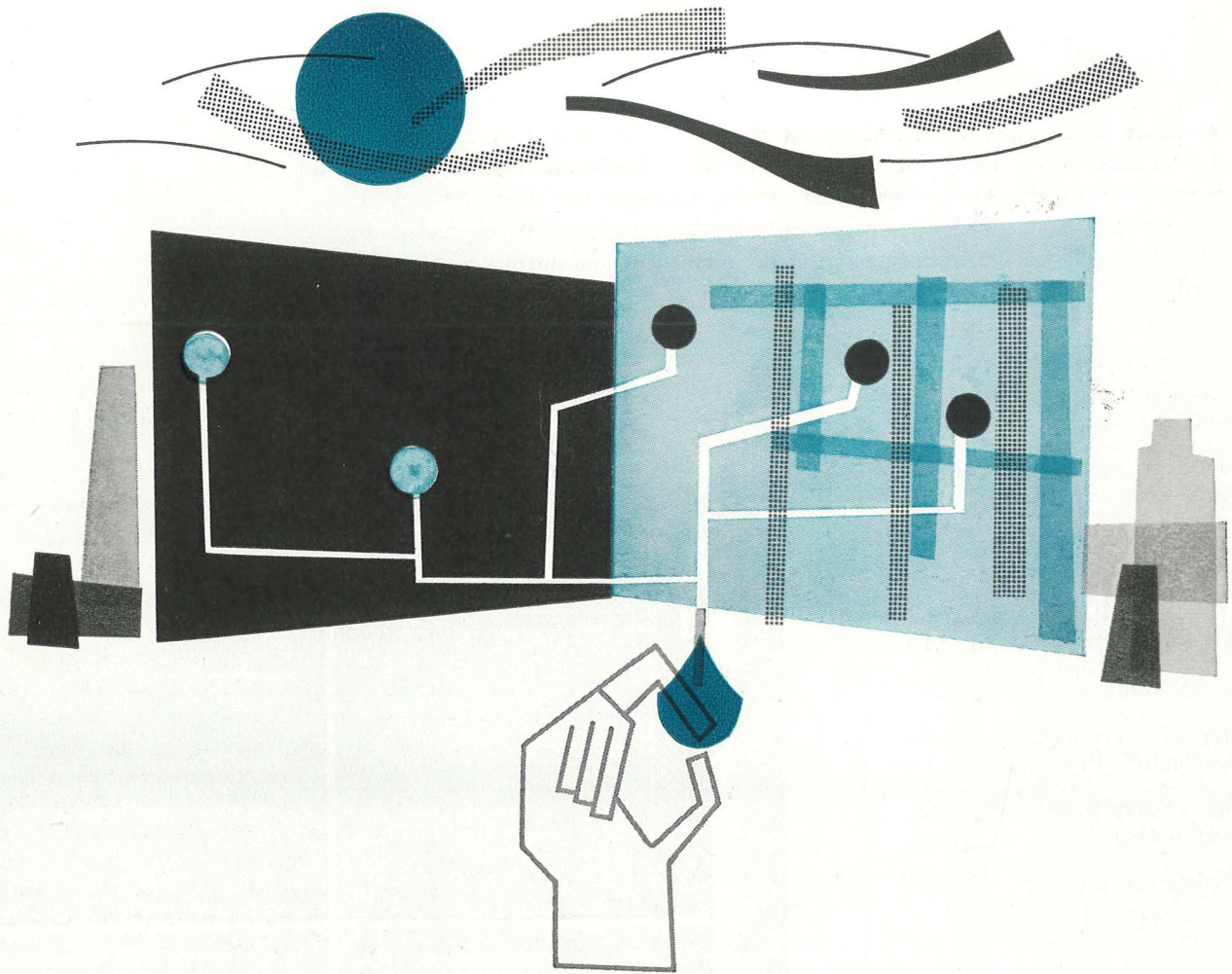
HOWARD R. MEYER
Dallas, Texas

EDITOR, *Journal of the AIA*:

I feel that I must compliment the Institute on its recent presentation of the East Front controversy in the pages of the *Journal*. All across the country the newspapers have discussed this issue, and it has been frequently pointed out that there were two schools of thought within the framework of the AIA.

To an outsider, the fact that the Institute was willing to present both sides in its publication, rather than permitting only the official view to be expressed, indicates that the AIA is worthy of the high position it occupies, and that its administrators are both fair and just.

J. LESLIE DEVEREAUX-ORR
Nassau, The Bahamas, B.W.I.



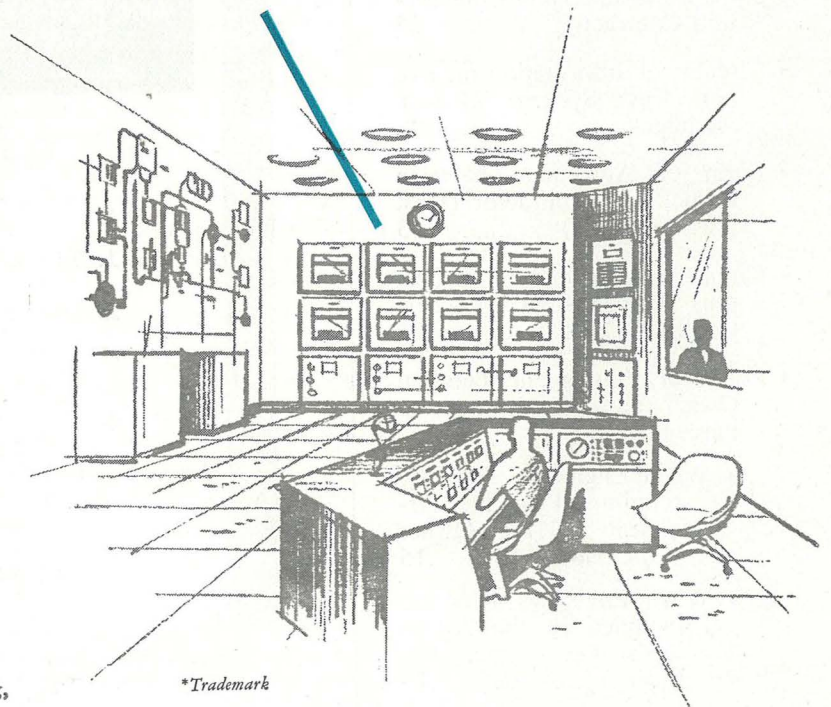
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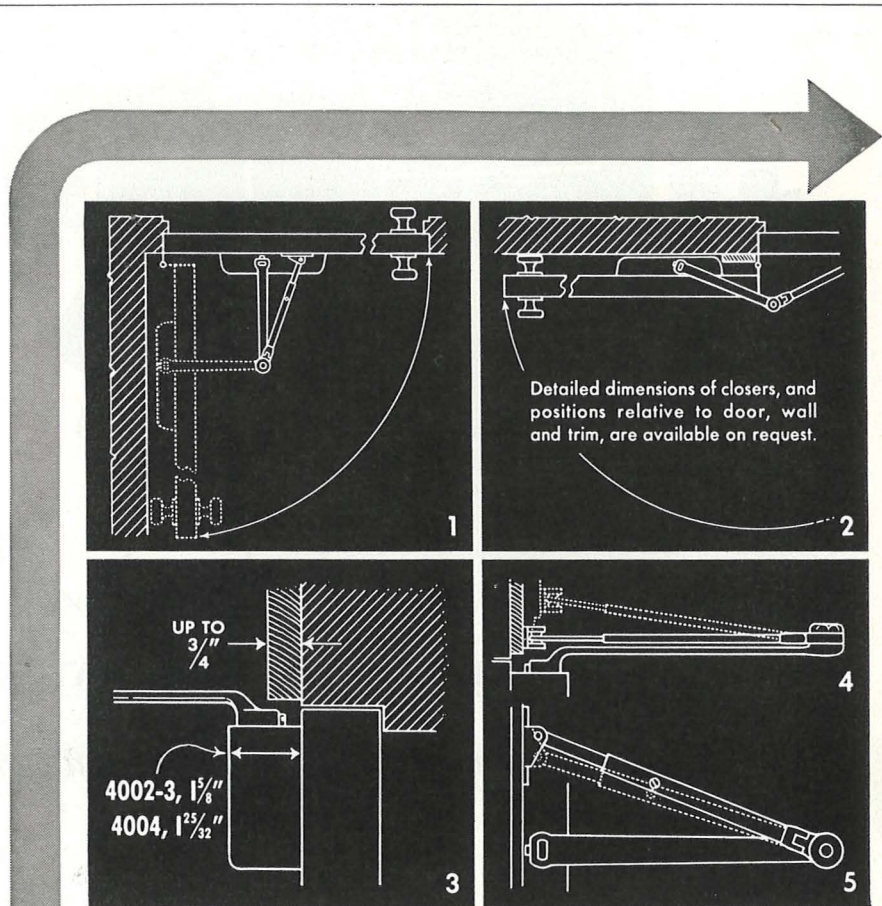
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NEWS

THE THIRD ANNUAL EXHIBITION of architectural photography is being sponsored by the Institute. The purpose of the exhibition is to recognize and encourage outstanding work in the field of architectural photography and to demonstrate the value of this specialized branch of photography to the architectural profession. The Architectural Photographers' Association has cooperated with the Institute in developing plans for the exhibition.

All professional photographers are eligible to submit work to the jury of selection. The only limitation as to content is that the photograph be of an architectural subject, but might also feature the use of other related art forms such as mural painting, sculpture, fountains, as well as landscape architecture. No entry fee will be charged the photographer who wishes to submit his work.

The exhibition is scheduled in the Gallery of the Institute early in 1959. Entries must be received by November 10, 1958.

A jury of three will make the selection of prints to be included in the show and select the awards of merit. Consideration will be given to effective and honest presentation of subject and photographic quality. The jury will be comprised of two professional photographers and one architect. All three judges will be chosen for their professional accomplishments and the respect which they command in their field.

After the showing in the Gallery of The Octagon, the Traveling Exhibition Service of the Smithsonian Institution will circulate the photographs throughout the country.

THEODORE IRVING COE, Technical Secretary of the Institute, has been awarded the Award of Merit by the American Society for Testing Materials, in recognition of his distinguished service to the Society.

The Award was in the form of a certificate which was presented to Mr. Coe during the Annual Meeting of the Society at the Hotel Statler in Boston.

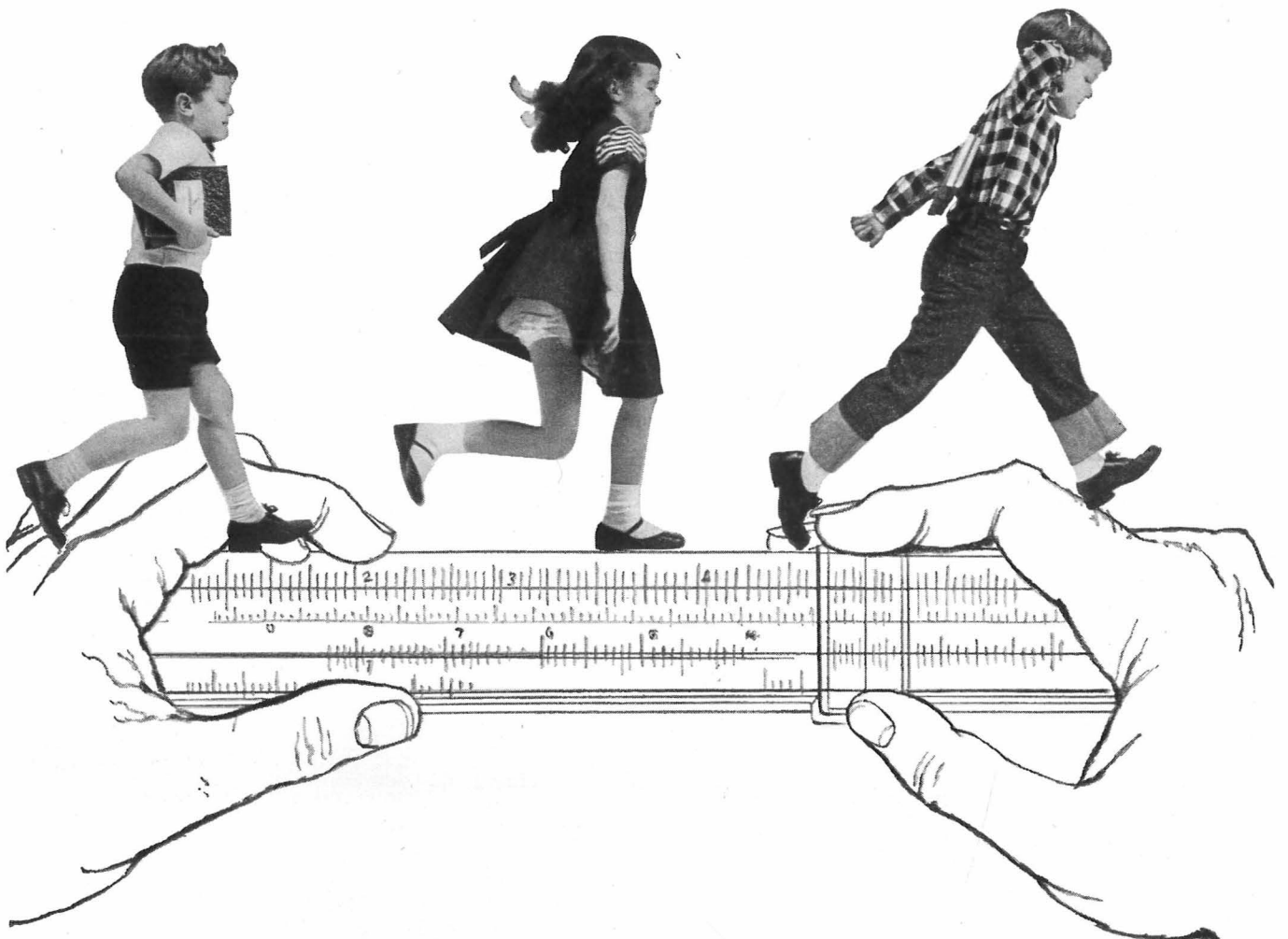
Presentation of the certificate was made by Richard T. Kropf, ASTM President (now Past President) at a luncheon meeting on June 24.

This is the ninth year that the Society has presented the Award and Mr. Coe was one of twelve members to receive the honor in 1958.



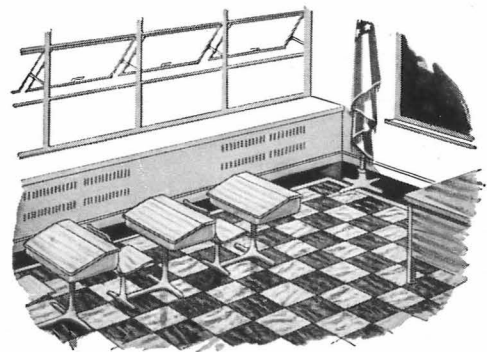
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RICHARD T. KROPF (LEFT), AMERICAN SOCIETY FOR TESTING MATERIALS PRESIDENT (NOW PAST PRESIDENT) PRESENTS THE 1958 AWARD OF MERIT TO THEODORE IRVING COE, TECHNICAL SECRETARY OF THE INSTITUTE.



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OPENING SESSION

President Leon Chatelain, Jr., FAIA, *Presiding*



"Are Architects Becoming Technicians?"

VINCENT G. KLING, AIA
Keynote Speaker



"Building's Chaotic Codes"

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AFTERNOON PANELS

"How to Set Up an Office"

CHAIRMAN: *Howard Eichenbaum, FAIA*
Douglas A. Russell
Carl F. Bauersfeld
Daniel Schwartzman, AIA



"Education—Relative Responsibilities of the Profession and the Schools"

CHAIRMAN: *Alexander S. Cochran, AIA*
Edwin S. Burdell
William W. Wurster, FAIA
Cecil A. Alexander, AIA



"New Fields of Architectural Research"

CHAIRMAN: *Walter E. Campbell, AIA*
Eric Pawley, AIA
Samuel E. Lunden, FAIA
Herbert H. Swinburne, AIA

OPENING SESSION: *Tuesday, July 8, 1958*

President Chatelain's Introduction of Keynote Speaker,

VINCENT G. KLING

THIS CONVENTION is to be primarily devoted to a resumé and a discussion of the practical aspects of our work, or I should say, our mission as architects.

One of the problems we encounter, perhaps an over-riding problem, is our status in the society in which we work.

A well designed building does not just reflect what goes on inside it but to some degree determines the efficiency and the atmosphere of what is done within the space. Likewise the architect cannot just present his work to the public; his work is influenced by the impact of his prestige, his standing, the expectation of what he can and should do. In other and simpler words the problem is simply: Are we expected to do a routine job as mere hired hands or are we to be the leaders in designing the physical environment of our society?

Our keynote address for this convention will deal with this problem: "Are Architects Becoming Technicians?"

The architect who will sound this keynote is unusually qualified to discuss this question.

He was born in 1916 and graduated from the School of Architecture, Columbia University and in 1940 received his Master's Degree at M.I.T. He is going places. His firm was established a little more than ten years ago and has already won more than 40 awards in competition, including the AIA Honor Award in 1954. In addition to his honors and impressive number of contracts our keynote speaker has earned the gratitude of his professional society for his devoted contribution on the AIA Package Deal Committee. He has just been appointed to the AIA Committee on the Profession. I feel honored to present to you Vincent G. Kling.



Are Architects Becoming Technicians?

Keynote Address by **VINCENT G. KLING, AIA**

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LAST YEAR, at our hundredth birthday party in Washington, we heard a number of distinguished leaders in the arts, education, government, and science address themselves to the limitless topic, "A New Century Beckons." It was a wonderful party. Some of these people reminisced about the past, some talked about the problems of the present, and some of them pointed out for us the perplexities and exciting possibilities of the future. At least one of them told us that if we take time to laugh, everything will turn out all right. Perhaps if I had laughed more and taken things a little less seriously, I might not find myself with the awesome responsibility of following these experts on the speakers' platform!

If last year's theme was, "A New Century Beckons," we might call this year's theme, "A New Century Reckons," for although our profession has grown to manhood in the past years, we have yet to meet the severest tests of our maturity. The building boom would appear to have become a permanent fixture of our economy. The estimated value of construction undertaken by the end of this year alone, recession notwithstanding, is close to fifty billion dollars. If we continue to build at this rate in the future, we are told by some prognosticators that it will take no more than a dozen years to match in *new* structures the value of all our buildings now on the ground.

This is both a vast opportunity and a serious challenge. Less than a third of this volume of building—how much less is hard to say—enjoys the direct services of the professional architect. This in itself is not a new situation; the individually architected building has always been in the minority.

This seemingly insatiable demand presents unequalled opportunities for service by our profession. At the same time, and at the same rate, it gives rise to new forces within a new and changing building climate that pose a grave challenge to the leadership we seek to provide.

It is this climate I wish to talk about this morning—an atmosphere radically different from that of fifty years ago, even twenty years ago.

As I see it, it is characterized by four major elements: the client, the builder-team, the socio-economic pattern, and new materials and methods.

Let's examine first the client, the agent of demand. Gentlemen, the age of the committee is upon us. Instead of the single proprietor, we now must communicate with a group of people—a corporation board, a building committee, a school board, a parish, an organization of investors or contributors. What's more, this committee or group usually comprises experts from many fields; typically, there is at least a lawyer, a doctor, a real estate man, a banker, a housewife, and the always present "Hard-headed Businessman."

Probably the most prominent group-client is the government, the myriad Federal, state and local agencies engaged in supporting building programs. Not only do these agencies purchase their own barracks and offices, but through a great host of special aid programs, they have come to have the power of life or death over everything from a hospital to an entire area of a city.

Now how many of us are equipped to communicate with these many specialists representing the new client in their own terms and thereby to gain their confidence and respect? Can we discuss long term capital gains, corporation tax structures, real property values, automobile traffic flow and next year's building costs? And how are we selling ourselves to the public client, the city planning agency, the redevelopment authority, the GSA? As technicians and skin-merchants producing brochure architecture around the feasibility studies of others, or as full-fledged architects?

THE SECOND important element in the building climate is the builder team.

One hundred years ago it was the accepted custom for our professional predecessors to supervise work directly with a small group of craftsman-con-

tractors. Gradually a new spectre rose on the scene—the general contractor. He appeared to be such a great threat to the architect's propriety that in 1907 the AIA constituted a special committee on the Relations of Architects to the Contracting System. There were cries of "Off with his head!", but the committee contented itself with the following exhortation:

"There may be times when we should advocate the employment of the general contractor, but as a rule it should be the sentiment of the architects of the country *to deal with the men who do the work*, and that, as far as possible, we should induce our clients to revert to the old system of letting special contracts for each important branch of their work."

With the added impetus from various contractors' associations, the split-bid procedure has since become a requirement on public works contracts in most states of the union.

Today, we are seeing this principle carried to absurdity. The typical architected building involves separate contracts not only for general construction, plumbing, electrical work, and heating and ventilating, but also for such items as earth-moving, landscaping, steel erecting, kitchen equipment, furnishings and casework. We have even had a separate contract for the installation of the gas therapy system in a hospital! The general contractor is still on the job but his role is scarcely more than that of a purchasing agent. The architect is left with the responsibility but without the real authority, to coordinate all these independent agents.

Now I ask, aren't we reaping a bitter harvest from the seeds we ourselves sowed 50 years ago? And are we not builders of a sort when we assume coordination and supervision of these various and several contracts?

I use the term "socio-economic patterns" loosely to describe the next element of the building climate. By this I mean such conditions as the relentless upward spiral of building costs, forcing a demand for greater and greater speed in the execution of a building, and confounding our attempts to budget into the future and render sound cost estimates.

I mean also the contemporary tax structure, which has nurtured such development devices as the lease-back, and its attendant complications of the client-builder-architect relationship.

And I mean the bonded low-bid procedure for selecting a building team, which is rapidly becoming the unofficial law in private development, as it has been the law in public works. And which if I may liken it to football, results in the assembly of a new team of strangers for every game.

I will not go into such abstruse matters as the place of esthetics in our contemporary scale of values, except to say that the last few decades have seen an exciting growth, among commercial and industrial firms, in the realization that a quality architecture is good business. On the other hand, in public works, low cost has become the measure of building quality. Where once a city hall was conceived as a monument to the community's highest cultural aspirations, it is today, too often, the impoverished symbol of a low tax rate.

Finally, our cursory examination of the current climate of building brings us to the subject of materials and methods. If the client has multiplied, if the builder has become diffuse, if the economic plat has thickened—these are nothing compared to the proliferation in the building products industry.

Modern technology has loosed upon the building scene an avalanche of new materials and techniques. Where once the mark of a quality product was long-established utility, today newness, up-to-the-minuteness, if you will, has become the chief mark of distinction. In the highly competitive materials supply field, many products are rushed to the market before their properties are firmly established. Thus, as our choice of materials multiplies, so does our risk.

This situation is dramatically illustrated by a recent decision of the Common Pleas Court of Philadelphia in the startling Drexel Institute-Boulware case. Severe damage to a building resulted when a product used for roof fill expanded, pushed out the parapet walls, and forced the building out of plumb. In reply to a suit filed by the owner against the builder and architect, the architect maintained that properties of the fill had not been properly represented by the producer, and that his design was adequate in light of its known qualities. The Court, nevertheless, found the architect negligent on the grounds that the properties of the material had not been guaranteed, and that an architect, in assuming a job, implies a warrant of the skill, knowledge, and judgment necessary to produce a satisfactory building. According to the Court, the architect, before specifying a material with which he was inexperienced, should have made tests to determine the properties of the material. In the absence of outside funds, the architect did not appeal the case. The significance of this Court ruling is that we as a profession are held responsible for the performance of building materials which we select not only for their known characteristics but also their unknown properties.

How many architects are able to support their own back-yard testing laboratories? And does not

this now famous Drexel Institute vs. Architect Boulware case aver a responsibility which the architect is not prepared to meet?

LET'S TAKE A LOOK at what this climate, the sum of these elements, has produced. For all its complexities and cross-currents, it has produced an enormous amount of building, and the promise of a great deal more. It has even produced some good architecture. And it has brought forth, out of the very soil we have been trying to cultivate, a new corporate being, growing rapidly at our side, and threatening to overshadow us. I speak of the consolidated service organization, better known as the "package dealer"—an organism splendidly equipped to weather the storms of this climate. By bringing together in one assembly line the designer, the general contractor and the subs; by mustering the capital and equipment to produce on a fixed schedule at a fixed price, the package dealer has managed to ingratiate himself with the harried, many-faceted client, from the Federal government on up and down.

Now what do we do about this new-rich neighbor and his successes, both real and imagined, invading the provinces we thought to be ours? From some quarters of our profession has come the angry cry, "Outlaw the imposter!" Others say he will die of attrition. We have only to recall the panic fifty years ago over the general contractor to realize that this is no more reasonable than it is possible. This is a case to be tried not before the courts of law but before the building-buying public. And I would counsel you that the best defensive is a good offensive. The package dealer is meeting a very real need today, and *instead of trying to prove he is not, we had better concentrate on how we can meet that need better.* For service to our contemporary civilization, and not mere self-preservation, is ultimately the only real justification for our common case.

The problem before us then, is how to equip ourselves to provide leadership in the contemporary climate. By my questions along the way, I have already implied some of the changes I think are in order. But they are worth elaborating.

First, I think we must match the client's broad requirements and specialized demands with an equally broad and equally specialized service. It is not enough for us to be experts in design and techniques; we must have at our ready disposal expert knowledge and skills in the fields of law, taxation, finance, real estate, land planning and economics. And we must demonstrate our capacity—not merely an enthusiasm—to handle large and complex projects.

Second—and I am by-passing the builder team for the moment—if we are to assume legal as well as moral responsibility for the materials we specify, we must eliminate every trace of guesswork from our choices. The package dealer has occasionally found ways to do this by buying products in sufficient quantity to warrant special tests, or by avoiding any products but the tried and true. We have not the facilities to do one, and our creativity rebels at the other. But we have an alternative in our collective professional strength. I would like to make the concrete proposal that we, The American Institute of Architects, carry through to its logical conclusion the start made by our very fine Products Registration Service and establish our own prepaid entirely professional products research program. This could be financed, if you will, by assessing member firms on the basis of their gross earnings, and it should be conducted free from the influence of all building materials manufacturers' research facilities but its findings would be universally available to the membership and enjoy, as has been established by the Builders' Products Registration Service, the gross referency of all members' field experiences!

Now we return to what is undoubtedly the most problematic element in the current climate—the builder-team. If there were ever an open invitation to the package dealer, it is the vacuum of leadership we find today in the actual process by which a building is put up. We architects like to think of ourselves as leaders, but can leadership exist where authority and responsibility are divided? Can we be coach and referee in the same game? I am not suggesting answers. What I am suggesting is that we cannot be content with simply reciting our old catechism; we must study and study hard every aspect of present-day client-architect-contractor relationships and search out a method of operation that will protect the client, honor the integrity of the architect and his design, and produce a well-built structure in a reasonable time. The Age of the New Master Builder may be upon us, and we had better make sure it includes us.

Now I don't want to leave the impression that all we must do is adapt to the modern climate of building, for that is sheer opportunism. As we change our own approach, we have an obligation to effect changes in the climate as well. We have continually before us the task of gaining greater acceptance for sound architectural ideas, of helping to raise the level of demand as we improve our ability to supply. Here, too, a broader approach is in order. We hear many discussions in the field of "public relations" of architecture. Frequently, these resolve into

efforts toward more "publicity"—more space on television, in magazines, newspapers. All these efforts are important to make people architecture conscious. But they ignore the larger aspect of actual relations between the architect and the public.

Let me be specific: I have referred to the enormous number of building decisions made today by agencies of the local, state, and Federal government. These decisions play a great part in setting standards we embrace, as a nation, for our physical environment. And what do we do about them? Do we simply stand by and wring our hands while the Post Office department invites package dealers to build its buildings, or while local planning and re-development agencies relegate the architect to the role of renderer for the master plan?

I say we must *participate* more actively in the decision-making process, both as individuals and as an aggressive professional fraternity. For the individual, this may mean service on a school board, next to the doctors and businessmen; service on an agency staff, or as a consultant. For all of us as a group, it means a more vigorous use of our organization as an instrument of our common cause.

Well, "Shall we be architects or technicians?" The answer, I think, is in knowing, and acting on, the difference. The technician is a man highly competent in a given field, applying himself to one aspect of a larger problem or a larger goal without respect to its broadest dimensions. The architect, on the other hand, we have come to think of as something quite different.

It's no longer a question of being different, gentlemen, it's a question of being *more*. If we combine our proud professional heritage, our traditionally high standards, and a broad sense of service, with a technician's mastery of the intricacies of practical life in the modern world, we will be good, I think, for another century at least.



OPENING SESSION:

President Chatelain's Introduction of

WILLIAM B. TABLER



AS YOU HAVE EXPECTED all along, we are not or at least we should not be mere technicians. The scope of our work is almost unlimited. I say almost. There happen to be a few obstacles. One of these is the utter confusion and chaos, the tangled mass of red tape, which passes for building codes in many of our communities.

Luckily, the man who will survey these chaotic building codes with us has a most orderly and sympathetic mind. After all, he is an architect. He received his Bachelor Cum Laude in Science and Master of Architecture at Harvard. He served with Holabird and Root in Chicago and the United States Navy during the war. He has built Statler Hilton and other hotels. He earned and received the Horatio Alger Award of the American School and College Association which is given to men who have risen from humble circumstances to a position of preeminence.

It gives me great pleasure to introduce our next speaker, William B. Tabler.

Building's Chaotic Codes

Address by **WILLIAM B. TABLER, AIA**

I AM GRATEFUL for the honor of being an architect and for the honor of being associated with you men who run our profession. I feel it a privilege and a pleasure to participate in your program here at the convention of The American Institute of Architects in Cleveland and to address you.

As we begin the second century of The American Institute of Architects, if ever a problem begged for action by the Institute, it is the chaotic state of building codes and building regulations in the United States cities today. Practically every city in America has its own code governing building design and materials, and the codes vary enormously—and unpredictably—from city to city. To compound the confusion, labor unions having working rules rigidly enforced, which are frequently irrational and nearly frustrating to building and architects.

Now the rules in themselves are not bad. Public health and safety obviously require that some curbs be imposed on builders. But we have created such an unholy mess of regulations, and have mixed up so much antiquated nonsense in with the good, that our building efficiency has been seriously impaired. Unless we can make our building rules more uniform—and more uniformly sensible—American construc-

tion is never going to realize its full potential. I am convinced that in many parts of the United States construction costs as much as one-third more than it should, and building codes are mainly responsible because they are antiquated and out of tune with our times.

Consider these peculiarities in regulations and big-city codes that I have encountered in designing hotels:

The preferred location for a hotel ballroom is on the second floor. But in Hartford, Connecticut, the exit requirements of the building code makes the roof about the only feasible place for the ballroom. In Dallas the ballroom cannot be put above the sixth floor; in San Francisco it must go on the ground floor; and in New York City it is almost impossible to put it anywhere but underground.

Now, the New York ballroom is somewhat academic for under the present building codes and zoning laws you simply could not build a profitable convention hotel in New York City and not one has gone up in the last 26 years. If you build a hotel there instead of an office building you have to throw away approximately 35% of your land. You cannot even enlarge the existing ones that were planned

for new addition, with the filing of the original plans. Plumbing regulations across the country are really weird. New York is still in the "brass age." You cannot use copper pipe with ordinary soldered fittings for water piping in New York City. You can use iron pipe, for iron was the age before brass. It all has something to do, I think, with the fact that iron and brass pipes have to be cut and threaded. I have been told by some that the hot water might melt the solder on the copper pipes, but then why can the steam-fitters use it? As for plastic pipe, in most cities the word has not even entered the building vocabulary yet. In chemical laboratories they use plastic pipe instead of metal because metal is too corrosive. A filling station attendant uses a plastic or hard rubber container and tube to fill the battery of an automobile because the water which passes through metal pipes is too contaminated. But we have to drink the contaminated stuff and it is all right for our pipes and our valves.

Or consider drum traps for bathtubs. These are the oversized catch basins used in place of the more common "P" traps that are installed alongside a bathtub with access through the floor. In Boston, New York, Washington, D. C., and Los Angeles they have been prohibited for over 50 years. In Dallas and Denver, drum traps were required and they are still required in hundreds and thousands of other cities across the country. Added cost of drum traps to the house owner: about \$50 per bathroom.

The Pittsburgh plumbing code requires about 400 per cent more vent piping in bathrooms than is specified by the National Plumbing Code. You see they like plenty of iron in Pittsburgh. We checked the National Plumbing Code on this item ourselves. In the Dallas Statler-Hilton Hotel we provided gate valves in all these vent lines at the top and bottom of a typical plumbing shaft, at the worst possible places according to the engineers. We shut them and had them shut for several years and the shaft works the same as any of the others.

Incidentally, although I design hotels and have a lot of friends in the hotel industry, the hotel people do not hold out rooms for their friends. It is usually first come, first served. But thanks to the old-fashioned, easily punctured lead-bends that some plumbing codes require to be put on toilet bowls, I always manage to get a room. What I do is go around to the back of the front desk to find out what rooms are out of service because the lead-bends are leaking. The toilet bowl may be sitting in the bathtub, but I can brush my teeth and have a bed for the night. This room reservation system has not failed me once in 12 years. My advice is throw away your hotel guide and use a plumbing code.

DOORWAY AND ROOM-SIZE requirements are wonderfully inconsistent, too. My wife is from Massachusetts, and I tease her about the fact that people are broad-hipped up there. Exit units on buildings in Massachusetts have to be 24 inches wide if the buildings have any public assembly rooms. This compares with a mere 20 inches in Pittsburgh. You could argue, on the other hand, that people are thin in Massachusetts because they only occupy 6 square feet of assembly room space under the Massachusetts code where down in Jacksonville, Florida, they occupy 15 square feet.

Surprisingly, in Texas, where men are supposed to grow so tall, ceilings need to be only 8 feet high with portions dropped to 7 feet; in Puerto Rico, by contrast, the minimum ceiling anywhere is 9 feet with 15 feet minimum in public rooms. All I can say is shame on you Texans.

The Massachusetts Department of Public Safety required and we provided 136 feet of swing-door egress from the lobby-area public rooms of the Boston Statler, which had a maximum occupancy of 2,863. This did not include the additional enclosed stairways from the typical floor bedrooms. By comparison, the Empire State Building, in New York, which has 22,000 tenants, a floating population of 50,000 people and an emergency capacity of 80,000 people has approximately 31 feet of swing-door egress. Massachusetts gave no consideration to exit flow, or area of refuge, and arbitrarily assumed that all of the function rooms would simultaneously be filled to capacity—which is impossible.

Stairway requirements are also peculiar. Because of hotel fires, codes generally prohibit transoms in bedrooms on the theory that a fire in the corridor gets air and oxygen through the transoms. Yet today in fire-tower stairs, which are reached only by opening a door to the outside, air and oxygen are poured onto the fire each time the door is opened at the very point where people are seeking refuge. You know, sometimes I think that our codes follow the old adage "Save the building and kill the occupants." Perhaps most of New England is right, for there you can have a rope at the window to shinny down. Why worry about stairways?

In San Francisco we would like to have the new Hilton Hotel a perfect downtown convention motor hotel. You know, hotels are trying to be motels, and motels, hotels. We talk also a lot about parking your car outside your room so you will have all the advantages of a motel. In San Francisco, self-parking or mechanical parking garages aren't even permitted on the same premises with a hotel—not even with a four-hour separation.

Obviously, to satisfy all these peculiar requirements takes a tremendous toll of time and efficiency. Let me cite one more example. The plans of the Statler Center in Los Angeles had to conform to 21 different city, county, and state codes and more than 200 appeals for modification had to be made. And Los Angeles and California are, relatively speaking, progressive. All I can say is try to build a hotel or any other large building in cities or states where there are no appeal provisions.

FOR SHEER IRRATIONALITY and induced inefficiency, the rules of the construction trade unions are even worse than the provisions embedded in our building codes. Do you have an "Iron Curtain" or an "Electric Wire Fence" around your city? It is virtually impossible to install sheet metal in New York, for example, unless it is fabricated by New York sheet metal workers. It is likewise taboo to install electrical fixtures that were not wired by New York electrical workers. We do a lot of talking about foreign trade; but frankly, I don't think our domestic trade is too good.

For buildings in Pittsburgh, manufacturers of mechanical equipment, such as fans, have to remove the equipment's motors at the factory, ship them separately to Pittsburgh to the electrical workers, where they are reinstalled by the electrical workers, and then realigned by the mechanical workers.

The jurisdictional labor situation, I am told, is improving, but if so, it must be improving awfully slowly. In Dallas, when we were building the Statler-Hilton in the summer of 1955, the plasterers claimed that they should do the painters' spackling on the ceiling slabs. After the plasterers walked off the job a couple of times, the National Joint Board for Settlement of Jurisdictional Disputes in Washington was notified. The National Joint Board notified John E. Rooney, president of the Plasterers' Union in Cleveland to order the men back to work. Instead, we got the word that the men had "gone fishing." Those Texas plasterers must certainly like to fish, for they fished, off and on, for about six weeks, until Mr. Rooney just happened to stop off at the Dallas Airport between flights. In Denver, the plasterers, the painters, and the cement finishers all claim the spackling work.

Working tools are another source of jurisdictional trouble. I learned that if you attach a handle to a blade in the same direction as the blade you have a trowel and you are a plasterer. If you attach the same handle at right angles to the blade you have a broad knife and you are a painter. Now a trowel happens to be a more efficient tool for spackling, but the painters cannot use it. Far worse,

in New York we cannot spray paint or roll it on without special permission from the union. But don't laugh, for in New York City we can use a 5-inch brush and many of you can only use a 4-inch brush.

Working rules are also fascinating. Have you ever tried to put elevator operators on elevators while buildings are still under construction? It sounds logical, but hoisting engineers, their unions say, must ride along. Sort of a busman's holiday, I suppose.

In many places cement finishers must hand trowel concrete if the surface has been machine trowelled. There are restrictions on the size of a pipe that may be cut in the shop. Shop-bending of reinforcing steel is prohibited. Restrictions are placed on the use of power activated tools. Two steam fitters are required on every job no matter how small. Plaster beads cannot be used on horizontal corners. Bricklayers or cement finishers must be employed when pouring concrete in buildings that are eventually to have brick walls.

All of these restrictions cannot help but affect costs and they do. The electrical sub-contract bid on our Pittsburgh Hilton Hotel last year, with 815 rooms, no boiler or refrigeration plant, and with no laundry to connect, was twice as high as the electrical bid on our Dallas Hotel in 1953. Just four years apart. And the Dallas Hotel had 1,000 rooms, a complete boiler and refrigeration plant, and a laundry, and was designed by the same engineers using the same specification. There had been some inflation in the interim, to be sure, but prices had not risen that much. You must remember the rehandling of those motors costs money.

THE POINT that emerges is this: American building, with all the technical developments and mass production methods supposedly at its command, actually can use only a small portion of the available technology. Why? Because of the provincialism and isolationism of local interests. In Pittsburgh when I tried to quote a nationally recommended code on ventilation recently I was advised, in effect, that "You are in Pittsburgh now." Contrast this featherbedding and restrictionism with our experience in countries abroad where we are building five hotels. In every case the foreign governments wanted to capitalize on the latest technical developments of the United States. On each of the jobs, for instance, we are following the recommendations of the National Plumbing Code and consequently we are using only a fraction of the amount of pipe that we would have to use here.

How can we solve this problem of archaic codes

and restrictive union practices? This is no job for one architect, certainly, or even for a dedicated group of architects. It is the job for the entire architectural profession. Are we the master builders who instruct people how to build or are we the pliant slave-builders who will accept the tyranny of senseless codes and go to the building official to see if it is permitted by the code, who checks with his building inspector who calls the local union and then we get the word?

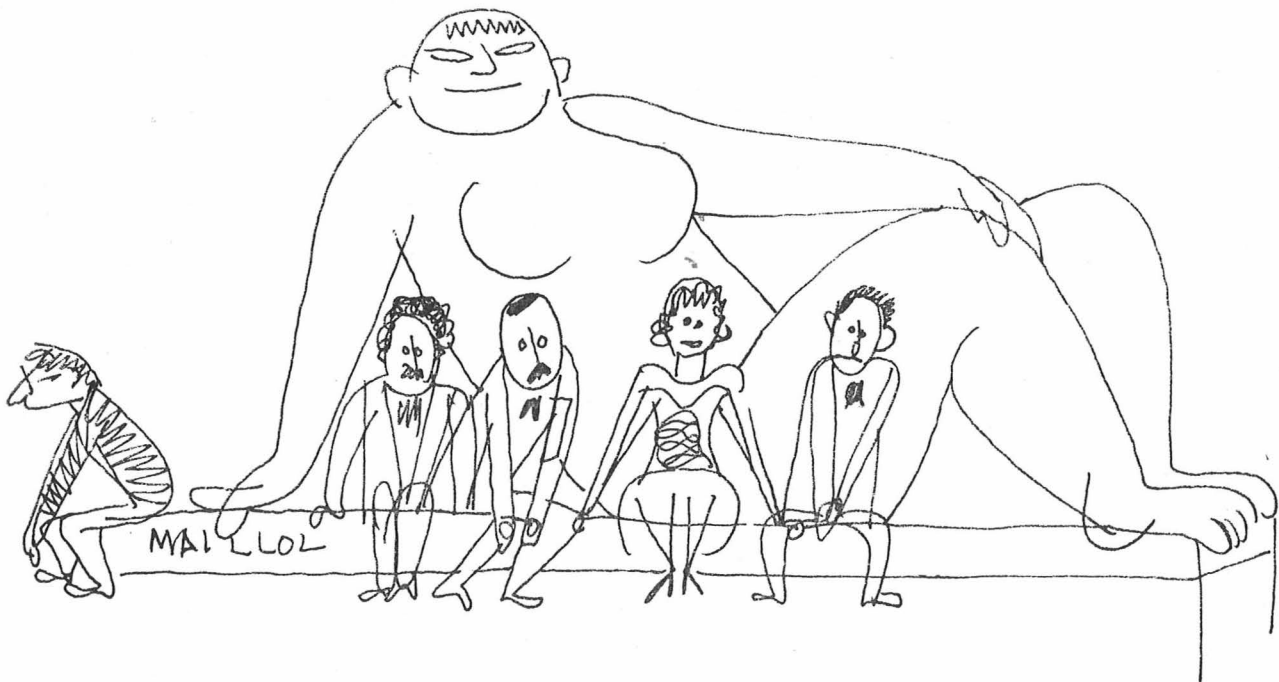
What we need is joint action. If a doctor advises the use of a new vaccine his voice will probably not carry very far. But if the American Medical Association announces that a certain vaccine is beneficial, the public listens.

Why doesn't The American Institute of Architects emulate the American Medical Association? Why does not The American Institute of Architects speak out on codes and regulations?

WHAT THE AIA MUST DO is clear. It must first encourage local governments to adopt and follow the national codes proposed by various national construction organizations; and two, undertake a well-organized campaign to educate the public to just how damaging restrictive union practices are.

On the first item the AIA should poll its members for a list of national codes and then call on the cities and states to prescribe that the builders meet the specifications of recommended national codes such as the National Electric Code, the National Plumbing Code, the codes of the American Concrete Institute and the American Institute of Steel Construction, and the standards of either the Building Officials Conference of America or the Uniform Code of the International Conference of Building Officials or any others provided they are of the performance type with provisions for appeal. Later, the AIA should propose amendments and improvements to the codes and make sure that local appeal boards are set up to correct the more serious flaws that develop. How simple it would be. Each city, instead of trying to write a book to figure out how they should space the stirrups in a concrete beam, with a million details, would have less than half a page for a building code. There would be about five or six codes and that's all that need be listed. The AIA could publish the list as one of its documents, which are widely used throughout the building industry.

Actually, it must be remembered though that the blame for our code inadequacies lies not with



local officials but with an indifferent public which has let special interest groups get what they wanted in codes. Would that we were doing our job as well as the building officials. The fact that they have a poor set of laws to enforce is our fault. Imagine what would happen if the police department enforced the no-parking and traffic regulations as efficiently as our building officials are enforcing our building codes.

The second task, educating the public to the harm done by restrictive union practices, is more difficult of achievement. The public must be told, through a vigorous public relations campaign waged by The American Institute of Architects, through institutional advertising, and through local chapter action, just how much these practices are costing home owners and citizens generally. And the public must also be told which practices are causing the most damage and what must be done about them.

The American Institute of Architects could solicit from its members a list of 25 or 50 of such practices to publish.

As for labor, I am pro-labor, pro-worker, and anti-loafer. Labor is unquestionably our most valuable asset. It is no longer the victim of the machine but the master. Manual labor is now skilled. The laborer must be allowed to use power-activated tools. He can drive to the job in a 300 horsepower automobile but cannot use a 1/30th horsepower tool. Labor itself has grown up. It is composed of educated men who are not going to be satisfied with

hand troweling a surface that has already been machined trowelled. The dignity of man is at stake. Frankly, I wonder what a man tells his family when he recounts what he has been doing—when he has been out watching somebody else work all day. Labor is costly and is constantly increasing. In New York the building trades are getting a 65¢ to 75¢ per hour increase in the last agreement which is effective between 1957 and 1960. On our Idlewild job some of the mechanics at premium time were paid more per hour than I got per week, and a six-day week at that, when I got out of Harvard with three degrees and went to work for Holabird and Root. With the distribution of wealth must come the distribution of responsibility.

If we can achieve national standards and eliminate restrictive practices, buildings today will illustrate what we can do rather than as today they illustrate what we can't do. Our way of life will be recorded in history by what we do, and right is on our side.

Clearly, this is a tremendous challenge. To meet it will not only require great effort but unity of purpose rarely achieved by the architectural profession. Yet is there really an alternative? Unless architects take the lead in bringing more sense to building codes and union rules, they may find themselves increasingly penned in by more and more restrictions. And this would be intolerable, not only for the profession but for the whole of building, which needs so urgently today to share in the marvels of our mass-production technology.



OPENING LUNCHEON:

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Introduces:

HARLAN HATCHER

THE SPEAKER that I am about to introduce to you has long been interested in the history and development of the Great Lakes Region. He is the author of several novels and volumes of history dealing with the Western Reserve, and especially with Ohio. He recently served on the Sioux Locks Centennial Commission.

He began his scholarly career back in 1922 as an instructor in English at Ohio State University and has risen to the Presidency of the University of Michigan, a position he has held for the past eight years. We are deeply grateful that Dr. Hatcher has found the time to come here from Ann Arbor to take part in our convention.



The Western Reserve—Part of Our Heritage

Address by **HARLAN HATCHER**, *President, University of Michigan*

I SAY AT THE OUTSET that this subject is indeed an embarrassment of riches because there is no end to the fascinating and illuminating data and interests of this region which might engage our attention.

I remind you that you are gathered here in the city Moses Cleaveland founded in the exact East-West center of the Western Reserve.

Also, note that "Moses Cleaveland" always is spelled "C-l-e-a-v-e-l-a-n-d." The story is that when the first newspaper published here in Cleveland was set up they run out of space or out of type, depending on which story you take, dropped out the "a" and from that day to this "Cleveland" is spelled "C-l-e-v-e-l-a-n-d" and not "C-l-e-a-v-e-l-a-n-d."

As a matter of fact, he landed in 1796 here at the mouth of the Cuyahoga River in a spot you can see today. If you stand on the east side of the viaduct, looking over the flats, you will see the exact spot where Cleaveland first entered this part of the Reserve.

The reason for the name is embedded in puzzling and imprecise documents stemming from the original conveyance of title to the Connecticut grant of the Earl of Warwick's corporation known as the

Council of Plymouth in 1630. At that time no one had even the haziest notion of what actually lay to the west; whether the land ended beyond the next range of hills and the Great South Sea began, or whether an expansive continent lay between the colonies and the fabulous orient.

Wherever it led, a strip of land fronting Long Island Sound between the 41st parallel and 2 minutes north of the 42nd and extending westward "throughout all the main lands there . . . to the South Seas," belonged to Connecticut. In present geography this would have taken a good slice of Pennsylvania, Ohio, Michigan, Indiana, Illinois, Iowa, Nebraska, Wyoming, Utah, Nevada, and California.

Other colonies had much the same lordly designations, and Virginia, Delaware, Pennsylvania, and others claimed their strip of land to the west.

Benjamin Franklin foresaw that these "from sea to sea" colonies "must in time be reduced to domains more convenient for the common purposes of government." When the young republic was formed, the Congress called upon the colonies to yield their claims to the Federal domain. They responded. Connecticut, however, in her deed of cession in 1786 reserved to herself a strip extending 120 miles

from the western border of Pennsylvania along Lake Erie between the 41st degree and 42nd degree 2 minutes. In practical geography this means the land from about U. S. Highway 224 just south of Akron and Youngstown and the Lake Erie shore westward to Sandusky on its handsome bay.

The territory thus retained by Connecticut was called by many names—New Connecticut, the Connecticut Reserve—but it finally settled into the documents and general usage as the Western Reserve.

And we find ourselves now happily met in its capital city laid out by and named for the great surveyor who brought a party to the Reserve to spy out the land early in July, 1796, for the Connecticut land company which had been organized to survey and sell it.

When this territory was finally laid out and made habitable, settlers from New England, the majority from Connecticut, poured into the Reserve. Townships five miles square had been surveyed and the land was offered for sale at about forty cents an acre. War veterans and homesteaders who were tired of piling up rocks around meagre farms in New England came westward on foot, by wagon, by boat on Lake Erie to the new Canaan.

It was the greatest single homogeneous mass migration in the history of our westward march. As the great historian Hinsdale said in "The Old Northwest": "No other five thousand square miles of territory in the United States lying in a body outside of New England, ever had, to begin with, so pure a New England population. No similar territory west of the Allegheny Mountains has so impressed the brain and the conscience of the country."

They came as New Englanders, or people from Connecticut, conscious of their regional or sectional or colonial individualities. The New Republic was barely established. The thirteen colonies were not a united nation, but a federation of individual states each with a long history and a cultural tradition. A Virginian felt himself quite different from a man from Boston, and Connecticut was, likewise quite distant from Pennsylvania and Maryland. When citizens from these colonies moved westward, they took their own parish cultures along with them, their own accustomed architecture and arrangements of buildings and villages. Connecticut built them around the village green; Maryland piled them up on the sidewalks.

Southern Ohio was settled largely by Virginians, because Virginia reserved claim to some of her lands along the Ohio to pay her obligations to her soldiers who fought in the Revolution. In Chillicothe, for example, especially at Worthington's Adena Estate, you will see a fine bit of old Virginia plantation ar-

chitecture and arrangement transplanted across the mountain and set on the bluff overlooking the Scioto—as it might have looked out on the James.

In eastern Ohio, where settlers came in from Maryland and Pennsylvania, you will see the typical villages of these states reproduced along the old National Road.

Even the casual traveler who goes from Chillicothe, through Lancaster and Zanesville on northward into the Reserve, will be somewhat aware of the changing picture which still tells the story of the settlements and the western migrations.

On the whole, the Reserve preserves the remains and the reminders of its origin in bolder visibility than do other sections of Ohio. A blindfolded native of Connecticut suddenly given a view of Leroy, Hudson, Streetsboro, Twinsburg and like villages would never know that he was not back in the tiny mother state. The reason is that the Reserve was isolated from the changing world long enough and remained exclusively New England far enough into the industrial age to stamp its imprint on the region and to establish its distinctive style of architecture and town planning and create its enduring cultural atmosphere.

PARTS OF THE RESERVE seem to me to be more nearly eighteenth Century New England than Connecticut itself. When you stand on the quiet green of Hudson, Ohio, looking through the trees toward the church and the library, you feel that you are in eighteenth-century New England, not in twentieth-century Ohio. On the eastern edge of Akron, almost engulfed by that tumultuous, discontented, and crowded rubber center of the world, is the lovely village of Tallmadge. Its handsome white New England Congregational Church, calm, spiritually poised on the village green, is an oasis of peace in the clattering desert of modern industry. It is so perfect an example of New England church architecture that *Life* chose it for a Thanksgiving-issue cover as the symbol of "the devout spirit of the New England Puritans who celebrated the first Thanksgiving on December 13, 1621(O.S.)" The churches at Twinsburg and Streetsboro overlooking the village greens are likewise transplanted to Ohio from their native New England. The Congregational Church at Kinsman was copied after the Old North Church at New Haven.

Gates Mills, secluded in the lush Chagrin River Valley, a few miles east of Cleveland, embodies twentieth-century man's dream of early nineteenth-century Connecticut graciousness and peace. It lies just south of U. S. 322, reached by a winding valley road. The river is as narrow and intimate as the

Concord. The gleaming white New England-style houses, arranged along the village roads and on the landscaped slopes above the river, suggest quiet luxury in a restrained country club atmosphere. The spire of one of the Reserve's finest old churches rises above the trees in its clipped churchyard enclosed by a white paling fence. Only with effort do you realize that sprawling, industrial, traffic-jammed Cleveland is hardly ten miles to the west.

Fifteen miles to the southeast of Cleveland, on the old Aurora Road (Route 43) that runs past the Cranwood, Thistledown, and Randall race tracks, you come upon the village of Aurora. In most parts of the continent it would be just another crossroads town with a garish filling station and chain grocery store. But even if you are hurried and are not historically-minded, the chances are that you will pause to admire this neat example of a passing era. For, like Hudson, Tallmadge, and Gates Mills, it retains a dignified but homelike New England quality in its white houses along its triangle of tree-shaded roads.

The scarred, white fishing boats putting out from Huron or Sandusky for Lake Erie might well be shoving off from New London, Connecticut, for the Sound. Towns south of Lake Erie bear New England names: Dorset, Andover, Norwalk, New Haven, Greenwich. Everywhere in northern Ohio are to be found the unmistakable signs of the New England origin of its settlement. Most of them are now faint or obscure, and must be carefully sought out; a few are dramatic and assertive.

The Western Reserve, however, is not a miniature New England. Descendants of the Puritan Mathers share the Reserve with the Slovenian Lauches, only one generation removed from the mountains of Yugoslavia. The campus of Western Reserve University, with its strong New England tradition, has for its neighbor the Cleveland Cultural Gardens wherein sixteen foreign nationality groups pay respect to their unique cultures with formal gardens and statues honoring Goethe and Schiller, Virgil, Liszt and Shakespeare.

The New England campus of Lake Erie College and the wooded public green of Painesville look down the slope of Grand River to crowded Fairport Harbor where the big ore ships from Duluth put in to be serviced by the Finns who settled there a generation or two ago.

Lorain, with its heavy concentration of Poles, Slovenes, Hungarians, and Italians around the giant works of the American Shipbuilding plant and the United States Steel's National Tube Company plant, is only fifteen miles away from the spacious square which serves as the central campus of Oberlin Col-

lege, steeped in an intellectual tradition redolent of New England.

The western end of the Reserve is still known as the Firelands, and was in early days often referred to in official documents as the Sufferers' Lands. Its towns are named Norwalk, New London, New Haven, Greenwich, Fairfield, Danbury, after the Connecticut towns which were raided or devastated by British troops or ships from the British navy from 1777 to 1781. After the war, Connecticut set aside this part of the Reserve to compensate her citizens for their losses. The Firelands, made up of Erie and Huron counties, have been less altered by modern industrialization, and to this day the pleasant terrain, quiet farms and peaceful appearing towns and villages strongly suggest their New England parentage.

The southeast corner of the Reserve is dark with the massive labors of Little Steel, which gears Youngstown, Niles and Warren in the Mahoning River Valley with Pittsburgh and Cleveland to form the steel center of the nation. But a few miles away to the north is the unhurried New England village of Jefferson, once the home of Senator Ben Wade and William Dean Howells. Chardon, on its eminence in Geauga County, surrounded by its miles of maple groves, carries on the New England tradition of sugar and syrup making. The art has been cultivated through the generations ever since the first settlers arrived, and each year (except in bad seasons) a colorful Maple Festival is held in Chardon in the spring when the sap runs.

HINSDALE WAS RIGHT. Connecticut's Western Reserve was too original, too engrossed in its own problems, too mobile and vibrant with its own life to remain a reproduction of anything; but like the gifted son of a gifted father, it wears the stamp of its progenitor without sacrificing its own singular personality.

We think of Madison Avenue as a symbol of our time. Early nineteenth-century America had its own form of advertising. This 120 mile long tract of land was called "the fabled region of the West," "the Garden of America," "an earthly Paradise, where everything which is considered a luxury, might be had almost without care, labour or exertion."

It is hardly surprising that men who had suffered financial ruin in the cause of freedom, who had endured the hardships symbolized by a ration of baked potato and bloodstains from bare feet in the snow, and who now faced depressed and unproductive Connecticut farm life, should think favorably of this salubrious land about to flow with milk and

honey. The build-up was tremendous and by 1817 it amounted to a boom—a Western Reserve hysteria. A mass migration set in, and homesteads and projected villages were soon dotted about in this lonely wilderness.

The disillusionment was great. This is not good farm land on the whole, and it was, of course, a massive timberland, all of which had to be cleared. Settlers, wandering too far from their cabins, sometimes got lost for days. The winters were not salubrious but cold. As a matter of fact, this area is in the belt of the least sunshine in the United States, and it is particularly unfavorable to people with respiratory susceptibilities. The early death rate was high.

The settlers were lonely and isolated and impoverished. Fine furniture got smashed on the journey west, and china and glassware got broken. There was neither money nor transportation to get them replaced. Families did without, or fashioned crude homemade substitutes.

Some arrived destitute. Samuel Goodrich, writing under the pen name of Peter Parley, saw in 1817 several instances of "families on foot—the father and boys taking turns in dragging along an impoverished hand-wagon, loaded with the wreck of the household goods—occasionally giving the mother and baby a ride. Many of these persons were in a state of poverty, and begged their way as they went. Some died before they reached the expected Canaan; many perished after their arrival, from fatigue and privation."

Even the relatively well-to-do, cut off from markets by isolation and lack of banks, money and credit, lived in hardship. Dr. Zerah Hawley, visiting the Reserve in 1820-21, was entertained by a family who had been in Ohio for seventeen years. All their glasses were broken, the teapots were chipped, the spouts and handles broken, and they had but one knife and fork. Most of them lived in a single log cabin. A two-room house was two cabins and a breezeway.

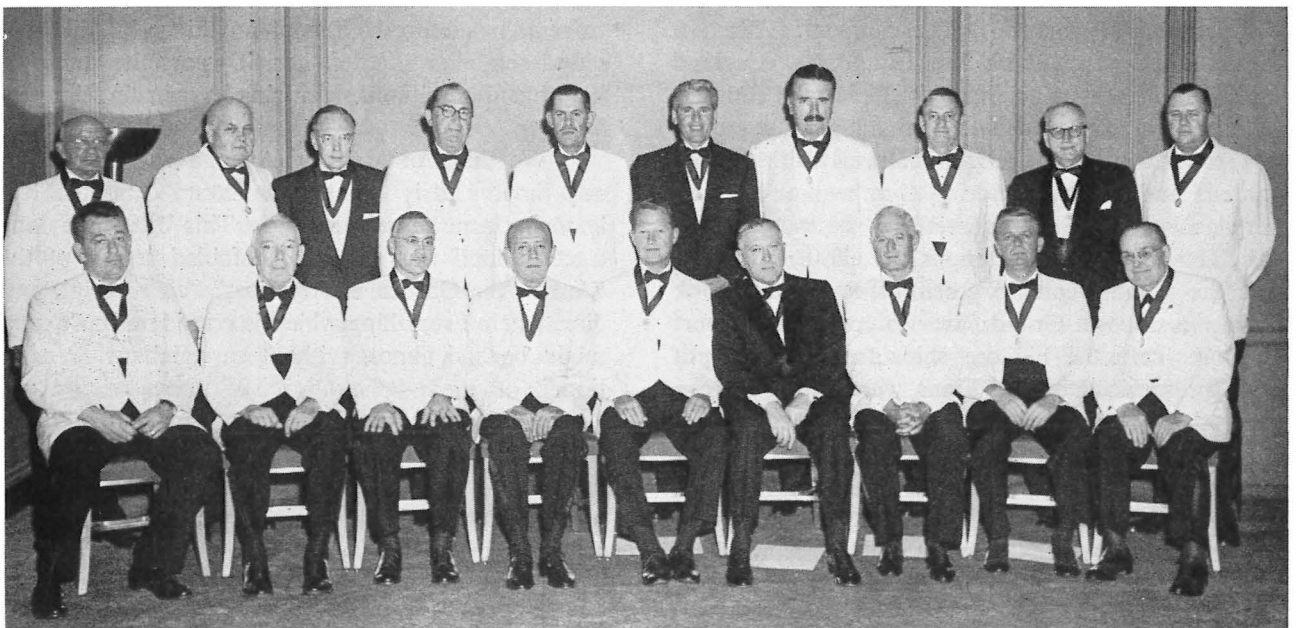
Dr. Hawley and others observed that the first impact and result of life in the wilderness was not moral grandeur and elevated nobility as asserted by Rousseau, but gradual degeneration. The people, Hawley noted, grew indifferent and lazy. He observed a marked contrast between grand-parents, parents and children. The older generation was cultivated, their children less so, and their grandchildren, who had spent their lives in the wilderness of the Reserve, deprived of schools, were crude and ignorant of the world. Few, he reported, could even read or write adequately.

The schools were conducted during the summer for terms of six or eight weeks—a few exceptional ones for three months. Two elder brothers of the famous Senator Ben Wade of Jefferson taught such schools at Madison and Monroe in 1821. The salary of one was six barrels of whiskey; of the other, five.

We do note, however, that in the winter of 1820, Seabury Ford and D. Witter walked east through the wilderness all the way to New Haven to

NEW FELLOWS

Investiture by President Chatelain at the Annual Dinner



attend Yale—among the first of the Reserve's young men to go there. Both were successful men. They show the latent ambition and drive of these early families. They illustrate also the beginning of the ties between the Reserve and the East which have continue to this day. Cleveland is on an east-west axis, not a north-south. It has lived in a totally different orientation from Cincinnati, which was the queen city and cultural center of the west when Cleveland was still a struggling, unhealthy hamlet at the sand-clogged mouth of the Cuyahoga.

THESE FEW SPOT observations and facts must serve to illustrate the point of the close interdependence between education, culture and general economic health and strength. For the Reserve is a rare case book of this relationship.

Until the 1830's, the vigorous trade on the Ohio and the flourishing life of Cincinnati were made possible by the Ohio River as a communication artery between East, West, and South. The Reserve was isolated. When Greeley advised young men to go west, he meant Buffalo.

The Erie Canal was opened to that lake port in 1825, and the Reserve saw a new day dawning. It cost \$25 per ton to move goods from Ohio to New York by land, and that was prohibitive. It would cost only \$3 to move the same ton by boat. The key to growth in the West was the new marvel of the age—canals.

The canal fever struck Ohio. This is not the place to tell the dramatic story of this era in Ohio. Suffice it to note that the Reserve portion of the canal from Lake Erie to the Ohio River was rushed to completion in 1827, and rapidly extended with branch canals reaching into the territory. Ohio soon had almost 1000 miles of canals crossing the state between the Ohio River and Lake Erie. The remains of the original canal along the Cuyahoga River can still be seen, and are, indeed, worth an hour's visit. It comes into town just south of the central city, near Central Viaduct over the Flats, and is preserved for its beauty—and water supply—up to the bend at the escarpment at Akron.

Goods of all kinds began to flow into Cleveland and back into and out of the Reserve, and by 1833 there was a full 333 miles of canal from Cleveland through the center of Ohio to Portsmouth on the Ohio River. The toll list tells a story quickly; over a hundred items were transported: wheat, stone, coal, wool, homespun, pig iron, lumber, ashes, flour, butter, lard, pork, cheese, tobacco, and whiskey led the list with horns and horn tips, tombstones, clocks, pot and pearl ashes and oysters rounding off the list.

It would be hard to exaggerate the effects of this single achievement on the spirit and cultural development of the Reserve. A new energy seemed to possess the people. It was less a revolution, perhaps, than a channel and an outlet for the dream of better things that had first driven them into the wilderness.

By the end of the 1830's enough capital was available for expanding the life of the settlements. And from that day to this, though there have been a few dips and interruptions, the curve of prosperity has steadily risen. Banking and credit was developed to facilitate exchange, and, after the Civil War, the iron and steel industry from the Great Lakes mines and ships to the giant mills of the Cuyahoga and Mahoning rose, largely under the initiative and direction of Cleveland men.

From the more specific interest of this society, I observe that many of the old houses, chapels and college buildings which invite the eye and which we associate characteristically with the Reserve, date from this first era of prosperity following the long period of discouragement and dormancy. As soon as the citizens had finally conquered their hostile wilderness environment, and created enough wealth to achieve self-expression, they began to transform the raw frontier into a gracious and habitable place, both for man and for God. The beautiful Tallmadge church to which we have already referred, was among the first—dedicated in 1825, and later added to. The Chapel at Hudson dates from 1836, the library at the northeast corner of the square is 1837, and the Hosford House is 1832. The beautiful Twinsburg Congregational Church, on its six acre green, was erected in 1848. The gracious houses in Norwalk, in the Firelands, on West Main, belong to the 1830's and 1840's. Since the corresponding houses in Cleveland were close in around the village square, and therefore in the path of the onrushing metropolis, they have not survived.

The Reserve, in fact, has preserved more fine samples of its better and more characteristic houses than most regions in booming America. This is due, in part, to the vagaries of urban growth and industrial expansion in this section of Ohio, but likewise, I am sure, in large part, to the historical sense of the people and their identity with a distinguished traditional past. It is the same spirit which has made the Western Reserve Historical Society the vigorous and creative organization that it is, and has developed Cleveland into an educational, art and music center of the country.

THE HISTORY of the Reserve presents in miniature with speed-up timing the pattern of growth of the

nation as a whole. A part of its fascination, as we have noted, is its remarkable and sustained homogeneity. Even to this day the difference between the people and towns of Geauga County in the Reserve, the Brown County in the Virginia Military lands in southern Ohio is as marked as that between the states of Connecticut and Virginia.

Truly stupendous changes have occurred in the 162 years since Cleveland was laid out by Moses Cleaveland. The canals have come and long since filled their mission and departed. Railroads, highways, air lanes now move the people and their goods. The little sailing ships that first brought iron ore to the Reserve ports are now 700 foot giants carrying cargoes of 30,000 tons. Cleveland, Youngstown, Akron and Lorain are industrial giants of our day. The center of population has moved northward steadily from Cincinnati to Cleveland.

Eras have come and gone, each leaving a few relics behind. The most flamboyant was the Rockefeller period when the new millionaires made Euclid Avenue along the present Thirties and Forties the symbol of elegance and regal style with their mansions and gardens. Here the new fortunes in oil, railroads, iron ore and shipping expressed the rococo taste of the time. Journalists from all over the country came to see the architecture and remained to write rhapsodies on the prospect. Samuel Andrews, an oil millionaire, had one of the most notable of these palaces. It stood on Euclid at 30th. It took three years to build it. It contained 33 rooms, six immense ones on the first floor, and five beautifully equipped suites on the second floor for his five daughters. It had carved staircases and stained-glass windows. Most of the furniture came from England. The men servants wore knee britches, velvet jackets, and silver buckles on their shoes after the fashion of 18th century baronial

England.

The house was later closed and abandoned by the family, and, like all earthly and transitory things, the rich furniture and rugs molded and rotted. They were sold to a secondhand dealer.

It is an ironic cultural note to add that the house was pulled down to make way for a miniature golf lot in the 1930's.

It is a far cry indeed from Euclid Avenue and Little Steel back to David Hudson in 1799 walking through the wilderness for six days searching for his township, and spending his first night on the site of the gracious old town which bears his name, under an oak tree in the rain, but filled, as he said, "with grateful pleasure" and the sensation of being at peace on his own land.

And this brings us appropriately back to the central observation with which I close these few impressions of this region. It was a sturdy and a valiant breed of men and women who left the east coast and cast their lot in this hard and over-publicized wilderness. They came in mass, however, and they remained to persevere. They brought with them a vigorous sense of heritage and destiny, and a longing for an enriched culture and way of life. They remained homogeneous long enough and they created soundly enough to stamp their pattern on the region. It was so deeply embedded and so sharply etched that it remains clearly visible to this day, despite all the changes and vicissitudes which succeeding years have brought.

And, with what appears to be a sharpening awareness of its history, its background and strategic position, and with reasonable aid and cooperation from you architects, the prospect is favorable for preserving this rich museum piece from our heritage for future generations.





PANEL MEMBERS BAUERSFELD, SCHWARTZMAN, EICHENBAUM (CHAIRMAN), AND RUSSELL

PANEL ONE: *Tuesday Afternoon*

How to Set Up an Office

Chairman: HOWARD EICHENBAUM, FAIA, *Past Vice President*

DANIEL SCHWARTZMAN, AIA

DOUGLAS A. RUSSELL, *General Manager, Daniel, Mann, Johnson & Mendenhall, Archts. & Engrs.*

CARL F. BAUERSFELD, *Tax Attorney*

CHAIRMAN EICHENBAUM: The subject of this panel is "How to Set Up an Office." I have no instructions as to how to carry on this meeting. I have no information. I do know that thirty some years ago when I got ready to set up an office there were two things I was told I needed. One of them was to find a client, and the other was credit in the bank. So during the year 1929, the Stock Market crashed in October and I started to set up an office in December, 1929. Fortunately, I found a client. He had an office building with an empty office, and he had a job to offer, so we went into business. We found a bank that was still open and I was given credit. That bank still carries me.

DANIEL SCHWARTZMAN: Last winter, at the Architectural League of New York we had the rare privilege of hearing one of the few talks that Mies van der Rohe makes to architects. In the course of this talk he opened the meeting to questions, and the first question was presented by a very young man who said, "Mr. Mies van der Rohe, why did you choose the most expensive building material

extant for your new Seagram Building?" This was a question that had been puzzling all architects throughout the country, and the old gentleman was sitting there, smoking a great big cigar, and he reflected on this question for a full two minutes, and we were all waiting with great anticipation for his answer. He finally said, "What do you care? You are not going to pay for it."

That brings me to the point of saying, if you have an office, existing or about to be, in which you do not have an atmosphere of understanding between the principal—and when I use the word principal in this talk it will refer to principals as well—you are going to have an office which is expensive to run and you are going to pay for it in more ways than one.

There is a great difference between the kind of office that I knew when I started my connection with an architectural office of Baltimore, Maryland, where important and very good work on large buildings was done in an office of relatively few men, and done in a most informal way, with a great intimate relationship between the principal and the employees

of the office, and the present manner in which most offices are set up, especially those which have started since the end of World War II, in which the pace of the office and its productivity has been enormous, and a young employee in the office who in former years may have taken a relatively modest salary and done routine work for two or three years and during the course of that work familiarized himself with what was expected of him and what he could expect of the office in the way of attention, in the way of benefits, and in the way of mutual understanding.

Our pace is far more rapid now, and we find a relatively young employee, who after a short time has proved that he can carry out the policies of an office established by the principal, doing relatively responsible work in a very short time. This kind of employee has not the opportunity to familiarize himself entirely with what is expected of him.

This may seem to apply only to the newly organized offices. However, I have had enough of my friends who are practitioners, with great experience, complain bitterly to me about the impertinent young men whom they have in their offices and the great rate of turnover that they have, and I realize that this is more of a universal need in most offices than we have formerly anticipated.

Now, public and employee relationships is a professional activity for most industries, where we, as architects operating on a relatively smaller scale, have to find out the techniques of employer-employee relationship on our own.

I will not attempt to present the way I know of establishing an office as necessarily a virtue or necessarily a way of doing it, but present one way in which I believe successful employee relations can be carried on, and I am sure that you will have much more that you can contribute than I can possibly cover in this short statement.

ONE OF THE THINGS which I have found must be very clearly established in the minds of both your established office and your new office staff is the fact that when a client engages an architectural firm it is with the understanding that he can be assured that all of the major decisions in the office, on both design and the technical aspects of the building, will be made by the principal of the office. This is something which most of the new employees do not seem to understand, and it leads to most of the uneconomical happenings in the office. If this is clearly established, I believe that you are on the right road in your relationships with your employees.

We take for granted a great many times that the employee knows these things. He doesn't know

these things, and it is extremely important that this be clearly stated to him. I think you have to have the courage, if it takes courage, to not only state this philosophy of your office as well as the items which are perhaps more obvious, as the things which have to be really understood, and put them in writing and present them to your employee on the first day in which he enters your office and make sure that those office procedures are clearly adhered to and that everybody understands them.

Some of the things which we all think everyone is entirely familiar with and which we find there is great confusion on are the bases of overtime, sick leave benefits, early vacation, termination pay, legal holidays, policy of the office on travel time and expenditure, and a specific statement should be given as to those authorized, including office correspondence.

We find that if an office is organized very tightly—and this would be true more than likely of the larger offices—there is always someone in the office who can speak with authority on any subject which comes up.

When you newly organize an office, as all of us have and as I have done relatively recently, we take the path of least resistance and wait for problems to develop before we have an answer to them. I took the path of least resistance at the beginning of my practice because I was fortunate in having a situation in which the office of Walker, Foley & Smith at that time were the supervising architects, and any problem that came up, I would answer by saying, "Call Foley's office."

They were very patient with me for a long time, and they would give us their office policy, which we used as a guide in establishing some of these controversial items, so one very wise young man said, "This is a policy which you have accepted as a standard. I didn't accept it as a standard the day I entered your office. Therefore, I am not sure it is fair for you to use this as a basis for telling me what I might expect in this office," and I saw the light, and then transformed all my criteria for office procedures into the written document that I spoke of before.

This document, which is read and accepted, a copy of which is obtained by every employee, also becomes a basis for office procedure which I use in writing my agreements with my associates. You can be emotional about a lot of things you expect the employees to understand and do, but it is far better if they have a clear understanding which you can refer to in making any agreement with an employee for his participation in the profits of your practice, and this becomes a very well established and a very

easy-to-refer-to basis for determining just what it is that you expect of them.

Things that I mention as being standard for my practice and which I thought were very obvious and certainly were being handled in a far better way by other offices, I have had the privilege of checking with seven of the New York offices, three of the larger ones and four of the moderate size offices. That survey was made among the seven offices, and was done at the request of the office of Ketchum, Giná & Sharp. I think they performed a very fine service by having this exchange of information. We exchange the information on salary basis, employee benefits, office procedures, and without knowing who the reference was, we were able to check all of the things in our practice against these seven firms. It was a very helpful thing. In doing that checking I found our procedures were very much in line and, as a matter of fact, we had gone further than even the larger longer established offices in spelling out all of the things which we felt were important for our employees to know.

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DOUGLAS A. RUSSELL: After hearing my fellow panel member, I am sure no one would employ me, and I guess no one would employ me because I am neither an architect nor an engineer nor a member of The American Institute of Architects.

You may wonder what portfolio I have to stand up here today. I am not sure I have any other than that this business of architecture currently is my life work, and I feel that there is a place in it for the business element. In fact, today I would like to direct myself to that concept. The subject, "How to Set Up an Office," is a pretty broad thing and perhaps questions from the floor may deal with specifics. I would like first to review a few generalities as I see them.

I may take a little issue with our first speaker, and when I do, it will probably be because of the differing points of view from where we view these things.

I think that most firms at some time in their careers have to make a determination whether they will be a small, intimate practitioner venture, or whether they will be a large organization, which is quite different. I mean by a large organization 25 or 30 employees.

The function of business is present everywhere, of course, but as we reach a number of employees, 25 or 30 or 40 or more, then you have a place for men to serve in these functions.

I would like to state right here that there is a need. In one respect, I think architecture is a business. It is a profession that has very rewarding characteristics as a profession, but it still is a business, and I think we have to serve those who keep it in business, and those people who keep it in business are our clients. I would have a tough time facing our clients with the kind of answer that was given a few minutes ago.

In the competition that is ahead of us, again following the outline of a few minutes ago, a man who is going through the apprenticeship that you go through is getting out and hanging up a shingle much earlier than usual. So our firm may be a dominant firm in the particular field ten years ago and it may find in the area 100 new firms competing with it in that field.

We have found in California, at least, a vast increase not only in the principals but in the number of firms in business. Therefore, we have to have control of policy and we have to have control of cost, and we have to provide the surplus, and the organization has to be set up to do that.

The architectural firm does have normal business functions. It has production. It is somewhat on the financial side. It has personnel relations. It has a service side. It has a research side. All of these functions are present in any size business.

The problem comes up of a professional trying to do all of these things and being all of these things at one time, being all things to all men, a varying group of circumstances.

Just to run down a list of some of the things an architect has to be now, you have to be a salesman, a designer, a draftsman, specifications writer, engineer, estimator, personnel administrator. He has to know about leasing, financing, long-range planning, and know about all the new materials coming into the market. This is an impossible task, really, and many of the functions are incompatible.

Therefore, as the office gets larger—and this is true with even the small ones—you need to organize these services. To do this, there are certain hurdles that must be overcome.

The first hurdle to overcome is to get over the embarrassing idea that architects are supposed to be just artistic geniuses. I think the present-day clients want a fuller range of service. I think the present client doesn't think that sales is a dirty word. I think the architects sell. They have to sell business to do business. You have to get business before you can do it.

They are expected to make money. The people for whom you are doing work are in business for a

profit, and I think they expect the architect to make a profit.

Problems have to be solved from the economic point of view. I don't think today we have the monuments we used to have. The architect has to understand the economies of the plant problems, whether he is going to have his equipment in with the sprinkler system, and where he is going to put it, the maintenance cost, the insurance cost. All of these things are part of the architect's consideration and have to be served.

These are new functions of the architect, in the last ten or twenty years, much more strong than before.

I think he still has the esthetic and functional responsibilities he always had.

A SECOND HURDLE that has to be overcome is the acceptance of the need for specialists to help around out the talents of the principals of the firm or the sole proprietor.

A third hurdle to be overcome is the lack of willingness to give meaningful delegation of authority and responsibility to others in the area in which your talents and time will extend. I feel very strongly that agreements should be written, and it is a simple thing to write. It is easy. I think every person should have a booklet or sheet, outlining the policies with respect to the items mentioned, and it is also very easy to write simple job descriptions, outlining the responsibility of various key people, so newcomers in the firm can work within the framework and give them some competent knowledge.

Most people think that delegation of authority is delegation of responsibility, and very few do it. It is a difficult thing for a practitioner who is a professional, who controls his business, to give anything up. It is essential to give it up properly in order to be of service to the client.

The fourth thing to do is to reserve for the professional that area of work which expresses his type of talent. Because a man has finished his classroom work and college work and architectural training and has become an architect does not necessarily mean that his high talent is in design. His high talent may be in the handling of clients, it may be in construction. His high talent may be in the management of the business. In any business, including architecture, the greatest results come to a business when you use the highest talents of each individual, and it is no less true in architecture than other people in practice.

So at the risk of being a non-architect here and trying to talk like one, I would like to give the thought that what I have just said rings true to me,

from the experience I have had as a business man, who was fortunate enough to have an architect as a client, as a consulting firm, fortunate enough to be with them, and who has found the application of business principles which have been used many, many places work for architecture. We feel it is good work and gives an extra measure of service to the client.

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CHAIRMAN EICHENBAUM: Mr. Russell mentioned something about making a profit. The next speaker is also a non-architect, but I am reminded by Mr. Russell's saying something about making a profit that if there is anything more important in the practice of architecture than collecting a fee, it is holding it after you have got it.

CARL F. BAUERSFELD: During the fiscal year ended June 30, 1957, the Federal government collected income tax from individuals of \$39,029,000,000 and from corporations of \$21,530,000,000, a total of \$60,560,000,000. Income taxes account for over 75% of the total Federal revenue. Now even to architects, accustomed to dealing with large sums of money and to whom big figures are quite commonplace, even to you, I daresay, such vast sums are incomprehensible.

A group of bankers once tried to demonstrate what a vast sum of money \$1,000,000,000 is in this fashion—if a person had started in business in the year 1 A.D. with a capital of \$1,000,000,000, and if he managed his business so poorly that he lost \$1,000 each day, he would still have enough capital left out of his original investment to continue for almost 800 years more.

You now ask what has this to do with setting up an office. It has this to do. The way in which you set up your office and otherwise conduct your business affairs will determine how much you will contribute to the Federal revenue. No one will quarrel with the statement that income tax is the heaviest expense imposed on business and the most severe burden inflicted upon individuals. Thus it is obvious why income tax is the most talked about of all financial subjects. Consequently, I harbor no illusions that I can say anything this afternoon that has not been said before.

Businesses in general are conducted as sole proprietorships, partnerships, unincorporated associations, or corporations. Architects, like doctors, lawyers, and other professional people, are not permitted to conduct their business in corporate form. Because of this, the tax laws have discriminated

against the persons engaged in professions. The effect of the various taxing statutes on any specific person or entity depends upon how that person or entity is classified for the purpose of taxation.

Broadly speaking, there are two classes of income tax rates: (1) those applicable to corporations, and (2) those applicable to individuals. The corporation rates are also applicable to unincorporated associations. The rate of tax on individuals applies also to members of partnerships, to estates and trusts and the beneficiaries thereof. There are three classes of taxable entities: (1) individuals, (2) corporations and associations taxable as corporations, and (3) estates and trusts. Partnerships are not taxable entities.

Corporate income is taxed to the corporation at corporate rates, and any amounts when distributed are taxed to the individual recipients at individual rates. For example, if a corporation receives income from rent, the corporation pays tax based on its net income and any balance distributed as dividends to its stockholders is taxable income to them. Partnerships pay no tax but must file returns. However, the distributable share of partnership net income is taxable income to each partner whether distributed or not. For example, a partnership which receives its income from rents files a return on which net income is computed but no tax is paid. Each partner must include his distributable share of such net income in his individual return and pay the tax thereon whether or not he receives any of the partnership's reported net income.

AS EVERYONE WELL KNOWS, corporations are permitted to set up pension and profit-sharing plans for their officers and employees. In general under qualified pension or profit-sharing plans, the corporation is entitled to a deduction for the amount it contributes to the plan. The employee is not taxed on the amount contributed by the employer until he receives it on retirement or separation from employment. Businesses operated by individuals or partnerships are not entitled to deductions made to pension or profit-sharing plans for their owners. Consequently, professional people who cannot conduct their business through corporations are at a disadvantage under the present tax laws because they cannot provide for the future through the means of a pension or profit-sharing plan.

There have been several recent attempts by professional men, especially physicians, to devise means whereby they would be put on an equal footing taxwise with corporate executives and stockholders who are employees of a corporation. Officers who are shareholders may be among the employees

covered by pension and profit-sharing plans of their company. On the other hand, partners are not considered employees of a partnership and therefore may not participate in partnership pension plans. An individual may establish a pension plan for his employees, but since he is not an employee, he cannot participate in it.

In October 1954, the U.S. Court of Appeals for the Ninth Circuit affirmed a decision of a U.S. District Court which held that an unincorporated association of doctors was taxable as a corporation and entitled to deduct a contribution to a pension plan. That case is known as *United States v. Kintner*, 216 F. 2d 418, 46 AFTR 995. In that case Dr. Kintner and seven other doctors were engaged in the practice of medicine under the firm name of Western Montana Clinic as a partnership. In 1948 the doctors formed an unincorporated association as a successor organization to the partnership. At that time a pension plan was set up to cover the employees of the new association. Included among the employees of the association were the former partners, made eligible by the trust agreement as participants. The new association made a contribution to the pension fund and began operation as an association. It filed corporate income tax returns as an unincorporated association as required to do by the Internal Revenue Code. The Commissioner of Internal Revenue refused to give an advance ruling on the qualification of the association's pension plan stating that the association was not taxable as a corporation since a corporation could not be formed in Montana for the purpose of practicing medicine. An assessment was made against Dr. Kintner for his share of the contributions made to the pension fund by the association, based upon the old percentage of ownership in the partnership. The doctor paid the deficiency and instituted suit in the District Court for refund of the taxes paid. The District Court found that the association was governed by an executive committee representing all of the associates, that the association would continue even though an associate died or withdrew, that the association held title to the property used by the association, that there was centralization of authority in conducting the operation of the enterprise. The Court compared the association to a corporation and to a partnership. It found that the association, both in structure and in operation, more nearly resembled a corporation than a partnership and, therefore, should be taxable as a corporation for all Federal income tax purposes. Since the association was taxable as a corporation, it was entitled to deduct the contribution to the pension plan fund and the doctor was not taxable on a proportionate share of the contribution.

Shortly after the U.S. Court of Appeals for the Ninth Circuit announced its decision in the Kintner case, the Commissioner of Internal Revenue issued Rev. Ruling 56-023 announcing his non-acquiescence in that decision. Thereafter, on October 10, 1957, the Commissioner issued another ruling stating that it is now the position of the Internal Revenue Service that the fact that an association establishes a pension plan is not determinative of whether such organization will be classified as a partnership or an association taxable as a corporation. The usual tests will be applied in determining whether a particular organization of doctors or other professional groups has more of the attributes of a corporation than a partnership. The latter ruling further suggested that the basic criteria to be used in testing the existence of an association taxable as a corporation would be stated in a Revenue Ruling to be issued at a later date. For some months we have been waiting for the latter ruling. However, I was recently advised by the official in charge of issuing such rulings that the Internal Revenue Service had now decided not to issue any further ruling on the Kintner case. To say the least, this leaves the matter in a state of confusion as far as the position of the Internal Revenue Service is concerned. However, from a legal standpoint, if an association is formed corresponding closely to that used in the Kintner case, I feel that the courts will continue to recognize that such association is taxable as a corporation and, therefore, entitled to deduct contributions made to a qualified pension plan.

I DO NOT FEEL that the Kintner case is the solution for architects or other professional groups. While such an association may have the advantages of pension and profit-sharing plans, there are also disadvantages and dangers. The principal disadvantage is that all income is first taxed to the association as a corporation and then if it is later distributed as dividends to members, it is again taxed to the member recipient. I well recognize that the association will have large deductions on account of salaries paid to any professional group; however, it will be necessary to keep a certain amount of earnings in the business for operating expenses. These earnings will be taxed at corporate rates. If the association should have losses, these will not be deductible by the members.

The solution to the overall problem of the professional person is the legislation now pending in Congress known as the Jenkins-Keogh bill. This bill, which has the backing of all professional groups associated in the American Thrift Assembly, would permit professionals and other self-employed persons

to take a deduction currently for monies to be paid into a trust from which they would draw when they retire. Generally, the maximum annual deduction would be 10% of annual net earnings from self-employment up to a maximum of \$5,000. In other words, the tax would merely be deferred on current earnings until the money was withdrawn at the time of retirement.

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W. H. TUSLER (Minneapolis): I wondered whether there would be sufficient interest to have a business consultant on architecture, who has practiced for a considerable number of years in the business end of architecture, who has been employed by other architecture firms, to come in for a week or two weeks, whatever time is necessary, and analyze their business and show where they are making mistakes, see that they are properly protected by insurance or if they are carrying insurance that is unnecessary, and helping their whole practice all the way through.

It would be money well spent. Business firms do that, but I know of no way an architect can do that or of anyone who is so qualified or who has that sort of professional basis.

CHAIRMAN EICHENBAUM: Mr. Russell, would you like to comment on that last question?

MR. RUSSELL: I think there are really two parts to that question. There are firms of consultants who can assist architects right now. Back in the middle forties, I know a firm, Perkins & Will, hired a company I used to be with, back in those days, and I think they benefitted from it. Later I worked with another firm as a consultant. I know of at least four firms in the Los Angeles area that have hired a man to consult with them within the last three years. The management consultant they hired—not the same one—isn't necessarily a specialist just in architecture, because actually you will find men who are trained in this field can go into almost any business and with his objectivity and talent he can do his professional job the same as you can design a school in one place and another structure in another. So those services are available at this moment.

The second part, you mention things like insurance. It would seem to me that any firm would be running very great risks if they did not have as competent an insurance broker as there is in their area, that can reach anywhere, to constantly review their portfolio, every six months or every four months, for its nature, type and coverage. There are good firms that will do this on the basis of covering every single item you need, that will show what you don't need, that will show how to reduce premiums, how to increase coverage. It is a matter of finding the right kind of firm, similar to finding

the right kind of legal firm and the right kind of accounting firm.

I believe all these consultants are available to us and worthy of us. We use them constantly.

MR. SCHWARTZMAN: I would like to confirm what Mr. Russell has told you. I stand before you as a phoenix-architect who rose from his ashes, as of three years ago, a week before Christmas. I woke to find my complete office burned down without anything left on which to conduct my practice, and it was because we had had the foresight to have an experienced insurance counselor who saw that we had the proper kind of valuable paper insurance that we could start back in practice with something upon which to operate.

You must have the kind of insurance counselor that can follow up and give you the protection you need during the time in which you are making your plea for reimbursement of your losses.

REX BECKER (St. Louis): Mr. Schwartzman mentioned he had the information from seven New York firms as to their office practice. Is such a compilation available for other people?

MR. SCHWARTZMAN: Unfortunately, I am afraid it isn't, because, as a matter of fact, the information was considered highly confidential by the seven firms, to the point where, while I have the report from seven firms, I know what my report is, but they are classified by letters and I don't know which of the firms the information pertains to. Whether this is important or not, I think it is something that we might decide. It seems to me that can be done within the regulations of the AIA, and it is something that I urgently recommend, because it would be most reassuring to find, as it was in our case, that we were neither overly generous nor were we pica-yunish about the benefits we had given our employees. It was most encouraging and most comforting to find out that we could state with assurance that our salary levels were in line with the salary levels in other offices, and this you can only get by calling up your fellow practitioner or in this kind of survey that you make when you are interviewing employees from other offices. It is a technique which can be done.

MR. RUSSELL: I would like to say that we conducted such a survey in 1949 in the Los Angeles area, and it had great cooperation from the firms who were asked to come in with us. It is to our mutual advantage and has during this period of spiraling wage rates enabled us to really know where we stand. It is important to be sure that you are comparing comparable jobs and that you have definitions of key jobs.

Here, again, there are many consultants who for very modest fees will do that kind of work, and it is worth while sometimes for a group of 10 or 12 to get together and have it done and establish key jobs.

MEMBER: We have for a number of years had the problem of draftsmen working from job to job, where a young man spent some time with you and after you trained him he went somewhere else, sometimes for a higher salary, sometimes just experience.

Is there any record of a contract or arrangement as they have in industries, of binding the men to a particular job for a period of time?

MR. SCHWARTZMAN: We have a procedure which is only a step in the right direction, perhaps not a full corrective, and that is to take any man who is doing valuable service in the office and whose absence from the office would be an inconvenience and make him a junior associate and give him a minor participation, not in the profits—and this is a very important point to me because as soon as you have too many people sharing in the profits you are in the position where they have the right, and I think perhaps it is a legal right, to question all of the procedures of the office. In my particular case, I let them participate to some minor degree in the difference between the two types, technical salaries and the gross fees. This means that they have an interest in the well-being of the office, they have an interest in doing their work efficiently, and still are not in a position to challenge any position by the principal, which I think would be very uncomfortable, especially for the younger men in the office who do not have the experience to go with it.

PAUL LIES (Michigan): This is a topic that has been battered around in our chapter for some time. I would like to have Mr. Russell's opinion whether he, in his experience has found where a vertical type of management of an architectural firm ceases to be profitable and where a horizontal type management can be of best service.

MR. RUSSELL: I want to make sure I understand your definition because it is a real sticky question. I would like to speak to it, but give me your definition of vertical and horizontal.

MR. LIES: My definition of vertical is where one individual, whether he is the principal or chief associate, has charge of a particular project throughout its entirety. In other words, he acts as the project manager, assigner, job management and supervisor, crew supervisor, and my definition of a horizontal firm is where you have departments, where you may have a production manager, your design department and, of course, your drawings.

MR. RUSSELL: In our office we found it neces-

sary to make this split when we hit around 20 or 30 people. At that time we set up a production supervisor or concept at that point, but I wouldn't like to lose sight of the fact that you still have to have somewhere within this—it is the toughest job—someone who has responsibility, someone who has project responsibility, so we have found it necessary to have a project manager, but servicing with the various departments as a staff service to this project.

Further, the project architect or project coordinator does not have line control over those members of the staff department in the service. They will service down through the function rather than the project manager.

MR. LIES: Do you find any difficulty in the matter of communication? I mean, what is your procedure in the department, a lot of writing, inter-office memos, that are involved, or more word of mouth?

MR. RUSSELL: Word of mouth, principally. This is a matter of working relationship. I think it is cut to fit. We have tried several ways, and we didn't apply to the particular pattern. It seems to be working for us, although there are a great deal of frustrations from the point of the man who is the project architect or the project coordinator, simply because he does not have all the line authority he would like to have within the organization, but we feel that normally our interoffice communication is no problem inasmuch as all the folks in the staff department do have a sole boss, an inside boss. We call it our operations manager, and we do have authority for these project coordinators to work with.

MR. LIES: You allow certain members of your department, for instance, to have client contact? In other words, say, do your individual supervisors have the right to contact the client or is that handled through your partners?

MR. RUSSELL: You ask if the individual department managers have a right to contact the client. Absolutely. We do that. It is under control most of the time.

REX BECKER (St. Louis): Could Mr. Schwartzman elaborate a little more on the associate agreements, how they operate?

MR. SCHWARTZMAN: I will try to do that. Of course, keep in mind that this applies to a moderate-size office, and a great deal depends on the hiring practices of the office, if we can call it that. We are in the position these days where we can fill all of the new assignments that come into our office with people who have graduated from architectural schools and who are of a caliber that, if you wanted it, could do more of the routine work, and that is the basis upon which we engage our people. We like

to think that anyone who comes into the organization now is of the caliber that can eventually grow within a relatively short period of time to do responsible work. If that is the case, then I think you have to keep the interest of that kind of person, and I think one of the reasons why there is so much dissatisfaction in some of the established offices and the employees that I have heard about is the fact that a recent graduate of an architectural school deserves I think at least the dignity and consideration that a recent graduate of a medical school does when he is an interne in a hospital. He has the professional status that a lawyer would have in a law office, and I think you ought to put it on the basis that every man in the office is potentially an associate officer or has that opportunity. If you take in that caliber of employee, when that happens you have to make it a realistic arrangement, and the realistic arrangement, we have found, is this junior associateship, which is this minor participation in the well being of the office, not in the profits but in the well being of the office.

If there has been a good year and there has been a substantial amount of gross fees and the cost of the office has been kept within reason—not the administrative cost but the drafting cost I am referring to now, the technical salary costs—there will be more or less funds available for distribution as a bonus, and it is up to you to make your bonus arrangement on an arbitrary basis, which many offices do, to put it in the form of a Christmas gift based on years of employment, maybe keyed to the salary in some cases, or you can do it on this percentage basis that I name.

In return for that, we have this associate agreement which covers such things, for instance, as the promise on the part of the employee not to engage in competitive work outside of the office. I, for one, don't think you can control the fact that a young employee will be doing work on the outside. I think it is reasonable to expect that he won't undertake work on the outside which is in competition with the office, and also we ask for promise that for a year after the termination of his employment he does not approach your established clients, to which there is some minor objection, because the distribution of a bonus on a percentage basis becomes in effect a kind of contract, really an employment contract. By the way, your agreement must so state, because otherwise—it can be interpreted as a right to partnership unless you so state this is merely an employment agreement. But it can be as strong an employment agreement as you want to make and can be keyed, as I said, to the office procedures and regulations so you have some assurance that you are going to get what you expect of this associate.



PANEL MEMBERS WURSTER, COCHRAN (CHAIRMAN), BURDELL, AND ALEXANDER

PANEL TWO: *Tuesday Afternoon*

Education—Relative Responsibilities of the Profession and the Schools

Chairman: ALEXANDER S. COCHRAN, *Chairman AIA Committee on Education*

EDWIN S. BURDELL, *President, The Cooper Union for the Advancement of Science and Art*

WILLIAM W. WURSTER, FAIA, *Dean, School of Architecture, University of California*

CECIL A. ALEXANDER, AIA

CHAIRMAN COCHRAN: This is a working session. The way we would like to run this is to have our three speakers each talk for about a half hour and then if we can do this, try to play it by ear, if you have pertinent questions of the first speaker we will have questions for a few moments and then continue with the speeches. We hope to handle it this way and I hope very much that at the end of the three speeches we can really generate a round robin.

Our first speaker—and I will be brief in my introductions—is Dr. Edwin S. Burdell, President, The Cooper Union for the Advancement of Science and Art.

DR. EDWIN S. BURDELL: This is a very erudite topic that has been assigned to the panel speakers, “Perspectives of Professional Higher Education,” and coming to you as I do as the former Chairman of the group with the Survey I have no doubt you expect me to comment on the Survey and its aftermath and how well it has fared during these four or five years since its publication.

I don’t intend to take up the forty-three recommendations and follow through what happened or what has not happened. I am going to pick out a few items as particularly appealing to me as having a very definite bearing on the perspective on professional higher education.

I want to start out, though, in reminding you that the Survey was unique in that it was composed of members of your profession. I acted only as a chairman, guiding to some extent, and a very small extent, the procedural operations. Your own professional colleagues worked with outsiders like myself, like Mr. Fraser, the statistician, and we brought to our colleagues a wealth of data which I venture to say has never been assembled before in any learned profession either on this side or the other side of the Atlantic.

The data that was assembled was not an idle winnowing of tables. It was a scientifically constructed program by Mr. Fraser who is the only one I know that can handle human data, professional data, on such a scale, and on the basis of these data

and with the background of experience of these twelve or fourteen members of the Commission, members of your profession, this report was constructed.

Whatever its merit or lack of merit, it certainly has the outstanding characteristics of being up-to-date material, current data, interpreted by members of your own profession.

I wish I could pass on to you verbatim the extraordinary remarks of members of the medical profession, the legal profession, the engineering profession I have heard in New York City when they see the report of your Survey, when they say, "Why haven't we been doing this?"

The engineers are broken up like Mr. Heinz' products, into 57 varieties of engineers; they could never get together on a study or what to do about it or how to interpret it. Lawyers are broken up into various special interests and so are the medical people, and others. So your profession has had two outstanding reports before this 1950 report and I hope that you will continue as the years go on, as the decades unroll, to carry on this penetrating, critical, self-examination which has distinguished you from all the other professions that I have mentioned.

THE THING that concerns me greatly in professional education, and this applies to engineering and all the other learned professions, is that professional competency must be achieved in less time. We are stringing this thing out on and on. We are prolonging the infancy, shall I say, of our youth, to an absurd length of time. I say that is bad, that it is bad for the profession, that it is bad for youngsters who are being kept in the incubator of the academic world far too long. I think it has dysgenic effects. Apparently today no youngster who feels the urge to get married lets the fact that he has nothing to live on stop him. Up to recently the deferment of marriage seemed an unfortunate experience for him and society as a whole.

The prolongation of this educational period, the use of savings, going into debt, hard-to-find part-time employment—all those things add to the reasons for the youngster's point of view, this rather carefree attitude of the profession and of the academic world, "Well we will add another year, it won't be quite so tough, but of course when you examine that other year, two or three years later, it's just as tough and just as full and just as impossible for the boy to think back and think and absorb as it was on the old basis.

So I have never been taken in by this notion that the engineering program should go from four to five years.

You have seen fit to move your program from four years to five and it is pretty generally held. It is not true in the engineering field. There are only a half dozen out of 60 that have gone to the five-year program. And as far as I am concerned, as long as I am associated with engineering, I shall oppose it completely and utterly because I think the preparation of the youngster for his baccalaureate degree can be achieved if we do more skillful teaching and if we take stock of our own educational processes.

I don't want to digress on that too far because I want to tell you why I think this shortening of the professional preparation should not be curtailed.

I think the profession of architecture needs more young architects. The profession of architecture is not overcrowded and I quote from our Survey.

In 1890 there were 36.5 architects for 100,000 population. In 1930, 39.7 and in 1950, 26.5. So that it is not an overcrowded profession. Compare it with the lawyers—there were 204 per 100,000, today, 1950, as against 256 in 1900. Engineers, 450 today per 100,000 as against only 157 in 1900. So that the architects have gained relatively and the lawyers have dropped relatively to the engineers.

This next statistic has interested me. The median age of your profession is 45½ years. Now, that is a most interesting fact because if you contrast that with what happened in 1870 there were 2.4% that were 60 years or over but in 1915 there were 15%. In other words the profession is growing older and older. In 1890, 22% were 20 or under and in 1950 there weren't any 20 or under. In 1890, 53%, or more than half were 35 or under, whereas in 1950 there were only 14% under 35. And in 1890, 24% were 45 or over, and in 1950 they were 50% 45 or over.

The profession needs a refreshment of younger men and as you and I grow older, at least I have reached one stage in observation, that most of the organizations that I belong to seem to be composed of older and older men and that the clubs and the organizations that used to flourish with men in their 30's and early 40's today seem to be reluctant to accept people under 40 or 45 and sometimes 50. I think that is an unfortunate aspect of a maturing society.

I would like to take a chance in telling you how I would like to shorten this up other than by better teaching and consolidation and a lot of internal things in the college program. Perhaps you would say this is throwing the baby out with the bath water. I would like to make a real shake-up of the whole system. I would like to create a middle school, a four-year middle school, grades seven through ten, the last two years of the present ele-

mentary school and the two years of the present high school. Then I would create two new types of junior colleges with two year programs. One type a general program, a vocational or a terminal program. The second type a vigorous, two year curriculum in the social sciences and humanities as preparation for professional studies in the university and professional schools, and I would say they should be similar to the *lycée* of Western Europe and the *gymnasia* of Central Europe and Scandinavia.

Now then, professional training would begin at eighteen and architecture, say, would be completed in three years of professional work at 21, and candidatures at age 24, instead of 26 as at present.

If you could carry that out into law and medicine, from two to three years, and perhaps four years might be saved. Of course my scheme depends on three very important and rather "iffy" elements. The intensification of this two year experience to make it comparable to the European *lycée*, and secondly its articulation with professional subjects to follow in the university or professional schools—in other words, the whole five year program would have to be closely interlocked and inter-related and not this perfectly ridiculous disjointed experience of the American high school and the American college which seems to bear less and less relationship one to the other; and third, I believe in the ability of selected 16½ olds to take what is now considered to be college level work.

There is enough experimentation to lead me to believe that selected youngsters could do it. The Ford Foundation has several experiments under way which I am watching with a good deal of interest. If the Sputnik has awakened us to Russian educational accomplishments in science and engineering, let us not fail to expand our education in all fields and not in just those two.

I WOULD LIKE to pass on to some observations on the preparation for practice of the profession of architecture at mid-century. That is a rather sententious phrase but in the deliberations of the Commission we talked about architectural education, education for the architect and all sorts of variations, but I think it was Walter Taylor who distilled out of those phrases the best of all—preparation for the practice of the profession of architecture and if you will accept that for the time being that is the subject I would like to speak to.

We found in 1950 that 23% of all registered architects had attained their entire training in architectural offices. We also found that not until 1920 did the architectural schools really dominate professional training. I come to the conclusion, then, that

the share of the offices in the preparation of architects has been a great one, of deep concern, and since the days of tutelage and apprenticeship the profession itself has been deeply concerned with the training of the architect and therefore, the stress which our Survey Commission placed on the three-year apprenticeship is in terms of the tradition of the profession.

Resolution No. 7 and resolution No. 12 in our study urged upon the profession the responsibility of the offices and the practicing architects for guidance, for the assistance of students during their college years and in the three years that followed.

I think I can make this as a generalization: In all professional education the emphasis is on fundamental, underlying principles rather than further specialization. That is true in engineering. Engineering is practically reduced to 20 or 25% of total curriculum. The basic sciences, mathematics, the humanities and engineering sciences and during the senior year just enough technology so that the student has a speaking acquaintance with the terminology and the concept of engineering as an art.

If the architectural profession approves of this trend in your field, then I say you have to take more and more responsibility in this three-year period of candidature. And the log-book was suggested as one of the ways in which we could pin down the thoughts of the architect-in-training to the versatility, to the variety of experiences and to keep forever in the forefront of the offices their responsibility, and as they write down in that log, as a ship's captain does on the sailor's log, that this man did so much in this field, so much on this subject and so much on this subject, they could grade it or not as they saw fit, but it at least kept forever in the mind of both groups, the trainer and the trainee, the importance of variety and of intensity of preparation for the licensing examination.

There is simply too much new knowledge, there are too many new techniques, skills and materials and they change too rapidly to consider including them all in the undergraduate curriculum. I say that is happening in engineering education. I believe that is happening in medical education. I don't know much about education for the law but I understand that the whole trend in the professional field in America is toward principles and fundamentals.

I don't suppose I have to comment to this kind of a group that I consider one of the dangers in professional education this idea of organizing a school of architecture about the one "great master." We had a dean of Art at Cooper Union, Gayler Clark, who used to refer to them as "the hairy lions."

It used to be a common practice for the school to build itself up around a big name and that big name was going to somehow or other cause a great great ferment.

Now, it doesn't seem to me that professional education has to resort to that kind of technique. I am fully aware of the adage that better be within three blocks of a great man than three feet of mediocrity, but on the other hand if professional education is going to be a unification of disciplines of sciences of fundamentals, I don't think it is going to flourish in the great white light of the "hairy lion," of the "great man" who was going to dominate the situation in a professional school.

ANOTHER THING that concerns me greatly in the preparation for professional practice, and this applies to some extent in engineering education, is too often the failure to take into consideration the sociological, biological and emotional elements in the design. I say sociological—let us take high-rise housing. How much of it we see today. The sociologists, the social scientist, the social worker begged of the architects, if they ever listen, for heaven's sake how are you going to control the situation of the mother on the 17th floor and the youngster down in the play yard on the ground level? And what happened?

The Housing Authority of the City of New York is in a state of complete upheaval and disorganization because of the failure of these high-rise houses to work. As Helen Hall of the Henry Street Settlement told me the other day, "The trouble is that 17 stories high is beyond screaming distance."

So what happens? When the little tot down in the play yard has to go to the toilet does she call

up, "Hey, Ma"? Of course not. You may say there are self-operating elevators and the child could negotiate the passage upward. Of course it doesn't happen and to be very frank, the elevators and hallways in the public housing projects in New York City are filthy, vile latrines and for what reason? Not that the children don't make the effort to get where they ought to go when they want to but it is physically impossible because of the high rise, because of the impossibility of coping with that situation.

The architects could dismiss it by saying "Have toilets in the playground, have toilets on the ground floor," and so on. But the point is that thousands and thousands of housing units are built in New York City on that basis.

Now somebody has to try to clean it up, somebody has to try to find out what's wrong.

I say there are sociological and biological considerations which have to enter into the basic design.

I have been very much intrigued in Neutra's "Survival Through Design." I don't begin to understand it. I sometimes wonder whether he wrote it so that other people could understand or be invited to give a lecture to you for a price. But it seems to me Neutra is on the track and the profession in America has not been on the track. We talk about let's have a chair that fits our back side and let's, avoid stop lights that blind us, but this long-range program of research, of the adaptation of the human being to the environment, to the enclosures which you make, it doesn't seem to me has been one of your first concerns, and I say unless and until it is you will have a few people like Neutra covering the waterfront on the subject. And I think there are many people in the profession of architecture in

Student Leaders . . .

TAKING TIME out from their many organization activities at the Convention, Paul Riciutti, (right) is shown discussing the recently released *1958 Student Annual*, with Gene Burr, President and Vice President respectively, of the newly named *Association of Student Chapters, AIA*. Copies of this publication are available from AIA headquarters at three dollars each.



America who can do just as good work as Neutra can.

The third aspect is the emotional aspects of your designs, the privacy, the avoidance of monotony. Such silly things as no place to store personal belongings. You talk to people that move into new apartments in New York City. Perfectly wonderful if you moved in with nothing but a suitcase. Where do you put things? No cupboards for storing. My secretary has to hire a room two blocks from where she lives in Greenwich Village in order to store her keepsakes and mementoes. She says I know maybe I ought to throw them out but the point is I don't want to throw them out, I hope to have a house some day where I can have a mantelpiece, where I can have things out to be seen, and so does my husband, and so we hire a place and once a week we go there and change a lot of books or whatever we want to change.

Somehow or other, as a non-professional I cannot believe that it is good design when you fail to take into consideration that people do want possessions, they do want those things, and you might as well provide for them one way or another.

I don't know whether I should allude to this but I am sure Dean Wurster has forgotten just after that beautiful dormitory was completed at Berkeley, I had the pleasure of being shown through it by the Dean and his wife and I was terribly impressed with the exterior and interior. When we came to the boy's rooms you know they are finished with an interesting rough brick and I said out loud, "I wonder where the boys are going to put their pin-up girls, where they are going to put their class schedules and the dates and so on."

I think it was the Dean who said, "They have already solved that. They went up the river and bought a piece of beaverboard and with some chinks of wood put up the beaverboard." So they have a place to put the keepsakes and so on.

Well, human beings are going to be that way and I don't think that you can redesign their way of life and have them very happy about it. So please think about those things that some of our European friends are doing a lot of thinking and publishing about.

Then, further, on this subject I would say that the introduction of the natural sciences is more important in your curricula and I am sure they do exist, but I also find that it is very difficult to convince the younger architectural student that he does have to master calculus, that he does have to take a tough course in physics, and the inclusion of it, the rigorosity of it, is perfectly obvious when one considers the huge bulk in the architectural world that me-

chanical and electrical appliances have, and unless your neophytes understand the scientific principles you will not have the reliance on his judgment that I think you have a right to expect.

ANOTHER POINT, the introduction of city planning is needed to expand the horizon, to cope with the city and environmental problems. I know Dean Wurster is going to speak on this and I hope he will tell us about changing the name of his school to the school of environmental design. So the enlargement of the horizon is taking place, I believe, in most schools, but I want to keep on emphasizing it.

We found in our Survey that in only two cities were architects taking a leading role in city planning and only 7% of the membership had indicated that they were serving on planning boards.

You say that is eight years ago, times have changed. That is a data point that is rather startling when you consider the great confusion that our American city has gotten into and the work that needs to be done by the men trained in architecture to try to correct it.

My last point—the introduction of aptitude testing programs for admission. That was recommendation No. 3 in our Survey and recommendations 4, 5, 7 all have to do with the stimulation of interest with the motivation of the youngster, with the collaboration of the high school teacher and even the elementary school teacher in the profession of architecture.

We know from experience that too many youngsters pass it by, they are not sure enough of their ability or by equally unreasoning logic they think they are qualified because they happen to be able to draw something in an imitative way.

There are aptitude examinations being worked out by the Educational Testing Service with the stimulation of The American Institute of Architects. It seems to me those things need to be done and I believe you in your own communities can do a great deal through your local service clubs to stimulate youngsters in high school to an interest in the profession.

I think architecture is closer to it than city planning. You can't even get undergraduates into city planning, and city planning has had to move over to a graduate area—which I think would be most unfortunate for architecture, but unless and until the high school population realizes the opportunities and the delights and the rewards of the practice of the field of architecture you are going to get fewer and fewer people applying for admission.

My last point is in the field of the growth of professional teachers. There are 1454 full- or part-

time teachers, according to our census in 1950 and here are some statistics which I have taken cold out of the pages that I think you will agree look rather unfortunate.

Only 19% of them ever published an article. Only 6% have ever written a text book. Only 1.7% claimed to develop any new techniques or invent techniques and less one-half of them listed only one professional degree.

Now if you take some belief in what was said this morning about the leadership that is needed in the profession in creating new materials and understanding new materials and testing new materials, it seems to me here is a place to begin, to encourage the teachers in your profession to really do something about it.

I beg of you to support the work of the AIA in encouraging fundamental research in your profession. And I would say that in those schools, those private schools where teachers of architecture are not encouraged to enter into private practice, they should be. It seems incredible that there are communities where the practicing profession objects to the teachers of architecture practicing in that community. It seems to me most selfish, most narrow and it is going to destroy the seed core in which you will have a more enriched profession. The amount of business they could take away from the private practitioner would be negligible in comparison with the stimulation and the refreshment that would come to those professional people by having an opportunity to practice in their community.

Accreditation. You have heard a lot about accreditation. I would like to pose the question: Is it a beauty or a beast? Up to about five years ago we thought it was the beauty. The last five years it has been regarded more as a beast. Why is that? Simply because we have taken the rules of accreditation too much as standards; any deviation from that—well, we had better not try it because we don't dare run the risk of losing accreditation; we won't experiment here and there because we know what the rules are and it is much better to live up to the rules and be sure of accreditation and get our budget from the next legislature or the Board of Trustees.

That is dreadful. We will never progress if that is going to be the prevailing thought.

Within the month I was in a meeting of so-called heads of fourteen private or independent engineering schools and the question of accreditation was discussed. My school had been in the throes of the Middle States accreditation in which we had eighteen people on our neck for four days and I made some comment about the superficiality and the triviality of the observations that were made and the com-

ments that were made, and the head of one of our leading engineering schools said, "I say without peradventure of being contradicted that accreditation has done more to stultify education on the development of a scientific basis than anything that has happened in the last 10 years."

That is pretty bad. That is an exaggeration but as you people reach out and develop your accreditation programs, don't do it on the basis of footcandles or the size of the drawing board; do it in terms of what kind of people the school turns out. That is the only basis of valid accreditation.

So I have tried to cover the subject of professional competency to be achieved in less time; some items on education, architectural education; I have commented on teachers, teaching and teaching materials, the avoidance of standardization of the schools of architecture.

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CHAIRMAN COCHRAN: William Wurster needs very little introduction. He started in the office of Delano and Aldrich in New York. He built up a fine practice in California and then did a remarkable thing when in 1943 he turned back and became a student again, and of course eventually landed, after Yale and Harvard, at MIT as Dean of the School of Architecture.

WILLIAM W. WURSTER, FAIA: I took off some statistics that I think do help augment Dr. Burdell's statistics on people who are studying architecture. You may be interested to know that there are 47 accredited schools in the United States and Canada and these are the ones whose budgets and faculties and library come to an acceptable minimum as established by the National Architectural Accrediting Board.

I do share Ed's questioning of accreditation but I do think this Board has done unique work. It was established in 1940 by joint action of The American Institute of Architects, the Association of Collegiate Schools of Architecture and the National Council of Architectural Registration Boards. And this Board has done a superb job in setting up standards and thus enabling the less strong departments to gain added support from their parent institutions. The examination takes place every five years. They have been most scrupulous in not trying to force schools into a common mold, but in giving aid to lesser schools, and I think they have done a superb job.

In addition to these 47 accredited schools there

are 13 more which are members of the Association of the Collegiate Schools in Architecture. There are also another 14 schools which are listed as "Associate Member Schools." Thus there are 74 institutions with recognized architectural education. In 1955-56 there were 12,000 students in these schools studying for the Bachelor of Architecture, the first professional degree. There were also 271 studying for the Master of Architecture, the second degree, and it is a very poor situation that has this few doing graduate work.

You may be interested in the actual numbers of students in some of these schools in 1955-56, which was the latest list I had when I compiled it.

On the West Coast—Stanford with 68 students; U.S.C. 378; California with 491 students.

And the Midwest—Minnesota, 151; Michigan, 380; Illinois, 1169.

Eastern—MIT, 134; Harvard, 113; Yale, 79. So the schools do vary in size.

There is a great difference in the setting of the schools. Some are in metropolitan areas where music, museums and theatres offer outside stimulus and richness. In big cities the design teachers are more likely to be in active practice and this can make for a lively faculty. In contrast are the departments in smaller cities where the university may be the largest influence in the community and the faculty in more intimate contact with students. Each surround has virtues—the decision as to which to attend should rest upon the needs of the individual student. I was struck last Spring during a visit to Oregon by the eagerness of the students' discussion. I feel there maybe less intensity in the schools in metropolitan areas with all their outside distractions, plus the fact that many teachers and students must commute from other communities.

Further differences in departments result from major interests of the parent school. There are the schools of Technology where there is a natural alliance with acoustics, architectural mechanics and pure science. In another place it will be art or allied arts which provide strength to the department. Again the decision as to preference should relate to the needs and desires of the student.

There are schools entirely dominated by one man or one theoretical approach, and there are schools like ours which seek, on principle, to have strong individual faculty members reflecting quite different and even conflicting viewpoints. Some of our students would much prefer to have a single gospel and absolute rules, incidentally, but we tend to think the students should be exposed to honest disagreements among their teachers, hence the need for personal decision, in this complicated pluralistic

world. Other schools might offer good arguments for a more unified approach.

More or less related is the fact that some schools tend to operate a kind of separate microcosm within the larger University framework, with their own departmental specialists in engineering, landscape, city planning, history, social science, etc. We are in this group—try to use the rich resources of the rest of the University insofar as possible, by joint faculty appointments, and by sending architectural students out into other departments.

At California we follow the latter course—indeed, on the whole question of architecture as the Mother of Everything I must confess to a strong negative bias. Every now and then the *assumptiveness* of the architectural profession bothers me and I hope that our modern training will tend to eliminate this. It has often been assumed that architects, for instance, can and should teach architectural history. But unless they are real scholars as well as architects, they are seldom equipped to recreate the life and values which give meaning to the pictures that are flashed on the screen. The result, too often, is merely a sequence of style-tags with dates, which (and here I would agree with Gropius) can lead to a false and too "stylish" view of modern design as well.

Another example is the design of furniture. I am convinced that our basic architectural training applies to space and circulation, not to the delicate members of furniture. This was brought home by a visiting Danish member of our faculty who had studied furniture design intensively and showed us the refined thinking that goes into each piece.

Also, many architects still assume that city planning is (or should be) entirely within the province of the architectural profession. But there is a fundamental difference between large-scale site-planning and civic design per se (which architects ought to be much better at than they are, incidentally) and the process of preparing, adjusting and implementing a comprehensive long-term plan for urban or regional development. The latter is a continuous staff operation (even when consultants are hired), carried on by professional public servants who, in their complicated coordinating role, must daily cope with Commissions, other departments, politicians, and every kind of citizen group. What good architect would want such a job? Moreover, the planner deals with many basic social, economic and political questions that are quite outside the architect's professional purview of interest. As consultants, civic designers and site planners, architects do often contribute major ideas for large-scale physical planning, but the only hope for carrying out



Cecil
Alexander



Edwards
Burdell



Cox



W. M. M.

Cochran

such ideas, by and large, lies in the acceptance of planning as a continuous staff function of local government.

We architects should be glad that planning has become an independent profession, manned by people who *do* enjoy it and who have been properly trained for it. On the other hand a warning—the esthetic is what is seen and in final analysis often makes between success or failure. This belongs to architecture. Architects do need better training and more knowledge, however, in many aspects of large-scale design that relate to city planning. And this is one of the reasons for the rising interest in research, as a basic function of architectural schools.

I THINK ALSO we have great need of understanding the place of bureau architecture as well as personal architecture. When I think of the brilliant job that Sir Leslie Martin on the London Common Council did, what it contributed to English architecture and doing it in the fashion he did, through a bureau, I think we must give great credit and I have

often thought we ought to put our city architects on a higher plane than we do.

Walter Taylor, in charge of education and research for the AIA, has greatly helped to stimulate the ferment and discussion on this question. And he also rightly urges us not to use this term “research” too glibly. For it means a type of systematic scientific analysis which we, as a profession, are little accustomed to practicing in our necessarily *ad hoc* approach to design problems. In university terms, it means essentially a Ph.D. program, producing results of scientific significance and at the same time training people for teaching and further research rather than for professional design practice per se. In the field of esthetic design itself we need this type of research, related to questions of form and space, but the ordinary undergraduate professional student, however able, will rarely be able to engage in such research effectively. He is too young, has not had enough time to do it.

Moreover, most of the practical problems that concern us in the construction and layout of build-

ings are only researchable in terms of other disciplines as well as our own: engineering and pure science; sociology and other behavioral sciences; economics and finance; city planning and public administration. Any effective research program on such problems therefore involves active collaboration, in some form, with other departments and graduate students in other fields. Even on the strictly esthetic aspects of form, space and their emotional impact, I suspect we'll need outsiders: physiologists, psychologists, historians and cultural anthropologists. Architects and planners will often have to pose the problems and organize the research teams, but they'll rarely be able to answer the questions themselves.

Architects do have an exciting key role in shaping human environment. But they can fulfill this role by working in partnership with others, and by trying to act with others as peers.

BUT LET US RETURN to the question of training architectural practitioners. How long should it take? This is another basic issue today. It goes without saying that architectural education continues throughout a lifetime when you embrace a broad concept. But I wish to draw a more exact time line than this. I feel that the formal architectural education is really five years in a school and five years in the field. This cycle of five years in offices is truly an integral part of the education and can have the gainful side of the apprentice system of old. I even go so far to say that this experience need not be in a famous office—it can be in a conventional office where you learn how to keep the rain and damp out of a building. Each student who comes to me gets the same advice: "Don't try for the famous names." Any sound office will do. Often the more traditional ones do better specifications and better practical details. I tell them they won't lose their design ideals. In fact it may do them more good to buck design conditions than to float behind the boss as a worshipper.

When you divide the formal education in this way (five years school and five years office) it becomes clear that each phase should do its own work well and not try to imitate the other. Thus school should be free and untrammelled. The universities should try to create architects not draftsmen. The practical side should be sound and disciplined, but kept to a minimum, with principles stressed at each turn. Education should never be distorted to help the student pass the State Board examinations as quickly as possible. Rumor has it that the famous Harvard Law school never trains to pass the bar examination.

Most of us are the products of schools which are organized on the basis of simultaneous education for the skills of the profession and the general education for life. Fortunate is the person who knows what he wants and can do this amount of positive deciding at an early age. I call it fortunate for it gives him the manual skills early. The grammar of a language and the scales on a piano are comparable to these skills. Harvard is the only architectural school which asks for a liberal arts degree (A.B.) prior to entrance. After three years you are granted a Bachelor of Architecture (B.Arch) so that you have school for seven years and thus added two years to the usual five in order to complete.

In our vast country there are now enough students who begin in Liberal Arts and want to become architects to mean that we should have at least three more of the Harvard type—one each south, west and midwest.

But let me be definite at this point—let no one think I prefer this type of a school. I like the five year undergraduate curriculum where you develop your skills early and tackle the broader realms of knowledge and philosophy as a mature student. Particularly the student doesn't gain anything from the so-called liberal arts program which gets in his way, so keeping him free of his skill for the first two years always seems a great mistake to me.

Let me also be definite on the point of preferring the five years in school and the five years in an office. I do not feel that the majority of architects need have more than five years in school. In a word I like our undergraduate school and do not envy our doctors and lawyers.

And here I would be adding to what Dr. Burdell said. Every now and then I hear a cry to increase the time because of the complexity of modern building—because of air conditioning, new structural forms and all the other factual things. A lifetime is not long enough to know facts—and facts become obsolete. What you are after is to learn principles and habits of mind and hand and this can be done in five years. All down the corridor of curriculum you are opening doors into new areas, and teaching where to turn for the answers. No one should teach the answers even if he could.

A curriculum is like a set of specifications. It is a way of trying to make sure that all items are covered. Just as the building is more important than the specifications or the drawings so is total architectural education more important than the curriculum. The force which lifts or destroys for the student is the character of the teachers.

CHAIRMAN COCHRAN: Are there some questions specifically for Dean Wurster?

PERCIVAL GOODMAN (New York): This question is addressed to both Dr. Burdell and Bill Wurster. I think the most important point brought out today, from my point of view, is the point in regard to the pre-training of the student before entering the school of architecture. I have been teaching for a long time on the graduate level and I have found in dealing with a great many foreign students, as well as our domestic variety, that the domestic variety doesn't know as much as the foreign students, granted that of the foreign students, we have the cream of the crop. I absolutely agree with Dean Burdell in regard to the early training, the pre-college training of the student. The question is how can this be implemented? How can we convince our local school boards that when the student comes through the secondary schools he should be in fact fit for college? If the student had well in mind what Dr. Samuel Johnson said, "If you don't read the great books by the time you are seventeen you never will," and when we as teachers in colleges have men of this sort to teach our problem could be simplified and we could deal with the larger problems instead of fooling around with things that students should have had in their second year high school.

DEAN BURDELL: There are some hopeful experiments in what they call advanced placement testing being given and I think the Ford Foundation is encouraging those tests. Various high schools and colleges are being encouraged to collaborate with the taking on of a junior student, say of high school, if he can show through his placement tests that he can cope with college level work. In other words, if the student can show that he can do college level, initial college level mathematics, college level economics, then he can take that much more advanced work in his freshman year. Now seeing is believing and I think only and until there are enough experiments placement tests being used in enough places can we see some point in making the present junior and senior year somewhat similar to the rigorousness of the European experience during those same chronological years.

MR. WURSTER: I would like to add I agree the foreign students have much the better training and this is because they do represent perhaps the more rarified creature, while we out in the areas where they come in from the small cities and farms, come in contact with a much less sophisticated point of view, and I think all we can hope for constantly is that they receive skill earlier and then the point of view will have to come when they come into the larger areas. • • •

CHAIRMAN COCHRAN: We will go on to our final speaker now. Our first two speakers have been predominantly speaking from the school angle. Our last speaker is going to give us a challenge, I am sure, a challenge to the practicing profession and he can do this because of what he has accomplished.

Cecil A. Alexander was a student at Georgia Tech, MIT, graduate of Harvard, has taught at Georgia Tech, has been very active in the local chapter work, has been President of the Chapter and has led in the education committee there.

CECIL A. ALEXANDER: The Georgia Chapter is going to serve in this case as an example of what I think the Chapter or the AIA can do. I don't hold it up as a be-all and end-all.

I want to start out by saying we are very fortunate in Atlanta in having Georgia Tech at hand and we have worked very closely in cooperation with the school for a number of years. In working with Tech we have attempted, first of all, the cooperation in the short courses which are set up there under their regular engineering department and we have worked with the School of Architecture through the short course setup.

Now I heard reference made to not passing examinations, but I would say either fortunately, or unfortunately, our most successful course to date has been a refresher course for passing state examinations. I go along with the idea that they are very difficult things to prepare for and we don't feel that anyone who comes in can hope in two weeks, which is the extent of the course, to pass the exam. We do hope to give them a jolt in the arm; it is started at least a month before the actual examination so that the student can see wherein he needs to work.

One of our most successful courses was the financing of building structures. For this we brought in a panel from the city. We had a man who coordinated the course. I think that is something essential in the bringing of panels to see that they don't go all over the same ground.

We have also recently had a course in visual perception. Lowell Sherman—I hesitate to use the name—was down last year and we had a very exciting week of it with him.

We cooperated with Tech in bringing speakers to Atlanta. For example, we had Hugh Stubbins, a critic at Harvard and he was at Tech as a visiting critic and he came out and talked to us.

We worked in two directions. We have always gone into the schools with panels of architects and addressed the students and brought before them

problems of office practice and asked them to ask us questions.

We also had a student night. This was inaugurated at the regular AIA meeting after which the students were brought in and the program was turned over to them and we said we hope you will tell us what is wrong with the school. This was asking a great deal of the student who naturally wants to pass the course and is well aware that sitting out in front are the members of his faculty.

There is a point that I should like to call upon architects all over the country to do something about because this is something that is done in every other profession, and that is the sharing of mutual problems and practices. We all have problems and all have our mistakes and we all clutch them. We don't want anyone to know that it is possible for an architect to make a mistake. When I was president of the Chapter I got off into this and I told them the difficulty I had with some window walls. I go along with what Mr. Kling had to say, incidentally.

We also at that time had a program under Mr. Henry Toombs on how to keep clients. This was a very rarified talk since the client he directed his address to was President Franklin Roosevelt. And it seemed it was rather a limited experience for the rest of us.

Another thing that we have inaugurated there in Atlanta and has been successful along these same lines is seminars in which practitioners come in and discuss particular problems. We had one recently on working drawings in which various offices participated, and came in and told us about their approach to turning out working drawings.

THE THIRD METHOD of education of adults in Atlanta that we have is the so-called Architect and Engineers Institute. I give you a little background of this. Some years ago we wanted a place in Atlanta to meet. We had been meeting at Georgia Tech and some of us still wish we were meeting there, incidentally, but in order to make this a reality a group of architects—Mr. Zeckendorf would do well to emulate—bought a \$450,000 building in Atlanta with \$8,000 in cash and set up a non-profit Architects' and Engineers' Institute with the emphasis to date on non-profit, and two floors of this have been leased to exhibitors on a permanent basis. They have been pretty hard to keep in line because, frankly, the architects haven't gotten down there and supported them the way they should.

The fundamental reason for this Architects' and Engineers' Institute was to develop a backlog of money over the years for research, for teaching, for bringing about the accumulation of funds for scholar-

ships. We are now using it for our meetings. We are using it for these seminars that I refer to and we are running a school there for draftsmen.

It was very obvious to most of us that took part in this refresher course that there was a great need that existed over the term of the year and at present we have a design course running at this Architects-Engineers' Institute and the practitioners in the city go there and criticize the problems and we have juries. Georgia Tech is supplying the problems for us.

This is just staggering off to a start. I know it has been done in other cities under different auspices but I think it is helping all architects there.

The product displays themselves—we have tried to encourage the people displaying there to make them of an educational turn. They are not just sitting there in their best form as "Here is something we want you to buy," but "Here is something that can be used in this manner, this is how a window wall should be built, this is wiring in a particular telephone circuit," and so forth.

The method that we have used—and again I am not saying we alone—but I think we have tended to emphasize it, is in the regional conference. We had the first of a new series—maybe it was not the first—in the South Atlantic Region under Mr. Millkey in 1952 and it was a highly successful one on the subject of school buildings. It was at a time when in Georgia, in fact in the whole Southeast, the school building program was being launched and we brought in educators and people from all over the country, people who came and talked about school building. We were up against one thing in our particular conference when our friends from the east and California talked about economy in building, where they talked as low as \$17 a square foot and in Georgia we were talking in terms of \$7.50 or \$8.00. I think somewhere between the two there is a happy medium. I hope we will find it.

The second conference that we had just last year dealt with the subject that has already been discussed here and one which I am very much interested in, science in architecture and it went into this very subject on which Neutra has written and I agree with the good doctor that I have had a great deal of trouble in understanding it, but it deals in terms of the human being as an anthropological being and goes into the sensory perception and approach, to find out what really is in back of it all.

I think that in this field of the regional conference as an educational means we certainly have been aided and abetted by the AIA and Mr. Taylor and that is something we all ought to go forward in and make these regional conferences really carry off.

I would like to say as I cited, this is an example of what can be done in a Chapter. I think a great deal more can be done.

But now I would like to turn to my friends in the schools and as you have heard I had one of the longest terms of education known to man, one that started in the dim, dead days of Beaux Arts and went through Dr. Gropius of Harvard. It was a happy, or unhappy turn of events that I dabbled in the schools, but fortunately for the schools none of them can accept all the blame.

However, your schools are putting too much of a responsibility on the practitioner. I think there is a very wide gap between what is being turned out and what is needed to practice architecture. I think that the profession must do all it can to close this gap but I would like to hold before you the fact that this is a very hard thing to do.

First of all, there is this element of time. If we don't have time in school, Lord knows we don't have it when we are out trying to be practitioners. Over and over again I have heard from people in Atlanta and all over the South—I certainly wish I could go to that course, I want to go, I know I need to go, but when am I going to do it?

I think what has disappeared is the apprenticeship period. I don't think there is any solution to that. I think back in the quiet days of the 30's when you got out and were willing to work for nothing, that was a solution. I think we have gone beyond that. I think it is up to the schools to try in some way to subsidize continuing education. I think the log book is a fine step forward but I also think it is going to need a lot of pushing because there is going to be a lot of books sitting on a lot of dusty desks before we get through with it.

One question that was brought out here in the beginning—I suppose I am laying myself open to the same question again—but I believe the schools must cease to hide behind the time-worn statement: "After all, school is the only place the architect has a free hand in designing." I think that the students have to be taught the facts of their profession.

I WOULD LIKE to go back for a moment to another training program I was exposed to and that was when I was taught to be a naval aviator. That program was based on teaching the fundamentals of aerodynamics, the fundamentals of flying, the whole business of being an aviator to the point where flying itself became an art. The other was in the back of your mind, it came forward when you needed it but it was there and I believe the same thing is true for the architect. As to how we are going to get this all packaged in, I leave that to the

educators. But I do think that the ideas that a man has to bet set off in an ivory tower during his school years and when he comes out and fights his way through all the morass of details is a bad thing.

I am going to take a real free swing here at what I am suggesting in the way of modification of the curriculum to deal with it. I am setting myself up here as the lay public in this. I do know what I feel is lacking in my own education and I know from experience and from the men who come into my office what is lacking in theirs. I think we must study man. I think that when we do study man we are going to find opening up to us a new field of design. I think most of us feel the cliché "The style is moving in on us," and I think this is a whole new concept for us. And again, I am not talking about a superficial study. I think we have to study sensory systems, not only sight but all of the faculties. Make the students aware of the difference of noise that you hear in this room with the air conditioning and how it affects your feelings as contrasted with the windows wide open, with the wind in the trees outside.

I think we have to study the world of business. I think the architect ought to be able to meet the business man on his own ground because only when he can is he able then to hold his head up and start talking about esthetics.

I think that we need study and work in the field of pure design in order to get a vocabulary of design, something totally detached from building and from anything else if we are honest, and I believe we are and if we are we need training in that direction.

I think the study of materials as an exciting, inspirational subject should be one of the parts of our curriculum. There are too many courses in materials that are as dry as dust and I have been exposed to no less than four—dry, dull subjects. And it is really an exciting thing when you get right down to it.

I think we must study engineering to the point where the architect is no longer an apologetic amateur. I think we ought to be able to answer questions—not always be in the role of asking. I think we have to teach working drawings for what they are, a tool to use for describing a contract and building and not as an exercise in draftsmanship.

I would like to see the AIA at its highest level go into a real study of simplification of working drawings, of concentrating on streamlining them to the point where the offices are not inundated by the sheer job of turning out drawings.

I think of the attitude of one of my former bosses: When he came in he didn't feel he had made his position clear until he put a wet Coca-Cola bottle down on your working drawing. Until we have

that attitude that you are not building the dirt on the drawing, you are not building the cross-hatching; that that drawing is merely an instrument, I think we are in bad shape and we are wasting a lot of time, a lot of our client's money that should go into something else.

I think we should teach building by letting the student build. The idea of putting him out on the job in the summer is fine but I hesitate to think that if he gets on a job where he is assigned to hauling sand around, as one of my friends was, that that is very much help to him. I know that in the past at MIT they had a course set up where they actually built a building. I don't know how many schools are doing that now but I certainly wish it could be done more widely. I think we must spend much less time on exquisite presentation of drawings and models. This is becoming a profession of its own, more akin to advertising than architecture. I think in line with this that the whole philosophy of the charette is wrong. I think it has been with us too long; that we have to wait around for that inspirational leap. I think that leap would come a lot earlier to a lot of students and some of this time could be saved if they could be given periodic inspections of their work.

I think there should be a direct program for the inspiration of the students to become research architects, delving into man's role, problems of sur-

vival, not creating slick sets as though they were a page of a magazine, as though there were no wars, disease, crimes, smells, needs for privacy, as though there were no need for warmth and beauty, as though warmth and beauty did not exist.

I would like to summarize this by saying I believe the practitioner must fulfill his duty to the recent graduate in helping them learn his way in the profession. I think he must fulfill to the older graduates in the same way but I think the schools must take more interest in turning out a graduate grounded in the fundamentals so his primary role as designer will be given due respect and place in society.

I want to thank all of you for listening. I hope that this has brought forth to you, as it has to me, a lot of questions that need to be answered. I think it is up to us in the profession and those of you who are teachers to answer them because if we don't we are going to find ourselves overboard by our friends who were mentioned again this morning, the package dealer. The only solution to these boys and others is to be able to cope with all the problems and turn out a well-rounded student.

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CHAIRMAN COCHRAN: I wonder if the members of the panel might not like to interrogate each other while there are questions coming up.



Presentation of the Lectern

On Tuesday morning the Oklahoma Chapter presented the Institute with a handsome solid walnut lectern bearing the seal of the Institute. President Chatelain (right) is shown accepting the gift from President Truett H. Coston.

MR. WURSTER: I would like to ask Dr. Burdell a little bit about the question of shortening of the educational procedure. How can we go about getting this pre-education because I am so much in sympathy with everything he said that I would like to see if it couldn't be done.

DR. BURDELL: I must confess it is pie in the sky at the present time but unless we have some objectives education-wise in this country, it seems to me we are really licked. We found how closely we were licked when the Sputnik went up. We lived in blissful ignorance of what the Russians have accomplished from a country of 80% illiteracy to a country apparently less than 10% illiteracy and they did something pretty drastic. It must have been frightfully drastic from their own point of view. And unless we are spurred on to doing something likewise I just think our fine, mature American culture is in for some pretty bad times. And I am submitting this as an ideal to which we might work.

The placement tests which I say are being encouraged through the Ford Foundation are a way of showing, I believe that 16½-year olds can really do college work and until we show that I don't think we will get any great number of high schools that will be willing to try it. They say they are still babes in arms and keep them out and expect 16½-year olds to do calculus and a tough tour through the social sciences is too much to expect. We have to show that it can be done and I think in your own communities, each one of you can encourage some youngster that you know is a bright boy and is wasting his last two years in high school, encourage him to take one of these placement tests and find out whether he can go to college. He might enter as a sophomore. That is the only way I can think of getting at this problem.

If my scheme is not sensible, figure out some alternative. This thesis was picked up by the Atlantic Monthly and published in 1951 and I am still getting irate letters from principals telling me what a nut I am.

CHAIRMAN COCHRAN: Dean Holmes Perkins of the University of Pennsylvania.

DEAN PERKINS: Much earlier there was a statement made which suggested that there is a dichotomy, a contrast, a conflict between practicality and vision and good design. I don't think it was stated quite in those terms. This is the way I interpreted them.

I would suggest that in terms of the teaching of design that it is wise to teach with all the practicalities, all of the social problems, all of these other factors included from the very beginning and I do not believe the way to train imagination is by the

avoidance of difficulties.

I think the only way in which we are going to challenge the students of the future is by the inclusion of the realities of life and it is only by the inclusion of all of these that we are going to create a new kind of architecture, a new beauty which is consistent with our own times. It is not by sloughing off the problems but it is by digging deeper into them that these become challenges, these are the creative forces which will create a new architecture, and handled by creative geniuses we can do better in the future than we have in the past on this score.

But if we say to ourselves that we will push these things aside and we will avoid them for the sake of letting the man try his wit, we will produce an architect when he does have to face up to these things that is afraid of them and he uses these things as an excuse for doing bad work.

DR. BURDELL: I couldn't agree more with the statement of Dean Perkins. I would like to say that the things could be done simultaneously and perhaps this is an answer to one of the other questioners a few moments ago—that students can take on community problems, not only the replanning of the environment, the site, but also the planning of the building and I would like to submit that in the last several years under Dick Stein, a young teacher of architecture, and Dr. Paul Zucker, a very distinguished old teacher of architecture, we have been taking problems on the lower east side. Last year we took the problem of replanning the area south of Houston Street and east of Broadway and over to the East River. The students were in their third year and fourth year. They had enough theoretical background and they spent the first semester working in the district, taking pictures, going to the settlement houses, going to the entertainment, going to the chapels, churches, synagogues, going to the settlement houses, going to the settlement house entertainment so that when they came to replan the lower east side it was with a full knowledge of the social—I say a full knowledge—as much as one can get in three month's close observation—a knowledge of what the aspirations, what the hopes, what the needs, what the lacks were among people who lived in that dreadfully congested area, what the problems of delinquency, disease, crime and narcotics were.

It seems to me that did creep into the feeling that Bill Wurster wants to get in design in architecture but it was a feeling that was based on the hard realities of the lives of the thousands of people who lived there.

And when the problem was finished and put on at our annual show it was admired and some of the savings banks people came in to look at them and

they said, "We would like to exhibit a series of these at the Bowery Savings Bank. The Drydock Savings Bank said they would like to show it off to their investors, and people whom they wanted to invest money and asked us to come and speak before them.

We said, "Very well but why not have the students speak?" And the question they asked was: "Can they do it?" And I said, "I don't know, I hope they can."

And sure enough these youngsters came down to the Bowery Savings Bank and these kids, 19, 20, 21 years old stood up before 40 or 50 people and told of the theoretical and practical solutions that they had in the models beautifully done and on the plates that were hung on the wall.

It seems to have come close to fundamentals in education where you can combine those two.

This last semester we did the Chelsea area between 34th Street and 14th Street, west of 6th Avenue and they did the same thing. It was marvelous to see these youngsters really rise to the occasion and get across to the people of those communities the concept of a better way of life. If that is not education then I don't know what education is.

CHAIRMAN COCHRAN: I can't help but ask one personal question. Dean Wurster, when Dr. Burdell spoke about the paucity of architects on planning commissions, I was feeling fine because I got on the Baltimore Planning Commission and Bill Wurster said we shouldn't play at this game and I couldn't help think of what Dean Perkins said, who is a combination of both. Could you restate that again? It disturbed me that you felt architects shouldn't play at this. You are giving a course in city planning and would you give us the name of your school?

DEAN WURSTER: I will tell you a story first. We have a big school, we have about 590 or 600 students in architecture. Sometimes you don't know what one hand is doing or the other. We started to have an exhaustive survey of what each design teacher was doing so that we would know what was going on and what was coming about and we had three or four evenings in one week. They ran right through because they wanted to do it in a very exact fashion and really it was a most incredible thing. Each person wanted to make a well-rounded person.

Actually, in design we have a different kind of a story now. We are doing the thing that is customary over the country—in the first year we try to make the man see the whole range of color, proportion, form and delineation of every kind. In one of the terms of the fourth year we have a design course but it is a design course in City Planning given by the City Planning Department so that the student will have a real perception of what this kind

of a thing involves, including all of the laws as well as the design factors that are included.

To tell you of our new college at California it is as simple as this: In the old years Landscape Architecture was in Agriculture; city and regional planning was floating in mid-air and we were a College of Architecture. We have voted to come together—city planning has sometimes been tempted to go to Public Administration, decided it would come with the physical aspect of things and we are now to be a College of Environmental Design consisting of three equal departments, Landscape Architecture, City and Regional Planning, and Architecture; adding to this an Urban Research Center as times goes on and possibly other design factors.

CHAIRMAN COCHRAN: Walter Taylor, would you like to say anything in conclusion? You are the man that brought up the experts and encouraged this business. I wonder if you have anything you would like to say.

WALTER TAYLOR: I am immensely gratified that I think we have made an excellent selection of speakers and they have all performed just the way we hoped they would and it has not been like that Princeton Conference in 1947 when Frank Lloyd Wright said, "This meeting has been disgracefully harmonious." We have had enough sparks to make it interesting.

The one thing which was alluded to and on which apparently some force is desired is the research program. Now back of our thinking is that after all in practice as in research the architect is the bridge between the physical and the social sciences. That is a broad sweeping statement. We are the only people in the whole world of technology to really keep focus on the human being.

As to part of the background. The National Science Foundation is siphoning dollars into this field of research. It is limited by their interpretation of the law to give grants only for things which are basic. We intend to be classified as somehow related to engineering and the engineering advisors over there can't see architects for dust but we got some help from the biophysicist side of the Foundation, the sociologists, and the psychologists. So we got a foot in the door. And then we found it was not quite as we thought because what they defined as basic was not by the rules that they have but by calling in panels of experts.

So we now have a grant of only \$5,000, which we wish were greater, but we are going to convene sometime late this year a working conference on the definition of architectural research.

This is somewhat geared into the very broad program set up by the Building Research Institute

which has ten categories, everything from economics to physical testing of materials, but over here, the first one is man in environment or something like that. We are pretty sure that the industry financed and sponsored GR is not going to pay much attention to that so we are going to explore that one in depth.

I will give you an indication of the way we propose to attack this. There will be a small working council, such men as Dr. Hastorf of Dartmouth, Dr. Ralph Marton of Columbia, Dr. Yaglou of the Harvard School of Public Health, Dr. Holley of MIT, and Walter Campbell as Chairman.

We are going to try to focus on the problem of what kind of researches are needed that can be called architectural, that is in terms of the human being and his environment and we hope to call in among our panelists a man who has a very interesting and unique position—and I am quoting it all over the country—Bill's school has a full Ph.D. sociologist assigned full time on the faculty of architecture and planning. I would like to say more of that. That is the kind of research we are talking about. But it

is not blue sky talk to talk of this kind of research because we have actual examples. We have a \$300,000 grant from the Public Health Service to conduct studies of hospital planning and this is being done jointly by the AIA and the AHA and we are working closely with the American Psychiatric Research Committee on mental hospitals. We have four architects and a psychiatrist on the advisory panel which meet once a month, frequent staff conferences between the two staffs and Eric Pawley and myself.

We also have a fund which we were able to get from the Rehabilitation people in the Department of Health and Education and Welfare and this project is in Pennsylvania State and Dr. Cuthbert Salmon and his wife are working on this. These are plans for non-hospital connected rehabilitation centers. This is an example in just one area of what we consider to be architectural research. It does not mean that we are going to neglect products and materials but we feel those are much better handled than those things which we believe are fundamental to architecture and human lives.

A SCENE AT CLEVELAND MUSEUM OF ART
THE EVENING OF THE PRESIDENT'S RECEPTION.
GUESTS ARE SHOWN HERE EXAMINING THE
EXHIBITION OF THE 1958 HONOR AWARDS.





PANEL MEMBERS CAMPBELL (CHAIRMAN), PAWLEY, SWINBURNE, AND LUNDEN

PANEL THREE: *Tuesday Afternoon*

New Fields of Architectural Research

Chairman: WALTER E. CAMPBELL, *Chairman, AIA Committee on Research*

ERIC PAWLEY, AIA, *Research Secretary*

SAMUEL E. LUNDEN, FAIA, *Chairman, Building Products Registration Service*

HERBERT H. SWINBURNE, AIA

CHAIRMAN CAMPBELL: The Institute has accepted responsibility for the development of architectural research. Today it is almost non-existent when compared with other major professions. It is still unorganized, quantitatively insignificant, and the profession as a whole gives research no support and little interest. This is not to say that individuals, a few officials, some schools and groups including the AIA are not carrying on effective research projects, but as yet we aren't really scratching the surface of the problem if we expect to maintain our place of leadership in the design professions and in the building industry itself.

However I want to acquaint you with our aims and plans and to relate the importance of research to the architect as a practical help in his everyday practice.

Eric Pawley will orient us in the organizational aspects of the Committee on Research and other committees of the Institute engaged in research in specialized fields.

Sam Lunden who is an ex-Research Committee Member and now Chairman of Building Products

Registration Service (which is no longer a sub-committee of the Committee on Research), will review this service for you.

Herbert Swinburne of Philadelphia, a very effective member of the Committee on Research, will outline a project which will interest you, to say the least, and I believe prove very disquieting.

The aim of architectural research as envisaged and in process of development by the AIA is to provide architects with more and better tools for design and planning of finer buildings—finer buildings in every sense of structure, function, esthetics and economy. With this in mind, we have set three goals. They are:

- AIA accepts responsibility for and will do architectural research—not building research
- The Institute will encourage other agencies to develop and carry out building research
- The Institute will develop means to make research results available

Now, what is meant by architectural research as being different from research in the total field of

building? I find it difficult to give a short answer to this question:

Architectural Research encompasses areas of building research for which the architectural profession is best qualified to accept responsibility. Architectural research deals primarily with problems of function and form in buildings and their surroundings. It is, therefore, research in planning and research in esthetics.

Most of our research investigates the interaction of factors which involve two or more basic fields or two or more products in combination and, therefore, may be called composite research. It also includes the definition of problems which require research as an outgrowth of the technical problems which may arise daily in architectural practice.

It also includes the responsibility for developing technical information services useful to the profession itself as a portion of industry-wide building documentation.

I think the true scope and limits of our own research can be defined best by work which can and should be actually undertaken or sponsored by the profession. The profession should and does exert leadership to stimulate research by others or in collaboration with others.

Architectural research is a category within the total field of building research. The latter comprises research in the basic sciences; in engineering; in product development and construction techniques, and it also often requires collaboration of one or more professions for the best results.

During our Committee work, we have kept in mind the concept that for the architect, knowledge of technical advance in building is not a substitute for creative design, but is an essential resource for use in his task of creating structures which are fully functional in use, structurally sound and provide esthetic satisfaction. I would add that all this is to be accomplished within the limits of the usually inadequate budget of his client.

Architects in their day-to-day practice can, and many do, carry on research during the development of a building project. Some few offices carry the study of problems through to thorough-going research. However, helpful and necessary as this is, the results are usually limited to the benefit of one office, whereas a neighboring architect may be carrying out identical research.

This is wasteful, for the architect's usual fee does not afford the means to carry out research on individual projects. Also, too much of this same architect's time and money goes into the search for and selection of materials, equipment, and methods which are suitable for the particular project. This

expensive and repetitive search goes on even with familiar building types and relatively accepted materials and equipment.

These conditions exist in the absence of an adequate method whereby the results in research may be shared. At the present time, the means of communication between architects, aside from meetings such as this, include a few professional magazines and the publications of the Institute. Through them, the best results of individual practice are published—more often than not with more emphasis on their visual excitement than on the building technology or the requirements placed upon the designing architects.

A successful program of coordinated architectural research and means of communicating results to the architects not only of research, but of what is available in products, materials, and structural know-how would ease the task and enable him to devote major attention to his primary job, the design and plan of the building. This is what the Committee on Research is trying to accomplish through several programs which will be described below.

The expanded *AIA Journal* will, we hope, provide a better means of disseminating information vital to the architect in his practice. We plan to increase the interest of some of the schools of architecture in the development of well-rounded research programs.

RESEARCH IN ARCHITECTURE is not new. The Committee on Research has not invented it. It has been a continuing process since shelter first interested man. As I have indicated, every architectural office carries on research in his day-to-day practice. The Institute, through its committees and Department of Education and Research, carries on active research and encourages others to do likewise. Nonetheless, architectural research has been carried on in piecemeal fashion, has tended to be limited to project research, and research findings have not been readily available to our profession.

Much research is, of course, being carried out in other branches of the building industry—largely product research for and by manufacturers.

The Building Research Advisory Board and the Building Research Institute are developing programs and encouraging necessary and useful research in the building field. A fellow AIA member, William Scheick, is Executive Director, and Bill as an advisory member is most helpful to our Committee. I believe that every architect could interest himself in BRAB and BRI to advantage, for the work truly complements our own efforts and, in fact, they are well ahead of us.

Our object is to bring order and coherence in research and very important, to fill gaps in knowledge which are basic to architectural research.

Two developments illustrate the need for comprehensive programs and scientific research in architecture, particularly in the field of research:

- Technically, we can do almost anything—new structural systems, building materials and equipment provide the architect with a potentially limitless means to solve functional and design requirements of buildings.
- Modern achievement by man, which requires increasingly complex and knowledgeably planned buildings, accentuates the architect's need to know more about man.

The greatly increased number of methods and materials which are becoming available to the architect has radically changed his design process. Until comparatively recently the physical limits of enclosed space and of building material required that man discipline his building needs and, hence, his habits in the use of shelter. The architect, therefore, interpreted his client's needs to conform with a relatively simple number of conventional architectural styles and structural systems.

Today a reverse process is rapidly developing whereby the needs and hopes of man for shelter may be solved by the building profession to the limits of its ability to interpret those needs, habits and aspirations, particularly those of the client.

In order to interpret intelligently, it behooves architects to know as much as possible about human beings, the probabilities of future developments in structures, materials and equipment. Hence, we must turn to the sociologist, the psychologist and the physical scientist for assistance in research relative to functions, planning, and design of buildings based upon an understanding of human requirements.

Psychology, optics, acoustics, many aspects of engineering, and the social sciences are all involved. Each represents an independent area of study in the present concept of the sciences, but these are the most neglected areas of research in architecture.

To date, little has been done to stimulate and coordinate this type of research. However, with a grant from the National Science Foundation, we are holding a three-day conference of leading authorities in their respective fields next December.

Two objectives of the conference are:

- Analyze relationships of the physical, biological and social sciences in problems of optimum created environment for human activities.
- Define needed basic research, in independent fields and in composite interaction.

By pursuing these objectives, it is our hope that we can establish criteria for basic architectural research through which projects can be authorized and supported; that the other sciences will find useful areas of research both for their own specialized fields and, as I have said, in composite interaction.

Let's see why the architect should concern himself with research and the support of projects on the scale that I am describing and which the Board of the Institute has approved. An attempt to look into the future may help.

Not long ago a reprint from *Changing Times*, the Kiplinger magazine, was on my desk. The article carries the title, "Look 25 Years Ahead, Great Changes Coming." Perhaps most of you have seen it. That places us in the 1980's. As I look around me, most of us all be active, many will have arrived at the peak of their practices, some of us won't be here at that time. The article carries some interesting forecasts for the US.

A population of 250,000,000. Over 100,000,000 of these will be under 20 years of age. 25,000,000 will be over 65, which is 10,000,000 more than today. Today's 40 to 50 age group will be in the 70's, will be the government heads, the scientific leaders, those who occupy the most important spots in the community. But note this: The article says, proportionately, there are few of that age group. They will carry a load far in excess of what their numbers warrant. We will call them "The busiest generation."

It doesn't take great imagination to see what this will mean to architects and the building industry. 25,000,000 more households; more schools, more everything. Cities will overlap and fuse together. They are already doing that. Instead of rivets and welding, we may be cementing our steel. Push-button controlled cooking, heating. The housewife will be able to do her marketing by two-way television. This is going to create a tremendous challenge in planning for the architect.

Architects have the unique opportunity and certainly the responsibility to help keep this explosive expansion within reasonable limits of orderliness, beauty and utility. I don't believe we can, for a minute, accomplish it without the help of effective research.

We are all looking for short-cuts to continued and better professional performances.

We are finding more and more relief through development and use of mass-produced building parts, and as I have said, we are also finding it harder to know how well these new products and assemblies live up to their advertised virtues. Unless we exert a helpful influence on what products are manu-

factured and how they should look, and unless we make our demands felt for fine performance, we are not architects when we use that product; we are merely part of the assembly line.

"Curtain walls" represent a demonstration of cooperation between producers and architects to establish criteria for design and manufacture of an increasingly used and useful product, or I should say combination of products.

Through such a cooperative process as this we may expect to have mass-produced products useful to us as architects, not just because they are available, not just because their use can ease our own tasks, but because we know we have products designed to meet exacting demands for beauty, performance, economy.

I have perhaps oversimplified; I certainly do not want to leave you with the idea that we believe architectural research is limited to assistance in the mass production of building parts or of buildings: This is only one function, though an important one.

THERE ARE COUNTLESS other tangible needs for architectural research. We need to know the effect on many of the senses other than sight, of the buildings we produce. The smell of a paint, a floor, a paving; the feel of a textured surface; the sound of a piece of mechanical equipment; the total effect of the shape of a corridor and the space or lack of it which is allotted to a certain facility.

The results of our research effort will have repercussions beyond the confines of our own practices. American architecture and architects are influencing the world at large; our design, our building products, our building techniques are being studied and copied in nearly every corner of the globe.

On some of my rather extensive travels during the past few years, it has been interesting and disturbing to see the similarity of new architecture in the large cities of the world. It's disturbing to find how difficult it is in sections of Tokyo, Hong Kong and Madrid to know in what part of the world one is. This sameness, with a consequent loss of a sense of place or regionalism seems to me sad. This is a subject in itself, and Pietro Belluschi has covered it most ably and sensitively in the *Architectural Record* as far back as 1955.

With greater understanding of people, their motivations in the use of buildings, architects in this country and over the world can benefit from one another without loss of individuality in design. Research such as the Institute is attempting should lend strength to us all.

We have not embarked the AIA on any long-haired or unrealistic program of research. The pro-

gram is being developed with the conviction that it will prove of practical value to the individual architect in his day-to-day practice, will increase the effectiveness and, hence, the prestige of the profession as a whole, and will assist us to continue to provide a more effective leadership within the building industry.

Most of the service projects under development will be self-supporting. Architectural research, on the other hand, will need the support of the Institute and its members, in money, in interest and in the use of its product.

I would like to leave you with this thought. There is no present means of supporting architectural research. I believe that the architectural profession itself must show its belief in research by modest financial support before we can enlist the aid of foundations or that of any other money source.

Here is my suggestion. If every practicing architect member of the Institute would contribute \$1.00 of his fee on each of his commissions—I didn't say profitable commissions, by the way—we could expect annually a sum of perhaps \$35,000 to \$40,000. This would be a fine start.

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ERIC PAWLEY: The title of this seminar is, "New Fields Of Architectural Research." I am going to spend most of my time telling you what we have been doing. Samuel Lunden and Herbert Swinburne will follow with some of the things that we are about to do.

The Institute has a book of Policy Statements and I'm going to read two paragraphs which pertain to this field:

"The Institute believes that research is the primary and basic need of the architectural profession. Most of the research carried on by business and science has been performed without particular consideration of the architects' professional needs and is inadequate to serve the nation's largest industry. The Institute endorses certain research projects already underway and will promote and encourage AIA efforts in other desirable fields of research.

"The Institute recognizes that the agencies which now exist for the purpose of coordinating and developing a comprehensive program of research have not fully achieved their objectives."

What has the Institute done in this field? Well, eleven or twelve years ago Walter Taylor joined the staff of the Institute to form the Department of Education and Research. The first fruits of that were the technical seminars at the Grand Rapids convention of the Institute. The AIA *Bulletin* was founded

and for some ten years until it was merged recently with the *Journal*, it published a series of building type and technical reference guides, school plant studies and special series such as that on climatology. A great number of reprints have been made available from these articles on color, on fire safety, on paint and painting, college housing, parking facilities.

There are many others and some are still in print. There are other means of communication of research results. There is a research advisory service for the benefit of industries which want to know how their products can better meet needs of the architectural professional. Some of these projects are set up as survey studies, and some of them have also been published. One on metal wall panels appeared in the *Bulletin* in July 1955.

There are many conferences and information meetings which afford us still another medium of communication. Some of these are at universities or in connection with other organizations.

At the present time our Committee is trying to find out just what and where research is being done in the universities in our field of architecture. We know that certain things have been done at Princeton, at Berkeley, Texas A & M, the University of Michigan, but no one has a complete list of projects underway. We have someone working on this at this time—we need it before our December conference.

Other means of communication, of course, are meetings such as this at our conventions, at our regional conferences, and state Chapter meetings.

Product information, we have left entirely to Producers Council, and they have their exhibitions at conventions, at regional meetings and Chapter luncheons.

BRAB and BRI have been mentioned. AIA has co-sponsored many of their research correlation conferences, and we have participated in their planning committees.

AIA committees have varied in number since I have been on the staff. There have been fifty or more of them, down to twenty, and back up again—whenever committees are merged or abolished it takes a year or so and they begin to creep back in. This is not an insidious thing—it just has to be because there's work to be done. There are about four principal committees which have had active research programs. The Committee on Hospitals and Health was established in '45. The Committee on Nuclear facilities in '47. The Committee on School Buildings in '48. The Committee on Research in '53, and there was a joint committee with AIA and the Construction Specification Institute.

The Committee on Research has had several subcommittees. One on Color; one on the Index to Architectural Information; one on the Building Products Registration. These last two have become committees in their own right, and have staff executives and separate budgets.

The AIA Library at our headquarters has started a circulation service of books and magazines to members of the Institute. All these are means of communication of technical information. We are in this business and there is really no getting out of it. It reminds me of a bit of teen-age repartee which I heard recently: A young girl said to her mother, "But I don't want to go to Europe." And the mother said, "Shut up and keep on swimming."

Under our Committee programs there have been many projects and many collaborations with other organizations. Really, this is our best public relations—working with people who are actually our clients or who direct the spending of our clients' money. I am thinking of school administrators or hospital administrators—people of that kind. We have worked with many organizations who direct the spending of money for architectural service.

The Committee on School Buildings has had a number of projects in its own right which we have helped out by Institute publication. There have been about thirty-four of the School Plant Studies issued to date. These have appeared first as feature articles in the *Journal* or *Bulletin*, and later in reprints—four or six-page reprints which we publish perhaps eight or nine thousand of each issue. These are distributed to a mailing list throughout the country which includes every county school superintendent. We sell 1200 of these to the Ontario Society of Architects for distribution in Canada.

We have been working for five years with the Illuminating Engineering Society and the National Council on Schoolhouse Construction in the development of a document on school lighting. It has taken this long because of certain commercial pressures in this area. It will be planning data—not just a list of what they have on the shelves in the shops selling lighting fixtures.

Our work with the National Council on Schoolhouse Construction has included the preparation of several documents which have been distributed both by us and the National Council. There is a short form questionnaire for the selection of an architect for a school project, and recently this four-page leaflet on the responsibilities and relationships in planning, designing and building a school plant. These are available from the Institute and outline a great many factors in relation with this complex and very large client.

We also recently approved a simple area and volume document. This will go to the printer after the convention. It is a very simple one-page form. It is suitable for use with clients. It is suitable for use in competitions and exhibitions where square and cubic feet calculations are required for the contestants.

As many as six years ago, really, before people began to be too noisy about school costs, we had a conference with the US Office of Education, and the Chamber of Commerce. It was conducted for us by BRAB, a working conference which resulted in printed proceedings, and a surprising number of the recommendations of that conference have already been accomplished.

We have worked annually with the American Association of School Administrators on a staff and committee basis, participating in their convention panels and their exhibitions. These exhibitions, as some of you know, are quite large. One of the last was about 400 panels. We help develop the program for these each year. We suggest architects to work on the jury, and after the show is over as far as they are concerned selections are made for exhibitions to be put on at the Octagon.

We also have been asked to help with their publications, and last year the chairman of our Committee on School Buildings was on their year-book commission. This next year two former members of our Committee are on a committee to study a publication on school planning which will replace the so-called "White Book," of ten years ago.

We have even had international recognition through this Committee on School Buildings. John McLeod, a former Chairman of the Committee, was sent to Geneva last summer to participate in the International Congress on School Planning. He was an official delegate of the US but he was sent by the Committee which allocated \$1,000 of its budget towards his expenses. This came out of the Committee budget, not a separate appropriation by the Board although approved by it.

We work with about fifteen outside organizations through this one Committee: US Office of Education; American Vocational Association; American Adult Education Association— about fifteen altogether.

By Board action this Committee has been reduced from fourteen to five members.

THE COMMITTEE ON HOSPITALS and Health has had a similarly active program. A year or so ago it tabulated the areas of the departments of seventy-six different hospitals. These were published in the *Journal* in three successive issues, mak-

ing available a great deal of tabulated material on the areas of different departments of hospitals. A parallel study which needs financial support for completion, will go into the problem of the costs of hospital departments. This committee also, through its regional organization and contacts of its regional members, has developed in rough form a collection of over fifty unit plans of hospital bedrooms.

They have also prepared two or three architectural school design programs and acted as critics on juries for the design projects in several architectural schools.

We have maintained a continuous relationship with the Mental Hospital Architectural Study Project. This group has recently held a series of conferences in different parts of the country: children's hospitals, the new type of day hospital. The psychiatric unit in general hospitals is coming up.

We worked with the US Office of Vocational Rehabilitation in cooperation with the Council of Rehabilitation Centers to prepare a proposal with which we got a grant of about \$50,000 from the government for the development of a planning guide for community rehabilitation centers. We handle none of this money ourselves. We co-sponsored the program. We are represented on the steering committee which oversees production of this project at Penn State University.

So many of these outside organizations come to us for help in preparing "a book of standard plans" in their field, and most of our effort has to be put into discouraging this type of project and helping them to develop *program material*, an approach to what actually goes on in their buildings rather than developing completely crystalized building plans.

We have worked very closely in this committee with the American Hospital Association, with their convention panels, their exhibitions. We help with their programs, which are revised practically every year, and with suggestion of jury members. We also have a hospital show at the Octagon selected from their main exhibition.

In the last year we have been successful in co-sponsoring with the American Hospital Association a proposal to the Government which was given a grant of \$300,000 for collaborative research in hospital planning. This is to be staffed in Chicago by the AHA with a steering committee or governing board which will include our representatives.

By Board action, this committee has been reduced from thirteen to five members.

The Committee on Nuclear Facilities was established in '47 and by '51 it had sufficient standing with the Atomic Energy Commission to run a

full scale conference, the proceedings of which—"Laboratory Design For Handling Radio-Active Material," has been basic information in that field. This committee also had an active program of visits to atomic energy installations and did not neglect the civil defense aspects of this problem.

Quite a few articles were published in the *Journal* and *Bulletin* and we helped to get started a series of articles in the *Architectural Record*. The atom was also the theme of one of our regional conferences in the Gulf States a year or so back. This Committee has been abolished, but a new committee on architecture and science is under study.

The Committee on Research, which is the final one I talk about, is about five years old. It started out on a small basis. We wanted it that way because we had to develop a program.

After some three years of wrestling with definitions and the scope of the job, *Special Report No. 4*, was issued to the whole membership in 1956. This attempted to define architectural research. We are not satisfied with it as a complete or accurate description. We are learning more all the time about this problem. The report described a number of projects which have been mentioned, and these have been developed through sub-committee operations—the subcommittee on Color; the one on the Registry which Mr. Lunden will talk about, and the one on the Index to Architectural Information.

Marvin Patterson, AIA, as chairman of the Index project has made a tremendous effort. This project came out of our NW region—a result of our regional two-way street in operation. These committees were set up as a means of two-way communication. We hoped projects like this would develop locally and come up to the national group for criticism and help, and obviously ideas that developed in the national committee (the thirteen-man regional committee) can be helped by local assistance in developing details, or in getting data—as in the hospital committee's bedroom plans and area tabulations.

We have held three Research Forums through the work of this Committee on Research. One in Washington, one in Louisville and one in Coronado. We felt that by that time we were ready for a national program and the committee asked to be enlarged to a thirteen-man committee. It was so enlarged, just before we worked on development of the National Science Foundation project. We received that grant, and set up the steering committee, as Walter Campbell mentioned.

This committee, too, has been reduced from thirteen-man to five-man.

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SAMUEL E. LUNDEN: Walter Campbell has done a very fine job as Chairman of the Committee on Research. It has been my pleasure to work with him for two years. I believe it is one of the most important committees in the future of the Institute. As long as it has been stated that the AIA Committee on Research was enlarged and then reduced again, I would like to say that it should be a vertical committee, and I hope the Board will see fit to reinstate it as a full committee. Your next speaker was added, among others, to represent all AIA regions, in order to bring new ideas to the committee, and I am sure you will agree after you hear him, Herbert Swinburne, that you will find he is bringing to you a worthwhile project an interesting viewpoint. We will not get these viewpoints unless we can get a cross-section of the country.

I shall make a short progress report, hoping that you will have read all the material that has come to you on the Building Products Registry Service (BPRS), and knowing that many of you have already sent in your pledge and subscribed to this service.

As an old-time practitioner I am sometimes tempted to specify the same product that I have used for years rather than to wade through the tons of literature that come across my desk.

Newer and younger practitioners, I wonder how you find time for your own public relations, how you get new jobs, how you turn out jobs, and then try to glean pertinent facts out of the glamorized literature that crosses your desks? The typical advertising matter that comes is not the answer. You may be looking for a certain type of door to specify. You have one whole volume of Sweet's four inches thick to look through. It takes hours of time to find the desired item. When you find it you don't find the desired facts.

What we need is research into better means of communications between the producers and the architects. BPRS is the answer. At least, it is one of the answers.

In a resolution of the Chicago Chapter at a convention of the Institute six years ago, this committee's work was started with the directive to study one or two products.

You have received material on the proposed service, and I simply want to outline it briefly, for those who may not have seen it. The architect needs a convenient reference guide or directory to building products and equipment. No such guide currently exists by which an architect can make fair comparisons of products. Therefore, he must search through each piece of literature to assemble information. This search is tedious and often inconclusive.

The Building Products Registration Service is designed to fill this void by publishing annually a directory of products currently manufactured. The directory will consist of self-evaluating tabulated sheets, grouping products of the same nature or use; cross-referencing will be included, product listings will be alphabetical by company and by name. Product properties which are basic to the architect can be reviewed by him for initial selection of products. These criteria will be established pointly by industry and the AIA.

We plan to have all Institute members participate in an advisory panel in rotation. Advisory services will promote better product use, stating limitations of use, and work with producers in the development of new products. This service will provide the architect with a directory of technical data. It will be supplemented by a field inspection and clinic service. A new service will be provided for new product research and development. This will come out quarterly to supplement the annual directory.

The current thought is that the annual directory might be one volume the size of one of Sweet's volumes, possibly in another color which would stand out.

I would like to call your attention to the material that has come to you, simply hitting a few high points. One document you probably have not received—the document that goes to the manufacturer. I will just read down one column.

In his application he must state physical properties of his material, ASTM tests, thickness, thermal properties, deflection break, deflection minimum, tensile break, lineal expansion, flame test, etc. This has to do with one type of product. Every form will be different for every other type of product.

The manufacturer must also state the type of testing he has done. He must list in this case strength, weight, thermal, acoustical, moisture, and other, and he must also state whether this was from his own laboratory, or a university laboratory or Government laboratory, or other. We also send similar questionnaires to trade associations, asking them to state what action and what tests they have taken as an associaion.

One of the first steps in implementing this program was to send out a sort of a Gallup poll to 500 members of the Institute. The report of this poll came to us at our Coronado meeting where we had the Research Forum, and it was my privilege to report to the Coronado convention of the California Council AIA where we had a wonderful reaction. Of the members of the Institute that reported, 98% advised that the BPRS would be useful; 98% said it would save time; 97% said it would direct you to the

right product; 97% said they would contribute their experience to the field inspection service and to the clinic service; 81% said they would like to serve on the advisory board.

Our committee, therefore, decided at Coronado to have a revolving committee of the entire Institute membership—all those that wished to join into the service—and by going around the entire roll of the membership we might hit you once or twice a year for your advice, and in that way get a complete cross-section of the country.

Eighty-eight per cent said they would be willing to pay for the service. This was the most heartening of all, and the average statement was \$33 a year. One man said it was worth \$1,000 to him, at least, in the time he spent hunting through this literature. 36 said they would pay \$100 a year. I believe you gentlemen will agree that in a year's time, even if you spent only one hour at \$25 an hour, you would pay for that contribution to the service. And in a year's time I imagine we spend many weeks searching these documents.

Needless to say, the producers were most enthusiastic at Coronado when they heard this. They had felt that this was another thing the architect was trying to tack on to the producers but when they found the architects were willing to pay \$33 apiece, they came around and said this was something in which they would want to join with us.

So our next step was to send a letter to all of the members of the Institute. That was in the first part of 1958. To date, I want to say that we have about 1400 pledges, or about \$35,000 pledged by the members of the Institute as a result of only one letter that has gone out. I want to thank you all for your participation in this.

As a result of this membership poll, this became a mandate to the Board that the Institute really wanted this program. So the program was stepped up about a month and the funds to the tune of \$10,000 to \$20,000 were released to solicit the manufacturers.

Immediately the machinery was put into motion. Henry J. Kaufman and Associates, public relations advisers to the Institute, were engaged to handle this job. The first letter is ready to go to the manufacturers at this moment. We are now compiling the list to whom it is to be sent and we will poll from 1,000 to 1,500 manufacturers representing 10,000 to 15,000 products.

This program, gentlemen, is not a small program. The estimate made by an outside concern was that it would take about a quarter of a million dollars a year to turn this program out. Our committee's estimate was that it would be nearer one-

third of a million a year. It's not a little program. But it's *your* program. You are the panel. You will help us develop the criteria and procedure so that the staff at Washington can develop the preliminary form of such criteria as you have seen in the sample sent to you on rigid board insulation. They will develop certain basic facts from research of the materials available and then this will go to the panel for study.

We want your ideas, we want it to suit your needs. Then it will come back to the committee for further study, and then it will be sent out to the manufacturers. They will be consulted, as well as the associations, every step of the way.

So I repeat: This is your program. You will develop the criteria and the facts that you want to know. The committee feels that when you pay for something like this, you will participate in it more actively. You will appreciate it more. You will get more out of it. You asked for it. Let's support it 100%. .

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HERBERT H. SWINBURNE: We do not truly understand our clients and our clients do not understand architects and their services.

By the end of this century we will have lost whatever leadership we now have in design and construction unless we properly *research our clients*, using the enormous potential of the behavioral sciences.

My immediate purpose this afternoon will be to recall for you the last century—the Industrial Revolution with the development of the physical sciences; to convince you that the present century is experiencing a Social Evolution with a corresponding development of the behavioral sciences.

Now, by the behavioral sciences, let's make it clear that I mean sociology, anthropology, and psychology, or any field representing a combination of these sciences, and their name is legion.

My immediate purpose is to demonstrate by statistics, charts and graphs, that the architectural profession is losing ground to other professions and planning groups. The architect is not gaining professionally even though his volume of work is increasing.

Architectural practice is changing not only because of new materials and technologies, but also because of a changing society and a changing client.

Even though architectural practice is changing tremendously, large segments of the profession resist this change or ignore it completely. For sixty years the architect was the master designer and

builder in the particular building types he chose to develop. For the past twenty-five years or so, the architect's leadership is being challenged in these fields by other groups. I think I shall be able to demonstrate they are becoming more of a threat than they ever have been but the architect is still trying to maintain his status quo. He is not analyzing the basic reason behind a changing practice.

My immediate purpose is to convince you that understanding the client means the client must also understand us. What does the general public think of the architect anyway? You have heard this so often. I don't have to belabor it here. But we must find out—to use a much maligned phrase: "What is the national image of the architect?"

I want to demonstrate how a system of communications, oral, written and graphic, can be developed that will go a long way in reaching rapport with the client.

Finally, to persuade you that a program of client research will make the drives, motives, interests and needs of society more clearly known to the profession, that it may serve society better. Such a program of research will require the consulting services of the very best behavioral scientists.

Now, my ultimate objective is that by the end of this century the architectural profession shall unquestionably be recognized by the public as the dominant leader in all planning, design and construction fields.

That by the end of this century the word, "Architect" will be recognized publicly as being given only to those people of distinction and rare ability who are professional men in the finest sense, serving all people and creating a magnificent environment for a better world.

Now, what is in this for you? What can you get out of this? What, within a few months, may be some of the results of this sort of program?

A full program of architectural research, using the behavioral sciences, would develop specific methodologies for:

- Acquiring the client. That's a strange expression but it's true. Acquiring the client, and after acquisition, orienting him in the problems of architectural design and construction—in his terms of reference, not ours.
- Analyzing a client. How to change his attitudes, if necessary; evolving techniques of architectural persuasion.
- Developing specific systems of interviewing and asking questions when formulating a building program.
- Studying client motivation; and I will get into that later. We want to distinguish be-

tween what a client wants and what he needs. There is a distinction.

- Establishing an improved line of communications between the architect and client, through specific oral techniques and architectural survey and report systems.
- Developing new systems for graphic presentations to our client. Distinction being made between drawings prepared for bidding and construction, and graphic techniques required to convey ideas of design solution to the client.
- Establishing specific architectural frameworks of reference in the behavioral sciences that will generate mutual confidence and understanding between the client and the architect.

THE INFORMATION I'm going to give you is based on rather accurate statistics and the interpretation seems reasonable.

We will not be concerned about our first million years. I would like to cover here just about 150 years. We will say from the time of the Civil War up to the end of this century.

You know the country has increased to 170 million plus. Our population has doubled every 40 years. By the end of this century total population will be over 300 million. We don't yet know how many in the urban areas but it can be assumed that at the end of the century the urban area will be far more than the present population of the US. Our growth rate through 1975 will be 4%.

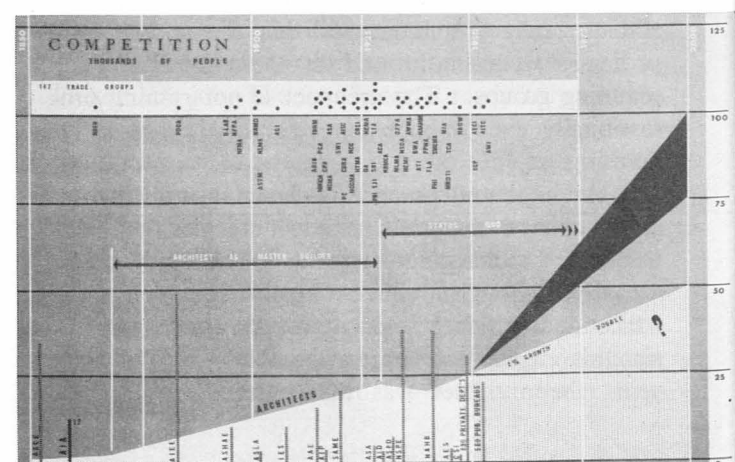
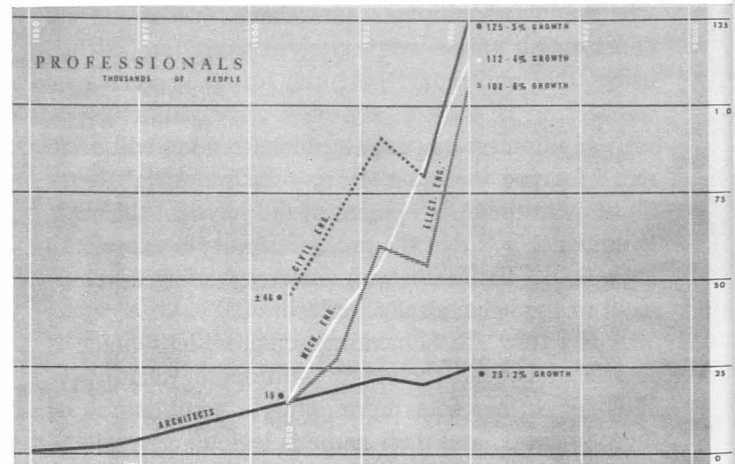
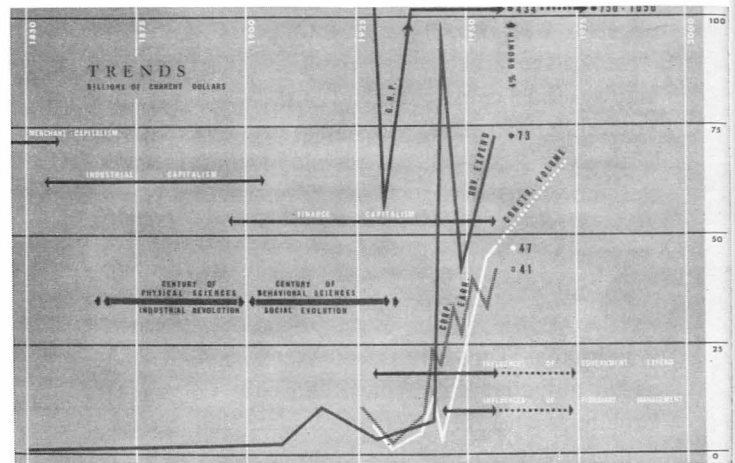
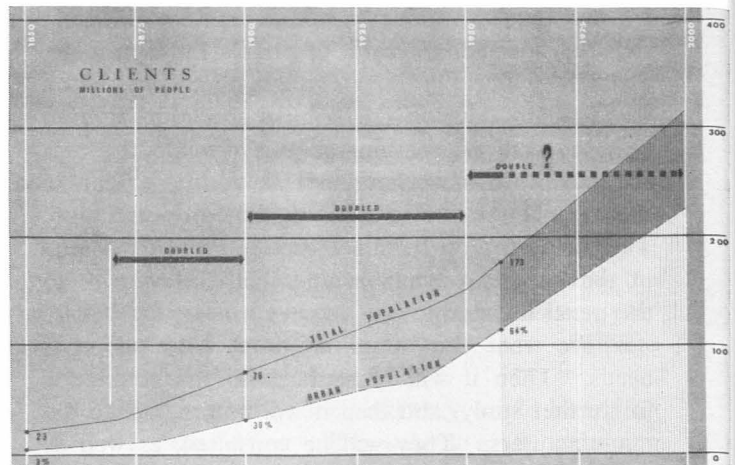
The gross national product is now running at the rate of \$434 billion a year. The Rockefeller Fund report states that by 1975 it will range between \$750 billion and more than a trillion dollars a year.

Government spending, increasing in the war years and still increasing, now runs about \$70 billion a year.

The early merchant capitalism was followed by industrial capitalism, and it in turn by finance capitalism. We know from our own experience that government influence on construction volume has been tremendous since the early 30's. We also have large welfare fund and insurance company investments. These, as we are going to see later, are going to influence our thinking in the building and construction fields.

My thesis is that prior to 1900 we had the Industrial Revolution. From then on we have been experiencing a Social Evolution, and we are going to hear more and more of the behavioral sciences as part of that evolution.

Now, let's put these together. 170 million plus



—not people now—but *clients*, spending this many billion of dollars, this portion of which is construction dollars, clients' dollars, people, plans.

From the Census Bureau we find there are now about 25,000 architects. The mechanical, civil and electrical engineers now rank well over 100,000 men in each of those specific engineering groups. In 1910 there were 15,000 mechanical engineers. There were 15,000 electrical engineers and there were 15,000 registered architects.

1950 Census Data: 25,000 architects and 100,000 plus in the others. The rates of growth for the last ten years: Architects, 2% per year, and the other three, the rates of 4% and 5% and 6% growth.

Why? People, clients, billions of dollars. These professionals are spending these dollars for these clients.

Population is growing. Dollar expenditures are increasing in all professions except architecture. We are doing well, yes, but why not better? This is not to decry the enormous effort put out by individuals, by committees, by the Institute, and by everyone in the profession, but this isn't enough when stacked up against what other people are doing when they are competing for the client.

Why is the architect not keeping pace? Competition for the client by other professions, organizations and trade groups is tremendous.

Let us digress a moment and consider one of these competing with us for the client. Our keynote speaker mentioned the package dealer. We heard his definition of a package dealer. I have a little different definition of the package dealer.

First, what he is not: A typical package dealer is not a contractor undermining the architect by including professional services in the total price package offered to the client.

Now, what he is: A typical package dealer is a collection of registered professional engineers who construct the projects they design for a client. If other services, including architectural services are required, they are available within the engineering organization.

Here is an example: Package dealer, 50 years old, has executed two billion dollars worth of work; 15 departments, 1,500 professionals; 300 to 400 engineers; 800 draftsmen.

SLIDES USED IN CONJUNCTION
WITH MR. SWINBURNE'S ADDRESS

The design department is large. The contracting department is a small part of the construction department. These people have complete systems and methods, rates and prices, industrial relations, general consultants, insurance, pensions, space-planning, whole departments for research, purchasing, traffic, and inspection. These people are real competition. They provide a real service to a group that we will examine later on. These people are registered professional engineers not bound nor limited by AIA mandatory rule No. 7. They are designing and building the construction they design. This is one reason for that accelerated curve we saw where the engineers are plus 100,000 and the architects 25,000.

Let's look at some more statistics. Seventeen professional and engineering societies with membership exceeding 100,000. One hundred and forty-seven societies of trade and business and science societies, all dealing with the client.

Let's assume the architects continue at 2% growth rate at the end of the century; we will have 50,000 registered architects in the US. There are 560 public bureaus with over 20,000 employed. The trade groups and the associations, business and professionals are competing for the clients—the architect apparently, is a little blind in trying to maintain the status quo. We are closing our eyes to the competition of these groups.

Do we want to continue at 2% growth or do we want to try for tripling or quadrupling by the end of the century?

HOW DO WE IMPROVE our part in this picture? By *researching the client*. We have researched everything else, but notice the great gap in spectrum—we have architectural and building research, education, design, specifications, economics, law, production, construction and so on; we pour lifetimes of effort into them. It is necessary and worthwhile but we are ignoring one factor—the client.

The client is the one we need the most because we have to have him to begin, and yet we ignore him. We leave him to chance, to accident, to individual personal connections, to historic precedent.

Who is a client anyway? We don't really know. We have done no research in this area concerning the human behavior of the client; neither individually, nor collectively.

If the architect is to shape this nation's environment properly in the next century he must understand the changing needs of his client. And by "needs" we speak not only in terms of physical shelter but also in terms of man himself, his society and his culture.

Because of the shifting needs of an expanding, dynamic society, and because of the changing concepts of architectural practice, we must research the client using the new disciplines available in the behavioral sciences. Broad principles concerning the client must be established which we can use collectively as a profession and individually as practicing architects.

A client. Who is a client? He's an individual, he's a group, he's a corporate client, he's a government client. What makes him tick? How do we get him in the first place? What motivates him? How do we persuade him? How do we lead him? What kind of entity is the client?

When the client thinks of a school, a hospital, a church, or office building, why does he think *architect*?

When he thinks of factory, printing plant, textile plant, industrial park, why does he think *engineer*? Is it possible that a printing plant is an easier thing or more different thing to design than a hospital? I think not. Do we need a real bonafide engineer rather than an architect to design that plant? No. Why?

When a client thinks of a Niké base, radar net installation, Strategic Air Command base, why does he think *architect-engineer*?

Why don't we investigate historical patterns of professional selection? Why don't we find why prejudices exist against the architect? Why don't we examine ways to change attitudes and persuade this client that no one but the architect should design for him? And I don't mean to imply this is not being done. I recognize it is being done, but I think it is being done in a limited architectural sense.

We need the help of experts and professionals in these fields, people who understand the terms we have been using this afternoon.

Let's take two examples. The corporate client and the government as a client. I want to use the corporate client because I want to identify him as an executive. It is true that the executive is part of the group and also an individual. Change the words, "executive" to "administrator" and you find the same man in government. Actually, the executive is the individual, but let's put him in the concept of the executive working for the corporation. What is a corporate client? What is the executive?

Here is one answer. Maybe you won't like this, but here is what Sears, Roebuck is looking for in an executive.

They have five methods of evaluation: *Theoretical, economic, esthetic, social, political*. If a man has over 10% in esthetic appreciation he isn't worth being an executive for Sears, Roebuck. Does this

represent the executive? No. It does, however, represent one aspect of the executive who controls a great many things.

Let's look at the executive another way. One of the foundations has put together what they call, "The Liberally Educated Executive," a marvelous collection of writings by four executive talents, people who wouldn't even work for Sears, people who are interested in humanity. One of the things covered in here is a wonderful system developed by the University of Pennsylvania. This is the enlightened executive as opposed to the narrow executive.

The current issue of *Fortune* magazine has an article in which Dr. Edwin Henry, an expert on executives, claims there are six dimensions of a well-rounded executive and five of these have to do with personality of the executive; only *one* of them has to do with the man's job knowledge and skill. When we are working with our executive clients I think we too often are analyzing him in terms of his job knowledge and skill, and we are not giving sufficient emphasis to the other five points that Dr. Henry enumerates—points of personality that are extremely important. How do we do this? Not by anything that was taught us in school. You need the help of a psychologist and a sociologist and an anthropologist; that is, the science of man and his environments and how man influences his environment and how he influences man. We need him to help our cause.

LET'S LOOK at another client; the Government as a client. He is the executive and administrator and so forth. Here is the Rockefeller Report No. 4 again making a progression to 1967; and in this case showing where the per capita rate for expenditures on public works will exceed \$200 a head. Let's assume it stops there and we have over 300 million people by the end of the century. That's \$60 billion worth of public works. It's more than we are using now in the total construction program.

Now we need to investigate the historical patterns in the selection of architects. If we take this growth rate or trend and we put it through to the year 2,000 in terms of our national product, think of the tremendous volume of government construction. Growth rate over a trillion dollars a year. Why can't we use other principles than architectural principles to find out why the Government selects the architect as it does? Why does it have certain patterns?

We know a great deal from the architectural point of view. We could learn a great deal more about how to persuade these people to change their attitudes if we would use the behavioral sciences.

My next point is effective communications. This knowledge is in existence. It is set up, it's put down and organized. The only thing it doesn't have is an architectural slant.

Language, thought, expression, speaking, writing, organization of ideas, persuasion—Dr. Slade's book has it in chapter and verse. You have no idea how much this would help you in your business. But we don't have the application as it affects architects. We should.

Another book on social science and public relations tells all about attitudes, opinions, facts, attention, interest, motivation, persuasion, leadership. These principles again have been established and reduced to writing and need a good architectural interpretation. This could help us all in changing the attitudes of the Government client.

Another one: "The Art of Asking Questions." Here is a fellow that really knows the answers to everything. He could give you a whole set of principles in interviewing techniques and how not to offend a client when talking to him. As an example, let's talk about words as a language barrier.

Let me explain by listing some words I have used this afternoon, jargon that has aroused some latent hostility in some of you. You resent the ideas these words represent. You resent me for using them.

Let's start with the phrase, "*behavioral sciences*." Here is a real fog phrase that means nothing and impresses no one. Then, "*sociologist, psychologist, anthropologist*," all five dollar words describing peculiar people dabbling around in subjects of no consequence to a thinking man. "*Methodology, disciplines, national images*,"—these are words and phrases that dreamers and schemers use to cloud an issue and drown their own ignorance.

"*Attitudes, motivation, persuasion*"—why doesn't the speaker talk in simple concrete terms we all understand? Why doesn't he use words familiar to the man on the street like "*fenestration, bi-nuclear, new brutalism, spacial relationships, ambient, micro-climatology, meaningful architectonic form*," and other similar down-to-earth expressions?

Here is the communication method in our own office—a series of data sheets on each job. You can call our office on the telephone and within 60 seconds we will give you the answer to any question on any job in the office, whether it's in design or working drawings or specifications, or in construction. You can ask questions about critical data and estimates, and so forth, and we will give you the data in 60 seconds. Of course, you don't have to have the answer in 60 seconds. By this means we have established a line of communications within

our own office where certain information is put down and it is cross-referenced, and we can get it immediately. This is an effective form of communications that helps in our own practice.

How many times have you said, "Here is a good old job we turned down. We have been sick and tired of trying to communicate with our client. We have no place to go for information. He doesn't understand us and we don't understand him"?

To help this situation we developed a procedure booklet which we use to tell every client this is the way we practice architecture. If you don't like it, go get another architect. This booklet has gotten us job after job. It shows the mutual responsibility of the owner and architect, the joint responsibility and mutual responsibility.

IS IT SUCCESSFUL? We have been paid on schedule by two clients without sending them a bill because this booklet tells them when and how much and where to send the money. We are beginning to understand each other.

This is an amateur job—we need people like Dr. Merton, the sociologist from Columbia University, and Margaret Mead who is going to talk to our convention on anthropology. You know she made a study of the national image of the scientist. We need one on the national image of the architect.

This year the Institute is giving an award to Burchard and Bush-Brown for their article in *Harper's* last year on what Americans think about the architect.

The article says, one, the architect is opposed to change; two, he is expensive; three, he is technically incompetent; and, four, he is no better judge of taste than the next man. That's a fine image! But the Institute has given them an award for saying it—and you know, we have to have it said. It is unfortunately true to a great degree and we must do all we can to overcome it.

Let's see what others are doing in trying to create an image. I selected the May issue of three magazines because I want to take one advertisement out of each of them. They are slanted deliberately at the executive that we talked about, and when this executive begins to think of building, what does he see?

"When you consider expansion remember the most investment that you can make is in the creative ability of man." I wish I had said that. I wish my Institute had said that. That sounds as though they are talking about architects. They hammer at this all the time. These are the people that you should consider. When an executive wants something done, instead of calling up an architect—he'll

say, "What was that name of the outfit in that magazine? They are real good." He's got a good picture of it.

Other images: Here we are in similar magazines. "Ability to envision—through research a door is opening." That's what we need. These advertisements are creating an image of the people who are going to design buildings.

Is the architect in this picture or is he expensive, incompetent, opposed to change and no better judge of taste than the next man? Why don't we put the architect into that picture?

Now, let me summarize: We must be the acknowledged leaders in planning and design by the end of this century. We shall meet the competition posed by all other planning groups. We shall do this by opening the doors of architectural research and directing judicious inquiry toward improved understanding of the client. Even though others are trying, we shall permit no one other than architects

to assume planning and design leadership in the Atomic Age. The idea is, "Make no little plans."

I recommend that we employ as consultants to The American Institute of Architects a group of the nation's outstanding behavioral scientists. Limit this group to three people: A sociologist, a psychologist, and an anthropologist, an economist and a communications specialist.

Set up a three-year program of research and development for this team, giving them a broad general directive of client exploration such as suggested in this paper. Have their findings reported and published at six-month intervals.

Expect to pay well for such a team of experts. It will cost a minimum of \$3 a year for each corporate member.

I am well aware of the problems in equitably distributing Institute funds among the several activities committees, but I am convinced such an expenditure for this kind of client research would be more than justified by the results.

The President's Reception . . .

President and Mrs. Chatelain and Director of the Cleveland Museum of Art and Mrs. Lee are shown at right greeting members at the annual reception given by the Institute President.



Left, Clinton E. Brush III, Mrs. Clair W. Ditchy, Past President Clair W. Ditchy and Mrs. Clinton E. Brush.

Through the MARTINI GLASS: I

WASN'T THERE A SONG which started, "Oh Why, Oh Why, Oh Why Did I Ever Leave Ohio"?

When I got here a beautiful lady looked at my yellow ribbon and said she had come from Los Angeles just to see her husband made a Fellow and meet me.

After this, please send your complaints typed in triplicate and a self-addressed stamped envelope.

We rode in with Quiet Larson, Chancellor of Fellows, so I got a lot of rest.

Here is Cleveland. The taxi driver took us through the slums to make us love our hotel better. He said in a hot breath that the lake was polluted and nobody but Chicagoans bathed in it.

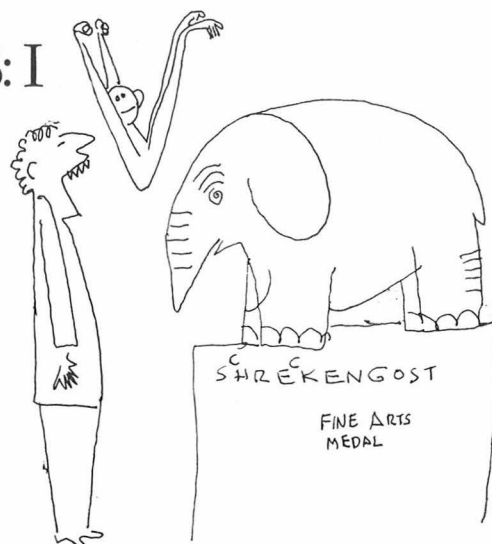
If you have never been to Cleveland enter by that center square. There is a memorial to the Civil War which looks like the old public men's rooms surmounted by a column of victory surrounded by sixteen officers telling everybody how to shoot howitzers.

The Cleveland Hotel headquarters is manned by the freshman class at Cornell School for Hotel Managers. They act like they had been in the business for years. My reserved air-conditioned suite turned into a hall with two beds stuck in end-to-end and sandwiched between a couple of noisy guys who want the Capitol left alone. Everytime you plug in a hair curler the whole building blows and the drip from the defrosting air conditioners brings Lake Erie right to your door.

The Cleveland Indians are away. Every "Host" asked me to vote for his candidate . . . and me illegally pledged. Glenn Stanton gave me a big hug for the column. Mrs. Chatelain takes it to the hairdresser's.

"Go downstairs and be a man and get us a room with air-conditioning, just as we had asked for in advance." "I will dear, but the lines are out in the street changing rooms." "Don't just stand there man, say something." "Bon," said I in my best Colonel Cunningham, FAIA, French, while starting for the elevators which always are going up.

Suddenly from out of nowhere appeared Texas Don Nelson who offered us his room. The following hour was confused by the Percival Goodmans, a gentleman who wished the library of the Univer-



sity of Texas had been maybe an inch narrower, Henry Willet from Poland and a religious editor, six scrambled eggs, toast and coffee and a hurry call from Al Poor in New York who was circling around. Adjourned to help abandoned DeWitt, Poor and company in their little flat floating in Red Label and strewn with telephone book-size proofs of the right approach to the Capitol problem. Walls covered with Scamozzi, Latrobe, Letarouilly and D'Espouy full size. After a couple of Ionic slugs everything seemed to work on our side.

While I was having breakfast a handsome-but-vague named Vincent Kling opened the four-day talkathon. Mr. Tabler followed. He had some humor about the chaotic condition of the building codes. The opening luncheon was sold out, so I had to miss hearing Harlan Hatcher who, I hear, was wonderful. We had kuchen and hamburgers with the G. Holmes Perkins. Mrs. Perkins looked lovely and had the right color lipstick and laughed high at my "My Fair Lady" joke.

After lunch we walked back to the hotel through Cleveland. Cleveland is lovely and only the first floor has been done over by architects. All the stores look like Ketcham, Giná and Sharp or equal but not quite sometimes. The upper stories are almost Richardson, Sullivan, Furness, McKim. Skidmore's graduates have just started glazing the joint.

In the afternoon symposiums I could take only "Education." Edward Burdell of Cooper Union told us off. Good line . . . "I don't mind talking long enough to have people looking at their watches but I hate it when they hold them up to their ears." Seventeen stories in housing apartments is beyond

screaming distance for children in trouble. The kids, running back in the elevators, can't wait and the cages get messy. Thought you might like to know. Rest of the afternoon seemed to be devoted to how long kids should be in school. Burdell 2to5, Wurster 4to6, Cochran 2to4to6. The left fielders had varying opinions. The poor old architect with an office came in for the expected pasting for not wanting to train these "Meccano Set" wunderkins. Henry Toombs advised everybody to travel. Said Mr. Cecil Alexander, nobody mentioned Vignola or D'Espouy. State boards are backward because they expect their applicants to have heard of McKim, Goodhue, Cram and Bacon. Seems there is a teaching blind spot between Bramante and Belluschi.

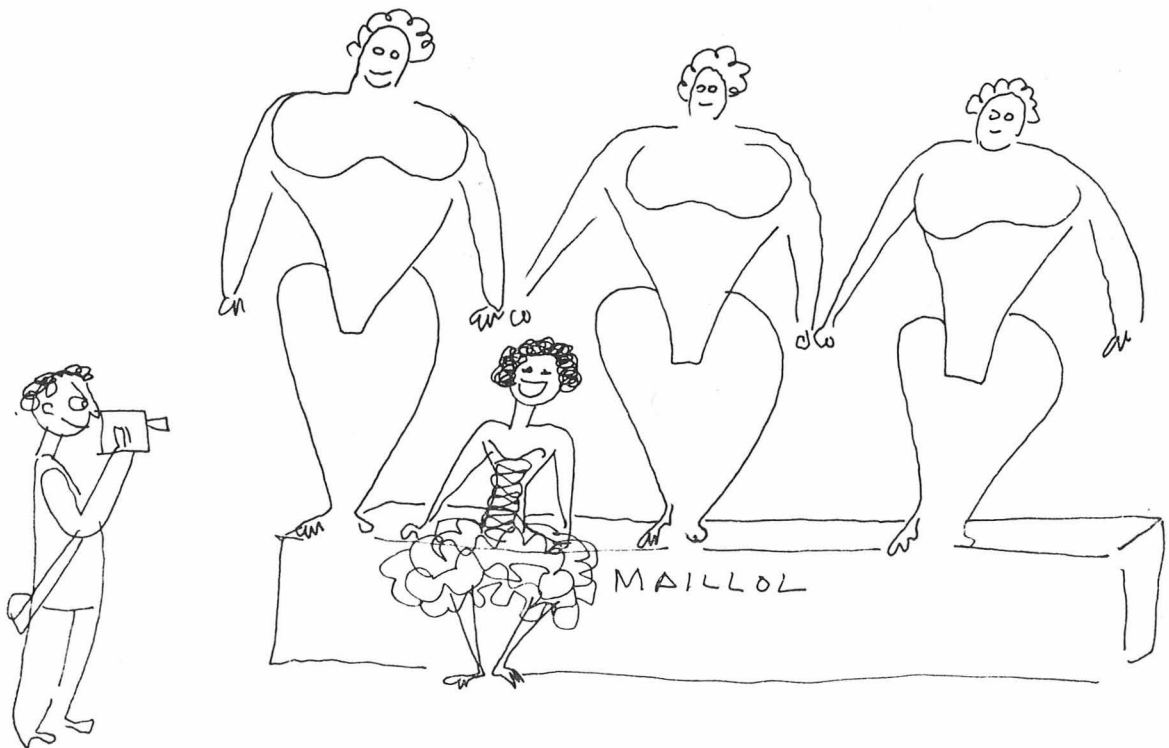
Eichenbaum and company were giving them "How to Set up an Office" without my great help.

Tickets were all sold out for the "Five Hundred" dinner so I bought Neil Letson a drink.

Dinner and the last bus to the museum and the President's Reception. Big Maillol exhibition. Courtyard packed with oversize bronze naked ladies lined up like a frozen Lautrec painting. Nobody paying them no mind. Lots of architects and their ladies swirling in and around-about. Oblivious, completely oblivious. Exhibitions beautiful and President and Mrs. Chatelain and the Board holding up under nine zillion handshakes.

Wonderful animals by medalist Schreckengost. Usual prize winners' exhibits being snooted by hoi polli. Few Fellows exhibits being snooted by old Fellows and non Fellows.

Nightcap. Lorimer Rich trying to explain to newspaper lady about esthetics of "old crumble." Gentleman wove over and said I looked like somebody who wasn't an architect and he hated all these damn Japanese lanterns and chop suey joints posing as modern architecture and wanted me to put a stop to it. I agreed to change it just for him.





MORNING SESSION

BUSINESS SESSION

Vice President John Noble Richards, *Presiding*



"The Anthropologist Looks at Architecture"

DR. MARGARET MEAD

*Associate Curator of Ethnology,
American Museum of Natural History*



AWARDS LUNCHEON

PRESIDENT CHATELAIN

Presiding



AFTERNOON PANELS

"Where to Find Construction Money"

CHAIRMAN: *Cyrus E. Silling, FAIA*

Dr. Robert Newcomb

Ezra Solomon

Dr. H. E. Luedicke

Edmond E. Thomas



"Developing Today's Building Program"

CHAIRMAN: *Harold T. Spitznagel, AIA*

John G. Steinle

John E. Marshall

Rev. Marvin T. Halverson



"Working With the Home Builder"

CHAIRMAN: *A. Quincy Jones, AIA*

Nels Severin

Charles B. Wills

Royal Barry Wills, FAIA

Wednesday Morning BUSINESS SESSION

Vice President John Noble Richards, FAIA,
Presiding

THE WEDNESDAY MORNING Business Session first took up the Report of the Treasurer, which was accepted. The Secretary then read through the headings of the many items in the Board's Annual Report, asking for discussion. There was some discussion on a few topics, and three Resolutions were offered, which are given below. Finally, the Nominating Committee gave its report. There were no further nominations from the floor, so the Committee's nominations stood as offered, except that Gerson T. Hirsch, of the Westchester (N. Y.) Chapter, withdrew his name from nomination for Treasurer. All candidates for offices for which there was only one nominee were duly elected by voice vote.

Resolution offered by the New York Chapter:

WHEREAS, the position of the architect in relation to various Federal, state or municipal agencies, empowered to negotiate contracts on general and special architectural and engineering projects, has become complex due to the growth of governmental administrative procedures and regulations; and

WHEREAS, the existing schedules of compensations are based upon the assumption that the architect has greater freedom of action than is now proved in practice;

THEREFORE, be it

RESOLVED, that The American Institute of Architects, in convention assembled, re-establish a "Committee on Fees and Contractual Relations for Government Works" within its organizational framework; and that this Committee be charged with improving the relations between the profession and all pertinent governmental agencies empowered to negotiate contracts with the profession, and that this Committee be further charged with the re-survey of the Schedule of Fees for general and special architectural and engineering services.

The following Amendment was offered to the above Resolution:

BE IT FURTHER RESOLVED that the Committee on Fees and Contractual Relationships consist of a representative from each Regional District, and that the Chairman be empowered to recommend the members of this Committee.

Both the Amendment and the Resolution were carried by voice vote.

Resolution offered by the Chicago Chapter:

WHEREAS, expansion of committees and decentralization of industry has produced a mass of building construction in areas where there is no attempt at building regulation; and

WHEREAS, building codes in different cities vary so in permissible uses of materials and structural systems as to make building costs needlessly high and designing difficult; and

WHEREAS, safety in buildings is dependent upon proper planning, structural efficiency, fire safety, and sanitary design and proper ventilation; and

WHEREAS, improved design and greater economy are possible under our present technology;

THEREFORE, be it

RESOLVED, that the President and Board of Directors of The American Institute of Architects be and are hereby directed to establish a Building Code Committee:

1. To become a clearing house in building code information;
2. To become active in determining desirable and workable standards of safety;
3. To promote reasonable uniformity which would simplify building procedures and thereby effect economies;
4. To help develop these restrictions in such a way as to permit the use of proven new materials and techniques.
5. To maintain the architect as a leader in this field of activity.

The Resolution was carried by voice vote.

Resolution offered by the St. Louis Chapter:

WHEREAS, the vertical committee composed of a Chairman and one member from each of the twelve Regions has functioned as a satisfactory liaison between Institute activities and the Chapters of Regions; and

WHEREAS, this regional structure has not had time to demonstrate its full usefulness, yet gives indication of its growing effectiveness; and

WHEREAS, there are a number of continuing projects which call for greater membership participation than can be expected from a five-man committee;

THEREFORE, be it

RESOLVED, that the Board of Directors of The American Institute of Architects be instructed to reconsider its recent action which eliminated full regional representation of some committees, after discussion of the effects of such action with the Chairmen of all committees.

The Resolution was carried by voice vote.



WEDNESDAY MORNING:

The Anthropologist Looks at Architecture

DR. MARGARET MEAD

*Associate Curator of Ethnology
American Museum of Natural History*

ONE of the major differences between the social sciences and natural science is that it makes a great deal more difference to the observer what he observes, what we have to be continually aware of, who he is and why he is there. So I have to begin this talk with an account of how I got here.

I was first asked to come a year ago by someone who telephoned me to London. This is a very effective way of getting people to do things: Go away as far as possible, or go somewhere yourself and telephone back—I am sure you all know this trick. When you can't see anybody in Washington, just go to Cleveland and telephone.

And one of the principal reasons I am here also, which is the reason why I am also in a lot of other places, is I cannot ever resist the chance to see a particular profession altogether. You see normally, you see them mixed up with other people and you cannot tell whether a man looks like an architect or not if he is at a dinner party with three doctors or three lawyers—the two professions to which you refer most often in your periodicals.

But if one goes to a national convention and sees a ballroom packed with people who are architects, or married to an architect, or the other way, or engaged to an architect—or don't you let them in?—so I have the opportunity to see a people who I know belong to the profession that is under discussion and that for me is particularly advisable because being an anthropologist I am used to going and looking at things and not just reading about them.

The contribution that anthropology can bring to a group like this has to be spelled out a little bit, too.

At the press conference this morning I was asked to express opinions on everything from fireplaces to washing machines, to school systems, to suburbs. All the variety of problems that are agitat-

ing the world today and especially the United States. Should we live in the suburb? What are we going to do about our schools? Nobody, I might mention, had a question on juvenile delinquency. This is interesting. This is the first time I have had an hour and one-half press conference in the last year that someone has not mentioned juvenile delinquency. I can only assume that they think architects have nothing to do with juvenile delinquency, which is a point in which I do not concur.

Suburbs, dream houses, women in the home, fireplaces, family focuses and should father read from the Bible, and should we borrow things from other climates and put them where they don't belong—these seem to be the points the press thought were relevant, and the press in a very perceptive institution—I just bring this to you in passing.

When an anthropologist is asked to look at something, when we are asked—I want to make it perfectly clear at the start: You asked me—one of the first things we do is to hunt through our own knowledge and information in our own society about the things we are asked to talk about, and then try to match it with our experience in other cultures and our knowledge of conditions in other societies.

I have been fairly lucky because I have spent a great deal of time in the Pacific and I have made nine different field trips so I can hunt through my own experience reasonably well and don't have to hunt through other people's books; and also reasonably lucky in this country in seeing quite a few things, especially during the war, that are relative to the role of architects in the war.

I remember seeing a housing project, a twelve-story housing project which had been planned so that you could not get either a stretcher or a coffin down the stairs.

Now, of course, it had not been planned so you could not get a coffin downstairs, and I don't believe anybody here plans houses so you can get coffins downstairs. Maybe this has improved since then. But in a traditional society where there have been stairs there have been coffins and people recognize that fact and somehow the coffin and the stairs got adjusted to each other, or a piano and the window got adjusted to each other and life would go on.

In this particular case, the poor housing manager would almost go out of his mind hoping nobody would get sick enough to be carried out on a stretcher when they couldn't get a stretcher out.

And it struck me at the time as a very vivid illustration of the problem in our society that the architect is up against.

How to plan in a way that takes account of change consciously, and how to bring into one consciousness all the things that were once carried on by tradition.

I want to give you a very brief thumb-nail sketch of one village in the Admiralty's—in 1928 in the Stone Age and restudies in 1953 when they had skipped about 2,000 years—because it seems to me to give a fairly vivid statement of who an architect is and who he has to be in the light of the last 20,000 years of history.

I suppose you like to think of yourselves in such perspective because as nearly as I can figure out architects are supposed to be the principal custodians of the past, the principal designers of the future, and principally responsible for what you do right now. So you won't object, I am sure, to going 10,000 years, possibly 20,000 years back—we don't know for certain.

Now, this group of people, when I studied them in 1928, lived in houses built in a salt lagoon so the problem of sinking house posts in the bottom of this lagoon so that they would hold up a house was a considerable technical problem.

They had to buy all their materials for their houses from the land people who were cannibals and sometimes they sold people to them who were captives—they were not cannibals themselves, they were proud of that—this is a higher ethical position than selling the cannibals—we have some of those ethical positions still.

They had to buy all their materials and the houses were built according to a plan which everybody knew and every grown man in the community was capable of working on a house.

There was no specialization of house building, although some of the older men knew a little bit

more than the younger men. Building a house was a tremendous effort. You had to bargain for every shingle of thatch, every single piece of palm that was used for the floor—and you might use two or three hundred of these that had to be bargained for, each in a separate economic transaction but everybody knew how to do that so you didn't need to have any middlemen or specialists.

The building of a new house depended on the state of your old one. If the old one got to the point where it was likely to fall down, if there was a funeral and people would come from other villages to mourn and the canoes would come in under the house—canoe-ports I suppose you would call them—and the whole canoe-load of people would go running up the ladder and run the length of the house and fall on the corpse very fast. If the floor wasn't pretty firm, the posts would begin to wobble and the house would have to be rebuilt. They would also have to move the corpse many times—I couldn't swim and it wouldn't be sensible to go into the house and so every once in a while they upset a funeral. When the house got to this stage and too many babies had fallen into the sea—the people were very quick, always picked them out in time, nobody drowned—but we weren't ever quite sure whether it gave the babies traumas or not—then the ghost would speak through the mouth of a medium and say to a man, "You had better build a new house, people are going to fall through and the fishing would be ruined." The ghost would nag until they built a new house.

The community was able to mobilize enough energy to build one house a year. At the most they would build two. With all this buying of materials and giving of fees the ghosts had to nag and nag and if nobody got sick you didn't pay attention to the ghost and when somebody came down with malaria then the ghost would nag somewhere and someone would do something about building the house.

The ghosts always told the people where to move according to traditional lines and where to put up their house in another part of the lagoon if they should live somewhere else.

In this society as I see it there was no need for architects. It is good for people to know where they are not needed, to find out where they are needed. These people didn't want a new design. They had a design. It was fully understood by everyone. It fitted with the way of life they had, it was adapted in such a way when houses got old there was a way of making them build new ones; the styles were set, all the rules inside the house were set, they had lovely sort of curtains that you could hang up to make privacy—the best uncommitted space I have

ever seen—and the rules about fireplaces and the rules about your father-in-law or mother-in-law, their preferences, all beautifully worked out, fully understood by ghosts and men. The ghosts were just recent dead men. And there was no need anywhere for an architect.

You can think all this over and see if you can think of a place for him. But I find it hard to find one at this stage.

Every form of decoration, of detail, was traditionally known. The materials were there, suited to the weather. These houses stood up even under hurricanes. A bad hurricane might take a roof off but you could go and find it later and put it back. They knew how to pull houses down and move them to other places if it was desirable to move.

IN BETWEEN the period when I was there in 1928 and the period when I went back in 1953 these people had seen a million Americans go through. They saw us build an enormous base. They saw us build saw mills that produced timber. We even had a Coca Cola bottling plant on Manus. And as I say, they saw a million Americans of all races, almost all male—which confused the issue a little but otherwise they had a pretty good cross section. They didn't see any old people, no children, and not many women but they had a good cross-section of American males who were not trying to convert, weren't trying to propagandise them, weren't trying to tax, nothing except to employ them for a little casual labor and enjoyment.

Under these circumstances—probably the largest full scale model—we can't keep sending a million men around to show how nice Americans are—but under these circumstances they decided—they had been Christianized before they heard about the brotherhood of man, but the missionaries still treated them like natives, and they had British justice before, but again, it was just an abstraction, their souls were all right and legal personalities all right but their bodies remained to wear dog tags, practically no other clothes—they decided to come in our world, to remodel their entire society.

They thought it over. They decided what they would keep and what they would discard. They were going to discard all the rules about speaking to your mother-in-law. (Maybe we would do the opposite.) But in this society the mother-in-law taboo was very direct. They decided they would emancipate the women, they decided they would give everyone the vote and everyone over ten could vote.

They took all the ideas they had gotten from seeing Americans, seeing movies and from some contact with the Australian district officers and they

took what they believed to be the grand plan of our society; that is, that you designed a whole community at once so that one part had some relationship to another; that you standardized your houses so that they were relatively interchangeable in parts but you allowed people to vary the verandas and the front stoops but you made the houses all the same dimensions, modular—they didn't know the word but they got the idea. They used what new materials were available to them which were better than their old materials.

They had a lot of timber left over from the American Army and made use of it. If you have ever lived on a floor that waves in the wind and everything falls through, you realize what a floor means. One of the things I used to dream of when I lived in Manus before was walking on a steady plank floor that nothing fell through and they felt the same way when they walked on a steady plank floor, that it was better and they had planks and built their floors of wood.

They had a lot of canvas left from the American Army and made a kind of a shutter that would roll up with pieces of iron. They did not have anything adequate for roofs so they thatched their roofs as they had before. They didn't scorn any old material if there was no better no substitute there.

They had learned from us that it was a good idea to divide your living space up, have bedrooms and living rooms. This they did. In their kitchens—they had not seen any real home-loving kitchen of the sort that we design so that people can spend all their time in it, so having a really good design for a family kitchen they then made a kitchen that was a miniature of the old house and put it on the back of the house. It was a small miniature, the same old type of fireplace and this was the only spot that was left like the old one.

Now, they had no design for including fire in the living room and in the bedroom. This became a problem later because when people were ill they used to have to put fire in on a piece of bent tin besides them and they had to put them in the kitchen which they knew was not right.

They designed the whole community at once. They moved on to the land. This meant giving up pigs and the dogs. They did not have a new form of sanitation. And they knew it was inappropriate for living on land. That's far better than most of the human race which usually takes the pig along with it where it doesn't need it. The cities of the world are spiritually keeping pigs in places where they don't belong. But these savages who were unencumbered by civilization just took a look. It used to be all right to have piggens over the water and

this worked but it did not work on land.

What to do about sanitation in the case of people who were ill? And so they built a few small buildings out over the water where people who were sick and women in childbirth could be taken and fairly soon they found that the old people, as they got older, wanted to live the way they had lived before.

This whole community changed at once—grandparents, children, parents, everybody right across the board—new houses, new family relations, new democracy, getting rid of all the old but when old people got sick they wanted something familiar and they thought that over. They understood about aging. So they decided to let the old people and the sick people have little houses over the sea that were built the way they were used to while young people learned to live in the new kind of houses.

They thoroughly recognized that if you were going to have a new kind of life you would need a new kind of house and a new kind of community.

They built a beautiful central square and put the houses of their elected officials—they were going to have a democracy now and not an aristocracy—around the square and they put a border around the village. And they had a port for the ships that came in, they issued passports, letters of introduction and the head of the village ran what was equivalent to a guest house. That was necessary. People didn't travel the old way and you had to have immediately under such circumstances a guest house or hotel and someone responsible for strangers and very quickly they invented all the institutions that are necessary for our kind of world, including the bank because when you have a new kind of social organization you have to have a place where people can keep their money so other people won't borrow.

You may not realize why we keep our money in the bank. Just try flourishing a roll of a hundred one dollar bills every time you pay for something in someone's presence and you will find out.

And they had to have a store because you couldn't keep a lot of things in the house or somebody would be borrowing it.

They had problems of baby sitting.

THE MINUTE THEY TRIED to model themselves on us they had to design institutions that we have also. Now all sorts of difficulties arose. They built sixty houses in two months. That is what you can do when the energy of a society is properly challenged. This is what we do in wartime when we build whole new cities and plants. This is what we are incapable of doing today as far as our schools are concerned. We are the richest country in the world and the

richest country in the world is incapable of building schools where children are safe and we are still sending children to school in buildings where one-third of six floors is condemned and fenced off because we can't channel the moral energy even to build the buildings we need.

But when they built 60 houses in two months of course they go in the same position that we got into when we built the housing out at Lake Success for the United Nations. Anybody who remembers anything about that will remember all the door-knobs came off the same day and all the toilets broke down the same day and all the other delights of mass-produced modular building modulated for time as well as all the other items. The head of the Manus community talked this over and said, "This won't do, we will always have to rebuild all our houses at once and this is not sensible and we will now have to develop a method of building a few houses every year, staggering them." Of course, he was just a savage and he could think about this.

Other sorts of problems grew up. People didn't like the house they were in, wanted the position someone else had and they swapped houses and some people had better floors than others and they got to the point where the people owned the floor in somebody else's house. You may think this is very uneconomic but if you see our building arrangements you will see related problems.

They began using the beautiful wood for coffins because you couldn't treat your dead ones worse than the living and if you had American wood—the American wood from the wrong tree because we didn't pay much attention as to what kind of wood we used, we were in a hurry—they used the wood for the coffins.

They began taking up a piece of the floor to make over things and that was the deteriorating point. They wanted new designs. They wanted their houses now to be beautiful. They thought they were beautiful when they thought they looked like American barracks. They decided they would like patterned things, and copied little bits of things, copied woven things that they had seen someone wear or that someone had designed something for a church somewhere.

And at this point they badly needed an architect. It would be interesting to know what an architect could have done under the circumstances. They could not produce an architect overnight because there was no tradition and if we had sent one of ours to design the community he would not have done as well. We have gone over the earth designing houses that didn't suit people or villages that didn't suit them magnificently. It is very doubtful whether at

present we have the skill to design for completely alien people whose values we know nothing about, even their old values we know nothing about and how they want to change the old ones to the new ones is very complicated. They had done the best they could and perhaps better than we could have done.

But they wanted to go on changing. They wanted to maintain the new style of village, the new style of housing, the new style of relationship between people that was based on the new housing and the new village and for this they now needed someone who could think about the relationship between the materials available, the energy to work with them, the changing relations between people and the values these people had.

They said, "Can't somebody publish a newspaper for us that will show us how other people in other parts of New Guinea are solving these same problems?" One of the things they had were American chairs—those folding chairs, those beautiful folding iron chairs—you know, that rust—and they were falling to pieces by this time. The whole of New Guinea was falling to pieces when we left there. And they were falling to pieces and they realized they didn't have the tools or the materials to make a chair, in our sense.

One of them saw a copy of *Life* magazine with a good design of a little kitchenette with benches and they said that will do, we will make benches and they made benches that they put into their houses something like a chair to sit on, made with primitive tools.

They were continually thinking, evaluating, testing their materials, their design, their economic resources and the kind of human relations that they wanted to build.

THIS SEEMS TO ME a reasonable model of the point in the development of a society where one needs an architect. At a point of change, any point of change, even if people leave the country where they were and move somewhere else and want to live somewhere else and want to live in a new place, they need someone to take a New England house and broaden its verandas into an Hawaiian villa with Bougainvillea blooming but still feel like New Englanders and live in Honolulu. Even if they want such a tiny change they need help.

So that at every point where there is change—which will mean our society for as long as we can possibly envisage—one needs the specialist in change as it relates to the design of regions, of communities, of factories, of churches, of houses and of the relationships between them and among them.

However, I imagine there are some people in this audience who won't like a definition of an architect as related to change primarily because of the picture that we get of the architect of the past when we look at excavations and monuments that have been left. We have had a tendency to look into the past to see the one beautiful thing that has survived, that has survived in any form, in a literary description or in a ground plan, or that stands like the Parthenon, and say that the architect of ancient Greece or of Knossos was the man—I am quite sure he was a man—who built this particularly beautiful thing that seems to sum up for us what that particular society meant. This picture of the architect as the creator of the exceptionally beautiful, exceptionally distinctive style, and the building that represented the style of a given period has, I think overshadowed for most of us that as far as the palace of Knossos is concerned, when it was being built, there must have been people experimenting with change because the palace of Knossos is very different from buildings in other parts of the ancient world, and that the architects who made possible that palace were the experimenters, the adjusters, those who were recognizing a need for something different.

One of the very striking things about Crete, of course, is that there were a lot of middle classes who lived well, a great many houses that were well built, with plumbing—of course plumbing did not rise to such height again until we got to the United States—and there were a great many people in Crete who had good houses. It was not a question of a palace and a hovel, and the problems of the architect end up with the palace, but houses were used for human life all over the island and for all the people that lived there. It is interesting that there were no slave quarters anywhere in Crete. And if we saw Crete or ancient Greece, or ancient Egypt, as the process by which gradually the architects that built the particular monuments that we know about, developed the skill which was related to the life of the people that lived there, and thought about the process rather than the finished object, we get a rather different picture.

I realize that architects are stuck with the finished object. Somebody explained to me the other day that you are stuck with them forever, and that if something breaks in a house you built thirty years later, they telephone you. And I can see that the tendency of the architect to want to wean his building must be very great.

It is a little bit like the English nanny, who if you don't have another baby leaves, she is finished, she doesn't want to know she didn't do right.

At the same time, of course, this natural desire to wean these buildings means that if the archi-

tect as he is at present, as he is forced to do in many cases, sees his role only up to the time that the building is built, then he lets those so-and-sos ruin it, he didn't mean it to be used that way, he knew it shouldn't be used that way, he designed a hospital that was to be used as a hospital in which patients should be cared for and then those nurses and those doctors got into it and look what happened to it.

He designed the laboratory and the scientists and the teachers got in there and spoiled everything, not to mention the students and it's not meant to be that way at all. He designed it and it was ruined by the people who got there.

I went through a large batch of your printed publications, which weigh more than any printed publications of any known profession. I think it is quite all right but my arm still aches from carrying them on a plane.

I went through a lot of the things to get the thought of the present day and I was struck by something exceedingly interesting. There are no people anywhere inside anything you build as a rule.

There were a few interesting exceptions. There was one issue devoted to schools and the child-centered school and this was argued very cogently that somebody had found it was cheaper so there would be no economic problems in building a school that was related to the students and in that issue there were a lot of pictures of these students inside rooms.

Then you put people on the outside to show scale.

There are a lot of people at the Brussels Fair outside the building—I don't quite know why but they are there definitely. Otherwise the only people except in the ads—maybe they are not people—in architectural journals are architects. Photographs of architects. You get quite a lot of them.

So that if as an anthropologist one wants to look at one of these journals, which of course is rather heavily devoted to the gentlemen whom you refer to as your "exhibitors," one finally finds a little core in the center which is the drawings.

That's one of the things that architects might consider as back-stopping a little against the wonders of the modern world.

Now to go back to the journals for a minute. You see what you get is the picture then of lively, imaginative, gifted, successful firms or individuals but designs in which there are no people.

Now somebody explained to me you have to do that, you see, because good architecture lasts forever but people look out of date.

WHAT ANTHROPOLOGISTS are trying to do is to notice funny things and that's the reason we go to

other societies to raise our perception so we can look at our own. Another reason we go to small societies, is that we have to think about everything, we have to think about a house, the way they rear children, marriage relations and the way they bury their dead, all together, and in our society everything is so complicated it is hard to think of them all together.

As I looked at the beautiful magazines with the advertising almost entirely directed to high levels of technical competence, as the exhibitions are here—it is exciting here to look at exhibitions that are meant to be looked at by the specialist and the skilled and that are not designed to appeal to anybody else the least little bit and this is true to a degree of the magazines, the ads are directed to you as a group.

Then there is the living architect who has a hard time. He evidently has a very hard time with the law and there is a great deal of attention to legal problems in Title I. I don't blame anyone for thinking about it. And then there is the East Front of the Capitol.

There are all these questions and I was interested in how often the word "marriage" was used to describe the relationship between architects and other people. Not females but other professionals, apparently there is an intimacy about working with an architect which means an uneasy relationship of working with someone else, a one-sided marriage or a morgantic marriage or somebody married already and didn't tell you.

That sums up very closely the degree to which the architect is closely allied with so many other professions on which he is dependent, with whom he must cooperate.

I read one fascinating ad about an architect, who got into a quarrel in the middle and that seems to produce something more complicated than divorce today.

One reads a great deal about legal complications, about economic problems and the extent to which you take all sorts of risks. One encounters in the vocabulary places where the simplest act and the lowliest building have been dignified by the most beautiful words ever used for the Parthenon.

The last one I saw, coming from the airport, and I don't know whether I have dreamt this, but out of the corner of my eye I saw the ad on toilet paper, pink toilet paper, and a little girl holding it up against a little boy, "It's pretty but you don't have to wear it."

I went so fast I am not certain I saw it, I may have dreamt it. If it has not been done it will be. So this extraordinary vocabulary which uses every word that the imagination of man has used to

describe the greatest beauty that man has ever created is expended on everything from cellar to attic and every kind of material that you use—which makes it very difficult to communicate. Because, after all, these words have been used up by taking them to the lowliest, and when you try to bring them up to the highest they have lost some of their radiance and it struck me that the vocabulary for your noblest efforts is the same as your vocabulary for packaging cold fried fish, and that's difficult.

And I wondered about this most conspicuous thing of all, this absence of people and this statement that somehow you want the design to stand up independently of people—which I don't think anybody really wants because another thing I found in talking to architects, one of their major roles before they build is to ask questions and they probably ask more questions and more intelligent questions than almost anybody else in our society. This is one of the things that resembles a lawyer of course, because he is also accustomed to going into a new field and asking questions and learning about it. I believe you come in before the site is chosen, which means you come in pretty early and you start asking questions and if those questions are well asked, your client or the owner—that's another thing that fascinated me, this word "owner" for somebody that has not got anything yet.

This seems to sum up something about architecture. You see, here is the architect and here is the owner—the man who is going to have it later, and it sums up this relationship that stops with the completion of the building and you are paying the last contractor instead of the last suit and then you hope you won't ever hear of it anymore except point to it if it is successful, or forget it if it is unsuccessful.

I wonder in looking at this, if one of the things that is going to have to happen in our changing society is not only that the architect will have to take more responsibility than he has at present for wider position—no good designing a good community in a bad region, no use designing a community for the wrong people to live in it and you can't make a decent human society a one-class, one religion, bedroom suburb and the architect is going to have to say these things and he is going to have to ask more questions and be involved in more and more planning of a variety of sorts so that each unit will have some growing relationship to every other unit and I suspect also he is going to have some relationship to what he has built which is of a different order from what he has now.

The only instance that I know of is this experiment in England by the Newfield Foundation under Richard Llewelyn Davies where he has a whole

team of specialists in human relationships and the use of building and where they have a relationship, thanks to a few things we don't have and won't ever have in that shape, like the way medicine is managed in England, where they have a relationship and just don't let people get in and spoil things but keep a kind of supervisory eye on the building for the next year until the nurses and the doctors learn how to use the building that was built for the nurses and doctors who said that's the way they wanted it—and that may be a model of the responsibility of the architect and his steadily growing team of specialists in the future; that he will have to take a responsibility for the values which our society wishes to develop and for seeing that people's old habits do not interfere with their new aspirations as he built them for them.

Now, I haven't mentioned beauty because I feel that if one defines the architect as a person who is responsible for the relationship between a man-made environment and the values of his society for the fit, out of that will come beauty in the future that is comparable to the beauty that has come out of the most perfectly fitted societies of the past.





FOUR OF THE GROUP OF SEVEN ARCHITECTS WHO WON **THE R. S. REYNOLDS MEMORIAL AWARD** CAME TO THE UNITED STATES TO RECEIVE THE AWARD. THE PHOTOGRAPH SHOWS R. S. REYNOLDS, JR., PRESIDENT OF THE REYNOLDS METALS COMPANY, PRESENTING THE ALUMINUM SCULPTURE TO (L. TO R.) ROBERT COURTOIS, MADAME FREDERIQUE HOET-SEGERS, THIERRY HOET-SEGERS, AND ABRAHAM LIPSKI.



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THE FINE ARTS MEDAL OF THE INSTITUTE WAS AWARDED TO FRANÇOIS LORIN, MAITRE-VERRIER À CHARTRES (STAINED GLASS MASTER OF CHARTRES). M. LORIN WAS UNABLE TO BE PRESENT AT THE CONVENTION TO RECEIVE THE MEDAL IN PERSON.

EDITOR'S NOTE: THE CRAFTSMANSHIP MEDAL WAS AWARDED TO FRANÇOIS LORIN, MAITRE-VERRIER À CHARTRES (STAINED GLASS MASTER OF CHARTRES). M. LORIN WAS UNABLE TO BE PRESENT AT THE CONVENTION TO RECEIVE THE MEDAL IN PERSON.





TWO GROUPS OF WINNERS IN THE **HOMES FOR BETTER LIVING COMPETITION**, WHICH WAS SPONSORED BY THE AIA WITH THE CO-OPERATION OF *LIFE* AND *HOUSE* AND *HOME* MAGAZINES AND FOURTEEN NATIONAL ORGANIZATIONS OF THE HOME BUILDING AND FINANCING INDUSTRY. STANDING WITH THEM IS PRESIDENT CHATELAIN, AND SEATED ARE RABBI MYRON SILVERMAN, WHO GAVE THE INVOCATION AT THE AWARDS LUNCHEON.



AMID GREAT ACCLAIM, PRESIDENT CHATELAIN PRESENTS TO EXECUTIVE DIRECTOR EDMUND R. PURVES **THE EDWARD C. KEMPER AWARD** FOR SIGNIFICANT CONTRIBUTIONS TO THE INSTITUTE AND THE PROFESSION.



THE FIRST **ALLIED PROFESSIONS MEDAL** WAS AWARDED BY PRESIDENT CHATELAIN TO FRED N. SEVERUD FOR EXCELLENCE IN STRUCTURAL ENGINEERING.

CITATION OF HONOR BEING PRESENTED TO CLIFFORD H. HOOD, PRESIDENT OF THE UNITED STATES STEEL CORPORATION, IN RECOGNITION OF THEIR SERVICE IN SPONSORING "CHICAGO DYNAMIC."



THE INDUSTRIAL ARTS MEDAL WAS AWARDED TO MERLE ARMITAGE FOR HIS OUTSTANDING WORK IN THE FIELD OF BOOK DESIGN AND TYPOGRAPHY.





PANEL MEMBERS SOLOMON, NEWCOMB, LUEDICKE, THOMAS, (CHAIRMAN SILLING NOT SHOWN)

PANEL ONE: *Wednesday Afternoon*

Where to Find Construction Money

Chairman: CYRUS E. SILLING, FAIA

DR. ROBISON NEWCOMB, *Economic Consultant*

EZRA SOLOMON, *Professor, University of Chicago*

DR. H. E. LUEDICKE, *Editor, Journal of Commerce*

EDMUND E. THOMAS, *Partner, Brooks, Harvey & Company*

CHAIRMAN SILLING: Like yourselves, gentlemen, I have come here to find construction money, and I am sure that when this panel discussion is over, all of us will have the means of further architectural wealth, whether in information or actual cash. I will now turn the meeting over to Dr. Robinson Newcomb.

DR. ROBISON NEWCOMB: Our assignment is a discussion of how to get construction funds. It is necessary to assume generally for such a discussion that the projects on your boards are economically desirable projects—that they are projects which will pay their own way and will pay the owner, the contractor, the architect and the creditor. We shall not discuss these preliminary matters, but assume that you have a project that is demonstrably self-liquidating. Where do we go from there?

In taking the first step toward getting money, it is encouraging to remember that construction is big business and that therefore large amounts of funds are available to those who know where to get

them. The total value of work put in place this year will be in the neighborhood of \$50 billion. Excluding minor additions and alterations, it is expected to run between \$48 billion and \$50 billion. Twenty-five years from now, according to preliminary studies being made for *Engineering News-Record*, it will approximate \$100 billion.

May I take a moment in this connection to mention the important function which architects have in enabling the country to know how big the construction industry is and how much work is underway at any time? Most of the data on non-residential private construction and on the amount underway is provided by the F. W. Dodge Corporation and *Engineering News-Record*. Most of the information in the building field comes from *Engineering News-Record*. Reporters get much of this information from architects. This information, as translated into its statistical form, is very important for the construction industry, for bankers, contractors, and producers of building materials. If a producer of building materials finds sales dropping, in the absence of over-

all data on the volume of construction, he would not know whether the sales were dropping because construction was going down or because the company was doing a poor job. Because of the data which you supply F. W. Dodge and the *Engineering News-Record*, these companies know now whether the market is holding up or dropping and whether their decrease or increase in sales represents a change in their penetration, or a change in the market itself. If loss of sales is due to loss of penetration, the building materials company knows it and instead of reducing its production of building materials and thereby making it more difficult for architects to get good bids, the company tries to improve the quality of its material and its distribution and selling practices.

The information you give the reporters is basic to judgments of material firms as to how much material they should be producing. It is basic to financing institutions as a guide to the amount of funds that should be set aside for construction. It is basic to governmental decisions, as an indicator of whether the construction industry is pulling its own weight, helping the economy, or being a drag on the economy. While at times talking with Dodge and ENR reporters may seem a nuisance to you, it is a chore necessary to efficient operation of the construction industry, wise planning by the government, and to your securing good bids from suppliers.

The value of buildings being erected this year will be about two-thirds of the \$50 billion figure, already mentioned, or approximately \$33 billion, as against about \$16 billion for engineering construction. Twenty-five years from now, according to these studies for *Engineering News-Record*, with ordinary progress and assuming no major breakthrough in such fields as air-supported roofs, or chemical treatment of soils to create a strong, insoluble, load-bearing, chemical- and water-resisting material of earth, in easy and cheap fashion, the value of buildings erected may be expected to be approximately \$65 billion and the value of engineering work approximately \$35 billion.

Any activity of this magnitude obviously requires financing and institutions to handle that financing. Only a small fraction of the approximately \$50 billion being put up this year for construction is owners' money. If the past is a reliable guide to the future, only a small proportion of the \$100 billion which will be put up 25 years from now, will be owners' money. If you are to service your proportion of this \$50 billion industry on its way toward a \$100 billion industry, you can service it better with a background of knowledge about whence the money comes and how to get it.

The matter of finding construction money, largely from institutions, can be approached from many angles. This afternoon we propose to approach it along two basic paths. First, as most of the \$50 billion will come from institutions, it becomes important to know just what the institutions are through which money flows. How do they get their money and where do they like to put it?

The institutional channels through which money flows is as important in determining where it goes as is the total volume of money flowing and available at any particular time. Five years ago, individual savers were placing a high percentage of their funds in savings and loan associations, in time deposits in banks, and in insurance accounts. Non-financing institutions, such as corporations, were placing resources in banks and in Treasury bills. This meant that funds were available for home building because institutions which favored home building were getting a large percentage of the current flow of savings. Today that picture is changing drastically. For instance, a larger percentage of the flow of funds is going to pension funds. In some respects, as in mortgages on single-family homes, pension funds are severely limited in areas in which they can invest. In others, as in bonds or mortgages of large corporations, their freedom, relatively, is great.

Total long-term investments, including mortgage financing, increased about 30% from 1952 to 1957, but the increase was very unevenly distributed. Insurance companies added less to their assets in 1957 than in 1952 or 1953; savings and loans added nearly 60% more; corporate pension funds added almost exactly 60% more; State and local retirement funds added 120% more; and investment funds doubled their growth.

So it might have been harder to get long-term money from insurance companies, but no harder to get it from savings and loans, and easier to get it from pension funds, investment companies, and State and local retirement funds in 1957 than in 1952.

Mutual savings banks may put an increasing percentage of their portfolio into bonds in 1958, though they will increase their investments in mortgages, too. Insurance companies are showing more interest in mortgages this year than last. Corporate pension funds and State and local retirement funds may put somewhat more money in Government bonds and have little, if any, more left over for mortgages or corporate bonds this year than last year, unless mortgages are made more attractive. The market for funds is fluid—it fluctuates from year to year and changes markedly with time.

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Dr. Ezra Solomon, Professor of Finance at the University of Chicago, will describe briefly the character of financial institutions today, suggest how they are changing, and indicate how such institutional factors affect ability to get funds and the terms under which funds can be secured.

DR. EZRA SOLOMON: I have been asked to give you a bird's-eye view of the capital funds market in general and the money market in particular, and since time is short, it is going to be very much a bird's-eye view.

A logical point for starting any discussion on construction and mortgage money markets is, of course, the capital funds market as a whole.

Table 1 gives you a summary statement of where the funds come from and where they go to. You will notice that in the last forty years a tremendous revolution in capital funds market has taken place in this country.

About the year 1900, I guess, most savings flowed directly into investment, very little into intermediate areas. The only institution was the bank. Gradually savings flowed to the investment market, and in the last ten years since the war especially we have seen an enormous influx. The saver doesn't lend to the final borrower any more; he puts it into specialized institutions, savings and loan associations, life insurance companies, mutual savings banks, and the like.

And you will see from Table 1 the relative magnitude of these various institutions—life insurance companies, savings and loan associations, mutual savings banks, commercial banks, corporate pension funds, fire and casualty companies. Mutual savings banks and commercial banks are now in third and fourth place, respectively, and the most recent of these institutional flows is the corporate pension funds. Non-residential mortgage money in this new institution is growing extremely rapidly and is going to be of tremendous significance. There is an enormous pool of investment funds waiting to find outlets, particularly in non-residential mortgages.

The reason for that is we are moving from a rural to an urban society; investors like to hold financial assets, things they can understand, things which are insured and a bigger and bigger part flows through these institutions and these institutions are going to play a bigger role in providing construction money.

Capital funds provide all kinds of alternative uses but mortgages, by far, is the biggest sector of use. Residential mortgages absorb about one-third and total mortgage money absorbs about 40%.

This market is not really one market. It is

Table 1.
SOURCES AND USES OF CAPITAL FUNDS
1956

(Billions of Dollars)	
SOURCES	USES
LONG-TERM	Residential Mortgages \$12.2
Life Insurance Companies \$ 5.0	Commercial Mortgages 2.6
Savings and Loan Associations 4.8	Farm Mortgages 0.7
Mutual Savings Banks 2.1	
	\$15.7
SHORT-TERM	Corporate Securities... \$ 7.5
Commercial Banks ... 3.5	U.S. Government Securities 2.5
Corporate Pension Funds 2.5	State and Local Securities 4.0
Fire and Casualty Companies 0.7	Consumer Credit 2.8
	Business Credit 10.0
Total Institutions \$18.7	Total Uses \$37.3
U.S. Government and Trusts \$ 4.6	
State and Local Governments 2.0	
Foreign Funds 0.8	
Corporations 1.2	
Other Sources 9.1	
Total Funds \$36.3	
Increase in Money Supply \$ 1.0	
Total Sources \$37.3	

made up of a whole lot of segments which are only partially connected. The resultant structure is as important as the total flow, as Dr. Newcomb pointed out.

Banks prefer to put their money in short-term outlets. Savings and loan associations have a high preference for very long-term, preferably residential, mortgages on one- to four-family houses.

So it may interest you to know where the money is flowing and the structure of the flow, which can vary from year to year. There are possibilities of institutions changing their habits but this change of habit will come from very much demand. You will have to provoke the change of habit, you and the people who wish to build homes.

On Table 2 you will find a summary and these data are invaluable. Part (A) is By Type of Property, and part (B) By Type of Holder.

The Type of Property cites: 1-4 Family; Multi-Family; Non-Residential (Non-Family Mortgage Debt Outstanding).

The 1-4 Family is still far ahead of mortgage-aid money, amounting to \$75.7 billion of a total \$105.5 billion, in '54 and '56, \$99.0 out of total of \$134.8.

And in Non-Residential, \$22.7. This is a deceptive number. The question is: What's the difference between a mortgage and a bond? You really can't tell. When a corporation issues a bond

Table 2.
NON-FARM MORTGAGE DEBT OUTSTANDING
(Billions of Dollars)

(A) BY TYPE OF PROPERTY:				
Dec. 31	Total	1-4 Family	Multi-Family	Non-Residential
1946	\$ 36.9	\$23.0	\$ 5.1	\$ 8.8
1948	50.9	33.3	6.3	11.3
1950	66.7	45.2	8.4	13.1
1952	84.2	58.5	10.4	15.3
1954	105.5	75.7	11.6	18.2
1956	134.8	99.0	13.1	22.7

(B) BY TYPE OF HOLDER:						
Dec. 31	Sav. & Loan Associa- tions	Life Ins. Companies	Commer- cial Banks	Mutual Svgs. Banks	Fed. Agencies	Individ. & Others
1946	\$ 7.1	\$ 6.4	\$ 6.5	\$ 4.4	\$ 0.7	\$11.7
1948	10.3	9.8	10.0	5.8	0.7	14.2
1950	13.7	14.8	12.7	8.2	1.5	15.9
1952	18.4	19.5	14.8	11.3	2.6	17.5
1954	26.2	23.9	17.4	15.0	2.9	20.9
1956	35.7	30.5	21.4	19.7	3.8	23.6

and uses the proceeds of the bond to build a building, it does not show up in this figure of \$22.7. All that does show up is directly for mortgage purposes. The non-residential total is 23 billion out of a total of \$135. billion.

If you look by Type of Holder, you will find several things have been happening. The first thing that has happened is the fairly rapid decline in the share of the traditional individual lender and a very rapid growth in the share of the institutional type of lender, particularly the savings and loan association. These savings and loan associations have enjoyed an extremely rapid growth in the past 20 years, partly due to the higher rates, partly due to their aggressive policies in rapidly expanding states, like California, and their specialty is almost entirely residential mortgages. Out of their \$36 billion of mortgage holdings, 35 per cent was on residential property. Of this \$35 billion, 34 per cent was on 1-4 family houses. Their total holdings of non-residential mortgages were less than 3 per cent. But don't let this deceive you as far as the future is concerned.

These associations are now aggressively beginning to move into the non-residential sector. The fact that they have begun to pool their funds and make joint loans does mean even if you are interested entirely in non-residential, you ought to begin cultivating the savings and loan association in your particular area.

The next big group are life insurance companies. Out of their \$30.5 billion, 20.3% went into 1-4 family properties, and 27.6 on multi-family properties, and 29.8% on non-residential, and they account for a great part of the non-residential total.

Life insurance companies lend all over the nation and you don't have to contact the companies

Table 3.
SHARES OF DIFFERENT HOLDERS
IN TYPES OF NON-FARM MORTGAGE DEBT

(A) ON 1-4 FAMILY PROPERTIES: Sav. & Loan						
Dec. 31	Associa- tions %	Life Ins. Companies %	Commer- cial Banks %	Mutual Svgs. Banks %	Fed. Agencies %	Individ. & Others %
1946	29.7	11.1	19.9	8.8	2.9	27.7
1948	29.6	14.9	22.1	8.5	2.1	22.7
1950	29.0	18.8	21.0	9.6	3.2	18.6
1952	30.1	20.0	19.2	10.6	4.3	15.6
1954	33.0	20.0	17.6	11.9	3.6	13.8
1956	34.4	20.3	16.4	13.1	3.5	12.2

(B) ON MULTI-FAMILY PROPERTIES:						
Dec. 31	Sav. & Loan Associa- tions %	Life Ins. Companies %	Commer- cial Banks %	Mutual Svgs. Banks %	Fed. Agencies %	Individ. & Others %
1946	3.1	29.0	11.3	30.7	0.1	25.8
1948	4.1	29.1	10.6	30.4	0.1	25.7
1950	3.2	31.0	11.3	32.4	0.3	21.8
1952	3.7	31.7	9.0	35.6	0.6	19.4
1954	5.7	29.3	7.3	36.3	1.7	19.6
1956	7.4	27.6	5.8	36.0	2.6	20.6

(C) ON NON-RESIDENTIAL PROPERTIES:						
Dec. 31	Sav. & Loan Associa- tions %	Life Ins. Companies %	Commer- cial Banks %	Mutual Svgs. Banks %	Fed. Agencies %	Individ. & Others %
1946	1.6	26.8	15.8	9.4	0.1	46.2
1948	1.8	27.0	17.3	9.0	0.1	44.8
1950	2.1	28.0	17.2	8.9	---	43.7
1952	2.4	29.5	17.2	9.5	---	41.5
1954	2.9	29.5	17.9	9.5	---	40.2
1956	3.2	29.8	19.3	8.8	---	39.0

but the mortgage bankers, and other agents and agencies are maintained in the various localities.

Commercial banks have not been growing quite as fast as other institutions. Commercial banks' holdings are bigger in non-residential than in residential and multi-family properties. Out of a total holding of \$21.4 billion, only 16.4% was residential and 5.8% multi-family, and 19.3% non-residential, or about 25% of the non-residential total.

Mutual savings banks, located mostly in the East, have been moving into non-residential property, and out of \$21.4 billion, they hold 13.1% in 1-4 family residential; a sizeable part in multi-family properties, and they do hold about 9% in non-residential. They still maintain an important share in non-residential properties. In residential mortgages it is almost entirely institutionalized, and there is little hope of getting lots of money except through the four major institutions.

Federal agencies have become direct lenders in the market and now hold about \$4 billion, almost exclusively on residential, as I have said, and Fanny May is the biggest holder there.

This last group, called Individual & Others, we don't have recent data on at all. This is the first time we have given an accounting of them and these include personal trusts run by banks, mortgage companies, relatively new institutions enjoying very rapid growth—fire and casualty companies, fraternal organizations—the old-style fraternal life insurance companies still have money to lend, credit unions (that are growing fast in the big cities) and these new pension funds. And my guess is that the pension fund is going to be a very lucrative source of mortgage money 15 years hence.

Table 3 gives you the Shares of Different Holders, by shares, not by dollars.

The dramatic growth of the institutions, particularly the savings and loan associations and the fairly dramatic decline of Individual & Others is indicated. What has happened is that the amortized loan which is now typical, with regular monthly payments, is really a very convenient way—\$112.96 a month—a man likes to put it there and keep it there. He likes to leave it, in a sense, with the specialist. So he is not directly lending any more.

However, in the Non-Residential sector, individual personal trusts and so on, are still quite significant.

Now let us look at the net flows. Net flow in 1956 gives us a picture in these broad sectors. I take it you are most interested in non-residential mortgage flow. In 1956 \$2½ billion flowed into non-residential mortgages. The "Big Four" account for 1½ of this 2½. The other billion is accounted for by individuals and others, including institutions like pensions and trusts.

If you turn from non-residential to large residential type properties, the multi-family property, the picture changes. The flow here was \$700 million; the main institutions accounted for \$400 million, and the Individuals and Others for about \$300 million.

Finally, when you turn to 1-4 family residences, the picture changes completely. Out of a total of \$18 billion that flow into 1-4 family residence construction, the four major institutions accounted for \$10 billion. The old-style individual lender accounted for less than one-half billion.

So, in brief, that is the picture depending on the kind of mortgage. Residential mortgage clearly institutionalized now and in the next 20 years I would guess 99% institutionalized. Non-residential not yet institutionalized but becoming so and the two big institutions likely to play a big part would be (1) the savings and loan associations, if the laws are changed, and (2) corporate-administered pension funds.

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DR. NEWCOMB: Dr. Solomon has indicated what institutions are important today and how they affect the flow of funds and how they are changing. The second path which needs to be followed for an understanding of how and where to get money is more of an individual one. Under what rules do financial institutions act? How human are they, or are they human? What is likely to make them under-

stand the soundness of the project you are presenting and realize its importance to the community and to the institution itself?

Institutions, even those institutions which will advance the funds that will enable \$50 billion of construction to proceed this year, are run by ordinary people. When ordinary people are given the responsibility for handling large sums, this occasionally modifies their character. They may be scared but conceal it with a cold, superior attitude. They may become very conscientious and be meticulous, though not necessarily imaginative in their approach. Or they may rise to the responsibility and understanding of the importance which their function has in a growing economy. In other words, officers handing out the \$50 billion have human attributes which range over the whole human spectrum.

Dr. Luedicke, editor of the *Journal of Commerce*, sees these institutions in operation every day. He is an unusually acute observer. He has a sense of humor which is not abashed by pompous titles or imposing power. What he tells us will make it much easier for each of you to squeeze that extra half million dollars from the first vice president on your next visit, or may even make the first vice president visit you.

DR. H. E. LUEDICKE: This is going to be a brief interlude, gentlemen, between the theoretical side given to you by Professor Solomon and the practical side to be given to you by Mr. Thomas. I am the fifth wheel on this wagon, and frankly, I am here a bit under false pretenses.

I am watching the financial institutions all right, but the trouble is when they feel themselves watched by a newspaper man, they usually have a way of clamming up on you so they don't let you look in on the innermost secrets.

The easy part about the subject on how to get construction funds in a time like we have at the present is that the construction funds nearly are looking for you. They are there and they are looking for employment. That's a different picture from the one we heard a few years ago.

Newcomb has just told you how to manage to go in and squeeze that extra half million dollars out of the first vice president, or might have the first vice president come to your own offices and visit you and try to make you look with favor on that half million he has to lend. That first vice president is looking for business. They are really soliciting business.

They are reading the newspapers for leads where to loan money. They are out to get your projects. They are working in that respect with

brokers, with all kinds of connections; the telephone is very active; the lending officers in banks and other financial institutions are really hunting out new leads.

All this is not quite as simple as you might believe. It is not capricious. It does not depend on the whim of the moment. There is a little more to it.

After all, the guy who runs the mortgage departments in these various institutions has to follow rules. He has to follow the allocation rules that are being set by the top management of the institution, and then it is his job within these allocation limits to get the best possible business not only in yield but also according to list.

So you find them willing today to listen. But they still don't like one-shot business deals but rather try to build up constant business relationships. They are willing today to listen very carefully and have their own staffs go into the whole field of checking and helping you carry out certain undertakings.

Now, what rules are there? We are used to listening to economists talk and usually things are pretty complicated when economists are talking about these things. Actually, all these things are much simpler than we like to have you believe most of the time.

There are three factors involved in determining the trend in real estate mortgage financing. They are:

1. Supply and demand of investment funds
2. Federal Reserve Policy
3. Public Debt Management

All these three factors currently tend towards easier market conditions. You ought to know something about that and when you do you can follow the sectors in these fields very easily. You ought to know something about the business trend, you ought to know something about Federal Reserve policies and you ought to know something about public debt management, public debt limit.

You can't be an expert in all these fields yourself but you have available at any time good advice of various kinds, by various individuals, by various types of organizations, such as Mr. Thomas'. When it comes to the general business trend, which in the final analysis will determine the amount of money that is available for various fields, corporate credit or mortgage credit, when it comes to that you are better off, I believe, not to go to a banker to get ideas as to the trend on the interest rate, or not even to go to a theoretical economist, but rather to go to a forecaster and you have to watch in that respect that you go to a good one.

A few months ago I listened to a talk by Dr. Newcomb wherein he tried to indicate what a good

forecaster is and how you can determine what kind of a forecaster you should listen to. He said he has to be right, but he has to be right for the right reason, leaving nothing to chance. Nobody knows that better than we in the field who make our living trying to predict coming events.

That is our prime necessity.

When it comes to the Federal Reserve policies, there again you don't have to know all the intricacies of the Federal Reserve system. You have to know what they are trying to do; you have to know when they are tightening up or loosening up.

Right now we are in an era of returning easier money. That is the situation which confronts you. That's why you are in the saddle at the moment. It is much easier than it was a couple of years ago.

I don't know how long this period is going to last. Nobody probably knows for sure. One of our colleagues said the other day if anybody can tell you about the end of the recession two months after it has ended, then he is doing darned well, and that's probably true. At the moment times are looking up a little bit but there is still a great question mark in the minds of observers following this period of easier breathing that we may run into some more difficulty because of the hesitancy to spend money.

If you follow these few basic fields you ought to have a pretty good idea as to what you are going to talk to your client or to your counsellor about when it comes to the financing of your projects.

Don't let anybody get you in the frame of mind that this financing field is something very mysterious and something very difficult. It is not nearly as difficult as we sometimes seem to feel. If you go into the meetings with a good background knowledge of what happens in the field of economics, what happens in the field of Federal Reserve policies, what happens in the field of pension funds, and so on, you can hold your own when you talk with these fellows whose business it is to try to get the supply and demand for mortgage financing together.

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DR. NEWCOMB: Now we come to the actual mechanics of the operation. Mr. Thomas is well-known to a high proportion of this audience. He has raised money for Corning Glass, Cleveland Illuminating Company, for the First National Bank in Minneapolis, the Mayflower, the Carlton, Wardman Park and many other projects. He will discuss: "How to Arrange Financing" and he is in as good a position as anyone to say how to get that mortgage dollar.

EDMUND E. THOMAS: Where to find construction and mortgage money is a large question and the answer changes almost daily.

For example, our firm arranged the financing on 55 Public Square, the new C.E.I. building in Cleveland. For this fine building only just completed, we were able to obtain a most satisfactory loan from an insurance company on a basis that could not be repeated today in the same manner or form. However, we could find similar money from other sources in a slightly different manner and accomplish the same results.

Institutions and funds constantly change their lending program and policy, necessitating the ever-watchful eye and ear of a mortgage broker.

The record shows that mortgage funds for real estate have had a tremendous growth during the last fifty years. Insurance companies alone increased their mortgages from one billion to over thirty billion during that time. Savings institutions have increased somewhat to the same degree, as shown by the group of New York state savings banks with assets of over twenty billions which have now approximately twelve billions invested in real estate. To this vast sum we now have the fast growing proceeds from pension funds.

This last source appears to be very abundant due to their prospects of continuing phenomenal growth and their recent change in investment policy.

We have witnessed in the last ten years a great evolution in construction, in the design of dwellings, commercial buildings, industrial buildings, hotels and office buildings. The new home is a housewife's dream; warehouses now are designed to result in the height of economic handling of materials. All new office space has air conditioning, is laid out by expert architects, and provides comfort, health and efficiency. All of this has been and is a great challenge to architects, builders and mortgage brokers for both large and small projects.

"Where to find real estate money?" To meet the requirements of this problem, we like to refer to the services of a mortgage specialist as *creative financing*. That is, adapting the financial techniques to the requirements of each case. We are in the age of "package financing," where a mortgage specialist develops new and more flexible financing techniques for today's vast building program. The mortgage specialist works in cooperation with the architect from the beginning. Also the owner and builder. To obtain a satisfactory loan, the first important step of the program is the close relationship with the architect in the early stages of planning. One of the main inducements to have a lender consider proper financing is the presentation of the build-

ing improvement, layout and its facilities. At the very start we lean heavily on the architect for this supporting data. We need the cooperation of the architects with plans, renderings and specifications of the latest improvements, materials and equipment.

I have mentioned all of these conditions to emphasize the varied requirements of borrowers. To meet these requirements, financing of real estate has taken on many new styles in addition to the old conventional mortgage loan:

- Sale & leaseback—just another type of financing
- Created leasehold bond issues (not to be confused with the usual leasehold loan)
- 90% bond issues
- Syndicated loans

In spite of all these vast sums and various forms of lending, the mortgage market fluctuates constantly. We find it necessary to continually keep in contact with our old-line money sources and to search for new funds. Most institutions are in and out of the market spasmodically, to a great extent, depending on their growth and needs. It is a common practice for a lender to commit in advance for many millions of dollars and then stay out of the market for comparatively long periods until these commitments are absorbed or until it is difficult to place their funds in other fields. The bond market, both government and corporate, gives us indications of available money and the current rate obtainable.

During the last six months we were able to syndicate large loans at 4½% with pension funds when the going rate with insurance companies was 5 to 5½%. This condition was stimulated by accumulation of pension fund dollars and tax-free investments usually earmarked for corporate bond financing that no longer offered an attractive yield.

So called temporary or construction money is generally supplied by the commercial banks and they depend almost entirely on the permanent commitments of the other institutions. This money is spotty and the supply depends on the particular commercial banking relations with the borrower.

Summing up, there is no set place for finding mortgage money, but through constant tabulation of the habits and cash balances of the many sources, we can determine the opportune moment.

To the average borrower it is most discouraging to have an application declined with the knowledge that a similar loan had previously been granted and later find that same institution accept another. This, of course, is due to poor timing and possibly not the correct presentation. Just like: The time, the place, and the girl.

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DR. NEWCOMB: Another Panel this afternoon is discussing problems incident to single-family housing and incident to architects' relationships with builders putting up one- and two-family houses. So Mr. Thomas was not asked to discuss the subject in this panel. If, however, any one wishes to raise a question about it, Mr. Neil Connor, Assistant Administrator of the FHA, is in the room and between Mr. Thomas, the other panel members and Mr. Connor, I believe that any fair question you raise on this subject can be answered.

However, apartment houses, as distinguished from single-family houses, should be touched upon as that may not be covered in the other panel meeting now under way. Apartment house financing is getting easier. As you know, it was very easy after World War II when the FHA 607 program was under way. The government was deliberately trying to stimulate multi-family construction.

In the early 50's the government attitude shifted. More severe limits were placed on the size of the mortgage and the allowance to owners and architects was so handled by the FHA as to at least appear to protect the owner more than the architect. The pendulum is swinging again, and, currently, apartment house financing, both with and without FHA assistance, is becoming easier. It is becoming easier for three reasons:

First, institutional funds are more plentiful in relation to demand. Second, it is easier for institutions to make and service large apartment house mortgages than to make and service small, single-family home mortgages. When the FHA will underwrite a 90% loan at 4½%, and protect the architect in his fees, and when at the same time 4½% paper is attractive to institutional lenders, it is easy to see why this market is expanding.

Third, the shift in age distribution of families is favoring apartment house construction. There will be a physical decline in the number of families between the ages of 30 and 45 and a percentage decline in the number between 30 and 55 in the next 10-15 years. There will be an absolute increase in the number over 55 and in the number under 30, and particularly under 25, during these years. The young and the old families take to apartment house living particularly well. So apartment house construction has been in the last couple of years and will continue for some time to increase more than other residential construction. Architects specializing or interested in apartment house construction have broad opportunities ahead of them. Multi-family starts this year so far, according to F. W. Dodge, are running over 20% higher than they were at the same time last year.

The arrangement just mentioned under which FHA protects the architect was worked out by Mr. Connor, a member of the Institute, and President Chatelain. Mr. Connor was acting, of course, in his capacity as Assistant Administrator of FHA. He was not dealing as a member of the Institute with the President of the Institute. The Department of Justice, at least, has raised no question of collusive bargaining. I think, however, that you will consider the regulations eminently fair to you.

The steps to take to raise funds for apartment house building are very similar to those described by Mr. Thomas for other buildings. However, in general, they are simpler. If you have a local savings and loan able to make the size mortgage required, or if local banks are able to make it, the question can be raised informally with them at the start. At the same time, you probably should approach local agents of insurance companies or mortgage companies to see what terms they may be willing to offer. It helps to have several institutions interested, if at all possible, in the early stages. You can narrow the number down in short order. All of them will be familiar with FHA forms in case you decide to use an FHA rather than a conventional mortgage.

There is one new development in savings and loan association regulations that may improve the competitive situation. An insured federal savings and loan association may now purchase a participation in a mortgage written by another insured federal savings and loan association. (Regulation No. 145.66-4). It might, therefore, be possible to work out an arrangement whereby two or possibly more savings and loans could join in placing a mortgage on an apartment house for you.

Most of you are, I am sure, thoroughly familiar with mortgage officers of banks and insurance companies. You may not be as well acquainted with the officers of savings and loan associations. These men are worth knowing. Such associations help in developing subdivisions—help develop the financing for subdivisions, work out specifications, find architects, and, in general, help both the buyer and the builder from the very beginning to the finished home and finished community. This may not be particularly important to those of you who serve large clients whose properties are in the downtown portions of large cities. But those of you who do any building in suburbs or in smaller cities and towns will find that aggressive savings and loans are an important influence in serving these communities. They can be of help to you in the early stages of your sketches. If they do not help you finance, they should be of help in indicating what the developments of the neighborhoods may be and this may af-

fect the prospects for the structures you are planning. They also should be of help to you in locating mortgagees. They place something over one-third of all loans made on one- and two-family houses—so they are a very important influence in community development, and, therefore, in the development of properties which affect and are affected by trends in community development.

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CHAIRMAN SILLING: If any of you have questions, it would be appreciated if they might come now.

QUESTION: I wonder if some explanation might be given to us of the workings of debenture bonds in the construction of hotels and motels. Are you familiar with this process? How do you go about reaching these institutions or organizations that might be interested in that?

MR. THOMAS: We financed the Sheraton in Philadelphia which had approximately 900 rooms and I would say it cost in the neighborhood of \$13 million—the first mortgage loan of six million and a debenture from another insurance company on a created leasehold which I referred to in the speech, of four million dollars; and then in addition to that, the local groups contributed two million dollars, also in the form of debentures which participated in the over-all financing.

QUESTION: Is this done through a standard association or is this a general thing with any association?

When I pose the question to some of our local agencies in the South I get a blank look and I want to know if this is an unusual system that is only available through certain agents or can any combination of mortgage money be worked out?

MR. THOMAS: It is unusual but it can be worked out with any institution that is willing to consider that type of loan. There are only a few institutions that will entertain a loan of that sort and most of them have been arranged with a home office and then serviced with a local correspondent. But there have been quite a few loans on a debenture basis, both as debenture and as a leasehold.

CHAIRMAN SILLING: Wouldn't it be fair to say that this type of loan comes about as a result of the activities of a mortgage specialist who might be familiar with this variety of financing sources rather than some one individual who had the funds directly to loan?

MR. THOMAS: I would say that of all the loans that have been arranged, none of them have been arranged except through a mortgage specialist.

MR. LICHTMANN: May I ask re debenture financing—for what period are these loans floated? And secondly, what interest rate do they pay; and third, what are their legal positions with reference to mortgages?

MR. THOMAS: A debenture issue in most cases has been for a 15-year period. The interest rate has been slightly higher than the conventional first mortgage loan, conventional underlined mortgage loan by a quarter to a half point. And the legal position is that they are on the same footing, from a practical standpoint they are in the same position.

MR. LICHTMANN: In the event of the financial failure of this particular enterprise, which particular obligation is first, mortgage or debenture, which takes title to the property?

MR. THOMAS: Mortgage.

CHAIRMAN SILLING: The rate of interest, I have noticed in my own experience, follows the order of the priority of the risk.

MR. HOLDEN: Could I ask a question as to what type of institution is eligible to invest in these debentures? Will state banking and insurance departments allow them? What class of institutions can invest them?

MR. THOMAS: Any insurance company, pension funds.

This is not to be confused in any manner with a second mortgage. It is a debenture issue. Many debenture issues are made, not only on real estate but corporate funds, but never referred to as a second mortgage. They enjoy a different position.

CHAIRMAN SILLING: Would you care to distinguish between the position of the second mortgage and the debenture?

MR. THOMAS: The second mortgage has no rights other than being a junior lien to a first mortgage. In a debenture you have a lot of other rights; have rights in some cases to control of cash flow of a corporation. It requires certain working capital and many other things which are attached, not always the same, not standard. One debenture issue will have one set of rules and another will have another. Sometimes they depend entirely on the credit of the tenant. There are quite a few ramifications but we don't like that word second mortgage.



Convention Personalities ...

as seen through the
MARTINI GLASS



Merle Amistage



George Russell



Viktor Schreckengost



Howard
Eichenbaum



Cy Silling



Dan Schwartzman



Fred Severud



Walter Taylor



John Richards



PANEL MEMBERS STEINLE, SPITZNAGEL (CHAIRMAN), MARSHALL, AND HALVERSON

PANEL TWO: *Wednesday Afternoon*

Developing Today's Building Program

Chairman: HAROLD T. SPITZNAGEL, AIA

JOHN G. STEINLE, *Management Consultant to Institutions*

JOHN E. MARSHALL, *Educational Consultant*

REV. MARVIN T. HALVERSON, *Exec. Dir., Dept. of Worship and the Arts, Nat'l Council of Churches*

CHAIRMAN SPITZNAGEL: Whether your firm designs buildings for water-catching or water-shedding, of thin shell concrete in the form of segmented or tangent bubbles or folded pieces of paper; or if, at the moment, you are engrossed in translating your problems into geodesic domes, you are still confronted with the problem of establishing a program for the structure and this will be true even though you are so plebian as to roof your building with a slab as flat as a flounder or embellish it with a denticulated cornice supported by Corinthian columns.

It has been my experience, and I am sure that this would hold true of all architects, that unless you are able to extract the exact requirements of the building from your client, you will ultimately be confronted with a disgruntled, if not actually enraged, client, not to mention the endless and profitless effort which accompanies the development of the program as the drawings progress.

It is important therefore, that you not only obtain a clear statement of the program from the client, but that he in turn is made fully aware of your

understanding of these requirements. This is, of course, best accomplished by translating the program into written form and obtaining his written approval of this outline before proceeding with even the earliest studies.

We will confine our activities to the three types of buildings which, at the moment, probably represent a relatively large share of the average architect's practice. They are the hospital, the school, the church.

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MR. STEINLE: I will (1) discuss the role of the consultant, (2) identify some of the major problems involved in program development, (3) outline the basic procedures in programming, and (4) describe the architect-consultant relationship. I will confine my discussion to the role of the consultant in eleemosynary situations. While I believe that the principles set forth in this paper have general application, I use hospitals principally as examples not only because of special experience in this area, but

also because of the tremendous span of human knowledge and experience that must be included in hospital planning. Since there is virtually no discipline that is not involved in hospital planning, obviously no consultant can personally provide the full spectrum of information necessary. The role of the consultant, therefore, must be one of coordination—coordination of the application of these many disciplines in the planning process.

The basic profit objective enforces functional design of industrial buildings. Industry is thoroughly indoctrinated in the importance of engineering buildings according to specific space requirements.

Many corporations have industrial engineers whose principal function is to provide consultation on program.

Institutions, both public and private, have neither the profit motive nor, in most instances, the manpower to provide program development and coordination. This is why consultants are needed in the programming of hospital, educational, and other community facilities.

The rationale for programming may be stated as follows: "The resulting building or buildings must have optimum use for the purposes for which they were designed." Unfortunately, today's buildings do not always result in the best possible utilization.

In a study of two hundred and fifty new hospitals, built in the past five years, it was found in 205 instances that there was such a disproportion of beds, by services or accommodations, that it was impossible to achieve an average annual occupancy of 75 percent. For example:

- In a number of instances it was found that while the average occupancy of the medical and surgical nursing units was over 90 percent, the occupancy of obstetrics and pediatrics was less than 65 percent.
- A study of the birth rates in the service areas of some of these hospitals showed that all maternity cases in the area could be accommodated with fewer beds than had been provided.

In a study of thirteen liberal arts colleges with relatively new facilities it was found that in not one instance were the facilities designed to meet the curriculum requirements. One of the typical shortcomings was that of insufficient laboratory space to meet the basic chemistry, biology and physics requirements.

In a study of thirty new classroom or laboratory buildings constructed on university campuses in the last ten years it was found that in not a single instance were classrooms, lecture rooms or laboratories planned on the basis of optimum teacher-student

ratios. In the same study it was noted that adequate space to permit the faculty members to meet privately with students to discuss specific problems usually was not provided.

Analysis of plans of sixty school districts disclosed that less than fifteen percent had long-range plans based on a scientific projection of school age population.

In analyzing the reasons for these deficiencies we must first consider the dynamic forces behind community construction programs. These forces are always people; usually people who have been successful in business. This is why social and cultural developments in a community usually follow periods of great industrial expansion. Such people are generally affirmative, positive, and pragmatic.

Even the motivation of community leaders may be like the Cheops, an ambition to accomplish something in a minimum period of time, overlooking the long-range, ultimate results and the comparative values of the objective.

IN PLANNING for community facilities such as hospitals, schools, colleges, and other buildings housing community resources, the first and most important step is to define objectives. Failure to establish a specific and precise role in the community is the cause of uncertainty, indirection, and indecision. This is why we have these kinds of situations:

- Small community hospitals that attempt to emulate, and unnecessarily and expensively duplicate, teaching and research centers.
- Local colleges that ineptly and inadequately try to provide comprehensive and specialized programs, thus competing with the universities.
- Social service agencies that develop fractional programs without regard to a complete, well-rounded community approach in such areas as care of the mentally ill and rehabilitation.

After careful definition and thorough understanding of objectives is achieved, the second step is to develop a long-range program. Though it may be difficult to anticipate all changes that will influence the character of the institution over the next twenty to thirty years, there are trends that are apparent and should be considered. For example, it would be as difficult to anticipate all of the changes in medical, economic and social factors which will influence the character of hospitals over the next twenty years, as it would have been twenty years ago to predict the development of antibiotics and their impact on hospital care. However, certain trends are apparent today, and should be considered as we plan hospitals for the future. Examples of these trends include:

- "Extra-mural" hospital activities, such as ambulatory diagnosis and early treatment; short-term psychiatric care; and chronic disease programs including rehabilitation.
- Trends in Blue Cross and commercial insurance methods of paying for costs of care.
- Population trends with particular emphasis on changing socio-economic patterns.

In the preliminary development of a construction program for a hospital the following determination of long-range and immediate needs are essential, after the role of the hospital has been identified:

- The number of beds by type (medicine, surgery, pediatrics, obstetrics, etc.) to be planned.
- The number of beds by accommodations (ward, semiprivate and private) to be planned.
- Services to be provided, such as x-ray (diagnostic and therapeutic), laboratory and pharmacy. Determinations should be made after consideration of both quantitative and qualitative elements, and after consideration of probable future expansion.
- The extent to which "ancillary facilities," such as outpatient services, will be provided.

The third step is to determine what can be accomplished with the funds available in the immediate future. This generally entails a classification of immediate and long range needs and the establishment of a sequence of priorities. Price tags for costs of construction should be placed on each item in this sequence.

The fourth step is the development of program details. This comes after the broad spectrum of the program has been defined. The planner must go from the general to the very specific. At this point, he must view the ultimate building as the skin over the operations that are to take place within. For example, it is essential to determine precisely the amount of space necessary for each department.

Space requirements for individual activities will vary from hospital to hospital, depending not only on such obvious factors as the size of the hospital, type of patient, and average length of patient stay, but also other factors, such as administrative methods and technical procedures. An activity assigned to one department in one hospital may be assigned to a different department in another hospital, thus affecting the relative space requirements of the departments.

The functions of each department must be identified. A decision must be made, for example, as to whether the fracture room is to be a part of the surgical suite or a part of the emergency facilities, and whether the cystoscopy room is to be located in radiology or surgery or is to be a separate unit.

After such preliminary decisions are made, space requirements for each activity of the hospital must be carefully engineered. The amount of space required for each room will depend on (1) the number of persons working or, in the case of bedrooms, patients cared for in the room; (2) the equipment, such as files, operating tables, laboratory benches, and lockers required; (3) the work flow, and (4) the work load.

Even policy may affect space requirements. For example, a hospital which permits visiting throughout the day would not require as much waiting space in the main lobby as a hospital having specified visiting hours and requiring visitors to wait in the main lobby until the precise visiting time.

The effective consultant has excellent tools available for the molding of a realistic program. There are well developed formulas for such problems as

- Estimating the annual hospital bed days by major services (medicine, surgery, obstetrics, and pediatrics) based on the population and age distribution of the area served.
- The number of laboratory tests by major classifications to be expected in a hospital of a given size. This can be translated into manpower and space requirements.
- Determining the number of students who will go to college based on grade scales and income distribution.
- The amount of file space necessary for elementary schools, high schools, colleges and hospitals, based on the work loads and systems used.
- The number of books necessary and cubic footage needed for primary and secondary storage for libraries, high schools and colleges, based on population or enrollment, economy or curriculum.

It should be emphasized that criteria are tools and guides, not panaceas. Too often we assume that something that has been effective in one place is the sure quick answer to every similar problem.

Very often, practical considerations require that the program planner concern himself with economic considerations. He must be aware of possible money and subsidy sources. He must be familiar with government grant programs. He must know of government and other pertinent restrictions. These practical considerations may affect the timing of a project. The economic factors may have, as well, a great influence on the projections of need. For example, the income distribution in the community will influence the proportion of beds in a hospital project planned for ward, semiprivate

and private accommodations. It will also determine not only the probable number of high school graduates who will go to college, but also the proportion who will go away and those who will use local institutions.

I'm often asked questions regarding the relationship of architect to consultant. It is my belief that the work of the architect and consultant complement each other. Each can work more creatively and effectively because of the contribution of the other.

The primary responsibility of the consultant should be the definition of the program. It is the responsibility of the architect to convert the program into plans and specifications. During the period of program development the consultant should have the principal role, supplemented by the architect. When the program has been defined, the architect must assume the lead and the consultant should be in a supporting role, available to the architect to assist by answering specific questions. Ideally, the consultant should continue after the building is completed to assure that it is utilized according to the way in which it was planned.

Buildings constructed by nonprofit organizations such as schools, colleges, and hospitals often have many deficiencies that are directly attributable to lack of a well defined program. Program development and coordination is the primary responsibility of the consultant. The steps involved in effective building program preparation are these:

- Define the objectives of the organization and its role in the community
- Develop the long-range or ultimate program of the facilities
- Establish a sequence of planning and construction priority that will be followed in achieving the ultimate goal
- Engineer the actual space requirements for the immediate program based on techniques to be used in the operation of each area

There are many criteria available to the effective consultant as tools for fashioning a complete and detailed program guide for the architect. However, the planner—the architect and the consultant—must recognize that planning must be realistic, and practical. It must be accomplished not only with ideas, but through people. It must be within a framework of acceptance. It must include the art of the possible, the discipline of balancing conflicting interests, and the science of reciprocation.

Every phase of planning must be convincing—sufficiently convincing to overcome imperialism of the few and indifference of the many.

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DR. MARSHALL: One of the great problems of American Democracy is how to use specialists.

I want to identify some stages in the preliminary planning of school buildings where a specialist can be of help, suggest some channels through which a specialist might work, and make some recommendations that agree with those, it happens, of your Institute.

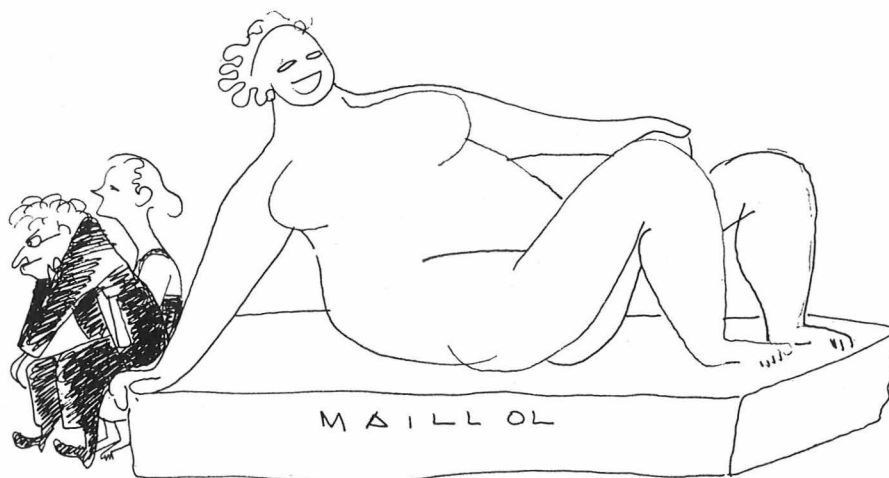
One stage is planning for building. The second stage is planning the building, and the third is the review of plans during architectural planning.

The first stage, planning for building, might be referred to as the survey of school building needs.

A survey substantially—and I think we have over-complicated it in some parts of the country—a survey substantially started out first to answer questions about quantity and quality and status.

About quantity: How many pupils have we and are we going to have? This involves, if one does it right, some technical skills and relations with a lot of other disciplines.

Some of us in the school plant field have been surprised in the last few years to learn that the word "planning" can apply to something besides school planning. We have been delighted at the



concrete help we can get in our little narrow problem from the city and town and community planners. One then is, how many pupils?

Two, about quality, in what program of education?

I was interested in hearing Dr. Mead speak of the importance of seeing that people's old habits do not interfere with the development of their new aspirations. How often do we plan a school building in terms of yesterday's program of education, or, perhaps worse, plan it for a better program of education and then continue yesterday's program in it?

The job of determining quality then, what goes on here, is something that can be determined, can be transmitted by educator status.

On a survey of school building needs, what a town ought to do, unfortunately, you have to start from where you are, so the question there is, how shall we use the buildings we have got? How can we get the most out of them? Or sometimes we answer this as a negative question. How can we utilize them in a way that will handicap education least?

I want to mention re-distributing, because too often we plan in a fashion that helps us do better and better something that shouldn't be done at all.

Again, Dr. Mead mentioned that. We have gone over the world, she said, designing buildings that didn't suit people, buildings that didn't suit them magnificently.

I have seen buildings built, nay, I have helped build buildings that were well planned, but that shouldn't have been built.

A survey then starts by answering those questions: How many children? In what program of education? With what use of what we have got?

Now, I go to a statement of Charles Kettering, Chief Engineer of General Motors: "A problem clearly stated is half solved."

As I make school buildings, as I made them initially years ago, I found myself hunting too hard for the answer before I was ready to hunt for the answer. I found, and I believe this very firmly, if you've got a clear answer to those three questions, the next step, what to do about it, will stick out. If you don't get a clear answer to those three questions, you'll never come up with the right answer, but even there, you need some yardstick against which to measure the answer to know if it's right.

Let me suggest three simple principles for the kind of answer needed by a survey: One is educational adequateness.

Second is economy, and the third is long-range suitability. It is not uncommon to find an answer

that is educationally adequate today and is economical today, but looks stupid if you look back on it in ten years.

I think a survey must explore alternatives and if these various yardsticks are established in the minds of not just the folks who make the survey, but the board and the public who receive it, the measuring of alternatives will be easier for you will have educational adequacy and economy and long-range suitability to measure them against.

The conclusions and recommendations of a survey then should, in my opinion, precede any study or analysis of costs and ability to pay.

Many communities and some consultants don't agree with that. They start out by determining what is our indebtedness limit.

I believe a community has a right, and a Board of Education has a duty to know what the complete job is that's needed, and what it would cost, before they start cutting corners.

I need not stress the importance of re-evaluation. A survey generally makes sense when it's delivered. If it doesn't make sense a year later and it may be completely out in left field ten years later, it has to be brought up to date—re-evaluated.

Another important area is planning for buildings. In planning a specific building, we come to another stage where skill is needed. Your phrase for it in general is "program of requirements." Our phrase for it in particular with regard to a school building is "educational specifications."

It simply answers your perennial question: What goes on here?

It should be a written statement, but it should not be handed in the door and dropped. It must be followed through by those who developed it.

I am personally a little cold on the statement that all the books and articles say that it must start with the philosophy of the school. The philosophy of a secondary school in 1958 is either out of date or going to be by 1959, and I think it's more important to agree on getting something done and doing it in a way that will adapt a change, that we could sit around ten years before we agreed on the philosophy with which we were going to design a school building.

The specifications must for your purposes be specific about the spaces, the approximate areas, the activities, relationships, especially unusual ones desired by a specific school program must be expressed, and this statement must be interpreted, not just to you, the architect, but rather, to everybody concerned, the Superintendent of Schools, perhaps, or through him to the Board, and certainly through the Board to the community.

HERE IS A DELICATE QUESTION of democracy in school planning. Who makes the decisions?

The two extremes are the chaos that is a misuse of democracy that says everybody knows more than anybody; and the other extreme is perhaps technocracy, dictatorship, by the "expert."

A middle group must be found, but somebody has the responsibility during this educational planning of knocking heads together, of achieving balance, of not only getting the most out of the best, most vigorous, most aggressive department heads, but of leading out of the ones who haven't a broad concept of a first-rate school program, and leading out of them something that will be built not for them, but for the school, as a living, growing, changing institution.

First then the survey, second the educational specifications, and third, plain review.

My feeling is that the educational review of plans can only be carried on effectively at the preliminary planning stage.

My definition of an educational consultant, or school building consultant is a school man, not an architect, and as a result, I don't think he has any business reviewing your plans or specifications for technical accuracy.

I am concerned whether that pillar is desirable; I am concerned whether this room will function effectively with it, but it is up to you to see that it will hold up what's above it. It's up to you what it looks like, except as I can make it apply in functional terms.

That is one of the functions of a school being attractive that would affect your interpretation.

The educational services I speak of, the survey, preparation of educational specifications, and the review of plans, are pretty important. They are important to the community in letting them know that their money is being spent wisely, that the building is suitable, that it will do the job, important to the instructional staff, not only from the staff to the folks who assemble the ideas that are transmitted to you, but also the other way.

Many times, it's not unusual to find that the Superintendent of Schools, the person delegated, the supervision of educational specifications for the outside consultant, has had more experience with recent developments in home-making, for example, than the home-making teacher has had.

These educational services are important to the community and to the staff. They are important to the administration, and they are important to you, the architect, in understanding and in interpreting these answers to the question "What goes

on here?", and I think of primary importance in expediting decisions.

The job to be done is what I have been talking about. I haven't talked yet about who does it.

I want to leave the emphasis on the job to be done, because if the community is studied adequately, if the educational specifications are prepared and transmitted to you clearly, if the review of plans from a viewpoint of how they will work is competently done, I don't think it matters who does it.

But as a practical matter, that's something that's going to be debated a good deal in the next few years.

Ideally, a local school staff should perform those services. If the staff is adequate in number, and skilled, I don't see why that wouldn't be the best locus for that responsibility.

Take a Superintendent of Schools, his responsibilities lie in the field of curriculum, budget financing, public relations, maintenance, as well as the planning of school buildings. It may be that a more specialized skill is needed.

A state department of education is spreading it too thin, and of necessity, is stronger on the negative side. That is, they can help steer a community from blunders that other communities have made; they can help uphold minimum standards, but the minimum standards have got to be so low that the poorest imaginative community in the state can hope to achieve them, so they can't really give a lot of leadership.

The architect sometimes has on his payroll a team of consultants. They are consultants who service the community, paid by him, responsible, I feel, to him, since they are paid by him, although I hear arguments on that score. That's a third way of doing it.

A fourth is a private consultant employed by and responsible to the owner—the Board of Education—for a school building.

I represent that last field. I do not work for architects, although I work with them very closely.

In this field of private educational consulting, the status is chaos. There are no standards for education and experience. There are no standards for services rendered. There are no standards for availability of the consultant to the Board, and the staff, and the architect. There are no standards for fees, and there are no standards for channels of responsibility.

The American Institute of Architects, in a statement from their Schools Committee, made jointly with the National Council on Schoolhouse Construction, has made clear your feeling, with

which I concur, that the Board owes you this clear statement of the job to be done.

For that reason, I think you should join with me in urging, trying to get the Board to provide you that clear statement.

My experience tells me that with an able consultant, paid by the Board, not a parasite on the architect but paid by the Board, responsible to them, the building will be produced more satisfactory to all; it is produced better, not only because the consultant has steered away from common blunders, but because he has some creativeness, some experience to pass on to the Board, and also to you.

It is produced sooner because he aids in expediting decisions, helping you get an answer to questions that enable you to expedite your work.

It is produced more economically because he has avoided duplication of educational requirements passed on to you.

The large amount of school construction that faces us and the need for better understanding, for interpretation between the educator and the architect, will call for increased use of the consultant. These will be, I think, primarily educators; they will sell their services to Board of Education, rather than to architects, yet, architects will welcome them and profit from their services.

This is my philosophy; it's in accord with yours. I urge you to work with me for better buildings through those channels.

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THE REVEREND HALVERSON: I am not an architect, I am a minister. Frankly, the fact I am not an architect is one of the clear sources of distress with myself. I wish I were an architect.

During the last few years, I have traveled around the country and come to know many of you in the architectural profession.

I have acquired a new hero figure, not generals, not film stars, not T.V. gag men, not industrial magnates or tycoons, but architects.

Architects, as I have said on other occasions, have become my cultured heroes, for it seems to me that the practice of architecture makes greater demands in a time of specialization and imposes greater claims of discipline and comprehension of the meaning of our personal and our social relationships than any other profession. Even the ministry tends to succumb to a kind of narrow professionalism, and we can become industrialized in a way that it is not possible for the architect to be, and thus, I come to the first point which it seems to me must be made.

The job of programming for the local church is

the responsibility of the church. In some denominations, it is the responsibility of the bishop; in others, it's the responsibility of the minister or the priest; in other denominations, it's the responsibility of a congregation.

Now, the inadequacy of training and experience in the arts among ministers, and the generally low level of esthetic and theological awareness on the part of laymen are such that a heavy responsibility rests on the architect, if actually significant architecture for the church is to be ours.

Of course, I don't imply that architects must be our messiahs, who alone bear the burden of reestablishing church architecture to its former high state, but it seems to me that architects, in working with a church looking toward a building program, can help the minister and the congregation pose the issues and raise the questions which will provoke a congregation and minister into more thorough reflection about the church and provide the architect with those answers he must have if his design is to be relevant to the life of the congregation tomorrow as well as today.

Now, developing a church program involves many things. As you well know, it requires money. I think there is another session this afternoon that deals with the task of raising money for a building program.

As far as the church is concerned, raising money generally implies cooperation with a denominational board of church expenses, which oftentimes can make available grants and loans, as well as provide guidance in local fund-raising efforts.

A program very often involves cooperation with other denominations in what is called *campeting*. That is the amicable assignment in the developed areas of the location so that the newly planned church will be able to serve a particular area in confidence that at least for a few years another church will not be erected on the opposite corner.

But, however important is money in denominational strategy in programming for church building, I want to deal with the issues which also seem to me, a minister in a congregation, together with the architect, must deal if a successful building is to issue from the venture.

One of the difficulties confronting the architect is the gulf between the magnitude of church activity and the meagerness of building funds. The church dollar can't be stretched any further than anyone else's dollar, and yet, it seems that the range of church activities increases year by year and makes the house of worship only one aspect of the church building program.

It seems to me indeed a paradox that as the dominant role of the church in society has declined, the church has expanded as a social institution. No longer is a meeting house sufficient. It was adequate apparently only in a day when the little church met in each home every day under the leadership of the father of the house who also assumed responsibility for week-day religious education, and the social fellowship was expressed in the earlier days between the morning and afternoon service, and the family shared their box lunches or girl-folk were distributed around the homes in the town for a common meal, but these days are gone, and the church must be designed not for yesterday.

On the other hand, it is not sufficient to develop a church building program on the basis of the church as it exists today; tomorrow will bring its new ways of worship and patterns of life, and thus it seems to me that the basic task in developing today's building program is to look to the past for a moment, for while we as Americans have a tendency to join with the late Henry Ford in charging that history is bunk, history has a strange way of returning upon us, and certainly many aspects of the church's life and worship in former times, which subsequent generations had disregarded as meaningless, and now being recovered and returning to us and their patterns are beginning to influence church architecture.

So, WE NEED to look not only at the present, but to the past, in order to adequately plan for the future.

A church, I believe, can assume its responsibility for a building program in various ways.

I propose no blueprint of action, but I would like to pose several areas of inquiry, which, unless fully explored, will detract from any building program.

A church can gain in re-examination of its divine calling. It can study its purpose in the world, its function in society, but even in a thorough exploration of the practical problems of a church building program, the question of what the fundamental nature of the purpose of this strange institution, the church, emerges.

Certainly this is true with the matter of site. The day of the New England town with a meeting house dominating the green, and the spires surpassing the trees in height has long ago passed. On the leading thoroughfare of this city is evidence of the religious pluralism which is an accepted fact in our society. And then, the dreary spectacle of diverse church buildings designed to match the elegance of the houses on the other side of the avenue cause

many disturbing thoughts. If not on the town green, on the fashionable avenues, or on the crossroads of the commercial life of our cities and our towns, where shall the church build?

One of the principles of Christian belief is that the church is not in the world but not out of the world. To the degree that churches are successfully emulating this high calling, how does the site suggest this truth?

There is an increasing tendency to sequester the church, to place the church building in a setting removed from the busy lanes of traffic and far from the rush of our common life. It's dictated by the dispersal of our communities and by the requirements of our vehicular mode of coming to church.

But what does the church say about itself to the world when it chooses this kind of a site?

Another issue to be faced is that of size, the Christian church conception of itself as the Family of God; how large should such a family be? Is there an optimum size after which the church should spawn a new community of believers?

At a time of more regular church attendance, houses of worship were erected to accommodate the entire population of one city. Now we have multiple services; the congregation no longer worshipping together as a single community, as a unit. Manifestly, this practice simplifies the issue of size of the church building, and reduces cost, but in the light of a congregation's study of itself, is this practice truly expressive of the nature of the Christian community? In other words, does the Gospel have anything to say about the dimensions of the church?

Of related importance, it seems to me in planning, is the balance between worship, education, and fellowship. Whereas historically the house of worship has been the central, if not the single, unit of the church building, the proliferation in most denominations is such that enormous demands are made for units to house the educational program and what is known as fellowship.

While local restaurateurs can claim with less basis than in the past that the church dining hall properly should be called the First Lutheran Restaurant or the Wesley Methodist Restaurant, the significance of men eating together has been recognized more and more as important in the life of the churches. It is more and more being regarded as a necessary complement to breaking bread together at the Lord's Table in the house of worship.

The church first worshipped in a house, and interestingly enough, there is growing interest in what is called the house church, members of the large congregations gathering in small groups in homes for a common meal and instruction.

Is this likely to develop? If it does, what will it do to our present need of large parish halls with elaborate kitchen equipment? More and more churches, in addition to construction units for educational purposes, which are used for little more than two hours a week, often equalling the local public school and equipment; will this uneconomic use of space prompt a re-examination of the church's educational program? Is there a likelihood that they will develop parochial schools? Does the educational program of the churches need to be examined carefully as to other modes of instruction before proceeding with long-range building programs to house present patterns of religious education? All the questions about the church must be answered clearly.

IN ALL RELIGIONS, as well as in the Christian church, the house of worship is the center. What is it designed to be? Is it designed for a community? Is there to be an altar, or is there to be a table? What is the relationship between baptism and a member's participation in Communion or the Lord's Supper? What is the relationship between the scriptures, the sermon, and the Lord's Supper?

The architect must have a clear understanding of these relationships before he can arrive at a solution as to the interior space requirements and define appropriate relationships of the pulpit and table; what is the purpose and role of music in corporate worship, what is the musical role of the choir, the relationship to the congregation? This will determine to some extent whether the choir is seen by the congregation or heard by the congregation.

Chairmen today have on more than one occasion expounded the principle that unlike children, choirs should be heard and not seen. While this seems like a worthy sentiment, in my estimation, it's an issue to be explored before a church is designed.

Can an electronic instrument be justified in corporate worship when we are enjoined to worship the Lord in spirit and in truth? The traditional organ is based upon principles of honesty in construction. Is anything which pretends to be something other than what is allowable in the house of worship?

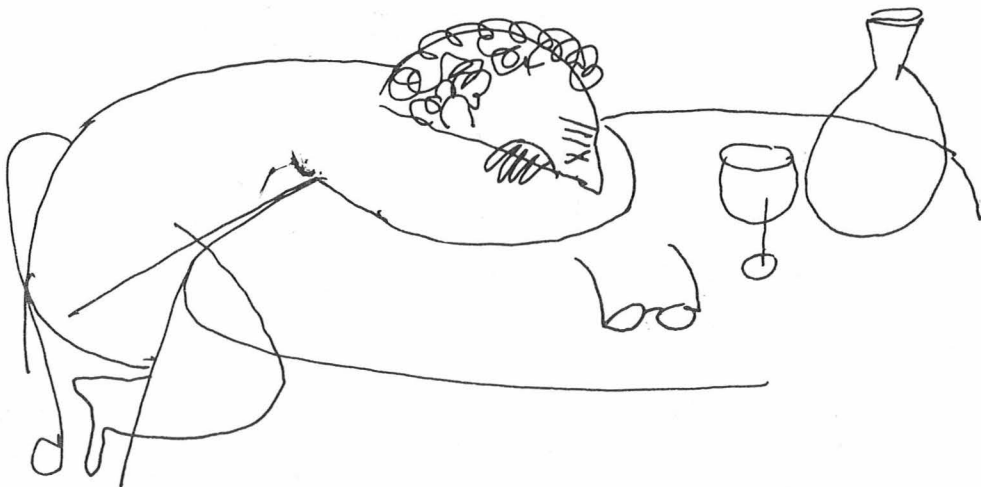
And then, what is the symbolism of the building itself? Does the building only become symbolic by the introduction of emblems from the past; are there symbols which have sufficient common meaning in our culture that they can be used properly in the church today?

If a congregation becomes involved in a discussion of these questions and explores the answers in terms of the present, it seems to me that the issue of style, which is a bugbear, will not rear its head with as much threat as it often does.

Gradually, more and more, ministers, and especially theological students are coming to tell us that there is no such thing as a Protestant style or a Catholic style; there is no such thing as a Christian style as opposed to a secular style, a holy style versus a secular style.

These issues must be fought out, must be discussed in the congregation, if it is to proceed with willingness and readiness. A part of the Christian faith also is the belief that God takes risks. In fact, He first took a risk in creating man and endowing him with freedom; then He took the risk of disclosing himself in a man, an ordinary man, with his powers and drives and frailties, and Christianity confirms that God expressed Himself in terms of the ordinary, that common stuff of human life, and the question which congregations must deal with in such a program, "Can we as children do other than what He has shown in His living presence?"

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PANEL MEMBERS SEVERIN, JONES (CHAIRMAN), R. B. WILLS, C. B. WILLS

PANEL THREE: *Wednesday Afternoon*

Working with the Home Builder

Chairman: A. QUINCY JONES, AIA

NELS SEVERIN, *President Nat'l Association of Home Builders*

CHARLES B. WILLS, *National Association of Home Builders*

ROYAL BARRY WILLS, FAIA

CHAIRMAN JONES: Over the past weekend, the Fourth of July weekend, I was at Cherry Island. It is a beautiful cove, with rocks coming out of the water, topped with native California growth. It is a beautiful place. Actually, this cove is probably completely different from the same kind of cove you might find in New England or Puget Sound or in the Pacific Northwest.

People have the same kind of problems, the problems of where to work and play and worship and a place to live, and they have regional differences. They have to find different solutions to their various problems. Even though there is a similarity to the problems, the solutions have to be different.

It is my opinion that too often architects and designers are constantly trying to find the universal formula, and I don't think this is ever good architecture, and I don't think it ever will be.

In our office we are doing a project in Portland, Oregon. The house we are doing has lots of glass. I hope no one here objects to this, but sun is at a premium there so the house must soak up the sun. If we built the same kind of house in

Arizona with glass it would be like a furnace. But we in the office get letters from people in Arizona asking to buy those plans.

I thought the problem of land use might be the number one problem, and also the difference in the practice of working with the large or the small owner, as well as the business aspects, pointing out what the architect should not participate in—meaning something about a workable agreement between the architect and the builder.

I am not going to discuss all these points myself, but I am sure they will be touched on or talked about by somebody else coming to the floor.

As to the importance of this field, since the end of World War II there have been something between 800,000 and 1,400,000 houses built each year. Builders don't like that 800,000 a year as well as the 1,400,000 a year, but if we assume there is an average of a million a year and 3½ people per house—it is difficult but it is true—that means in the last twelve years there are 42,000,000 people who live in a new house and a new environment.

Another way of thinking about it is that 3½

million people a year, is equal to the population of a city larger than Los Angeles, larger than Philadelphia—maybe the two of them. It would be the third largest in the United States.

But is there any consideration of environment? The architects really have been overlooking one of the most important fields of architecture. In my opinion, this oversight is really due to a lack of understanding of what possibilities there are for the architect in the field of merchant housing.

When we talk about this field it is different from custom housing. I would like to point out what I think is an important difference. In the custom house practice, you know your client. You know the property he is going to build on. So you are designing a particular plan for a particular family with a particular piece of land. In the case of the merchant builder it is usually built before you know who is going to live in it, which brings us to the point of what we can do about the actual plan and possibly something about the visual aspect.

The home builder might want you as an architect to produce a package for him,—two, three or four bedroom houses, and this offers possibilities because all of these people are participants and they require different kinds of houses.

As to the style of the house, which will be discussed later, I feel it is unfortunate but true in the field of residential architecture that the matter of prejudice has become more important to most people than in any other field of architecture.

We go back to the cove that I was in last weekend. I am sure the people in that cove agree with me that it is a beautiful cove. Also I am sure that the people in the New England states feel their cove is beautiful, and they might feel it is more beautiful than the cove I was in. In the northern states, in Puget Sound, you would get a third opinion. They feel strongly that theirs is the most beautiful. It is my opinion that they are all beautiful, due to the fact that nature has different kinds of tools to make these coves, but nature used those tools logically—different rainfalls, different sun values, different weather.

We too often forget that we should use our tools logically. People in the New England states want to build a California ranch house. I don't know what a California ranch house is, but they want to build them.

I think it is unfortunate that we try to tack on a name and style of any kind. I am sure that when anyone uses the word "Contemporary" it means as many different things as there are people.

To get to this matter of style and pressure, I would like to quote a letter I received. I received

it ten years ago, when I got a commission to do a job in Arizona, and I applied for a license in that state. I won't mention the gentleman's name, but he was on the Professional Licensing Board. He happened to be a geologist and mining engineer.

The letter starts out:

Dear Mr. Jones:

(I will skip the first paragraph.)

You are fortunate that I never would vote adversely on any applicant for registration who had met the full requirements of our laws, as you have evidently done, since if it were in my power to do so, I should prohibit construction of such terrible, unsightly buildings as those of which you have sent illustrations, because of my natural love of beauty and proportion, and it is a complete mystery to me why one should depart so terribly from the beautiful architectural patterns that have been developed through long ages and have stood the test of time.

I am convinced that the buildings that you and most other architects are now designing have no merit except that they are novel. With me, newness and novelty should be regarded with deep suspicion and not necessarily adopted as something of great merit.

It will be a great waste of your time to refute me for my discourteous remarks, since I am thoroughly appreciative of the fact that I am nothing but an old fogey. I despise about 90 per cent of the so-called modern music and at least 95 per cent of the so-called modern art, in spite of the fact that my daughter received her Bachelor's and Master's Degree in the Chicago Art Institute and is teaching art at Santa Barbara College. I try hard to admire the terrible art she admires, but entirely without success. I try equally hard, and with no better result, to admire the buildings now being erected and to get some esthetic satisfaction of looking at them, as I do get from looking at thousands of older structures.

Although this letter permits me to let off steam, you will not agree with a word that I have said, and there is no need that you do so. I have no doubt that you will get your license.

When I look around at some of these works, I think I agree with part of the letter, and it gives me an opportunity to say some things.

First, all of you will agree with me that there are just as many bad examples of Colonial or any other kind of architecture as there are Contemporary, and I don't even know what that word means.

There are tools that are at a person's hand in architecture without calling it a style.

I feel strongly that this thing of quality of design is up to the ability of the man that is doing it, if he honestly faces up to what he is trying to do. Whenever the designer or architect is made a captive of the salesman, and what the public thinks, usually he ends up with a chrome-plated finish.

So much for the house problem. I think the biggest and most important problem to the builder and the architect and to people in general is the problem of land use.

We have tried constantly to build better houses. When the builder comes to the architect he is talking about the house all the time, but you very seldom hear anything about "How do we get better communities for people to live in?" We are rapidly running out of planned land. That is the problem of the builder.

There once was a problem when people started cutting down trees before they decided they had better start a program of reforestation. Well, the architect does have something more to offer the home-builder than the house, and this is in the area of the community planning and land use. I don't think it matters whether it is a small building or a big building because even in the small lots there are ways to do it better. All of our zoning laws are essentially the same throughout the whole country—25-foot front yard, maybe 30, same in the rear yard, and 55-foot lot. If you stop to think what this

means you end up with nothing but a series of rectangles which are like places in a stamp album to put the stamps. You can't really build a good community under that type of rule. That may be all right for the land developer who didn't know who was going to buy a lot and what was going on the lot. Maybe there was a reason to establish this front yard and rear yard. But why don't the builder and the architect help him with planning communities, rather than living under a group of laws that do not pertain to the problem?

If the builder and the architect can do this and do try to get these better communities, they are not only going to give the buyer a better buy, but they are going to give the buyer a better place to live, and the builder is going to come out of the class of the speculator. He is going to come into the class of a business man who is trying to do something where his past performance is making business better for the future.

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NELS SEVERIN: Certainly I am sure that most of you are aware of the fact that home-building has transformed itself in the very recent past from a craft to an industry, a seventeen billion dollar industry, and this transformation has pivoted around the "for sale" house rather than the house that is built to order, which has been mentioned previously by our chairman.



SEEN IN THE COURTYARD OF THE CLEVELAND MUSEUM OF ART AT THE PRESIDENT'S RECEPTION ARE (L. TO R.) DEAN WILLIAM WURSTER, MRS. ALEXANDER COCHRAN, MRS. I. LLOYD ROARK AND MR. ROARK.

It became quickly obvious during and immediately after World War II that the old methods of building and selling houses were grossly inadequate to meet the pent-up demand for housing that existed at that time and has continued to exist in the recent past. Of course, this then led to the natural emergence of the merchant builder, which again was referred to by our moderator.

Now, it is about the merchant builder that I would like to speak for a little while. The merchant builder must be familiar with the wide variety of professions, businesses and crafts, all of which play a very important role in his business. For example, he is concerned with building techniques, materials, he is concerned with land purchase, land development, he is concerned with financing, labor, he is concerned with promotion, he is concerned with advertising and merchandising, to name a few. It does not, of course, follow that he himself must be an expert in all of these different things. Normally, he must either have specialists on his payroll, or employ them as consultants. It is in this latter context that I would like to discuss the relationship of the builder and the architect for a few minutes.

The builder wants a design, both interior and exterior, that will appeal to a potential buyer. Now, this must be qualified.

Unquestionably, the average buyer would like to have some of the beautiful houses that you folks have designed and have seen and built here and there, but I want to tell you again that the builder must have a design that will appeal to the buyer, meaning that it must appeal also to his pocketbook, and this builder in addition expects from you assistance in the use of materials that go into a house.

Like any business man, the builder is interested in cost. He has the home buyer and he needs your advice as an architect in order to accomplish this.

I would like to elaborate on these points for a couple of minutes.

The home builder, by and large, today is operating in the buyer's market. The potential home buyer is a discriminating and more discerning fellow today than he was not very long ago, and he is very positive in his likes and his dislikes. This means that the builder must constantly have a better, a more appealing product, and at the right price, if he is to meet the competition, not only of his fellow builders, but if he is going to meet the competition of every other business man who seeks a part of the consumer's dollar.

This underscores, in my opinion, the importance of the role the architect plays in the home builder's operation.

Now, further, the builder expects the architect to work closely with other specialists—in other words, to be a part of the team.

Let me say right here and now, a builder cannot expect a successful relationship with his architect if he approaches him with a set of preconceived plans and requests the architect to draw the elevations.

To become more specific, here is what I, as a merchant builder, expect from my architect:

I want good planning and good detail. I want them in a fashion that will make it possible for my product to be perhaps more appealing than my competitor's, and yet always being mindful of the fact that I must beat my competitor, both in price and in all the other things that go into the production of a merchant builder's product.

I want advice on relationship between houses. I want to know that they are properly oriented on the lots and that these houses are properly laid out on the individual blocks, and that the houses themselves have some definite and proper relationship to the blocks or the neighborhoods that are concerned.

I want assistance in color coordination. Oftentimes I might hire a color stylist to do this, but I do, in addition to that, expect my architect to give me the benefit of his advice and counsel on this very important subject.

I want some help on ideas. I want some help from him on design trends. It is his function, in my judgment, to keep himself aware of the trends that are taking place in the architectural field to the end that I am advised, so that I may keep my thinking always forward to the end that I have the product that will sell.

Now, of course, I have to have from him economical planning, with a full appreciation of the price tags the houses will have, so they will be appealing to that segment of the market that I am attempting to reach.

Most of all, I think that I want him to be so proud of the work that he has done in helping me on this team that he insists that his name must appear in a prominent place on this project and that his name appears on all of my advertising and promotion materials. I feel that if he takes this kind of interest in it he unquestionably can do a very good job for me.

Now, architects and builders are not different. They both enjoy making a reasonable profit from their efforts. I believe that the failure to appreciate the other man's point of view on money generally leads to misunderstandings and friction.

The services which builders request from archi-

fects, and which are capably provided, should be fairly paid for. I know many of you probably feel that builders are reluctant to pay you what you honestly believe your services have entitled you to. I know also that I have heard many builders complain that they have no architects in their community who understand home building or who appreciate the need for economies.

I hope these misunderstandings will become fewer and fewer, because I am convinced that the housing market is going to grow. Whereas today we are building approximately one million houses a year, as Mr. Jones tells you—a figure which I hasten to add falls far below our actual need—in the decade starting about the middle of the 1960's we are going to have to build 1,600,000 houses every year to meet our basic shelter requirements in this country. Again, I say this is not the full job that has to be done to properly house the American people.

What a wonderful market this is for those of us who are in home building and you who should provide us with the type of designed houses that we ought to build.

It certainly is in the best interests, I am convinced, of both builder and architect to combine their talents to meet the challenge of this growing market. Can either of us afford to let differences stand in the way of the mutual self-interest which we have in this market? I think not.

In this connection, let me make it clear that I do not think that all the business of this growing market is going to be handed to us on a silver platter. We are going to have to work for it, and we are going to have to produce a better designed product.

Fine progress has been made in recent years in improving the builder-architect relationship. I know this to be a fact because of the many conversations I have had with my builder friends scattered around the country. More and more of our builders have come to recognize the importance of having this fine team-work relationship with their local architects. I want to ask you to expand this in your own areas and let us work out any differences we may have or encounter on a friendly give-and-take basis, to the end that we accelerate our joint efforts toward building a better house for the American people.

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CHARLES B. WILLS: I would like to outline for you a part of my small building program in which the architect is involved. As has been said before, it is a team-work situation.

My business consists of building about a dozen houses a year in the \$30,000 price range. Some of them are for sale. Some of them are pre-sold, and some are built on contract for buyers or owners of land. Each of these situations is handled a little differently.

The speculative house is usually the place we try out new ideas and designs. When I want to get started on a speculative house, I call in the architect and we visit our site to see which would be the best place to put it. This is important in our area especially, because we don't have a lot of flat land that is all the same. We have ups and downs and ledges and trees to contend with.

Our object, of course, in doing this is to try



FIRST HONOR AWARD WINNER MARIO CIAMPI POINTING OUT HIS PRIZE-WINNING DESIGN TO HARRIS ARMSTRONG, FAIA.

to figure out basically what would make an interesting and salable house.

I have an area that I am just getting started on now, just planning the land subdivision, and it is really an interesting one, that I think we will be able to do something really good with, in an architectural sense. We certainly need some imagination on the part of the architect because we have a piece of land that is going to make about ten 20,000 square foot lots, and the way it has to be laid out there are small sites here and there, and we hope we will be able to do something good with it. It has a large house on it and a barn, which is big enough to make into a good-sized house—which again is going to require some imaginative work on the part of the architect.

After we have gone over the site the architect takes his notes and goes to work on preliminary sketches and when these are done he comes back and we go over it to see how it is shaping up. At this point it is sometimes good to bring the broker in. We are not big enough to have our own sales organization, so we have a broker do that work for us. We bring him in to get his ideas from a sales point of view.

Changes can be discussed, and if they are not too drastic the drawings can be finished up and we are ready to get the figures together and get to the actual work.

Most often this procedure, if it is not too difficult a one, can be done in a couple of weeks. If a house turns out to be a popular model we will probably use it more than once, with variations. None of our houses are ever exactly the same. The amount of change, of course, is increasingly important.

The houses which are pre-sold are perhaps the places where we will get into the most discussion. In this connection, I might say that I don't have a subdivision with five or six houses open for people to look at. I am not that big. So we have to handle everybody individually. The procedure starts with the salesman showing the prospect through different houses which are either for sale or under construction, until he decides what type of house he wants.

Since we do not have enough unsold houses, it may be necessary to show the prospect through an occupied house. This is good sometimes because it is furnished and they can get an idea what their furniture will look like in it. We get very good cooperation from past customers on this, which is fortunate. Many people prefer this, because it makes visualization easy, and yet the house is still different enough to satisfy them.

Remember that generally speaking these pros-

pects are people who would normally buy a ready-built house, but who have decided to build as a second choice, because they cannot find the house they want in the location they want it, or perhaps they have unusual family use requirements. Very few of them would be likely in our area to go directly to an architect because they probably would have difficulty finding a piece of suitable land upon which to build, that would be for sale as an individual lot. Therefore, they go to the builder or broker, and we must bring them the architectural service as part of the land and house plan. A good many people like the simplicity of this type of arrangement, because they have only one person to deal with.

The buyer then sits down with me for a discussion of his requirements as to house, lot and price. Of course, these three things must be considered simultaneously.

At this point we get a small deposit, usually about \$500, if the buyer is ready to think seriously about it, to hold the lot in question. It is returnable, less drafting costs, if the two parties do not come to an agreement on house and price within a specified period of time, usually about two weeks.

Although this may seem a one-sided agreement, in that the buyer can decline to agree on almost any ground, it has certain advantages to me. It eliminates people who aren't really serious. It reassures me that I will be reimbursed for my main out-of-pocket cost, and it keeps the prospect away from the competition while we are getting his plans ready.

AFTER THIS IS OVER the architect will do the necessary design work and meet again with the buyers in a few days for the approval of the plan and price of the transaction. This procedure may only involve one or two meetings, but may involve several, if it is unusually difficult.

The more complicated the architectural work, the greater the necessity for getting a deposit large enough to cover it in case the buyer decides to say no.

During the study the architect will sometimes make up eighth-scale plans in color which can be quickly drawn and are difficult for anybody to use in an unauthorized manner. With a buyer from out of town who is in a hurry, we often use the HCL plans in small prospectus, which can be prepared in a day or so, as a basis for agreement. If the thing is simple enough to figure—and sometimes we do have to act fast with these people, especially when they are being transferred—we are free to proceed with the preparation while the drawings are being completed. Remember, we can't go far, but we can get started on something.

If possible, we try to give people fast enough service so they won't need to take anything else, if necessary. We can, and often do, arrange a meeting between the architect and the buyer. We do this in about a third of the jobs. It is helpful, for instance, in the case of someone who has to be talked out of something in a nice way, and this is kind of important because, as has been said before, people have fixed ideas about styles and things like that, or things they have seen somewhere, and sometimes it is better to try to show them the light. The architect seems to be able to get people to do this and not do that.

The architect's position in the case of houses to be put up for sale is exactly the same. He is working for the builder, who in turn is the owner of the land, and there is no question but that the builder is liable for paying his fee.

The broker in some cases may be involved in all these dealings because it is his responsibility to carry through and see that the sale is completed. If we have a prospective buyer who will need some preliminary architectural service but who is not ready or willing to put up a deposit, it is up to the salesman to reimburse me for whatever costs are involved if the job does not go through.

The buyer is constantly kept up-to-date on costs, which I think is an advantage to the system. We can pin costs down pretty well, as we go along, and he is notified what is happening, as he decides to make changes. Therefore, he is not in the position of having drastic revision of the cost because of revisions we plan.

People who already owned their own land used to come to me with all kinds of plans, but because the desirable land to develop in our area is very scarce, we don't get many such prospects now. Practically no one develops land to sell to private parties. It is mostly developed by builders who have been forced to develop it for their own use.

Those who own land but lack a complete and desirable plan are generally turned directly over to my architect to be handled by him. I know that the job will be let out for competitive bids and I may lose it. I stand a good chance of it, but I cannot very well assume liability for paying for something that I don't have any control over.

The more complicated jobs are always done in this manner. The fact that the site or other requirements are difficult makes a complete architectural service necessary, the owner working directly with the architect. This type of job is so involved it cannot be expedited by the builder. This is one way I can generate business for my architect, even though I may not benefit directly.

Except in the last-named situation, where the architect may have regular supervision, he probably won't see much of the plans or the houses after they leave the drawing board. Of course, we get together frequently, but it isn't really necessary. He is, of course, called in on occasion to straighten out things that come up. If there are any changes that have to be redrawn he is called in.

I believe the system we use for handling architectural services through the builder is a practical means, under the circumstances, of selling people better-looking, better-designed housing on a custom-built basis, at a reasonable total cost.

The architect, on the other hand, is well paid for his time by the combination of what the builder pays, and what is achieved by reuse of the plan.

Of course, the architect's time is greatly reduced from what it would be on a regular basis. A great deal of conference time is eliminated or taken over by the builder. Site inspection and the decision of which lots to use is done part of the time at the builder level. Details are reduced to a minimum.

We write all our own specifications. All of this requires that the builder and the architect work very closely together, and if they don't it is no good. Each has to know what attitude the other is liable to have about almost any failure. I like to let my architect become my conscience, although I occasionally have to put my foot down on him.

The whole system assumes that the architect is going to get his conference information second-hand, in capsule form perhaps, from the builder. The builder has to be able to handle this properly, or it will slip right there. He has to be as unbiased as possible with prospective buyers. It is possible that the builder cannot be as objective as the architect could in this respect, but it is probable that the buyers will get much more design in the house by this method than by anything they might happen to run into. There is no doubt that they have been attracted into the builder's area in the first place by the pleasing proportions of the houses they have seen there.

To sum up, I would say that the small custom builder needs the following things from the architect:

- He needs accurate drawings
- Relatively fast service in some cases
- Equitable rates
- And enough what we call *punch* in exterior appearance to help him get the edge on his competitor

I would say that any architect whose office is small enough so that someone in the office can devote attention to a small builder can have an unusually satisfactory arrangement in this field.

ROYAL BARRY WILLS: A little while ago, a client of mine, a lovely lady, one of the class of nice people, made this remark about her husband, Wilmer. She said, "You know, he's a good guy. I love him dearly, but he's a so-and-so to live with." Then she said, "Perhaps we just don't understand each other."

I suppose the trouble with home builders and architects is that they don't understand each other.

I never saw two sets of people so closely allied as home builders and architects, yet abysmally ignorant of each other's problems. For one thing, building houses may be a gold mine for some, but it is a ringer for most. Therefore, most builders follow costs closer. Unfortunately the architect gets squeezed the most. His problem is to live with the builder and make a living in the process.

It has been said that there are more headaches per dollar of profit in house design than in any other branch of the profession, and the need for aspirin has special cogency when an architect deals with development builders. I deny nothing, but to some extent it depends on the architect, his training and his professional objectives.

Reputedly there are easier and surer ways to make money than the involved process of building houses for sale, except perhaps in boom times, and the average operator who takes the risks is disinclined to diminish his hoped-for profit by paying any of it to an architect. He is not oblivious to his real need for help, but oftentimes the New England builder accepts the ministrations of a bright young man who likes to augment his income through nightwork. That's as far as it goes, for most architects are quite unequipped even to consider this field, nor would they if invited, because of its obvious problems of cost and reward, when viewed from a strictly orthodox angle.

But it is a huge field, big enough to set the tone of our suburbs and countrysides, and of course, architects should have had a great deal to do with it; yet they have merely watched it pass into the hands of the real estate man, the builder, the material man and the package dealer. *I say that we have failed to meet the challenge* and that it's almost a professional obligation to face it. Is it a case of the old ivory tower, a lack of deftness at the small house problem, or such a vulgar consideration as too stunted a profit to quicken interest? Maybe there's a little of all this in the picture.

Having spent my professional life with house design I long ago had to establish an attitude towards such matters, and though one has to roll with the punch and adjust his tactics to the everchanging

present, there are some constants to be mentioned. One is that ordinary "Blue Book" charges never have recognized or touched the problem. If you are completely literal the result is undiluted frustration, but with a modicum of imagination there is an equitable solution for both sides. Having a compulsion to exercise as much influence as possible in this field, and being a completely unsubsidized practitioner, I had to settle upon a pecuniary basis for doing business with the builders that was fair to us both.

In our Northeastern section the erection of two or three hundred houses is construed as a large operation, of not too common occurrence. Most home-builders limit themselves to from five to twenty houses a year, so quite obviously the two groups require different approaches to the planning service.

At the bigger extreme we find it quite possible to charge a standard percentage fee for the first house and, afterwards, a royalty of from fifty to one hundred dollars for each repetition. As ever, circumstances alter cases and although there is usually an hourly rate for variations and revisions they sometimes are included with the original model. The cost per house is always reasonable and varies with the sales value of the finished product. Any builder would be foolish to risk the sale of a \$30,000 house by working from a fifty dollar, kitchen-table plan, and most of them have come to that realization.

The smaller operator naturally does not build the same design many times and cannot pay the full fee for a pilot model. We meet this problem by making a pilot design for him and repeating it, with variations, for other builders in the same category. So the original purchaser gets his service at a loss to us but in the end we come out even and make a fair profit. Although original design takes the bulk of production time, ensuing details could easily about double this total. To minimize this we use our standards as far as possible; not a hard and fast rule though it makes sense in most cases.

By these devices we know we do the builders a service and I have the personal satisfaction of doing my part towards controlling the shape of things a building, as I think is right.

Some younger architects who have entered this field have had a rougher time, with the builder completely in command. That does not need to be, for there are potent reasons why the architect should feel no subservience whatsoever. For one thing it is by no means his only source of income, so he is free of the economic whip-lash. Secondly, he has strong arguments for his usefulness to the builder, being sole proprietor of the design process.

Good design is good business, and a canny

architect can save the builder more money than the latter can make through squeezing his subs and material suppliers, by designing him a product of heightened worth. Design is indeed the crux; given a good one any building program will succeed but given a bad one,—let's take a look at automobiles, the erstwhile keystone of our economic arch and now slipped a notch or two. It certainly caused today's recession and I feel sure that design lies somewhere near the bottom of the dilemma. Fish tails, fins and chrome ad nauseam, big, clumsy, wasteful, vulgar and too expensive. Who wants that sort of gear in a day when there are so many other symbols of success. Too big for crowded highways, too big for the average parking space or our garages; they won't even admit large cars at the intown garage where I park. Car design may be carried on with elaborate secrecy, but when the new design is unveiled it looks like every rival "creation"; witness the similarity in conspicuous consumptive dazzle between a Chevy and a Cadillac. What's happened? Thousands are buying foreign cars because they're different, economical to own and operate and easy to park. One doesn't need two or three hundred horsepower on a trip to pick up a paper at the news-dealer's, or yet for more extended trips.

THERE IS A LESSON here if we interpret it correctly. For one thing, impractical design, however betinselled, does not spell success; and for another, pseudo-scientific pulse-of-public-demand—taking means little if you read the wrong pulse. Far better to correlate all the phases and present limitations controlling your problem and come to a judgment through pure reason. The automobile design departments got a real "bum" steer. Fishtails and fins, indeed; let us not make our development houses that way or we'll be cooking up just as unacceptable an *à la podrida*.

In a way the depression has its virtues, for the "easy-sell" is momentarily in eclipse and discrimination may again catch a breath and assert itself. This is of concern to the builder who has been putting up houses of uncertain lineage, but called "modern" with varying degrees of truth. My personal belief is that "modern" has failed to meet the small house needs, as handled by poorly advised or indiscriminating operators. I think that for some time there has been a growing public dislike for these types, that builders have been influenced to embrace designs not suited for this climate in attempted conformity with a public interest in novelty that has been fostered by big advertisers working through and influencing the magazines. This is a bit of an indictment but it certainly "figures." Manufacturers

make possible the existence of the magazines that publish our designs and as they plug novelty and gadgetry as a "must" for mass sales, who'll say the magazines are not swept along willy-nilly.

But there's a "crack in the picture window" now and too big to be ignored. In private commissions "shoe-box-modern" is quite gone, giving way for a return in some measure, of grace, dignity and fine detail. People are soon repelled by houses that repeat the design idiom of the store, filling station or factory; the goldfish bowl motif, like a man with a plastic epidermis and all his innards open to view. The homebuilder senses that something is wrong when his sales are slow, but that is costly information. We should be the ones to guard him from excesses, if only so we won't have to look at them. Maybe he should know that, once he's discharged from the armed services, every man has an inalienable right to some privacy, a home where he may relax and slip his galluses and even pinch his wife in the proper places, without the whole town being privy to it.

That doesn't mean necessarily retrogression or the swapping of new clichés for old ones, but it does mean casting a wary eye at the specious glitter of untried novelty and the reappraisal of our architectural background for its more timeless forms and usages. After all, the past was developed by men of talent, and one may not rationalize them into having been "dark-age" numbskulls who left no contribution towards solving present day living problems. I believe that our guidance towards middle-of-the-road realism in house design would be a sound selling point for the more discriminating attitude of a "buyer's-market." Personally I'm happy about the latter for, though it may prevent easy selling by the homebuilders, it forces one to raise his sights and do better. And I'm not unhappy because we have a few large operators in New England; it spreads control and may cut down the multiplication of undetected errors. It may be of interest that just now one of our bigger mass builders is shifting his accent from a superficial modernism to the warmer, more colorful patina of earlier days. His designer's comment, "You've got to sell 'em."

The architect could exercise far greater leadership in this broad field as a public service and at a fair profit. The easy way is to remain aloof but it isn't right to the profession or fair to the economy. *We could build our way out of this depression if we were set up for greater control of the mass design of small houses.* And that cannot be achieved through inept, formalized procedure, as I have described earlier, but by adjusting oneself to the problem's realities.

We must prove to the builder that though we are artist enough to design with warmth, good taste and beauty, we are realistic enough to make our houses practical and replete with fetching ideas and eminently salable—at a profit. We must understand something of the multitude of problems before the builder, relative to labor costs, products and prices, for this channels our thinking into greater usefulness to him and to ourselves; it saves hours of design time.

Evolving good small houses is hard work, where one thinks in inches and regards bulging cost-lines with anxious concern. Development work may not produce any more headaches than a nervous-type female client can give you, but along with its satisfactions it carries the extra responsibility of making completely sure that there are no errors or oversights to be repeated a dozen times before apprehension. Chiefly, however, the challenge of development work is that of meeting the market with a design you *know* is good, and *think* the buyer will like. But first the builder must be doubly convinced that he's getting his money's worth. To some it might seem easier to skip the whole thing but I do not propose to, regarding it as a professional obligation to exercise as much guidance as I can towards bettering the product and the view, as housing developments spread across the New England landscape. It has been a beautiful sweep of country and I want to keep it so, to the best of my ability.

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CHAIRMAN JONES: We are coming to the question-and-answer period. I'm afraid I find I have to disagree with some of the things that Mr. Wills said.

ROYAL BARRY WILLS: I didn't mean to convey the idea that I wanted everybody to build a Cape Cod house or anything like that. I think that is the impression Mr. Jones got. There are all kinds of houses for all kinds of places.

I know that as far as New England goes, if you put in a lot of glass, the first thing you know in the summertime it is too hot. I thought I would control this in my little house down at the beach and put in a big overhang, and after while I found the sun was coming in from the north side because it was bouncing off the haze on that side and getting reflection. So I put an overhang on that side. Then I turned around and found the sun was bouncing down on the terrace on the other side and reflecting in. In the wintertime, with the big windows, it was hard to keep them warm. So I have a lot of arguments for keeping some of the windows small.

I am talking more or less about New England.

I am not talking about California or Florida, because if I were out there I would design entirely differently. As a matter of fact, we do quite a number of Contemporary houses in a year, but not as many as we used to. We have sort of settled down in our own little niche, I guess, and it seems that there are more and more people, even in California, who want a straight Colonial house. So there you have it. I guess there's a place for all kinds.

EDWARD FICKETT (Southern California): I would like to address the gentleman who spoke about the things he felt architects should do.

He missed the land planning, that Mr. Jones spoke about earlier. I wonder what Mr. Severin has to say in that respect.

MR. SEVERIN: I have some very definite notions along those lines. I don't want to hit anybody's sacred callous when I talk about the relationship of the architect to the builder or attempt to define what I think the architect's function is with the builder, but I am firmly convinced that the average architect is not qualified, based on my knowledge of the ones with whom I have dealt, to do an overall land-planning job, as the engineer is, who has made a more comprehensive study of land development.

MR. FICKETT: I have a reason for asking this question. It is this: Preconceived land plans are deposited in many architects' offices in California. It is a repeated process, and they do not help in land planning. I am not one who feels that the architect is a great individual and is all-empowered with the responsibility of land planning, but I have found that when an architect has been a party to this overall land plan that everybody benefits from it, and we have found that the sales directly reflected the individual thinking in the overall process.

MR. SEVERIN: Maybe I can express myself more clearly. I want to develop this question of teamwork just a little bit more. I have the kind of organization that calls in specialists in everything we have to do. We use urban land advice, but they do not work through the engineer. We use every other type of professional that we can get to, to see that our total program is going to be successful. We would be short-sighted indeed if at the proper time we did not call the architect for his advice on the development of this land, but so far as actual and final determination of how it is going to be laid out, I would rely upon the engineers to do that, because there are so many factors involved in my particular area, in the movement of dirt and the alignment of highways and things like that, that have more far-reaching effect probably than the development of the individual houses on the individual lots.

CHAIRMAN JONES: But this is the tough part

of it. They keep talking about individual house and individual lot. The architect has a lot more to offer you than that. He has a chance to give you the kind of community where you can sell houses more readily, and that is what you are trying to do.

AL SIPLE (Southern California): I have the distinct advantage of having been entertained both at Quincy Jones' house and at Royal Wills' house. In both cases the Scotch was excellent. In both cases the fire was burning merrily.

The trouble I had at Quincy's house was that I fell into an indoor bed of cactus. In Royal Wills' house, I bumped my head on the summer beam.

I would like to point out that both houses were conceived sincerely, both done by men of integrity and intelligence—quite differently.

However, we make too big a point about whether a thing is right-wing or left-wing or middle-of-the-road. If it is good, it is good. I agree thoroughly that we shouldn't be quarreling about superficial matters. If the thing is forthright, conceived with principle all the way, it is bound to be good.

MR. J. VANCE DUNCAN (Florida North): This is perhaps an unfair question, but it is directed to both Mr. Wills, Sr. and to you. Can you place a dollar value, either in sale or in retail, on the quality of design? Both of you gentlemen have mentioned that design is something that gives you an advantage over a competitor. Can you say a well-designed house, new, will sell for more than one in the same area, the same equipment, with a lot of gobbledygook on the outside of it, or over a five or ten year period will that hold its value or increase its value more than the poorly designed house?

ROYAL BARRY WILLS: I am sure that on the whole the well-designed house, with a good plan, will maintain its value over the years. I know that for a fact, because in New England, and in Boston particularly, the real estate men always take particular pains to say that we have designed a house, if we have designed it. They put our names on it, and they know and we know that in a fairly good-sized house there is at least \$1000 or \$2000 of extra value in the house because it is well designed.

C. H. COWGILL (Virginia): I was wondering, on this idea of so many homes going up in the next few years, if you gentlemen could comment on the use of component parts in building homes—where the architects fit into that way of thinking.

ROYAL BARRY WILLS: Well, I don't know. We have done quite a lot of work for some of the national prefabricators, and in that case we are simply working for the prefabricators.

I suppose you refer to an occasion where you

build houses of component parts, where the prefabricator and builder and his architect have designed around those component parts. We haven't had any particular experience with that sort of thing. I don't believe I can comment on it.

MR. SEVERIN: This is something on which I feel very strongly and would like to speak.

In my talk I mentioned to you that I think one of the obligations of the architect to the builder client is to keep him informed of trends in techniques and in materials that are used or usable in home construction.

I am convinced that if we are going to be successful in meeting this market or providing houses, I should say, in the middle 1960's—there is a terrific volume, 1,600,000 or 2,000,000, who knows—we have to find techniques and new materials to use in the face of ever and ever increasing labor and land costs or we are not going to be able to do the job. Too much in the past has been on the piece basis, and more and more it has got to where we build on a panelized or a component parts basis.

The greatest complaint I have had against architects in my long experience with them is their failure to come to me and say, "Now, I believe we will use this method of construction over the kind that you have been using for so long in the past, that you will be able to deliver this kind of product for such-and-such a price less than you have been doing it before."

For instance, in our town we have just recently gone into the use of trusses. Trusses have been used all over this part of the country for a long time. No one out in the West was using them in any appreciable quantity. One of the architects I employed put me to work using trusses a long time ago because I can build the same house I did before at a cost of \$650 less per house to the public, than I did before.

To be very specific, I know that if we are to provide shelter for all the American people we have to have a change in technique of building, because the cost of labor is becoming prohibitive. We cannot meet the market unless we do.



Through the MARTINI GLASS : II

I WISH THESE modern boys would settle down to one way of life. Last year it was Swedish blond woods and skoaling over smorgasbord. Now I gotta sit cross-legged and get noodles and pork on my kimono and the saki eats holes in my necktie. Can't we have a quiet Civil War which we can win easy, so we can absorb the great culture of the defeated? I think maybe we should take over Paris. We haven't enjoyed a good time for long enough now. La Farge came over and entertained while I drew pictures.

If you wake at six and call room service you can bathe and sleep for another hour. Food very good. Strawberries in season and a big hot plate with every serving. Morning and sad-faced Johnny Richards in the saddle. No objections to Board report except by New York and Philadelphia, finally Dave Morgan blew the speaker system and we adjourned for a moment. Resumed and Morgan finally made a point about some old Philadelphia building codes which the Institute should pay for revising each year, or something.

Miss Margaret Mead, anthropologist guest speaker from New Guinea or was it Caledonia. She likes savages and evidently savages love her. No architects to bother with there. Trouble with Miss Mead is she's been down under with the cannibal set too long. Is worried because you can't get a coffin down the narrow stairs of a modern housing deal. Somebody should tell her that nobody is so poor here that they can't afford a decent burial from a "parlour." Our only requirement in housing is a doorstep to carry the bride across. Miss Mead went back to New Guinea. Well, it seems the floors are made solid now so things don't fall through them and the kids don't fall into the pond and everything getting civilized and awful. Miss Mead learned about architects coming down in the plane carrying every architectural journal, except the AIA "Martini Glass." Journals are too heavy, architectural photographs never have people in them. Ruins scale or something. Very funny talk and appreciated by the masses. Do architects have to be told how awful they are? Why don't somebody come sometimes and butter us up? Must read her speech. Probably only bright moment in several conventions. The message—architects lose sight of humans for whom they are designing.

Nominations for officers. Everybody is wonderful according to friends, only one man's wife was appreciated.

Expensive horrible "Awards" luncheon, canned



sour fish and veal on a hot day. Five hundred people in honor of "Award Winners." Chatelain suffering the tortures of names, languages and introductions. Almost everybody in the room got some award except Ralph Walker and me. We drew pictures of each other. Walker looks well and cocky after traveling around studying domes overhanging and crummy facades. Loves restoration, suddenly. Finally the sterling aluminum twist presented and thanked for in perfect Berlitz Belgian.

Cy Silling and a panel roughly explaining "Where to Find Construction Money." "Y'mean its the AIA's duty to make Christians outa its members?" asked Silling.

Spitznagel and a room "Developing Today's Building Program." Finally a Martini with Gwinn of Nashville and Aloysius Schuszler and his daughter from Cleveland. Joined by "Call me Joe" from Dallas.

Ah, a good restaurant. The Black Angus. Met Martin Beck of Princeton, New Jersey. Mrs. Beck reads "Martini Glass" and uses the rest of the *Journal* to keep it clean and neat. No seats for "Annie Get Your Gun" so we tried "Gigi." No. Wound up in a joint to hear the great Oscar Peterson and his combo playing. Compton Turnpike and sixteen others. Gin glasses have double thick liners and look full in the dark. Waited for California delegation.

Finally, to my room and this yarn. At two A.M. hurry call from Aspadistra game and dart club in room 3A. Sinking and needing bailers. Adjourned to succor those in need. Nineteen Californians, Alexanders, Russels, Cochrans, Kidder, Siple, Hunter, sinking badly and treading Canadian Club. Went down for the third time at three A.M. with lovely Mrs. Someone. Found Betty and typewriter safe and dry. No quiet place like the inside of a Bufferin tablet.



Thursday, July 10

THURSDAY



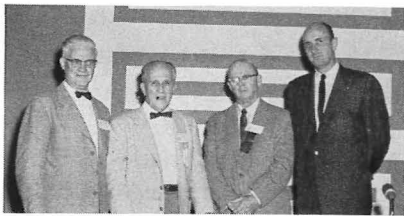
BUSINESS SESSION

Second Vice President Philip Will, Jr., FAIA,
Presiding

AFTERNOON PANELS

"How to Make Better Cost Estimates"

CHAIRMAN: *Marcellus Wright, Jr., FAIA*
D. Kenneth Sargent, FAIA
Michael Kenny
Frank J. Rooney



"Professional Status—Your Most Valuable Asset"

CHAIRMAN: *George Bain Cummings, FAIA*
Clair W. Ditchy, FAIA
Edward L. Wilson, FAIA
Robert R. Denny



"Chapter Affairs Seminar"

CHAIRMAN: *Paul R. Hunter, AIA*
Chapter Affairs Committee Members

THE ANNUAL DINNER

PRESIDENT CHATELAIN
Presiding

Investiture of New Fellows

Presentation of the Gold Medal of the Institute to
JOHN WELLBORN ROOT, FAIA



Thursday Morning BUSINESS SESSION

Second Vice President PHILIP WILL, JR., FAIA, Presiding

THE THURSDAY MORNING Business Session was devoted entirely to discussion of the Institute's stand on the matter of the proposed extension of the East Front of the Capitol. By previous agreement, each side of the debate limited their prepared remarks to forty-five minutes, followed by a five-minute summary and rebuttal. The matter was then thrown open for discussion from the floor, with the request that each speaker limit himself to two minutes. This discussion occupied about three-quarters of an hour.

EDITOR'S NOTE—*It would have been of interest to some if the entire discussion were printed in the Journal, but we decided against it for two cogent reasons: (1) It would have occupied twenty-five pages in an already over-size magazine; and (2) the basic arguments for both sides had already been so well presented in the June issue of the Journal, that further repetition seemed unnecessary.*

The Resolution offered by the Board of Directors read as follows:

RESOLVED: That The American Institute of Architects in convention assembled re-affirms its traditional position of opposition to the proposed extension of the East Front of the United States Capitol and urges Congress to take all necessary steps to restore and preserve the historic East Front.

A substitute Resolution was proposed by Roscoe DeWitt, FAIA, as follows:

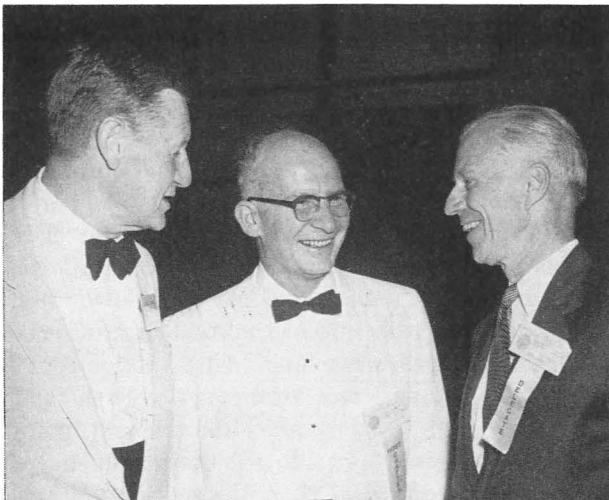
RESOLVED: That The American Institute of Architects in convention assembled recognize the fact that qualified Institute members have been employed to render architectural service on the extension of the East Front of the Capitol and that it therefore no longer oppose the project.

Those who delivered prepared addresses in favor of the Board's Resolution were Julian Berla, FAIA, Washington-Metropolitan Chapter; Marcellus Wright, FAIA, Virginia Chapter; Ralph Walker, FAIA, New York Chapter; Dean Turpin Bannister, FAIA, of the University of Florida; and Cyrus E. Silling, FAIA, West Virginia Chapter.

Those who delivered prepared addresses in favor of the substitute Resolution were: Glenn Stanton, FAIA, Oregon Chapter; Roscoe DeWitt, FAIA, Dallas Chapter; and Alfred Easton Poor, FAIA, New York Chapter.

The summary was given by Mr. DeWitt and the rebuttal by Robert E. Alexander, FAIA, Southern California Chapter.

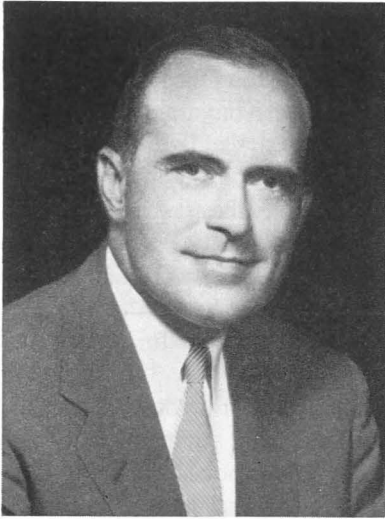
After the discussion, in which many members took part, a two-thirds vote of the delegates called for the question. The substitute Resolution was voted on first, with the following result: For, 74; against, 230. The Board's Resolution was then voted upon: For, 225; against, 49. The Chairman announced that the Board's Resolution was carried.



EXECUTIVE DIRECTOR PURVES CHATS WITH JOSEPH CERUTI (CENTER) AND ARTHUR C. HOLDEN (RIGHT) AT THE PRESIDENT'S RECEPTION.



LEFT TO RIGHT, MRS. RAYMOND KASTENDIECK, MARTIN YOUNG, DAVID SHOLDER, AND A. JOHN BRENNER.



CHAIRMAN WRIGHT

PANEL ONE: *Thursday Afternoon*

Chairman: MARCELLUS WRIGHT, JR., FAIA

D. KENNETH SARGENT, FAIA

MICHAEL KENNY, *Quantity Surveyor*

FRANK J. ROONEY, *Past President, AGC*

How to Make Better Cost Estimates

CHAIRMAN WRIGHT: I am sure we all agree that if the architect is to effectively combat package attraction, he obviously must make his services as complete as possible. He has a responsibility to work within budgetary limits as closely as he is able to do so. This brings up the means toward this end and also the proper safeguards to the practitioner in achieving this end.

Quantity surveyors or qualified estimators are not always available to us in every community. It should be recognized that precise and professional estimates are not necessarily the business of the architect as is made clear in our own agreements.

Each of our major trade magazines, the *Forum*, the *Record*, and *Progressive Architecture*, have from time to time surveyed the profession on the best procedures in estimating. The most recent such survey, last year, produced some very interesting suggestions and ideas.

One architect suggested a most powerful reason for the owner to hire the estimator directly so that he, the owner, could learn the extreme difficulty of forecasting, and the architect will thereby not be held responsible for the estimator's occasional off-beat guess. This same architect believes that the owner should be advised early as to just how unreliable is precise advance cost information.

A vital point is now more and more frequently mentioned and sometimes made into a very realistic threat, notably, the responsibility to produce a budget or to cooperate to revise for free until the budget is met.

Our personal opinion is that given a definite scope and based upon a current market an owner has some justification in expecting a reasonable guide as to cost.

When the architect sidesteps this all-important question, he opens the door to the package entrepreneur who can and does provide the answer by one means or another.

The key words are, of course, "scope" and "current" market and certainly the tools of our trade are sharp enough to produce a reasonable facsimile of a good answer so long as we make plain the meaning of these two all important points.

Recently, in Virginia, the state authorities have issued an edict to architects and engineers that henceforth all plan revisions necessitated by failure to meet predetermined capital outlay budgets, would be at the expense of the architect and engineer.

Unfortunately, this seems not to be limited to this one state but is a trend. This particular edict in Virginia caused an excited flurry throughout the usually calm stretches of the Old Dominion, but on further examination it was found that the intent was reasonable and the need apparent. The background was that the state no longer intended to pay for re-doing plans caused by lack of sharp know-how on the part of its engaged professionals, or caused by the indulgence of unchecked whimsical wants of its appointed public officials serving the taxpayers as department or institutional heads.

The interesting point of this recent crisis is that the affected architects immediately recognized

the situation not only as the *fait accompli* it obviously was, but they also saw a potential gain in the situation in that it gave a good strong lever to help hold the "client's" requirements—and I put the word in quotation marks because so often in this case the client is a paid employe of the state or the Federal government—within limits for the ultimate bid of both. All that was needed was a true definition of scope and an obviously fair pegging of the budgetary figures to the current market index. Both of these points have been given their proper recognition, and it is truly believed that all parties concerned will be benefitted particularly as the scope has been delineated both as to quantity and quality by means of well thought out original programming.

Whether we agree with the general premise of the responsibilities of the architect or not, there is surely unanimity of opinion that estimating, as one of the tools of our trade whether performed within our offices or contracted for outside, is one of the most important necessities in forging a link between the predictions of our great future and the actual realities of achievement.

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D. KENNETH SARGENT, FAIA: I certainly agree with Mr. Wright that better cost estimates are necessary. It is possible that our current anxiety over the inroads of the package builder into our field has been aided and abetted by carelessness in this phase of our work and service.

Certainly the individual practitioner must improve the accuracy of his estimates if he is to retain his present clients for future work, and I think he must improve the accuracy if he is to gain in reputation to attract new commissions.

I do not believe that we practitioners who are so involved in practice realize just what the layman thinks of us. An actual experience of some years ago gave me a pretty good idea, and I am going to recount the story, briefly, just to give you a picture.

I was called down to a nearby college community to plan a home for a college professor. When I arrived, we talked it over and he said that \$12,000 was his limit, and that sounded quite reasonable to me for a college professor in those days. In fact, I would say it was above average. He indicated his desires and he intimated that his wife had been trained as a sculptor and had made a Plasticene model of what they would like which they would like to show me if I was interested. They had made a few preliminary plans. So they brought out the Plasticene model and showed it to me, and

I took one look at it and said, "But you can't do it for \$12,000."

Well, after some discussion, they decided that they would try to simplify it, but at every conference after that they constantly added either to the space or to the facilities or to the luxury of the appointments, and every time they added I said to them, "But you can't do it for \$12,000." It soon became a byword with them. They would add whatever they desired and they would look at each other, and chorus "But you can't do it for \$12,000," ahead of me.

Finally the figures were brought in, and the low figure was about \$20,000. When the figures were presented to them, they looked at each other for maybe five or ten minutes and said, "Award it." I thought all the time that here was another client with that well-known champagne appetite and beer pocketbook, but I was completely fooled.

A year after when I was still amazed at what had transpired, they confessed just what it was all about. They told me about their ancestry and where the money had come from, and this is the point of the story. The husband said, "My father told me never to tell an architect more than fifty percent of what you want to spend because he will do it for you anyway." Now you have some inkling of what the layman thinks of our ability to estimate.

I certainly do not hold that we as a profession should guarantee our estimates because I doubt if we can fulfill the other requirements of our contract in our code if we do so. I do agree, however, that we have responsibilities to the owner for a reasonable degree of accuracy and should back our reputation at certain times by adjustment of documents without cost to the owner if we are unquestionably way off on the estimate. I think there is a moral obligation to make that sort of adjustment.

Assuming that accuracy in estimating is an essential part of our service, how can we avoid these pitfalls? As I view the requirements of our duties to our clients, it appears that the estimates required might well be divided into two different classifications as determined by use and purpose.

First, during the development of different solutions to a building problem we need a method of quick comparative estimates of the various schemes produced.

The second type is the final preliminary estimate: When studies have been completed and we have developed and approved a successful solution to the owner's problems, it is at that time that we should give him an accurate estimate, for that estimate will be used in determining whether he can afford that particular structure or that particular

solution to his problem, and it will also determine his budget and probably be used in securing his financing.

For too long the architect has depended upon methods of cubage or square foot estimating for both of these purposes. We are all aware of the lack of reliability of these cubage or square foot estimates due to the differences of time of construction and the resulting basic cost variations, variations of labor rates, sub-surface conditions, degree of finish of structure, and diversity of construction methods and their accompanying costs differences, not to mention price changes due to the differences in transportation costs for various geographical locations.

I recognize that this time-honored method of estimating can on occasion produce an accurate result, but is it not a matter of some skill of the user of the method plus a bit of chance? Notwithstanding my opinion of that method of estimating, I believe that cubage and square foot estimating should be used occasionally but limited, and limited in this way:

I think it is adequate when a client has determined his preliminary scheme that is acceptable to him to determine a very rough initial price to indicate whether or not the project is possible; and, secondly, perhaps to service a check on a more detailed and finished estimate because men still do make errors; and, finally, to use, as I have previously mentioned, as a comparative estimate for determination of relative costs of different solutions to a problem.

AT THIS STAGE of study the architect has very few other methods of estimating to use because his scheme has not been well developed at this very preliminary stage, and most of the details are undeveloped so there is not sufficient data for a more accurate estimating method.

I feel that this method of cubage and square foot estimating even at the preliminary stage should be used with caution, for too frequently our clients like to remember facts that best suit their purpose. My own firm has coined a term that we use constantly in connection with the square foot or cubic foot estimates. When we give a client a cost per cubic foot or a cost per square foot estimate, we don't call it an estimate; we call it a "Guestimate," and that really tells him that it is not final or absolutely accurate.

Now, for the second type of preliminary estimate, that which is necessary at completion or near completion of preliminary studies, I think there is only one approach, and that is the quantity sur-

veyor or the professional estimator. Since such estimates are used by the client for determination of budget and financing, they must be accurate; therefore, I believe there is only one source, and that is a professional.

I am aware that quantity surveyors are not always available in every community. In this case the professional estimator in a contractor's organization should be sought.

We, as practicing architects, should expect to purchase these estimates which should originate from a survey of labor and quantity of materials involved. We should not depend upon free estimates by our contractor friends. Too frequently they use cubage or square foot approximations for such trade courtesies.

In our area, we have been able to find contractors who will furnish us detailed estimates for a reasonable fee or who are willing to permit their regular estimators to aid us and thus add a little bit of outside work and remuneration. Such extra work, we found, is usually done at night or week-ends.

We find that our clients respect and appreciate our efforts to provide them with the best possible estimate of cost. It increases their confidence in our services, and it also provides for the architect some release from the entire responsibility of accuracy of estimates. I appreciate that this cannot be considered as a legal "out" for us, but when the owner knows and was advised of the source of the estimate, he has much more confidence. Of course, the architect should properly school his client in the vagaries of cost estimating. I frequently mention to our clients that if there is as much as 10 percent variation in contractor estimates based upon complete contract documents, they should expect such a variation and more in estimates made on incomplete preliminary sketches and plans.

I question how satisfactory is the estimator who is a regular member of the architect's staff. It is my opinion, based upon some previous experience, that such a professional does very well for the first six months, but that accuracy thereafter diminishes since we have removed him from cost information that is essential to labor and material type estimates.

I am in complete agreement with our Chairman's remarks. I, too, believe we should carefully advise the owners of the problems of preliminary estimating; however, we should not use this precautionary client education as a crutch to allow ourselves to get along with inaccurate approximations in the name of cost estimates.

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MICHAEL KENNY: There was a young job foreman who was very ambitious to succeed in the construction industry so he asked his more experienced superintendent how he could do this. The superintendent gave him a reply without any hesitation. He said, "Son, if you want to get anywhere in this business, never, never criticize the architect."

Now, some of this stuff that I will say will be a slight criticism of the architect. As such, I hope you will accept it in a good frame of mind and remember that I am also putting up myself for any shots you care to take against me.

I take the view that estimating is the business of professionals, and to make better estimates, it is necessary to import professionals or adopt their methods.

It is unfortunate that we have to use my opinion for the word estimate because to the uninitiated it conjures up a picture of an estimator looking over drawings, making rough calculations, and then coming up with an answer in some degree approximate.

Now, I think that is the wrong impression. A professionally made estimate is a very detailed effort, and it is as firm and as accurate as the skill, experience, and judgment of the estimator can make it.

The largest class of professional estimators are contractors, and to a contractor his estimate is not made on approximation; it is a statement of a sum for which he will do specified work.

In making his estimate, the contractor relies on a detailed quantity take-off, where each item of material and labor on the job is separately priced; and if he is a prudent man, he employs only an experienced estimator to make that take-off.

I think some of the confusion in estimating is due to the fact that there are no standard estimating procedures. Each contractor tackles it differently from the others, and each one has idiosyncrasies that he projects into the estimate and it confuses the picture a little bit; however, there is a striking similarity in the way that experienced estimators go about the job of preparing the estimates.

First of all, the estimator will study the contract documents or confer with whoever is responsible for the project to find out what is required. Then, he makes a detailed take-off, and in his take-off he is governed by one fundamental rule, that each item of labor and material on the job is represented by a similar item in the estimate.

If the estimator is a general contractor's estimator or a general trade estimator, he may be responsible only for estimating concrete and placement. Other estimators, each one experienced in his own particular field, go through the same labori-

ous process of taking off the rest of the work. The result is that when the estimate is finally put together it is the work of not one but a collection of specialists.

Even with a carefully calculated take-off by experienced placing and competing subcontractors to help them, a contractor is not sure that his will be the low bid or will come within 10 percent of the low bid. All he can say is that the figure he submits is what he is prepared to do the work for.

The low bid is what he is striving for, and it is the criterion by which his efforts are judged. If the low bid is not too low, due perhaps to errors of judgment or omission—and such things have been known to happen—a contractor who is reasonably close to the low bid knows that he has a good estimate.

A difference of 10 percent between high and low bidders, all using approximately the same techniques of estimating, is not unusual or unreasonable. Therefore, to get within this bracket, it is necessary for anyone attempting this business of estimating to use the same estimating techniques as the contractors.

Now, as far as the architect is concerned, this means learning the business himself, putting estimators on his payroll, or hiring estimating bureaus.

I have gone over this process of estimating, not because it is new to you, but because I think it bears recapitulation. I think that architects are familiar with the general process of estimating, but they do not realize the amount of detail, know-how, and sheer hard work that goes into the making of an estimate. In other words, an estimate is not something that the architect can do by himself; it is something that requires skill and experience; and by trying to do it himself, I think the architect makes a poor estimate.

Since estimating is a professional's job, it is also an additional expense. If the architect puts professional estimators on his payroll, he will have to cover their cost in the fee he charges a client. A client who requires a realistic estimate of costs should be advised that he is asking for something that would incur an additional charge. A professional estimator gets anywhere upwards of \$4.00 an hour, and it may be necessary to hire a mechanical estimator in addition to a general trades estimator, because few general trade estimators can take off and price mechanical work and a lot of mechanical estimators know nothing about architectural work.

It should be remembered that not only the cost of preparing the estimate but the need of maintaining a cost control during the preparation of the plans has to be covered. There is many a project, as you

yourselves know, that mushrooms between the time of preparation of the estimate and the time the job goes out for bids. This raises the question of how soon an architect can give a client a reliable estimate. Obviously, if an architect has to design within budgetary limitations, he should make a detailed estimate as soon as the plans are complete enough for this to be done.

I was hired by the Army Chief of Engineers recently to study the Corps of Engineers estimating procedures and to write a manual that would standardize these procedures and help the Corps of Engineers and architect-engineers to make better cost estimates.

The Army has to budget a long time in advance, when a project is a conception rather than a structure and when little is known except for size and function. After studying the Army's procedures, I suggested that where a budget estimate had to be prepared, it should be prepared on the basis of rough quantities as far as possible rather than upon square or cubic foot costs; and that when the drawings of the plans were about 50 percent complete, a detailed cost estimate should be made. With drawings 50 percent complete—or 40 percent complete—and with an experienced estimator working in close liaison with the architect, it is possible for the estimator to include in his estimate items that were in the original concept but hadn't reached the drawings and he can come up with an estimate that is a reflection of final costs. I think that this method could be adopted very well for private work.

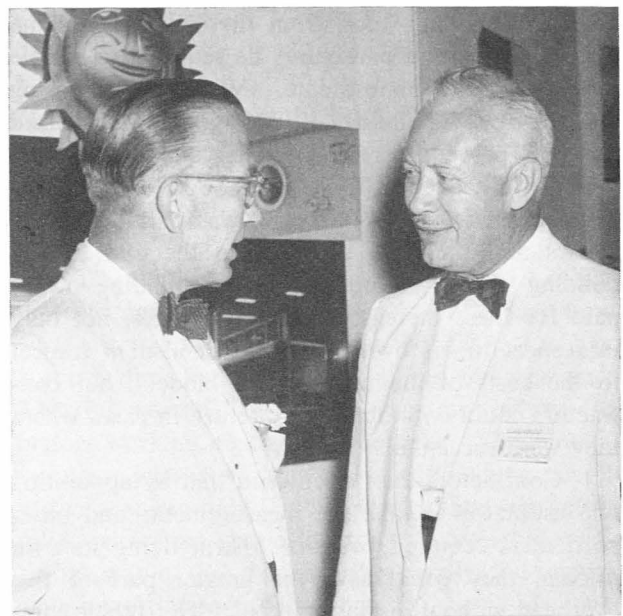
Mr. Sargent mentioned the question of approximate methods of estimating, and I am somewhat committed to the detailed method. What about approximate estimates? As you know, there are various reasonable approximations you can make. You can estimate cinemas by the seat; you can estimate a church by the number of pews or seats; you can estimate homes by the number of bedrooms; but the two commonest methods of estimating are square or cubic foot costs and rough quantities. Square foot costs are better than cubic foot costs, but to be of any use, they must be applied to buildings that are generally the same in size, layout, design and construction as buildings from which they are derived. There should also be no great time lapse between the two types of structures. Also, foundation charges, site work, and mechanical and electrical work differ between buildings, and these have an effect upon the square and cubic foot costs. Because you seldom find conditions in two different cases exactly alike, I think that square or cubic foot costs can only furnish an approximate guide and cannot be used for budget purposes.

In this field, however, architects can improve their square foot cost estimates by keeping better records, analyzing their products more closely, estimating foundation and site work separately, and keeping in touch with changes in material costs and labor rates.

Rough quantities produce better estimates than square foot or cubic foot costs. Rough quantity estimates are not so detailed as detailed estimates



WILLIAM STANLEY PARKER, OF MASSACHUSETTS (LEFT) AND SAMUEL E. LUNDEN, OF CALIFORNIA, AT THE PRESIDENT'S RECEPTION.



PRESIDENT OF THE CLEVELAND CHAPTER, R. FRANKLIN OUTCALT (LEFT), AND FINE ARTS MEDALIST VIKTOR SCHRECKENGOST AT THE CLEVELAND MUSEUM OF ART.

but are inclusive of the unit rates used in the detailed method. A masonry wall, for instance, would be measured on a square foot basis, and the resultant unit rate would include face brick, back up, mortar, joint reinforcing, scaffolding, and masonry cleaning, all of which items would be estimated in a detailed estimate. A drawback of rough quantity estimates are that some of the trades, such as the mechanical and electrical trades, do not readily render themselves to approximations, and the estimator may have to fall back to approximate figures for square foot costs there.

Now, why do I stress the amount of work involved in detailed estimating? The contractors who are responsible for initiating the detailed method spend needless hours in repetitious takeoffs. If ten general contractors take out drawings for a project, each contractor and perhaps three times as many subcontractors go through the process of taking off the same quantities, whereas one quantity surveyor could do the work for all of them in a quarter of the time. I am speaking of the British system of quantity surveying.

Britain used to have our system, but the quantity survey system developed as a result of good sense. In this system, the estimator is employed in connection with building and certain classes of engineering work to advise on cost and analyze the scheme so that the price can be ascertained. Like the architect or the consulting engineer, he is one of the professional advisors of the building owner.

At one time, in order to obtain competitive bids for building work, copies of architect's drawings and specifications were forwarded to the contractors bidding, and each took from these documents the measurements and particulars he required to enable him to prepare an estimate. With the increasing complexity of building, it was gradually realized that this procedure resulted in an unnecessary and heavy overhead cost which, although born by the contractor in the first instance, was part of his expenses and therefore paid for in the end by the building owner. Moreover, every building owner paid for these increased building charges, not only in respect to his own contract, but also in respect to the costs of the unsuccessful bidders; but contractors could only obtain any return in cases where they were successful.

Contractors then discovered that by appointing one estimator to take the measurements and other particulars required, with each firm doing its own pricing, they could save the greater part of this overhead without disclosing their price to their competitors. The surveyor's fee was included in the bids and paid for by the successful contractor.

As the building owner was made aware of the value of the services of the estimator, it became clear that it would be to the building owner's advantage to have the benefit of the estimator's experience and technical advice, not only in connection with the original estimate, but also in making adjustments on the contract sum due to any changes in design or construction during the progress of the work. His appointment by the building owner, or as is quite usual, by the architect on behalf of the building owner, soon followed naturally.

Now, I was trained in the British method, and I am familiar with its drawbacks as well as its advantages. I am not concerned with trying to promote the British system, but I do think that in the taking off of by quantities by one person, they have developed a logical and a reasonable approach to something that is a great deal of hard work.

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FRANK J. ROONEY: I have been asked to discuss the contractor's problems on estimating. I know of many of our problems; I know very few of the answers; but I do know one thing that I have learned in my short experience, and that is that estimating is not an exact science. Contractors are short sellers. We make you a price. We do not know our costs. We can estimate our costs, but a building completed will not be delivered for a year. Yet, today we are giving you a firm price.

Estimating is not an exact science, and I am not a bit surprised that architects cannot outguess contractors on what they are going to bid. Contractors can't even outguess themselves, and they are supposed to know something about it.

There are so many things that are variable in estimating: What is the market going to do? Are we going to be able to buy concrete for \$2 a yard less as we did six months ago? Is the market going up? What is the labor supply? Are we going to have a lot of work or are we going to be hungry for work?

You can't outguess us. As I say, we can't outguess ourselves, but there are a few things that I would like to comment on.

You have heard a lot of things already. You have heard comments here on preliminary square or cubic foot estimates. Of course, they will vary. When a man comes up to me and says, "How much will it cost me to build a warehouse," what is he talking about? Does he want a Ford or a Cadillac? I can give him one price on one type and another price on another type of what it probably will cost him, but I have to know what he has in mind.

We found that a better "Guestimate" way of

doing it is by units. We try to take a unit of wall area of a certain type and figure out how much a square foot that type of wall area will cost. We try to estimate quickly, for instance, air conditioning by the ton or electricity by the outlets or such as that, but it is all a "Guestimate" as Mr. Sargent has said.

We do find it a great advantage in the jobs that we have billed to break them down into units of square foot per item. The concrete is so many cents or dollars per square foot for that type of building; the air conditioning runs so much; we have about thirty items on our estimate sheets, and we break down each one of those items to a square foot cost for that particular type of building. Certainly we can come fairly close to estimating on a type of building that we have done previously if we know some of the details of what the architect is thinking about designing. We have found that this is one way that we can come up with fairly accurate "Guestimates."

Now, of course, the accurate estimate is the bid estimate. We can estimate all the quantities as Mr. Kenny has said if we want to spend enough time and figure the take-off. We can tell you pretty closely how many pounds of nails or boards or sacks of cement it will take, but don't forget that approximately fifty per cent of that building is going to be labor. And that, of course, will vary with the type of structure. There is nobody that can tell me that the next carpenter that walks through that door will hang two doors a day or eight doors a day.

That labor factor is a big variable in our estimating. We will have a crew that will be worked up to fireproofing steel structure building forms where we pour concrete, and we will have that crew worked up where they can do a fine job. When we finish that job and if we have another one coming right along, the cost of forming for that fireproofing would be a great deal less because we have a trained crew ready to go on it, but if the next five buildings we do are all concrete, then the price will be different on the next steel fireproofing structure that we have to do.

You have heard of three different ways that architects might make more accurate estimates, and I would like to comment briefly on the three ways:

The first would be to employ an estimator on the architect's own staff, but he doesn't have the advantage of current cost records and the knowledge of labor rates. A contractor that is going to stay in business is going to have to keep very accurate cost estimates. He has to know what the last job cost if he is going to intelligently bid the next one, espe-

cially on his labor costs; he is going to have to keep posted on the supply and demand of labor. You may not realize it but if there is little work in an area, your production goes up 30 to 40 percent. If a man on a job knows that if he doesn't give me a good day's work and I lay him off that night and he will have to walk the streets for three weeks before he gets another job, he is going to try to give me a fair day's work; but if he knows that as soon as I lay him off there is another contractor right down the street waiting for him with open arms, he just doesn't care whether he works hard or not.

Negotiating labor contracts is another item to be considered. We have negotiated two- three- and four-year contracts with built-in raises coming along twice a year or at every anniversary date of the contract. An estimator has to know those raises, and they come along automatically so that he can prepare his estimate with additional labor costs that are built in our contracts.

The second is the quantity surveyor, and my friend, Mr. Kenny, says that this British system is very good. Apparently it does work all right over there, but I have talked to many of my fellow American individualistic gamblers—that is a new word for contractors—and they don't believe that that would be a great deal of improvement on our current system here.

After all, who is going to guarantee his quantities? Am I, as a general contractor, going to bid per unit on a quantity, or am I going to give a lump sum price? If I am going to give a lump sum price, believe me, I am going to take the quantities off and use his survey as a check, but if the owner and architect will accept a unit, I will bid it just that way. If he says it will take 60,000 bricks in a building, I will bid on 60,000 brick; but when I get to the fourth floor and the brick foreman comes and tells me he has run out of brick and I find we need 20,000 more brick, I am going to look for somebody to supply the other 20,000 bricks that we are going to need.

The third is a friendly contractor, and I believe that old adage that free advice is worth just about what you pay for it. The other thought was to have a contractor's estimator work nights and weekends. Speaking personally, I don't want any of my estimators working nights and weekends. If I have an estimator who is working nights and coming sleepily in the next morning, I don't think that I am getting full service from that estimator. Maybe that would be one way of doing it, but I personally don't appreciate my estimators' doing that.

Now, of course, everyone has their own pet theory. Briefly I would like to outline mine. This

would, of course, apply only to private work and not to public work, but the vast majority of construction in this country is still built for private owners.

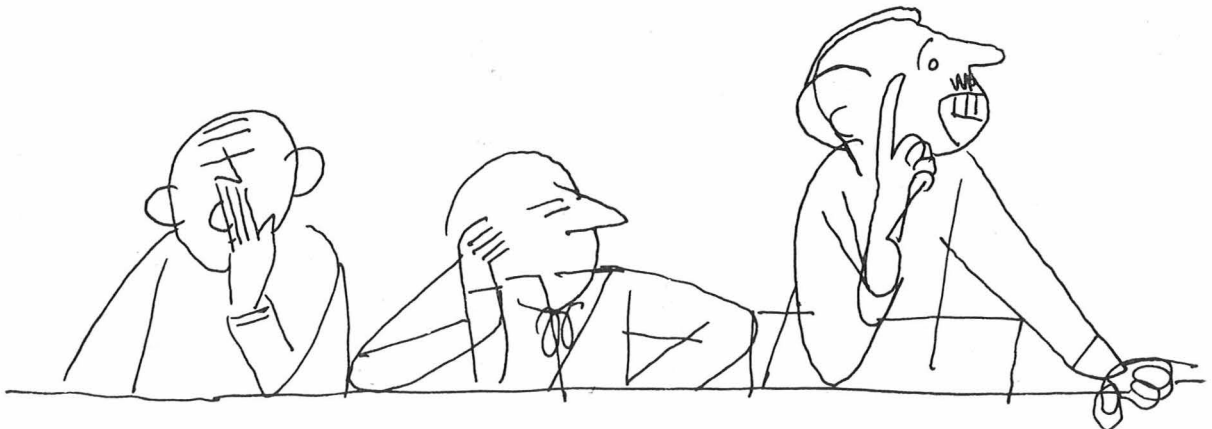
In many large metropolitan areas the system of selecting contractors soon after the architect and engineer has been selected has become more popular, especially on large projects. One example that comes to mind is the Chase Manhattan Bank that some of you are familiar with which is going to run somewhere around \$96,000,000. There are also many projects in the Miami area that I am personally familiar with. There are many advantages to the selection of a contractor at that early stage.

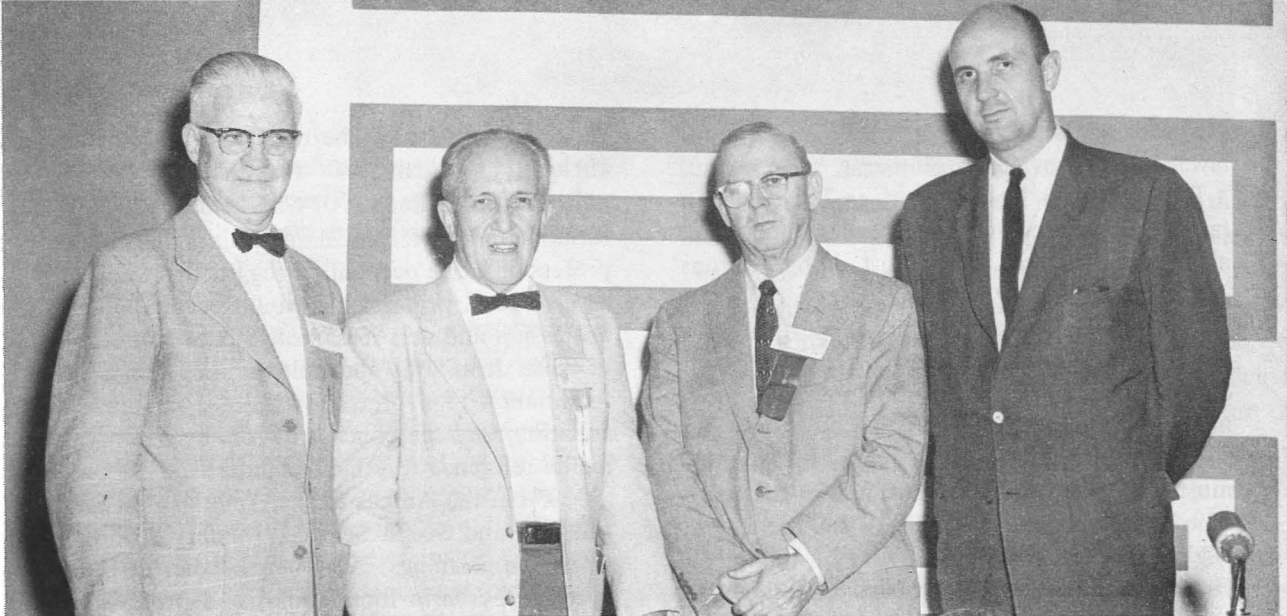
First you can get the best qualified contractor in the area, best qualified by his experience in similar types of buildings, by his integrity, by his financial responsibility. All these may be weighed. The architect and owner are not compelled to accept a low bidder who may not be their first choice of contractors. In consultation with the architect, engineer, and owner, an experienced contractor is able to give a guaranteed firm price from preliminary drawings and outlined specifications. I say that because I have done it. The contractor is used then as a cost consultant, estimating costs of different solutions to the many problems that confront the designer, estimating costs of different materials that

may be selected, assisting in periodic cost control checks in the drafting room so that the details do not become gold-plated or diamond-studded and more costly than the original plan for the project was ever thought of. He can consult with the specifications writer, guard against closed specifications, and also price materials and equipment of different manufacturers for the benefit of the specifications writer to help him in his selection of the best materials and equipment for that purpose.

These contracts are usually written up with a firm guaranteed price which includes the contractor's overhead fee and with a clause whereby any savings are divided to owner and contractor on an agreed proportion. This, I think, is one answer to the package deal we have heard so much about. As I see it, an owner may select an architect who is best qualified to design a certain type of building for his project; he can then select a contractor who is best qualified to build that project; and he can come up with that same package deal that is being offered by some other people.

Now, I have outlined this plan to you for your consideration. It doesn't work in every case, and I am sure it is not the final answer to all questions. Having built my projects, however, on this basis, I do know that it works and it works very satisfactorily for all parties.





PANEL MEMBERS CUMMINGS (CHAIRMAN), DITCHY, WILSON, AND DENNY

PANEL TWO: *Thursday Afternoon*

Professional Status—Your Most Valuable Asset

Chairman: GEORGE BAIN CUMMINGS, FAIA, *Past President AIA*

CLAIR W. DITCHY, FAIA, *Past President, AIA*

EDWARD L. WILSON, FAIA, *Secretary, AIA*

ROBERT DENNY, *Public Relations Counsel, AIA*

CHAIRMAN CUMMINGS: In introducing the subject I should like to build up, first, from the official program, which states that the title of this seminar is "Professional Status—Your Most Valuable Asset."

We all received some time ago a prospectus or a leaflet concerning the program, and this significant statement is contained in it:

In next July's Meeting the AIA's primary goal is to weigh the responsibilities and plans and activities of this country's architects so they might fit themselves to the new economy and living patterns which are emerging.

The first word mentioned there is the responsibility. The primary goal is to weigh the responsibilities of the country's architects.

The letter which I first received, inviting me to assume this role this afternoon had this to say:

We want this time to present subjects which will help the architects to improve their competence and be able to meet today's competition in the practice of architecture. One which we think is particularly important deals with the value of professional status. While

recognition of what a profession means may not improve technical ability to perform, nevertheless the fact that we are professional people is one of our greatest selling points, if we only recognize the fact.

There came to me just before I left for this convention, the *Charette*, the official organ of the Pennsylvania Society of Architects and the Philadelphia Chapter. I am sure you are familiar with it. But right here, staring me in the face, on one of the first pages, in this description of the architect:

THE ARCHITECT—NO ORDINARY MAN

He must be a man of vision and ambition, an after-dinner speaker, a before and after guzzler, a night owl, work all day, learn to sleep on the floor and eat two meals a day to economize on travel expenses, drive all night and appear fresh the next day. He must be able to entertain the client's wife, his seniors' sweeties and pet stenos without becoming too amorous. Inhale dust, live outside at 100 below, work all summer without perspiring or acquiring B.O. He must be a ladies' man, a man's man, a model

husband, a fatherly father, a devoted son-in-law, a good provider, a plutocrat, a Democrat, a Republican, a New Dealer, an old dealer, a fast dealer, a technician, electrician, politician, machinist, mechanic, polygamist, ambidexterous and a specialist in Priorities.

He must be a sales promotion expert, a good credit manager, correspondent, attend all staff conferences, clinics, labor union meetings, tournaments, funerals and births, visit brother and sister architects in hospitals as well as jails. He must visit all jobs every week and in his spare time look out for the interests of the client, engineer and his own neck.

He must have a wide range of telephone numbers when entertaining visiting executives and clients.

He must also be an expert driver, talker, liar, traveler, bridge player, poker player, toreador, gold digger, golf player, diplomat, financier, capitalist, philanthropist, nudist and authority on palmistry, chemistry, archaeology, physiology, obstetrics, meteorology, criminology, dogs, cats, horses, blondes, trailers, redheads, rats, and lingerie, plus additional virtues and vices as required.

Now, how are we, in launching our program here, to prove to you that professional status is your most essential aspect?

The subject of this seminar was chosen for us by the program makers. Doug Orr used to say, "When punishing a child you should have an end in view." What is the end in view to make it worth our while to give an hour or more to this discussion? From the manner in which the subject is stated it is assumed that we will leave this room impressed by the value of our professional status and inspired to uphold and increase that value.

If you will allow the moderator to assert himself, he will speak first on "The Architect—A Professional Man." He will then call upon his illustrious predecessor, Clair Ditchy, to speak on "Reasons for Codes of Ethics in General and Ours in Particular." He will then call upon his successor, Ed Wilson, to speak on "The Architect's Obligation to Render Good Professional Service." And finally, Bob Denny will discuss "The Value of Professional Status from the Public Viewpoint."

First, I want to deal briefly with semantics. *Profession* is defined by Webster as "The occupation, if not purely commercial, mechanical, agricultural, or the like, to which one devotes himself; a calling in which one professes to have acquired some special knowledge used by way either of instructing, guiding, or advising others, or of serving them in

some art." Also: "The collective body of persons engaged in a calling." *Professional*, used as an adjective, is defined as "Characteristic of or conforming to the technical or ethical standards of a profession or an occupation regarded as such." And as a noun, a professional would be one who makes profession and acts in a professional manner. Note in these definitions and hold in your minds the differentiation of a profession from a commercial occupation, and the concept of serving others, as well as the reference to ethical standards.

From the Annals of the American Academy of Political and Social Science, January, 1955, I give you some gleanings: Abraham Flexner in 1915 proposed six criteria for identifying a profession: (1) intellectual operations coupled with large individual responsibilities; (2) raw materials drawn from science and learning; (3) practical application; (4) an educationally communicable technique; (5) tendency toward self-organization; and (6) increasingly altruistic motivation. Note and preserve from the foregoing the concepts of individual responsibility and altruistic motivation. From the same Annals ponder the following statement of the essentials of a profession:

A profession is a vocation whose practice is founded upon an understanding of the theoretical structure of some department of learning or science, and upon the abilities accompanying such understanding. This understanding and these abilities are applied to the vital practical affairs of man. The practices of the profession are modified by knowledge of a generalized nature and by the accumulated wisdom and experience of mankind, which serve to correct the errors of specialism. The profession, serving the vital needs of man, considers its first ethical imperative to be altruistic service to the client.

That last sentence will stand repeating: it wraps up the concepts which I have earlier asked you to heed. Further gleanings:

Profession demands arduous training and the practitioner's personal commitment to an exacting ethical code.

Also reference is made to an essay deserving special mention: Robert D. Kohn's "The Significance of the Professional Ideal," which was published in the Annals of May, 1922; (this, by a man who later became President of the Institute). The 1955 Annals cite our profession in these words:

The complex problems of professional ethics have been rather effectively attacked by associations of architects. They have studied and publicized certain "cases"; they have prepared, illustrated, and circularized "ethical documents"

specifically designed to offer guidance to the architect in the complicated situations he daily faces, in which he must have operational definitions that will clarify his often conflicting responsibilities to client, public, inspectors, sub-contractors, and colleagues.

The same volume contains an article entitled "Standards of Professional Practice in Architecture," by the then Secretary of the Institute.

Under the heading of "Problem Areas and Research," the Annals suggests that it is up to the organized professions to encourage research and self-examination. "For their own welfare the professions need to support extensive investigations of their own history, their behavior, and their problems. Otherwise they may have to resign themselves to vagueness about their own rights, privileges, and responsibilities; they may expect creeping encroachment by pseudo professions; they may witness the gradual dissolution of the very attributes that have contributed to their survival and growth."

For the record let it be noted that our profession *has* supported extensive investigation of its own history, behavior and problems. In the Spring of 1954, six months before the quoted statement appeared in the Annals of the American Academy of Political and Social Science, our profession received the final report of the Commission for the Survey of Education and Registration set up in 1949 by the Institute with the aid of funds provided by the Carnegie Corporation, which was published in two volumes under the title "The Architect at Mid-Century." In the first of these volumes, entitled "Evolution and Achievement," appears as Chapter III the finest extant discussion of The Profession of Architecture. In ten brilliant pages the editor, Turpin Bannister, presents the Nature of a Profession, the Profession of Architecture and the Qualifications of an Architect, in such complete yet succinct statement, that leaves nothing further to be said.

Now, since each one of you possesses a copy of this book and has often read the chapter to which I refer, I need dwell no further on semantics. And since all this time I have been directing your attention to my subject "The Architect—A Professional Man," and pointing out his attributes, I need dwell no further, except to remind you of certain key words or concepts that have been mentioned, such as "serving others," "ethical standards," "individual responsibility," "altruistic motivation," and that twice repeated sentence, "The profession, serving the vital needs of man, considers its first ethical imperative to be altruistic service to the client."

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CLAIR W. DITCHY: I presume in starting so learned a discussion about anything so important as this, one should make references. Inasmuch as the so-called "learned professions" had their origin in the church, it might not be inappropriate for me to lift from context a phrase from a beautiful prayer of Saint Thomas Aquinas and adapt it, of course, to our uses here this afternoon. The phrase which I think describes our profession is: "The armor of faith and the shield of good purpose."

Now, we all know and are very proud of the shining armor belonging to the profession of architecture and to the Institute in particular, and this afternoon we are dealing with the shield of good purpose, and the shield of good purpose has for its meaning the Code of Ethics.

So highly did the church recognize what was known as a learned profession in the early days that the church, in its wisdom, or in what it deemed to be wisdom, set up some safeguards to make the men practicing learned professions, which originally were religion and law and later medicine—after it got out of the barber shop—and then at a still later date I think the military was added—in all of these professions, in order to make their purposes profound and free from any influence of any sort, to make them pure, no fees were accepted. I believe even to this day in England a pastor receives an honorarium.

That may have had a very good purpose in its day, but sometimes today I think we feel that our forefathers went a little too far with it.

Be that as it may, professions are affairs in the conduct of human activity which require of a man an intense vigor in the work which he sets as his life's goal and for which he gives all of his talents and his time, and remuneration is secondary.

To have a profession, you must have certain ideals, and you must subscribe to a code of common conduct. What you do helps the other man who is in business with you or in the profession with you, and what he does, likewise, protects you, and over the years we have had a code of conduct, sometimes called standards of practice, years ago called canons of ethics. They change slightly, as time goes on, to meet the impact of new conditions, but there is always the thought of keeping oneself above criticism in his chosen profession, assuring your client that in coming to you he places his affairs in the hands of a man who has his interests at heart.

Speaking of monetary return, I remember that some time ago, perhaps in 1915, there was a professor at Harvard who gave an address on trades

and professions, and in it he spoke of an experience he had in Italy, where he became very sick and a very learned physician was called in to attend him. The physician cured him, and when he was cured he went to the office of the physician to pay him, and the secretary or nurse was astonished, and said, "You can't pay him!" In some round-about way he had to leave an honorarium for him.

In our profession we have found, over the hundred years in which we have existed, that we do need a code of conduct, and to enforce it places upon each one of us a responsibility which sometimes we fail to realized.

I should like to emphasize the fact that upon every member of the Institute there is that charge of recognizing an evil when it is done and reporting it, not so much because it may do him individually some good, but because it will help to sustain the high fabric of The American Institute of Architects and the profession of architecture.

Also, it is a very difficult thing, because the worst cases are usually ones which are perpetrated by people who are intent upon gaining by the use of a code of ethics and in circumventing its regulations as far as they are concerned in their own conduct.

I remember one time talking to a very learned lawyer in Detroit, a judge, by the way. We at one time had an Interprofessional Council, and at one of our meetings this particular judge said that ethics is something which a struggling lawyer always holds up as something to follow, but once he has attained success he achieves a great deal of ingenuity in circumventing it. I believe in our profession we will find the same thing.

The rules cover quite a variety of subjects, and in the obligations of good practice there is covered your relation to your client, and not only the relation to your clients but the relation of the client to society. It is your duty to have a fiduciary interest in what you are doing for your client. You have an interest in the community in which the building is being erected. You are doing something which is going to affect posterity.

What an architect does has a tremendous influence not only upon the current life about him, but it outlasts the architect himself and the owner and the society which then exists.

So in the matter of ethics we have a very great responsibility. We have come a long way in the matter of fees, because there has been a very definite need for men to be paid, and the day is past when just those of the nobility or those who were born to the purple can practice the profession.

Architecture at one time was a very limited

profession, and today we have recognized that even the most common individual is worthy of a good home and the benefits of our democracy have filtered down to the very humblest citizens among us, so in taking care of their needs, architecture has spread and the profession has expanded, and we have many, many architects.

To be efficient, we must be properly paid. We must be able to sustain ourselves in order to be able to give the service which is expected of us.

That brings in the subject of fees, and that is very important, because the fees can easily become a matter which will decide who the architect will be, as we well know, and so between us there must be an understanding and a good will, and the securing of work must not depend upon cheating.

That is a very difficult subject, and one which, with the expansion of the use of the architect, has been given a great deal of thought. We have public bodies which are not prepared to pay the fees which the architect should have.

I believe in our profession the fee subject is of greater importance and more controversial than in any other profession. I am sure a doctor is not confronted with it, and I don't think that a lawyer is too often, but in architecture an owner is quite conscious of the fee, and although he will pay a great deal to a package dealer who is able to present his services in a different light, yet he will quibble with an architect quite often about the fee he pays, and it has been a source of great difficulty for younger architects or architects with smaller offices.

MR. AND MRS. RONALD SPAHN, OF CLEVELAND, AND MRS. FRANCIS DRAZ AT THE PRESIDENT'S RECEPTION.



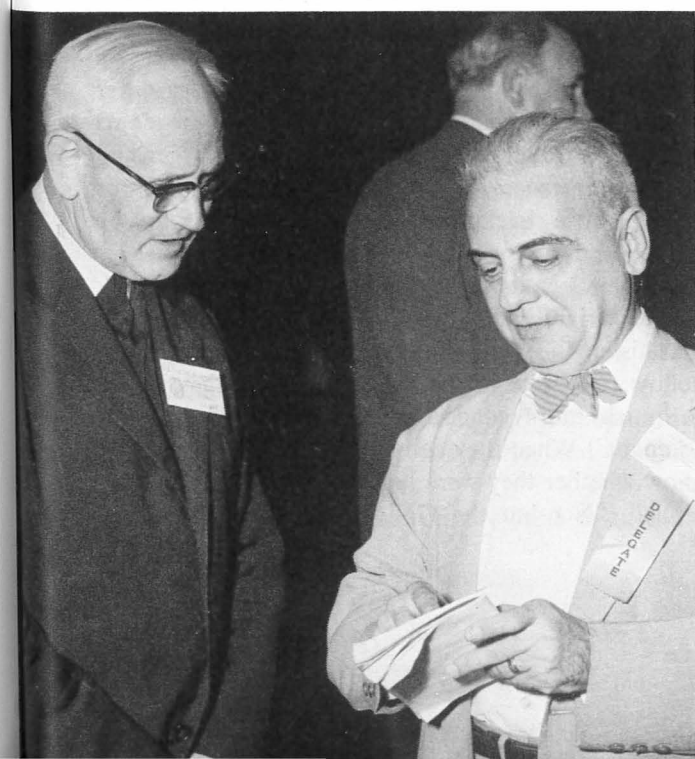
We, of course, have some of our tenets of ethics which are quite disagreeable to some of us, particularly that of advertising. As I remember, during my regime as Secretary, that was more often the cause of complaint than anything else.

Now with the resurgence of school work, architects are besieged by school boards and the senior class to take space in the year book. Church papers are likewise interested in gaining some money. Programs for all sorts of events, if there is a building fund being raised, will besiege the architect to take a page, and it is peculiar in some sections of the country that that particular paragraph in the code of ethics is violated, apparently with utter disregard. In other sections of the country it is observed very carefully.

In all of these various matters, however, there must be an understanding among the people who are close together, and it seems to me, as I look back on the experience I have had on the Board as Secretary, that it calls for a more intimate understanding in the Chapters themselves and among the men themselves. They can strengthen their own position by observing these things locally, and I think it calls for everyone to have a very keen appreciation of the value of professional conduct, the sustaining of good will among practitioners and creating among clients and prospects the idea that the profession of architecture is one to which we give a good deal of devotion and where rules are observed rigidly.

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BROTHER CAJETAN BAUMAN AND E. JAMES GAMBARO, FAIA, AT THE PRESIDENT'S RECEPTION.



EDWARD L. WILSON: One of the pleasant things about this particular panel is the fact that we have here two men who have been former Presidents and Secretaries of the Institute and have occupied positions which have given them an insight on the professional status of our profession, such as could be gained in no better way. Having been Secretary myself, I know from personal experience what a rigorous school one goes through in that office in matters professional.

The subject of my part of this discussion is "The Architect's Obligation to Render Good Professional Service." One cannot read the first part of AIA Document 330 entitled, "Obligations of Good Practice," without becoming conscious of our responsibilities to render good professional service. The very first sentence states this, "Professional architecture calls for men of highest integrity, judgment, business capacity, and artistic and technical ability." Interspersed throughout the document with matters of professional morality and ethics are exhortations to render not only good but excellent professional service. Our moderator has certainly stressed the necessity of this in his excellent discussion on professionalism. Having represented ourselves as professionals and in effect stated to the world that we are qualified as such, we owe it to ourselves and to society to perform as professionals in the very highest sense of the word. Altruistic service to the client, which our moderator has stated is the first ethical imperative of an architect, must come before self-serving. To carry out this altruistic service successfully, demands first of all professional responsibility sufficiently broad to cover the entire field of professional service. When a client comes to an architect for professional service, he should have a right to expect responsible performance in all of the aspects of architecture. This means practice without undue emphasis on any one phase of it to the exclusion of others. Design, of course, is of extreme importance and the foundational tenet of good architecture, but if it is accompanied by poor performance in any of the other phases of practice, such as engineering, construction, business administration, estimating, or supervision, it fails in a measure of being complete architecture. Every architect strives for success in his practice and we are constantly at work to convince the public of our proficiency and our right to demand attention in the professional field. It has been said many times, however, by public relations people that one poor performance will nullify a great amount of expensive public relations. In fact, it has been said that a job well done is the best of public relations. An ex-

amination and familiarity with the aims and activities of the Institute will reveal that its primary concern is with improving the standards of good professional service. I might say that all other aims are secondary but they certainly are calculated to encourage such good professional service and create an atmosphere in which it can be developed.

An examination of the list of committees for carrying on Institute work reveals that the Institute is concerned with improvement of the profession, enlargement of the opportunities for service to society, etc. The Institute attempts to create a framework within which professional architects may be free to practice in accordance with high standards and to render good professional service. The professional architect assumes leadership in the field of building design and construction, and it is up to us as individual architects to see that we contribute adequately to this leadership by our performance and our practice. We cannot simply announce that we are leaders, we must prove it and the final judgement as to whether or not we are leaders rests with our clients and the public and the physical evidence of our work.

Although the organized architectural profession, as represented by the Institute and including the entire system of architectural education and training, does provide the means for an architect to gain the ability to render good professional service, it still depends on the individual and his motives and aims to provide such performance. Fortunately, the profession is filled with dedicated men whose primary aim is the complete and adequate practice of architecture. There may be a few who are more concerned with personal gain or who do not possess the vigor and the responsibility to adequately perform. These are few in number, I am sure, and certainly not more in proportion than the incompetent in any field of professional endeavor. There are bad doctors and bad lawyers as well as bad architects. Our aim should be through constant effort to help them improve themselves. The pressure of public opinion and judgement will assist in this development.

Many volumes have been written and hundreds of speeches have been given on the subject of what constitutes good professional practice, good design, good construction and good administration. There would seem to be no longer any reason why an architect should not know or be able to find out what the elements of good practice are. Perhaps the end result is the same in most cases, but the means for attaining it vary widely from architect to architect. Some think it should be the work of a highly talented individual architect; some think it should be a joint effort of a small group of capable architects; and others believe that the best way to attain a high level

of professional performance is through the efforts of a few top practitioners supplemented by a large corps of lesser lights, draftsmen, specification writers, structural men, etc. Arguments can be advanced to support all views but the essential element of success in all types of operation is still the same, a high sense of professional responsibility. The fact that the licensing laws of all states limit the granting of architectural licenses to individuals would indicate that architecture is still a personal service and legally, of course, the project remains the responsibility of the individual architect, whether he operates alone, in company with a few, or supplemented by the efforts of a large organization.

Some will argue that the diversity of talents required in today's complex projects are such that one man cannot possibly embrace all of the technical knowledge required to successfully practice in today's situation. Others may argue that the individual responsibility of the single architect is of vital importance in the success of the project. Perhaps a case could be made for both viewpoints. Another contention is that the architect or organization which specializes in the production of certain types of buildings, such as schools, hospitals, churches, etc., is better qualified to render competent service in connection with those types of project; and yet the Institute itself does not foster that idea and we find the argument that the young practitioner, even though without experience in some particular type of building, can by research and freshness of approach produce possibly a better product than the specialized practitioner who possibly might be guilty of repeating his own mistakes. Be that as it may, the requirement again becomes one of individual and personal responsibility. Perhaps it is significant that the profession through the Institute, does not circumscribe its members with strict definitions as to what constitutes the best solution for a particular problem, the best type of architecture or just what is or is not good design; that still remains the individual solution of the designer. The prerogative of others to differ with the results obtained is still one of our freedoms and so individual responsibility assumes a larger and larger importance. Are we responsible solely to our client whose background for judgement may be limited and whose tastes may be less than good?

I am reminded of a story concerning Frank Lloyd Wright who, on a certain project, insisted that his engineers design the round concrete columns hollow. In spite of their insistence that they would be much more economical if built solid, he was adamant. When they commented that no one would know whether they were hollow or solid, Mr. Wright replied, "No, but the Gods will."

I believe our responsibility should be to our highest sense of what constitutes good architecture and good planning and not necessarily to our desire for popularity or to attract attention. Great and lasting works of art have always been created in this atmosphere and from such motives, and so our practice, in order to fulfill our obligation to render good professional service, should embody all of the elements which sound business and professional practice has come to believe are essential for success. Good business methods, good artistic and technical ability, good business capacity, judgement and the highest integrity, and the desire to demonstrate these essential qualities, will make the attainment of them possible, because the means already exists for finding out what they are. We should strive to serve the best interest of our profession and be truly representative architects in every right way.

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ROBERT R. DENNY: The single purpose of what I have to say is to establish a link between the protection of professional status and the creation of sound public relations.

I think you have heard adequate and excellent definitions of professional status. There are many. I have looked over a number of them from time to time, and they seem to focus, when you deal with the word "profession," on another word, which is the word "calling." This word, it seems to me, demands unprejudiced service to a client, based on the position of a formal body of learning, which must be used in the public interest.

Here is the link that I would like to establish, because public relations, ideally, in concept and form, is the practice of identifying one's policies with the public interest and, having done so, communicating the effect of those policies to the public or, to use a more specific word, to those people whose support is necessary to the profession or business.

It is our job in public relations to advise on the establishment of those policies which touch the public and to implement that advice with the use of communication techniques.

This can include, when I speak of techniques, disseminating good information, of value to the profession at large, by transmitting it from one group to another in the profession, and provision of instructional material, production of materials to help the architectural group, specifically the Chapter, deal with the community more effectively, and of course direct editorial negotiation.

These things are sometimes hard to measure.

I was very pleased yesterday to find out from Mr. Wilson's builder in Texas, that the use of one of the film products we created some time ago was credited with swinging a school board issue, credited by the school board with swinging the bond issue in the right direction.

But these techniques and the products and materials that result from them are only the channels of communication which must be receptacles for substances.

I believe the keystone of the AIA policy, in serving the public interest as well as that of the profession, is the protection of professional status. It is one of the objectives of our national public relations program.

Today I am concerned in the main with professional ethics, the means of protecting that status, and it is my specific purpose to emphasize that the possession of that status is a distinct and powerful competitive advantage to the person who has it, in the market place. If this were not so, everybody wouldn't want it.

I think most of you are aware that a glass company, a large reputable one, recently started calling its best salesmen "architectural relation specialists." I had some experience some years ago in the office equipment field, in which it was quite an honor for the key salesmen to be known as "office planning advisors." This was an attempt to create a feeling of professional status for the people who were doing the selling and for the public that they were going to deal with.

In a way, it reminds me of the Barber of Seville—it doesn't have anything to do with the story but makes her happy. I think that applies to the use of a professional term in dealing with such people.

I am not criticizing anyone in saying this, but *saying* you are a profession and *being* one are certainly two different things. So I bridle at complaints from architects—and the complaints very frankly are mostly from young architects—who speak as if this professional status were a burden or a hindrance, rather than a help in competing in the market place. I think that professional status should be valued for what it is, a dignity, a mantle of competence to work in the public interest, un beholden to any vested interests. I believe that dignity is destroyed and that mantle removed by the man who circumvents this code of ethics, wittingly or unwittingly, to sell himself on the same line as the vendor of equipment. This has happened, and it has happened in reputable firms. Indeed, I am sure it is unwitting activity.

Consider, for example, the confusion surrounding the use of the phrase "paid advertising" and the relationship to the merchandising of publishing re-

prints and the distribution of office brochures. An attempt to clear up some of this confusion was made by the Board of Directors last year, and I was happy to be allowed to sit in on the meeting of the Board Committee. I will read you just this paragraph concerned with that:

RESOLVED, That advertising referred to in Rule 13, Part 2, Mandatory Standards of the AIA, is defined as any paid announcements or printed material in the public press or circulated indiscriminately by an architect to the public or a segment thereof, intended to aid, directly or indirectly, in securing actual commissions for that architect with the following exceptions: Brochures containing factual information concerning architectural work, reprints made of the architect's experience or on his behalf of items in the public press, and announcements, reports and analyses, descriptive data relating to an architect's work shall not be considered to be paid advertising, provided their distribution by the architect is limited to those persons with whom the architect has had previous professional or personal contacts.

Now, if you want to, you can certainly find kinks in that. But that has to be so, in my opinion. I believe it would be impossible, and certainly improper, to attempt to build an impenetrable wall of behavior around architectural practice, because it is a matter of judgment, and certainly, practically speaking, advertising on the part of the architect is unwise. Practically speaking, it would be impossible to match professional funds with the giant industries and the big factories. We are unhappy over the magazines when we see them there, but we can't do very much about it. I think this is rather clear-cut. I don't propose, unless someone challenges me later, to concern myself much with it.

But what about the use of reprints and brochures? The problem here and the difference between remaining a professional and becoming a vendor—and we can't go both ways—is the word “distribution.” It is a key word in the Board's resolution—“indiscriminate.” This, again, requires individual assessment and definition and certainly judgment.

I say there is a vast difference between handing a pamphlet to a man who wants to know about your firm or mailing a reprint to the chairman of the school board with whom you have had contact or consultation, and the shotgun mailing of large quantities of self-laudatory materials to a stranger in the fashion of a direct mail advertising agency. There is a considerable moral difference.

And if some of the people in your office ques-

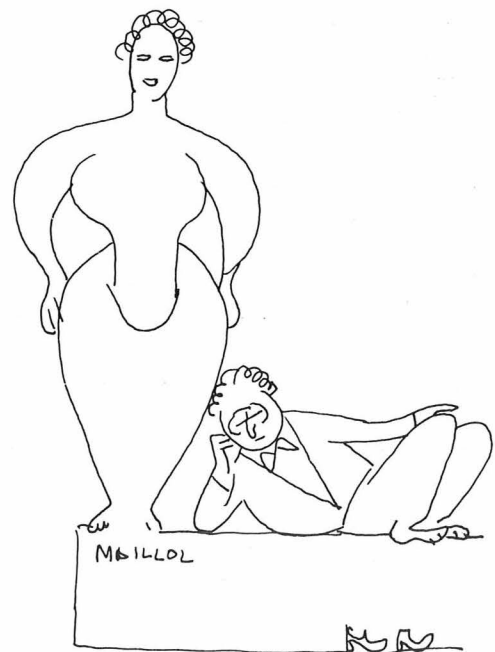
tion this, I suggest you pose this question: Do you want a brochure describing your firm and your profession to land on the desk of a stranger in the same stack of promotional mail of a vendor of nuts and bolts? I hope you don't, because an architect who places himself in the position of a vendor is ruining the stature of his profession and committing professional suicide.

The same philosophy underlies the prohibition against the use of architects' pictures and testimonials plugging products and materials. During the brief period when this was permitted by the Board there was a silly statement and here was a picture or ad in the bottom of a metropolitan newspaper of a young architect who was proclaimed as Master Designer of Martinis. It is tempting to the appetite of a manufacturer in his advertising, of course.

But when it places the architect in the position of advertising the manufacturer's products as superior to other products, certainly it is wrong.

Professional status is an enormous competitive advantage. As I say, if it were not so, everybody wouldn't want to seek it and try to establish it by hook or crook, and the young architect who considers it a hindrance rather than a help is simply looking for a scapegoat, in my opinion, the removal of a road block which might in some way help him find a shortcut to success. There is no magic formula.

We are in public relations work, and because we are not yet a profession and we have no regis-



PRESIDENTS RECEPTION

tration, we have clowns and lobbyists and what have you, and we have some very good people, too, and the good people will say there is no magic formula. But a public relations program isn't going to do something for you that you are unwilling to do yourself. It is not going to cure everything that is wrong. To put it in the most vulgar connotation, it isn't going to sell a can of beans that is not on the shelf. It is not intended to sell anything anyhow.

There is no magic formula by any device, in my opinion, except work. Beyond that there are many things you can do. The architect can plunge into community life. He can support his local Chapter and his national society. He can, above all, speak at every opportunity, if he has something to say. He can enter design competitions, hopefully designing with the client in mind. When the firm can afford it, he can retain competent counsel to help him prepare his brochures and legitimately publicize his good work, for which language he will be responsible. He can certainly work and serve himself by serving others. And we can stand here all day and cite cases of various community programs in which that is being done and done very effectively.

But these things are done most effectively within the boundaries of ethics which serve to protect professional status.

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CHAIRMAN CUMMINGS: Before I close the forum, I am moved to read to you what is a relatively brief statement that I prepared to deliver to the Society of Architects, not too long ago, upon the request of their president, that I come and say something to them, as an answer to some of the young architects as to what the Institute does for him.

This is in the way of preface to the purpose of this talk, which is to set forth what The American Institute of Architects does for you. I made four points. It furnishes you with a profession, a recognized, organized professional group, countrywide, custodians of the total body of learning technology and skills belonging to the discipline of architecture, possessing the determination and means of adding to that body of special knowledge and skill, possessing a highly developed system of instruction and training for the recruits ultimately to enter the profession, augmenting and replacing the older practitioners, sponsors and administrators of a countrywide system of state examination of licensing of candidates aspiring to practice, promulgators of a code of ethical conduct as highly stated and held as that of any other profession.

It is the Institute that has brought this profes-



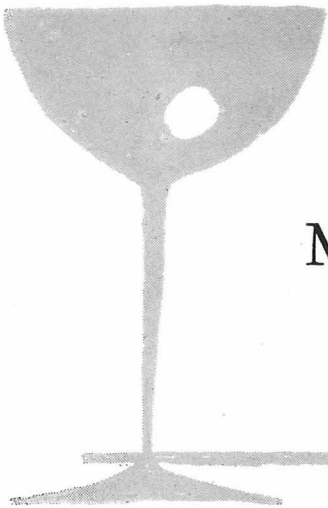
sion into being, that has nourished it, proclaimed it and promoted it, and brought about its present acceptance and prestige.

Second, it furnishes you with professional tools. I have referred to the great reservoir of special professional knowledge and skill. You are permitted to dip into and use this reservoir. You are permitted and invited to contribute to it. The value of its publications are at your service, the *Journal*, the *Memo*, standards, documents and forms, accounting service, specification service, technical service, together with the force and effect of established practice and precedent supported by court decisions.

Third, it furnishes you with professional colleagues. This meeting of this society is an illustration of this, and beyond it the colleagues of the Central New York Chapter, the New York State Association of Architects, and the Institute itself. To any member of any one of these concentric groups you may turn, as one professional to a brother professional, to obtain information, advice, critical comment, collaboration and cooperation.

In addition to the reservoirs of special knowledge and skill to which I have already referred, there is the special solidarity of the entire organization upon which you can rely and upon which you can draw as you have need.

Fourth, it furnishes you with the full opportunity for personal and professional growth. Whether you desire to design the best school or church or factory that was ever designed, or whether you desire to become the best instructor in architectural designing that ever was, or whether you want to fashion the most efficient architectural organization yet devised, or whether you aspire to direct the affairs of the profession at high level, the Institute gives you full opportunity, encourages and helps in achieving your goal, your ambition and endeavor.



Convention Personalities ...

as seen through the
MARTINI GLASS



Salisbury



Bill
Pereira



Hax Brooks



Bradley Kidder



Horimer Rich



Charlie
Cellarius



Turpin Bauwister



Joe Ceruti



John Wallborn
Root



PANEL MEMBERS GRAND, SENSEMAN, HUNTER (CHAIRMAN), AND HOLMES

PANEL THREE: *Thursday Afternoon*

Chapter Affairs Seminar

Chairman: PAUL R. HUNTER, AIA, *Chairman, Chapter Affairs Committee*

Panel: *Chapter Affairs Committee Members*

CHAIRMAN HUNTER: In order that you may understand the background for the Chapter Affairs Committee, let me explain that at the Convention of 1950, five of the western chapters proposed a resolution. They felt that the interests of the individual chapters—that is, institutional activities at the chapter level, were not receiving sufficient attention from the Octagon and from the Convention, and I would like to read you this resolution.

“To organize a Committee which would unify the efforts and objectives of all chapters, to encourage an interchange of relations of chapters and problems, to prepare for and conduct war plans, symposiums of institutional affairs at conventions with the members of the Committee acting as a panel for the ensuing discussion.

Then, later there was additional material added to it, “To stimulate the Student Chapter program by fostering a closer relationship between the Institute Chapters and local architectural schools, and to assist the Octagon staff in conducting Student Forums.”

The Committee got off to a fine start under the direction of Waldo Christenson of the Washington State Chapter. He served for two years at the Chi-

cago and New York Conventions. It was at the New York Convention that I first met Arthur Holmes. Arthur Holmes himself at that time was the Executive Director of the very successful New Jersey Chapter, and New Jersey State Association, and the following January he climbed to the status of the Convention Chairman and specifically requested that I be the Staff Director for the Chapter Affairs Committee.

In 1953, Beryl Price of the Philadelphia Chapter was Chairman of the Committee, and continued so until 1957. Beryl brought a tremendous amount of energy and drive and direction to the activities of the Committee, and pretty well established the form under which we now operate.

The Committee meets just before Thanksgiving in November, and has a four-day meeting, and at this time we discuss problems of the Institute and all sorts of things which are brought in from the twelve different District for discussion and action.

Let’s start off with a discussion of the Vertical Committee Structure. You heard quite a bit about that yesterday, and we would like to have John Grand explain more of its functions.

JOHN L. GRAND: The Vertical Committee Structure was created by the 1953 Board meeting on the recommendation of Mr. Eichenbaum's Committee. At that time it was desired to streamline the Institute committees, and the report of Mr. Eichenbaum's Committee recommended reducing the number of committees from 52 to 30 which was then done.

The purpose of the new structure was to provide first of all for economy of operation, for simplification of the structure, and to integrate the Institute operation from top to bottom.

You might be interested to know that when the Vertical Committee was originally set up there were ten of them. Very soon they were increased to 12, and then even to 13.

The recent recommendations of the Committees on Committees reduced that number down to six.

And then, by a resolution which appeared in the Board Supplemental Report the reduction was made by one more. That is, the Unity Vertical Committee was changed from vertical to a general committee.

Without the general representation it was very gratifying to most of us on the Chapter Affairs Committee, I think, to see the strong interest that was shown at the Convention favoring the idea of representation from every district of the country on some of these important committees.

The ones where there seems to be a real need for communication up and down from the Chapters through to the regions to the Institute and the other way around.

You know that this system of vertical committees has been in use for just five years; that is, 1953 until now. We know that the functioning of those committees has not in all regions and in all committees been equally successful.

I think that some of the reasons for that has been that it just simply takes a long time to learn to use new tools. I also think that you will agree we will probably never perfect these committee tools absolutely.

I think that we can expect that if the committees proliferate again that even now under this new recommendation of the Committee on Committees there are to be forty-four committees—rather they reduced forty-four plus six sub-committees to forty-two committees.

And then, on the floor of the convention yesterday the convention created a new committee, the one on building codes.

We are going, of course, to have to continue in all ways to perfect these committees and to make

them ever more effective, an ever more effective means for our doing the work that we need to do.

I think that above all the vertical committees do serve this purpose of giving a means of exchanging information and getting the word, you might say, from the grass roots to Washington and back again.

I think that it would be also to our advantage too, in those areas in which it seems desirable, to have them to continue to try to make that operation effective.

In the work of the organization of the committee on the Chapter level, the committees depend a great deal on the size of the Chapter. I'm not going to try and go into detail here, but the coming Chapter Manual will no doubt carry new material that was similar to this suggested Chapter committee structure which made it possible for even the very small Chapter which could perhaps man only three committees to have people in the Chapter who represent these different functions.

On the other hand if you had a large Chapter you could have a committee for every function. I just wanted to point out one thing and that is that although the vertical committees now have been reduced, I see no reason why in your own activities at the Chapter level that you should not continue to think vertically with respect to committee operations because ultimately many of the committees will want to share their accomplishment with the nation as a whole and not keep it just at home. In fact I think that one of the primary functions of our own committee is to help in every way we can so that when somebody does something swell at the Chapter level somehow the rest of the country will hear about it and be able to work with that information.

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ARTHUR B. HOLMES: During the long life of the Institute the progressive changes in the policies, and the acceptance of responsibility has been interesting to watch. From 1857 to the latter 30's progress was very leisurely with little change in the basic concepts of the role our organization should play in the architectural world, and the membership in those days was highly selective and after 80 years numbered only about 3,000. In fact, with the depression it dropped off in 1936 to around 2,800 members in 67 Chapters.

The national organization was little concerned with the organization and well-being of the Chapters. Contact between the two levels was largely limited to rather pontifical visits to each Chapter once in several years by the appropriate Regional Director. On these occasions he concerned himself in a most

casual manner with the Chapter's problems and progress and left it in the officers' hands for another several years.

Thus each Chapter was forced to develop its own organizational and operational pattern without guidance and little interference to procedures and devices developed in other Chapters. It certainly did not make for effective organization and activity as a national federation of local units.

The annual convention offered about the only opportunity for a clearing house at which Chapters' representatives could compare notes and profit from the experiences gained by the other groups in the organization.

I was vividly aware of this lack of leadership and it was in 1937 that I took over the presidency of my Chapter and attempted to pilot it through largely uncharted waters to a nebulous destination. Just about that time our national leaders, stimulated to new thought by the spirit of dissatisfaction and unrest by certain more vigorous members of the Institute, made an appraisal of the Institute's responsibilities to the architectural profession, and a new and better AIA started to emerge from the cloistered atmosphere of the past.

In the course of a very few years we became a representative rather than a selective group. State organizations which had previously been operated as independent architectural bodies were brought into the fold. The Institute assumed a real responsibility for the profession it represented and new life and interest surged forth.

Today it is earnestly searching for new and improved operational fields in its constant study of services to the profession and to the society.

You probably know of the temporary committee which was appointed very recently with Jim Hunter of Boulder, Colorado, as the Chairman—the Committee on the Profession. The expansion of new interest and benefits derived from the Institute in the next fifteen or twenty years was a result of this change of attitude. Membership rose from under 3,000 to over 12,000.

The curve is rather startling the way it goes up just at that point. New Chapters were chartered running the total from under 70 to almost 130.

Regional Directors became that in fact as well as in name, and a new working relationship was developed between Chapters and between the different levels of the organization. A very important step in effecting these relationships was the recommendation, as our Chairman noted, of the Committee on Chapter affairs by the convention of 1950.

The first task of the new committee was to develop and analyze the field of operation.

Questionnaires were sent out to each Chapter probing into the organization and operation. This questionnaire was the forerunner of the new system of annual Chapter reports which has been in use for the past two years of which you'll hear more about later and a compilation of which is behind me.

The details from the returns from the Chapters on that questionnaire formed the basis for study by the Chapter Affairs Committee as to how they should approach this particular task in helping to build Chapter organization.

The Committee realized that sound Chapter organization in the framework of the accepted general pattern would be possible only through development of a handbook of Chapter operation, and under the strong and spirited chairmanship of Beryl Price the first draft of this Chapter Manual was presented to the delegates at the 1954 convention in Boston. It was gotten out in mimeographed form.

Many of you are familiar with it, but too many of you have not seen it. We had a limited edition of about 600, I believe, and passed them out to the Chapter presidents and secretaries and subsequently as new Chapter presidents and secretaries were elected we sent them copies as long as they lasted, but we have been out of supply now for nearly two years and the work has been progressing on this second edition and the character of the new Manual has been somewhat changed as a result of the experiences we have had with it and the desire of the state organizations to be included in the pattern.

Some of the changes—the book will be more comprehensive. There is a clearer picture of our national organization and of the regional organization than in the first one.

The new Manual will be printed instead of mimeographed with an attractive format, and each section will be a complete document in itself dealing simply with the subject to which that particular section is devoted. That will permit copies of the pertinent section to be distributed to the appropriate Chapter chairman of committees on request.

This also permits the revision of sections as the changes require it without reprinting the whole Manual. By-law and general policy changes in our national organization are being made constantly and the final draft has been delayed to incorporate the action taken at this convention within the matter of regional, district, vertical committees and other very important details.

It is now hoped that the new Manual will be printed and ready for distribution by early fall of 1958.

What I have been talking about is what we call Volume 1 of the Manual. Volume 2 which is some-

what larger and has been brought out in a flexible three-ring binder contains supporting documents which are discussed in Volume 1 and as those documents are revised we try to send the revised documents out to all holders of Volume 2.

Volume 2 we can't be particularly liberal with. That, unfortunately, is an expensive document and consequently we request that all those who hold copies of Volume 2 in the Chapters relinquish them, turn them over to their successors so they'll be carried on in the Chapter and may be used fully.

Volume 1, when it is printed, will be punched for a three-ring binder and can be slipped right in at the beginning of Volume 2 so that you will have the whole thing in a single binder.

Development of the Manual has been based on the experiences of a comparatively few people. We crave help from all of the Chapters to improve the Manual and make it as comprehensive as possible. You who carry the fortunes of the Chapters in your hands know where you have been able to try new techniques and devices and found them successful. You will also perhaps learn where we in the Chapter Manual have not stated a situation exactly as it should be stated and where a statement should be corrected. We therefore ask you to be very free to write the committee in care of the Octagon and extend your advice and your suggestions to us for further revisions.

Now, obviously, the whole pattern of organization must be treated broadly because our organization differs so completely where one Chapter may have six members and cover a thousand square miles and another chapter may cover only a borough of one city and have over 800 members. You can see how impossible it is to develop any affirmative pattern. Nevertheless we have tried to develop and produce suggestions which each Chapter must temper and use as it suits them best. Also you must realize that aside from the mandatory requirements of the national by-laws such as the rules offered under Document 330 and such, anything that is in the manual is suggestive only. It is not mandatory. Although, we ask you again to give us the benefit of your advice in constantly improving the document which is developed for your use.

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RONALD SENSEMAN: I think most of you realize that architects nowadays are reading and writing more. At least they are writing more. I think that is pretty obvious by the number of publications that are being put out.

We have attempted to select each month an outstanding publication by one of the Chapters

across the country and we are attempting to circulate these back through the Chapter secretaries to the individual Chapters.

I think that you have all at some time or other started out on a program of writing or producing or publishing some item that would be of interest to the public or some other phase of your architectural practice, without the possibility of other publications which give you research, and make it easier for you to accomplish this job.

Now, the purpose of these documents that Art Holmes has put together is to circulate them to the Chapters. One of the problems, of course, is the method of communication and I think that maybe the best method would be first to be sure that your Chapter secretary, when he receives this Document of the Month that he would maybe give a brief report to the Chapter of just exactly what is included in the document so that you can be well informed as to what is going on across the country.

Another important phase of this, of course, is the method of accepting them. If we don't send them to Art Holmes so he can browse through them and see what is being done he can't redistribute them throughout your various secretaries.

So, it behooves us as Chapter presidents and committees to see that Art Holmes has these publications available.

I think most of you realize what these publications cover. Many of the Chapters are putting out monthly bulletins, and we have those publications.

This particular one is put out by the Wisconsin Chapter and was the publication of the month for the month of January and is entitled "Why you Retain an Architect."

You can easily see how a selective group of these from all across the country would be a real background for any publication that you as an individual Chapter might wish to put out.

We have *Skylines* put out by the Kansas City Chapter, which is a very ambitious unit, which as you can see is in color and reproduces the city plan and some of the work involved in the extension of a city plan. There is an outline of the city plan and it is a very fine publication and as far as public relations goes I don't see how anything like that could be better done than this particular one.

One of the recent publications of the Chapter of which our Chairman is a member is entitled, "Operation Retread." This gives a complete report of the seminar all the way through and it is a very interesting document and would bear study if you are working on any type of a seminar. There are still a number of copies of this at the Octagon which will be sent to any Chapters upon request.

There are many such monthly publications and I think most of you have seen a good many of them, particularly if you are interested in more than one state or in one particular area.

I think we should be sure that the Chapter gets some kind of a brief report every month on the document of the month so that we can keep in touch with what is going on across the country.

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CHAIRMAN HUNTER: One of the things that the Chapters are most interested in is the making of awards. We would like to ask Miss Manley to come forward.

Miss Manley, as the representative of the Florida Association of Architects we would like to present this certificate which reads, "To the Florida Association of Architects who through their annual conventions, their magazine the *Florida Architect*, and their many other activities are furthering the work of the Committee on Chapter Affairs, and who have initiated in their state an award for the chapter affairs of the year."

This certificate of appreciation is presented by the Committee on Chapter Affairs.

MARIAN I. MANLEY: I wasn't expected to make a speech, but I'm going to make one anyway.

In accepting this citation I do it for the President of our association since he is off to the wars. I'm representing him.

The work that has come from such a citation should be credited to several different people. No. 1, let's recall that Tom Grand has served on the Chapter Affairs Committee for five years. No. 2, Sam Prusae has instituted in our little orbit in Florida the architect's magazine and the Chapter Affairs Report.

Interestingly presented and presented in each issue for all of the Chapters of the state I think those two gentlemen should be credited with this very nice citation that I'm accepting.

CHAIRMAN HUNTER: Now, for some of the details of the manner in which the Chapter Affairs Committee handles the matter of awards, we would like to have Gene Magenaio come forth.

GENE MAGENAO: The Chapter Affairs Committee activities in connection with awards goes back several years without any concrete results, but I think at last we are in about the position to report definite progress, and I think it might be of interest to you to get some statistics from the report of the chapter activities for 1957.

I want to point out, however, that this report

covers only 58% of the chapters in spite of much prodding on the part of the Chapter Affairs Committee members. You should all do something about that.

Regarding Chapter awards I find that 89 awards were given last year to owners of buildings, 116 awards were given to architects, 74 awards were given to contractors, 46 to craftsmen, 54 to students, and 17 to various others. That is a total of 394 awards and that's only 58% more or less.

So, this demonstrates that there is considerable demand for chapter awards. In response to that demand the Chapter Affairs Committee has developed five more or less standard types of awards.

The first is an engraved certificate 10" by 12½". The next type is a cast bronze plaque in either Ludlow or high relief with the seal of the Institute. It has a walnut background and has an engraved plate with the name of the recipient and name of the Chapter engraved on it. The size of this is 12 by 15. This is suitable for awards to architects, and generally for any variety of achievement.

This next type is a plaque made of a background of walnut, measuring 14 by 18 inches. It again has the seal of the Institute at the top and the name of the Chapter, and these little plaques here are intended for the names of the past presidents of the chapter. This award is suitable to hang in the headquarters of the Chapter and contains the names of the past presidents.

This next type is a cast bronze plaque measuring 8½ by 6 inches and this is suitable for installation on either the interior or exterior of a building.

Finally an award which the Chapter Affairs Committee thinks is suitable for award to non-architects. Incidentally, of the 394 awards given last year 278 of them were to non-architects.

This is made of aluminum with a dark maroon background put on by a silk screen process with the design of the Institute's seal and there is space for lettering. This is going to be redesigned by reducing the size of the seal in order to leave more space for lettering, and speaking of lettering I want to call your attention to an error here that should be avoided in these Chapter awards.

It should be made very clear by the size of the lettering and in other ways that the award is given by the Chapter of the Institute and not by the Institute itself, and the name of the Chapter itself is supposed to appear somewhat more prominently than the name of The American Institute of Architects. In some cases the recipients of the awards may have a tendency to capitalize on the AIA and they are not entitled to do that.

These various awards range in cost from \$6 apiece up to about \$80 apiece. It depends on the amount and the size of the special lettering.

I suggest that you refer to the Chapter Manual because in the Manual each of these will be illustrated with specifications and costs and where they can be obtained, with the exception of the engraved certificate. All of the others will be ordered directly from the manufacturer. The engraved certificate is stocked at the Octagon.

RONALD SENSEMAN: We in our Chapter have found it to be of almost atomic value, which is the Washington-Metropolitan Chapter.

We have just started our fourth year, and we have had our third year award program and this year we had some 76 panels exhibited and we presented three awards of merit and 6 honorable mentions.

As I said this is the third one we have held. We have a dinner where we present awards to the architects, to the builders, and to the owners. We got a lot of publicity in the Washington papers—in fact the Saturday paper carried a full front page coverage of the awards and we are a suburban area and not the main Washington area.

JOE MURRAY: Joe Murray, Kansas City Chapter. We have certainly found in our Chapter that this agenda of award programs throughout the years has been one of our most successful public relation activities. It has grown since the end of the war in stature and I know that a great many hundreds of people, maybe thousands, wait for this announcement on what buildings were selected within our community for these medal awards.

We have the happy situation of all of the members of the Chapter entering into this very enthusiastically, and we have never had any hard feelings, that I know of, about those selected for awards.

I feel confident that this has not only been good public relations, but I feel that in the last thirteen or fourteen years that it has influenced the general standards, the general upgrading of design within our Chapter area. I feel that there is greater effort by the individual architect to do this as his achievement, as something he wants to achieve.

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CHAIRMAN HUNTER: I'd like to take up as our next subject something that is very dear to the hearts of our chapter affairs committee and that is the Chapter reports and we'll have our hard working member Oswald Thorson present that.

OSWALD H. THORSON: We in the AIA are getting to be big business and we need some sort of information control to know what is going on in the business. Those of you that run big firms have some sort of report control so that you know who is producing and who isn't. At least you should, and fellows like myself who run small offices have an idea which man is producing and which man isn't.

We have to know what the Chapters are doing and Chapter reports are a necessary thing and some of the Chapters are rather reluctant to fill them out and send them in. They have adopted the attitude that, "We are working by ourselves, we are doing a good job and we don't care."

However, these reports show where your money is going and it seems to us that it is a necessary thing to know what is going on because first of all it is a matter of keeping your own records clear. We are afraid that some of the smaller Chapters don't realize what they are doing four years later unless they go back and look over the minutes and sometimes the minutes are rather uncertain.

So, the idea is now the policy of the entire AIA, that every year we fill out these forms. We feel it is possible for every Chapter to go to the extent and go to the work of filling out one form.

So far there are some 57 Chapters that haven't sent in their reports this year, but we feel it is possible for each Chapter to do that.

Now, for those of you who don't know what I'm talking about it is a very simple sheet. It has the name of the Chapter, the listing of the number of members of the various types, it has the number of meetings per year, it lists the types of awards that might have been made throughout the year, it lists the names of committees that you operate, the committee chairman that you have, what sort of activities, whether it is non-existing, medium, good or not existent, it lists the type of public relations program that you have, it lists the type of Chapter publications that you might be getting involved in, it lists the Chapter offices for that particular year.

Now, obviously, the reporting of this sort of thing has problems because the Chapter officers are going in at different times during the year. It was decided that we would try to get this information together about the end of January, or the first of February, the hope being that most of the officers would be changing around the first of the year or sometime in January. So that it would be possible to get the new officers for the largest portion of the Chapters.

There are still a few Chapters that are naming their new officers in June or May and they're

not going to change no matter what. We can't help that, but we'd like to get the forms in.

This form can have many purposes. A suggestion now is that it is going to be reduced by half size, and then reproduced and sent out to every Chapter in the country so that every Chapter can quickly ascertain the Chapter membership throughout the country. It furnishes a means of finding out what the other Chapters are doing, how their award programs are working out, what their publications are and all of these things should be of interest to you.

As a final note here I'm just going to call attention to a few things that I noticed in looking through these last reports.

For instance, in our larger Chapters, such as the New York Chapter, with about 795 members, has 69 Fellows, which, incidentally, amounts to about 8.8% of the membership.

The East Bay region or East Bay Chapter of California have 113 corporate members, and has no Fellows.

Southern California has 4.6% of their membership as Fellows, the Chicago Chapter has 5.9%, and most of the Chapters seem to be down around 2 and 3%. That seems to be quite a common thing in terms of Fellows.

Speaking in terms of the size of Chapters there are 2 or 3 that have a very low corporate membership such as Brazus, Texas with 10 corporate members, Las Vegas, Nevada with 9 corporate members.

So, it shows you, as I mentioned before, a tremendous difference in membership in the individual Chapters and how they stand in their various other functions.

Now, there was one other thing that I wanted to mention and that is the matter of dues. We in our Chapter in Iowa are concerned about trying to get our \$15 dues raised. We think we are getting pretty cheap when we ask for no more than \$15 a year. However, right away we can check the report and see what the other Chapters are doing.

They run anywhere from \$9 a year up. For example in Jacksonville, Florida, they must not be making as much money as they do in Miami because in Miami it runs, \$30 to \$75 a year. So they must be making four times as much in Miami as they are in Jacksonville.

In the Seattle Chapter dues are \$75 a year for corporate members and so on. This shows how the thing is set up in the various Chapters. These two sheets contain all of the pertinent information related to the Chapters in the Institute.

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CHAIRMAN HUNTER: Let's take up the next subject which is Chapter Attendance—which comes back to the old problem of, "What does the Institute do for me?"

CHARLES J. MARR: I know that these things about Chapter attendance are sometimes confusing and we compare them sometimes to an Irish wake.

I think we have misconstrued the purpose of what we have to do to get the attendance up, and what we have to do when the attendance gets there.

As far back as ten years ago we in Ohio were doing something about it. We were having the same trouble as all of the other Chapters have, and that is how to get the members out, how to develop the interest among the membership and have them turn out at the meetings month after month or every two months or even every three months. We had arrived at the point where just a few were attending and it kept getting fewer and fewer.

The worry was what were we going to do. You know, architects *are* human beings. We like sociability, we like to enjoy each other's company and most of us like to enjoy each other's company with our families.

So, we devised a means of opening our meetings not only to the corporate members, the associate members, the student members, and so on and so forth, but also to the wives of the corporate members, the associate members, and student members and so on and so forth. We were seriously criticized at the time for having our wives attend our business meetings and eating dinner with us and enjoying our festivities and it went on that way until we began to find out that from meeting to meeting our attendance kept growing, our programs kept improving because we had a larger field, a larger scope to work upon.

First of all we wanted to feel that when we went to and attended our Chapter meetings that we'd like to lay aside the continual everyday problems of hard work. We get enough of that in our own offices behind our own desks and on our own boards.

We wanted to make it just a little bit different. So, we started getting into the social angle of it, like having our activities over a weekend where we can spare the time. You'd have a little afternoon of golf, and stay on for the evening's program and then going on to a continuation of the business session, then a dinner and then a program later on.

We have deviated from that from time to time, from our own cold business affairs, and we have had material product men coming in and discussing new products that are being developed and the ad-

vantages of the new products and what they are going to do to bring it up to our requirements. We have had representatives of the various schools of architecture come in to bring us up to date on what they are doing to help the students assimilate a better aspect of architecture and in order to make it interesting for the women we give them the privilege of eating dinner with us, but as soon as dinner is over they separate and go to their own programs, and they have had people like interior decorators come in to discuss interior decorating, talk about floor arrangements, furniture arrangements, so on and so forth. A lot of times they just sit around and play cards and chat and that gives us a chance to get back from the dinner which we have enjoyed, and get back again to our few minutes of business and then go on with the program again.

So, that has worked out to this advantage. We were able to increase our attendance by, believe it or not, almost 300%. We have a little Chapter there in the eastern section of Ohio of about 62 members and at the last meeting I attended we had over 85 members.

Now, how can you have 62 members and have 85 members attending? That's a good question.

However, the 85 were men and women. So, we decided that if we could get 42 members, say 42 corporate members out of 62 or 65, I say that's damn good because that's almost 65% or 66% of our corporate members.

The other thing that has helped is that we have opened our gates to our student activities program. We are fortunate enough in Ohio to have four schools of recognized architectural ability, they have been a credited to that effect, and each segment of the Ohio group makes it their business, to see that the schools within their particular Chapter attends. They have appreciated it and we have enjoyed having them, enjoyed their new outlook on life, their fresh aspects of what is coming in architecture and it sort of keeps us fresh.

There isn't much more that we can say except that the only way, and I want to repeat it again, the only way we can increase our attendance is to make the programs palatable. Don't always make it a dry business report and don't always make it just a dry feast that gets stale. We are in our offices every day from morning to night and being human like to change our diets once in a while even if we have to intermix.

You can always change the amount of the seasoning by adding a little more spice, and you get the same results, you still use up all of the meat, but we'll digest it without having indigestion.

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CHAIRMAN HUNTER: Our next item is regional meetings and we'll hear from Robert L. Durham of the Washington State Chapter.

ROBERT L. DURHAM: I come from the richest Chapter in the country. We not only have some of the highest dues, but we charge \$2 and a half per month per employee which adds up to \$30 per year per employee.

In other words, if you have ten draftsmen that is \$300. Fortunately, I have three partners so it is split three ways, but we also have more land than any other Chapter. We have just taken in the great state of Alaska.

However, when you set Alaska aside and you get in your car from my office and start driving east 75 miles an hour and drive for two full days you still have not crossed our region.

Now, obviously, a Regional Convention becomes a very important problem, and I wish I could press a button and place this group into our meeting of two years ago in the heart of the mountains, with a beautiful mountain lake, with mountains rising on four sides to eight or ten thousand feet at Glacier Park where all of the architects and their wives were gathered for our Regional Convention, and begin to break down these things that we have talked about such as attendance, dues, and fees and the other problems that are important to architects.

The Regional Conventions have been, in our opinion, growing to become in many ways more important than the national convention itself.

This takes a little planning. It isn't intended that a regional convention should be one of just one big cocktail party. It means that the Regional Director and his staff or the committees have to see that the right people are in the right places at the right time, and in many cases the Chapter Affairs representative from the Region will ask that the vertical committee chairmen from every Chapter gather in the same place to talk about the same problems.

When this is done you begin to feel the strength of the Institute and begin to feel the grass root ideas and goals that come out of Institute membership.

So, there are many problems connected with Regional Conventions. In some Regional Conventions the exhibits have gotten to be top heavy, and in my own Chapter, which is now planning a Regional Convention at Harrison Hot Springs in British Columbia, some purists in our group suddenly voted that we would not have any exhibits this year—while the last two or three Regional meetings have depended upon their financial support from these exhibits.

To suddenly vote them out of office may bring about a few problems, but the intense interest in the gathering of architects to talk about architecture, and their mutual problems, things that should go on to the Regional Director, and channelled into the Institute Board have begun to make the Regional Meetings in every Region, I feel, a very important part of the Institute.

I would urge a great deal of intense planning in order to take full advantage of this sort of family gathering so that they will continue to get more important rather than less important.

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CHAIRMAN HUNTER: We would like to have Sandy Sandstedt bring us up to date on the effectiveness of Executive Secretaries.

JULIUS SANDSTEDT: Approximately twenty per cent of the Chapters in the AIA today have an Executive Secretary either as a part time employee or in a fully staffed office. Such as in Chicago, New York, Seattle, practically all of Wisconsin, Minnesota and I know a number of the Chapters are questioning whether it is feasible for them to have an Executive Secretary, whether they can afford them or not.

I think when we go into that question we should think and give a great deal of planning to the question of an Executive Secretary. When you get down to the time when you feel that you can afford or start to feel that you can afford one, I think that the greatest advantage that you have is a place for a central file.

Some five years ago I took over as President of the Wisconsin Chapter and we had a grand old man as Executive Secretary for the Chapter.

He served a good many years on a very modest stipend, and he got to the point that he practically ran the Chapter. About that time there was a mild revolution by the younger element of the Chapter who decided that the old gentleman had run the Chapter long enough.

They up and practically appointed practically a whole new Board of Directors and I was a product of the change.

One of the considerations that we undertook at that time was that we needed a public relations man and an Executive Secretary combination. We were fortunate enough to get a man that met those qualifications who was public relations director for two or three other groups, and he agreed to take us on as our part time Executive Secretary with some extra secretarial help. At that time we were oper-

ating on a budget of some \$4,000 a year with a membership of about 110 corporate members. Our present operating budget with a membership of 180 some corporate members is around \$18,000 a year.

When we took over the files from this grand old man he had filled up a garage with them and it became quite a problem what to do with them. He had kept everything and anything that he could keep. He saved anything that he could get his hands on. He was just like a packrat. He stored everything.

Even when you have a central filing place pretty soon you start to grow out of filing space and you have to weed it out and you have to get rid of a lot of deadwood. It gives you continuity for your operation and you'll find it gives a very effective operation when you have an Executive Secretary. An Executive Secretary can do a number of things, he can follow up on correspondence, if people are a little delinquent in getting their reports in he can prod them or if the officers of the Chapter are a little delinquent in getting the information to the individual he can prod the officers and so forth.

In our experiences in gathering these Chapter Affairs reports the Chapters that have Executive Secretaries generally have their reports back in ten days. It is awfully easy with them.

The Secretary can have the agenda set up for your board meetings, he can have it all typed up, he can have your treasurer's report all typed up for each meeting and give you a very, very effective operation.

They can cut your board meetings down from where they have been a full day to handle all of the business down to an hour-and-a-half once a month to take care of the Chapter's business.

You can go at it with just an Executive Secretary on a part-time basis, if that's all your budget permits, or you can have a combination Executive Secretary and public relations man who can handle many aspects in your executive set-up as far as your Chapter is concerned.

We are thinking of that at the present time in Wisconsin and I think we are going to take the bite.

Many of the Chapters have Executive Secretaries, and surprisingly enough the smallest one is the Coastal Valley Chapter of California with 64 corporate members and their corporate dues are \$60 and up. The next smallest is the East Bay Chapter in California with 113 corporate members and twenty-six associate and so forth.

So, you can see that some of the rather small Chapters are able to afford Executive Secretaries on a full or part time basis.

It is rather interesting to go over this form and see just what these various Chapters have done,

which ones have Executive Secretaries, and I think that if you will really go over and study the form you'll find the ones with the Executive Secretaries have gotten to be the most active Chapters.

Maybe it might be a solution to those Chapters that are moderately large who show a big membership, but a small attendance, if they'd look into the matter maybe they'd be able to bring their attendance and other activities up.

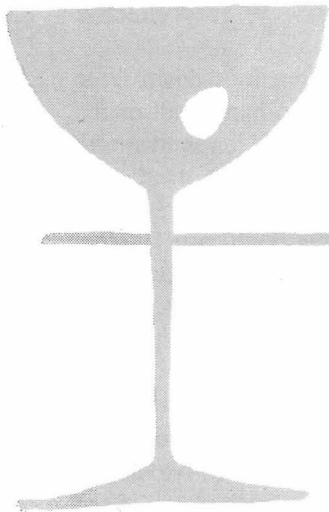
With the Chapters that have no Secretaries at

all and who have 61 to 124 corporate members with no Secretary, there are five Chapters in that category. From 125 to 149 corporate members there are three Chapters, from 150 to 174 there is one Chapter, of 189 members one Chapter, of 201 members one the Chapter, of 204 one Chapter, of 489 there are 4 without Executive Secretaries.

I wonder how some of those Chapters operate. Maybe they should look into this situation and see what can be done.

Convention Personalities

as seen through the
MARTINI GLASS



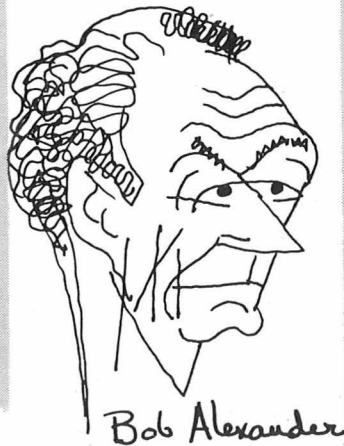
Alfred
Poor



Roscoe DeWitt



Percival Goodman



Bob Alexander



A.E. Nutter

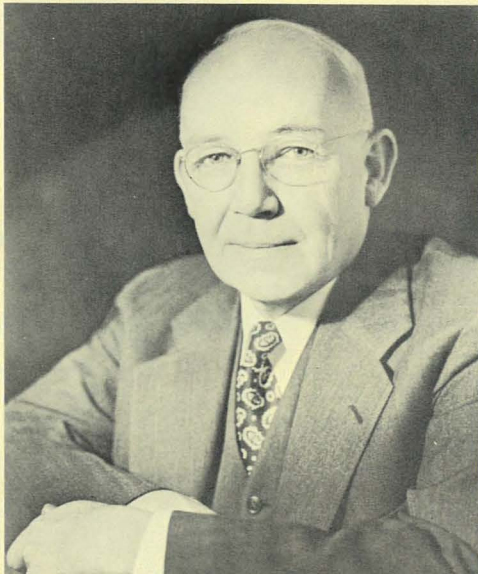


Philip Will

Newly Elected Fellows, 1958



Nelson Wilmarth Aldrich
Boston, Massachusetts
Public Service



William Clement Ambrose
Berkeley, California
Service to the Institute



Marcel Lajos Breuer
New York, New York
Design



Herbert Lynes Beckwith
Boston, Massachusetts
Education



Gordon Bunshaft
New York, New York
Design

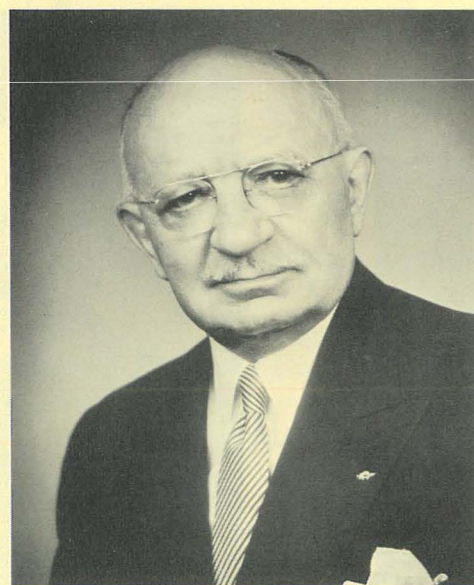
Newly Elected Fellows, 1958



Robert Carson
New York, New York
Design



George Leighton Dahl
Dallas, Texas
Design



Angelo Robert Clas
Washington, D. C.
Public Service



Donald Q. Faragher
Rochester, New York
Service to the Institute



Theodore Reed Griest
Topeka, Kansas
Public Service



William Leonard Pereira
Los Angeles, California
Design



Carl Frederic Guenther
Cleveland, Ohio
Design



Llewellyn William Pitts
Beaumont, Texas
Design and Public Service



Louis Clifton Kingscott
Kalamazoo, Michigan
Public Service



John Leon Rex
Los Angeles, California
Design

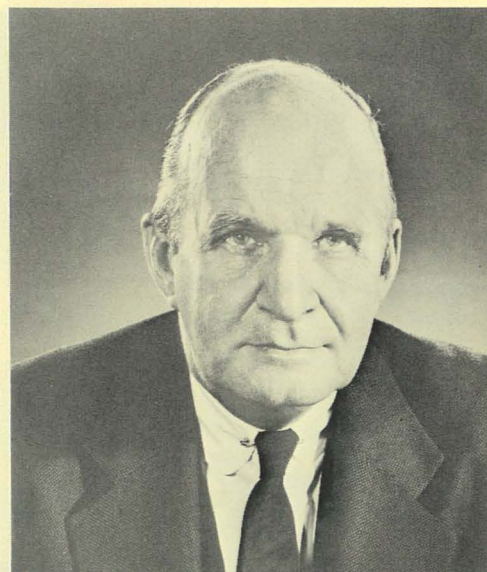
Newly Elected Fellows, 1958



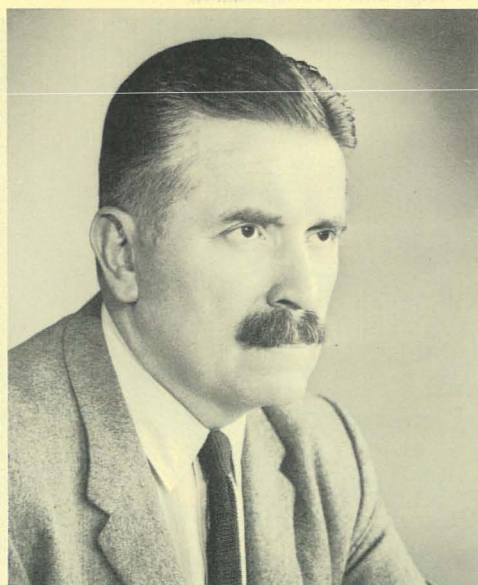
Preston Standish Stevens
Atlanta, Georgia
Design



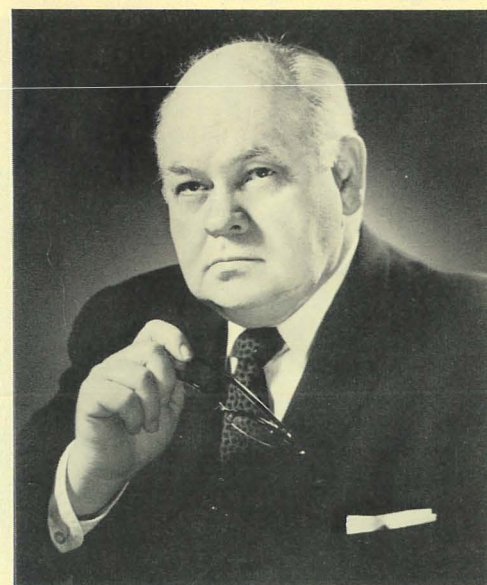
Malcolm Dames Reynolds
Oakland, California
Service to the Institute



Edward D. Stone
New York, New York
Design



George Vernon Russell
Los Angeles, California
Design



George Cannon Young
Salt Lake City, Utah
Service to the Institute

ANNUAL DINNER: Thursday Night

Introduction of

JOHN WELLBORN ROOT, FAIA

winner of the Gold Medal of the Institute

by President Chatelain

PRESIDENT CHATELAIN: I wonder if John Wellborn Root took notice some 52 years ago that The American Institute of Architects had decided to bestow an annual award in recognition of most distinguished service to the architectural profession. The first Gold Medal award, you recall, was made in 1907 to Sir Aston Webb of the Royal Institute of British Architects. He was followed by Charles Follen McKim and other great architects.

John Wellborn Root was a very young man then. If I read his biography correctly he had just graduated from the Cornell University School of Architecture and was on his way to Paris to study at Ecole des Beaux Arts which was a sort of prerequisite to greatness in those days.

I wonder, too, if John, pondering his future, said to himself: "I'll get that Gold Medal, too, some day!" I almost suspect he did—his heritage inspired him to great service and great accomplishment in architecture. His father, the famous John Root, Sr., was among the best this country has known. Well, John Wellborn Root made it—and he deserves it. He has worked for it all these 52 years.

For the better part of these years he has given unstintingly to advance our profession and to help all of us attain a measure of the accomplishments he himself attained. These accomplishments require no elaboration. The Chicago skyline bears witness to them. He and his partners were among the first to free our architecture from the period bonds. In many ways they anticipated modern construction

methods by some twenty-five years.

But it is not just his accomplishments within the profession, but also his service *to* the profession which we honor with our medal. As you all know he has carried major responsibilities within AIA. He became a Fellow in 1937 and served very ably as the first chairman of our all-important Public Relations Committee.

Allow me to read your citation, Mr. Root.

THE AMERICAN INSTITUTE OF ARCHITECTS

in bestowing the highest accolade
within its gift

THE GOLD MEDAL OF HONOR

hails a master architect

JOHN WELLBORN ROOT, FAIA

Distinguished son of a distinguished father,

it has been your good fortune to live and practise
in a time of abrupt change,

when architecture opened a new chapter in its history.

Though many scorned the lessons of the past,

you held resolutely to its basic truths
and built afresh upon a tested foundation.

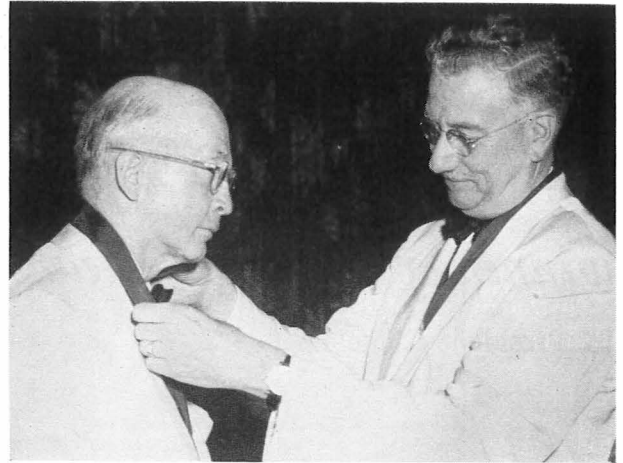
For your examples over a wide range
of function and geography

your contemporaries raise a paean of thanksgiving.

You have demonstrated that the broad path of architecture
need not become a dead-end street.

Acceptance

by John Wellborn Root
of the Gold Medal



MR. PRESIDENT; fellow members of The American Institute of Architects; ladies and gentlemen:

I accept with great pride and deep humility the Gold Medal of The American Institute of Architects. This award was something I never dreamed of receiving. To have received it is a signal honor that moves me very deeply. I shall try to be worthy of its obligations.

I wish to emphasize that this award is not for me alone. My partners, my associates and those who have preceded them during the past 75 years have had a major part in the achievement represented by the Medal of Honor.

As I stand here today, my thoughts turn to my friend and partner John Auger Holabird whose untimely death 13 years ago brought about the loss to the profession of a distinguished leader and architect and closed for me 32 years of friendship and mutual inspiration. I feel that if he were here today he would be on this platform.

Probably, I should take the next few minutes to talk to you about the intriguing past of Chicago's architecture. I am not going to except to emphasize how much I owe, personally, to my father's example and to the great men of his era.

I am not going to talk of the past but of the future; the possibilities for world-wide improvement and what it could mean to the architect and builder as well as to the less developed countries.

I am optimistic about this future and so, I am convinced, is Clarence Randall, Special Consultant to President Eisenhower on matters of foreign economic policy.

It is like the opening of the West in the nineteenth century with Eastern money, only on an immeasurably greater scale. Already vast projects, designed and/or constructed by American organizations, which indicate the future are under way.

Among these are construction of a major bridge over the Bosphorous, the electrification of the Rhone Valley, numerous projects of the Harza Engineering Company, and others.

We shall have to meet organized competition, particularly that of the Soviet Union. She has the best salesmen in the world and a lot to sell.

The movements of national groups toward various forms of integration are continuing and must be accepted, I believe, as inevitable. Political units are combining to strengthen their respective positions and to increase their trade—of course *trade* is the great need of every nation. For example, we have the Coal and Steel Community, the Council of Europe, Euratom, groupings of Arab States, Federations in South-East Asia, etc. It seems to me that these larger units will offer more stable and more assured markets.

Let me explain the events that have influenced my point of view and my great interest in the rest of the world. I saw Woodrow Wilson given the key to the City of Paris in the *Hôtel de Ville* in 1919. I was thrilled by the organization of the League of Nations. I was shocked when it was killed by the three Senators, Lodge, Borah and Johnson. I followed closely the organization of the United Nations and what it has accomplished since. Each world organization has become more acceptable to more and more nations. Some day man will undoubtedly make the United Nations or a similar world organization capable of really protecting him and his rights.

The world is a lot smaller in "scale" as Toynee calls it. Airplanes are making it smaller every day. Juan Trippe, President of Pan-American, says that the new jets will revolutionize travel and create demands for new hotels and other services.

We must help develop a climate favorable to

foreign investment—in other words, private capital, must be safeguarded. This problem is being worked on by the United Nations and leading economists in many countries.

We must persist in efforts to achieve safe disarmament. This would release billions of dollars annually for world growth.

Charles Rhyne, former President of the American Bar Association, urges “a new system of world law.”

This brief picture of the world as it exists today leads me to believe that the opportunities for architects and the entire construction industry, right at this moment and in the years ahead, are far greater than we have ever known before. Are we ready to meet this challenge?

If this trend is inevitable, as it seems to be, we, the AIA, can do much more than we are at present able to do to help the membership take advantage of this trend and help the members raise their sights and extend their interests. It seems to me, that the architects, as leaders in the construction industry, in association with the engineers, could set up centers where the problems and local techniques of overseas construction could be cleared. These centers would teach the methods of trade of

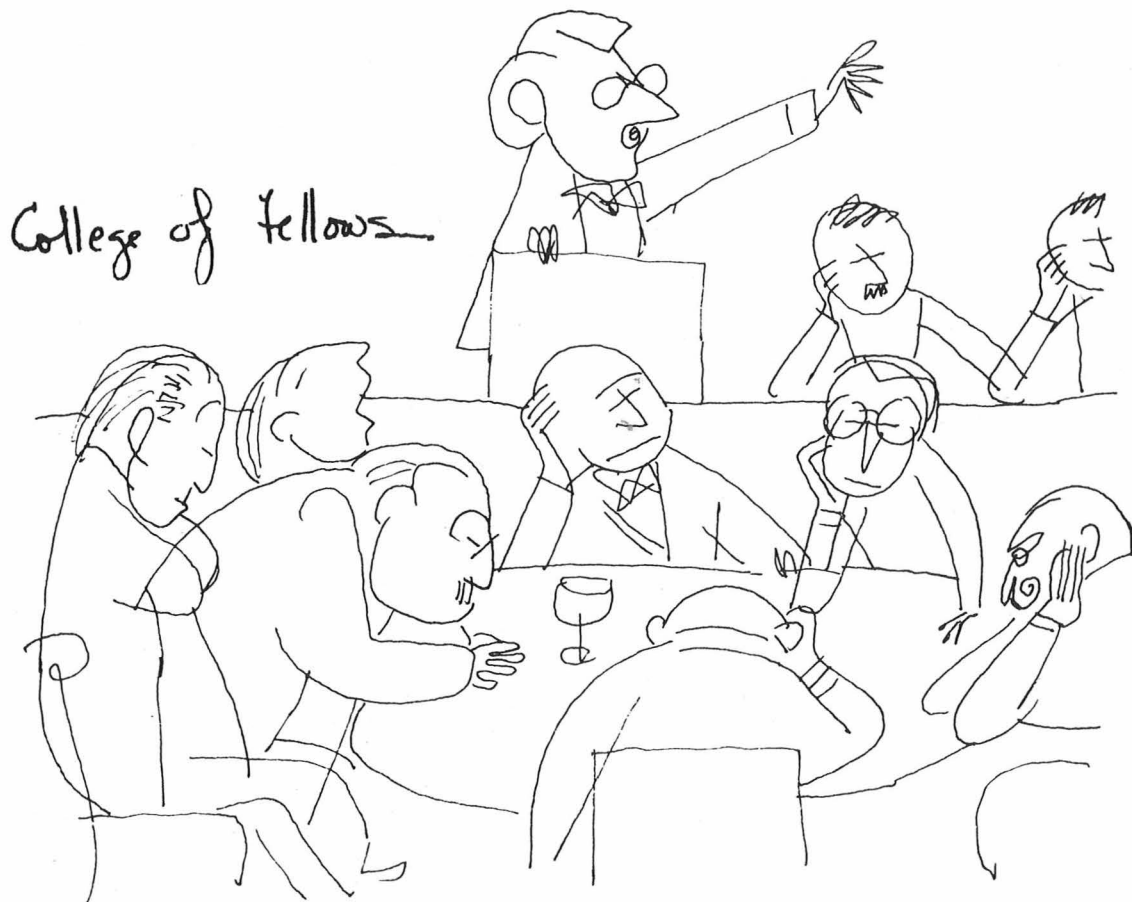
foreign investment—in other words, private capital and offer study of procedures in the different areas of the world. The centers might well be attached to our universities. If we are going to meet this opportunity adequately, we must have great numbers of specifically educated young men able to handle the problems that arise in work abroad.

The scope of the possibilities is staggering. This is what makes it so exciting. In giving this my serious thought I have accepted the overwhelming challenge that we have here an opportunity to meet the demands and the needs of three-fourths of the world's peoples. I am suggesting an idea that I think should be considered carefully. It could bear fruit. An indication in this direction is the fact that President Chatelain feels it is necessary that the fine film he has fostered be translated into ten different languages.

I would like to close with a quotation from Clarence Randall's prophetic book “A Foreign Policy for the United States.”

I quote: “The whole world is throbbing with new life and vitality. It is America's destiny to lead this new world for the betterment of mankind. We must and will measure up.”

I thank you.





Presentation of THE JEWEL OF OFFICE to President Chatelain

BY RALPH WALKER, FAIA

SEVERAL YEARS AGO at a convention I was forced into a corner by a group of men who thought that the President of the Institute should have some token of recognition when he finished his terms of office, because as you know each President makes a real sacrifice in time and effort for which there is no possibility of recompense except, and this is almost compensation enough, the honor of serving the Institute, and that pleasant opportunity of meeting people in the most delightful and interesting profession in the world.

It happens that I am a member of three ancient and honorable organizations whose foundings go back into the eighteenth century—that time of pomp and circumstance—and in each case the President wears at all formal occasions and when presiding, a badge or jewel of office; and so it seems proper to me to suggest that one might be so worn by the President of our Institute.

When I became President of this organization there was no formal ceremony concerning the change of incumbent. I had to seize and make an opportunity to express my thanks and hopes in what seemed to me a most undignified manner. Being a Scot I am accustomed on formal occasions to being piped in and out, so when I left office I set up the little ceremony which still, I believe, concludes one administration and ushers in another. This matter of form seems to me to be most desirable in an organization which has passed out of its youthfulness into the present magnificent maturity.

Last year in Washington you awarded me the greatest honor I have ever received or could possibly receive, and in recognition of this unusual gift to my esteem I would like to start, in turn, a new tradition. I would like the AIA to give a mark of distinction to its President to wear during office and to possess for the pleasure of his family and associates forever.

Mr. President, early one morning I drew a little doodle and later asked Maurice Gauthier, one of the junior partners in our office, to design from it a jewel of office, and with the help of the Medallion Art Company, Louis Feron, I have come to offer the

result, as a gift to the Institute, this badge of office, one of which is inscribed with your name and the dates 1956-1958, for your continued use throughout life whenever you attend formal affairs of the Institute. May I digress for a moment to say that I wish to congratulate the Institute on having had such a great President for the last two years.

There is another, a duplicate, which I trust you will, when passing the authority and symbols of office to your successor, place about his neck (it is not necessary to kiss him on both cheeks) and with the approval of the Board of Directors—who have the right—I trust that these tokens will become a tradition within the Institute. While made of gold and platinum so that they may glitter long without tarnishing, they are not extravagantly expensive, but fortunately are well within the means of even a yearly budget of this now ancient and honorable society, and the dies are included in my gift.

Mr. President, will you bend that lanky length of yours so that I don't have to reach so far to add a little to your distinction.

President Chatelain's Acceptance:

THANK YOU, Ralph.

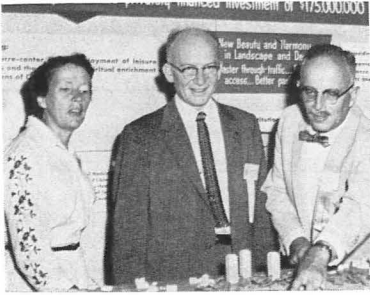
It is difficult to express my thanks to you for this very beautiful medallion. I wish everyone could see it closely.

It has been my pleasure to work very closely with Ralph for the past two and one-half or three years as the Treasurer while he was the Chairman of the Benjamin Franklin Foundation that built the Congress Hall designed by Hugh Stubbins in Berlin. Ralph and I have traveled many thousands of miles in the pursuit of this very fine and interesting job and I have come to appreciate these very fine things that Ralph has done. And I like to think perhaps that now the Institute is starting in its second century that I, as the first President of the second century, am also the first President to receive what I hope will be the emblem of office of this great institution.

Ralph, I am deeply grateful. I appreciate this thought of yours and I know this beautiful design came from a doodle of yours but I know that you spent a great deal of time thinking about the details of it. Thank you, again.



Friday, July 11



PANEL

“University Circle Development”

CHAIRMAN: *Carl Feiss, AIA*
Arthur C. Holden, FAIA
John S. Millis,
Neil L. Carothers

FINAL BUSINESS SESSION



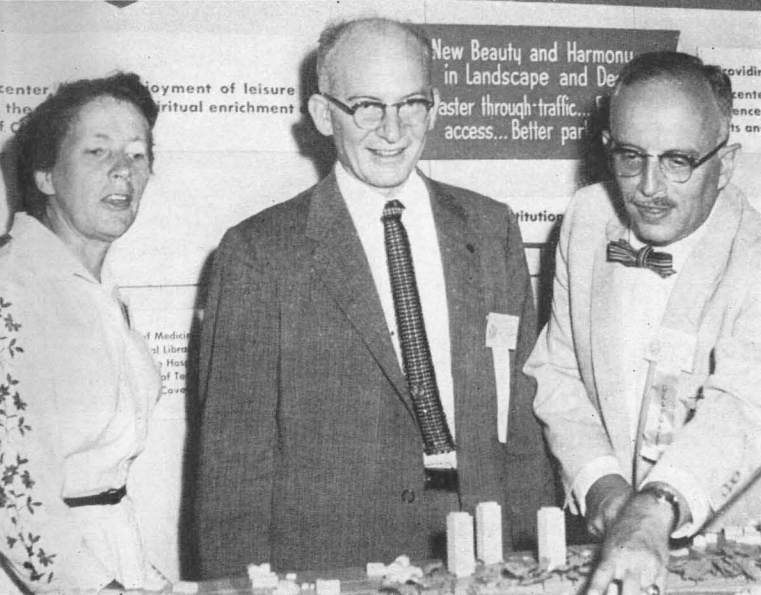
PRESIDENT CHATELAIN,
Presiding

Presentation of Gavel to President Richards

Bylaws and Resolutions

Address by PAUL RICCIUTI
President of Association of
Student Chapters of the AIA

Address by T. L. JOHNSON
President of the International Association of
Blue Print and Allied Industries



CARL FEISS POINTS OUT THE OUTSTANDING FEATURES OF THE UNIVERSITY CIRCLE DEVELOPMENT MODEL TO JOSEPH CERUTI AND MRS. FEISS.

PANEL: *Friday Morning*

Chairman: CARL FEISS, AIA, *Community Planning Committee*
 ARTHUR C. HOLDEN, FAIA, *re New York Chapter's book "Planning and Community Appearance"*
 DR. JOHN S. MILLIS, *President, Western Reserve University*
 NEIL L. CAROTHERS, *Executive Secretary, University Circle Development Foundation*

University Circle Development

CHAIRMAN FEISS: Our subject this morning is the subject which I called at our Centennial Convention last year "Comprehensive Architecture of Whole Cities and Sizable Parts of Cities."

Cleveland is neither better nor worse than any other city of the United States in terms of its total architecture. What you will be hearing this morning from the Clevelanders is to be considered not only in terms of its specific context but can be interpreted as what should be considered as a functional role, as an important role of architects in every city of the country.

Arthur Holden, our first speaker, is going to talk to you briefly about planning and community appearance and the new document which has just been made available on this subject published by the Joint Committee on Design and Control of the New York Chapter of the AIA and the New York Regional Chapter of The American Institute of Planners with the aid of the Arnold W. Brunner Fund. This is one aspect, and one very important aspect of the enlarged role of the architect in national affairs and in community affairs.

ARTHUR C. HOLDEN, FAIA: I would be very stupid if I did not, before I commenced the brief paper into which I have condensed my remarks, try to connect one of the opening addresses before this convention, that of Dr. Margaret Mead, with the movie which we saw this morning. (EDITOR'S NOTE: "The New Age of Architecture," produced by *Time, Inc.*)

The significance of Dr. Mead's address, that description of a primitive community in the South Pacific and the significant changes in social mores which take place when a community begins to grow up, which she very aptly compared to the growing pains of an advanced civilization and showed you a picture of ourselves in the mirror of the South Seas.

This morning we saw a movie which visually expressed the aspirations of many of our leading architects and in looking and in seeing this we couldn't help but recognize that there are many snags in the way of the fulfillment of the things that we desire and for which we have the capacity to plan.

Some years ago the attention of the New York Chapter was called to the need for examining trends in law and trends in control of design as they affected the community. It was therefore decided to form a joint committee working in the locality through the special committee of the local Chapter, the New York Chapter, AIA, with the New York-Philadelphia Chapter of The American Institute of Planners. As a result of that work this book which Carl Feiss showed you has been printed as the first report. I expect there will be others.

I will now give a brief description of what this book contains:

WHEN THE DECISION was made in 1953 to form a joint committee, representative of thought in the AIA and AIP, to study the matter of community appearance, there was some fear and perhaps doubt

as to the wisdom of lending support to a movement that might result in the further extension of laws regulating construction. No one knows better than the architect that only too frequently well-meaning laws hamper freedom of design and result in the maintenance of safe and sanitary and needlessly expensive mediocrity.

Obviously there is need for periodic reviews of the accomplishments of zoning. We architects were alert to the fact that pressures have been increasing to advance the zoning powers beyond the regulation of bulk, height, population density, use, and area to be covered. It therefore behooves us as designers to see that the steps taken should be such as to replace arbitrary rules by procedures which should at least facilitate the exercise of judgment in the interest of the local situation.

Community appearance—indeed the appearance of buildings—cannot be achieved by a veneer smeared on from the outside. If we desire to maintain and improve community appearance, two things are necessary: first, to protect the community from the abuse of disfigurement, and second, to liberate community growth from a strait-jacket which compels it to grow within the limits of arbitrary rules instead of through the fullest possible exercise of available intelligence.

The first proposition involves a prohibition; the second involves the improvement of procedure and the cultivation of understanding.

The joint report has gathered together and presented in intelligible abbreviated form an account of the changes that have been taking place in point of view since the original zoning law was adopted by New York City in 1916. The first part of the report deals with objectives and methods; the later chapters present citations of significant paragraphs from recent ordinances and recent court decisions. Examples range from the arbitrary "no look alike" restrictions imposed by the village of Scarsdale, New York, to the work done by New Orleans and Paris to defend the scale and beauty created by past generations. Albert S. Bard, Counsel to the Joint Committee, contributed the Chapter on Changing Legal Concepts.

Human beings are so made that they recognize easily a bad smell or an offensive noise. As a result the law has for centuries been able to prohibit the commission of nuisances which are offensive to the ear and nose. The human eye, however, is a very much more complicated mechanism. Between the eye and the brain there is necessity for the exercise of judgment. Human beings differ in their capacity to exercise judgment. Judgment is not something that can be defined by law or that can be written

into law. The desired result can be achieved, however, when the law prescribes how judgments must be formed in order to warrant the exercise of compulsion by the community. The right of the community to control appearance and to prevent disfigurement and offenses against the eye has now been affirmed by a decision of the United States Supreme Court. 1954 *Berman vs. Parker* (348 U.S. 26).

You will find by reading the report that although methods differ, as they should because the needs of various communities obviously differ, the trend is to place reliance on Boards of Architectural Review. These boards should include a reasonable proportion of professionally trained members.

What can such boards accomplish? Let us differentiate in the first place between decisions which are properly the function of the City Planning Commission and decisions which should be the province of the Board of Review.

The early concept of zoning did not recognize the relation of esthetic values to standards of health and public comfort. It completely neglected the preservation of historic values. Today in many states legislation has been enacted authorizing the creation of special zones for the preservation of existing amenities. City Planning Commissions, as a result, have the power to designate portions of municipalities where it is desirable to preserve esthetic or historic amenities. In such zones new construction and changes may be limited to such as harmonize with or enhance values already created. Here we find the need for the Board of Review to judge whether proposals for change would disfigure the community or violate public policy.

Because of the tremendous change in the scale of modern life, we are at the beginning of a new period when the skilled technician, especially the architect, will be called upon more and more to shape and interpret public policy. It behooves all of us to recognize and take our part to guide the forces that are gathering. The menace to our life today is too much arbitrary restriction and too many general rules made with too little consideration of local applicability. The work of the Joint Committee is an effort of devotion on the part of those who have been privileged to take part. A report, however, is vital only insofar as it enters into and becomes a part of the spirit which actuates all of us. This report is well illustrated and well documented. Do not, however, be content to study illustrations and captions only. Do not be content to purchase a copy and file it away for reference. Read it from cover to cover. Discuss it with your friends and neighbors and fellow architects. It will help im-

measurably if you can take the time to write your critical opinion to the committee. It would be especially helpful if the most pertinent part of the discussion which the report may stimulate could be digested and published in the respective *Journals* of the AIA and the AIP.

It would be immediately helpful and stimulating if the report should provoke reference and discussion on the floor of this convention as well as in the little groups who gather together during the convention for that intimate interchange of ideas between brother architects—which is one of the greatest benefits of these annual gatherings of The American Institute of Architects.

The report is entitled "Planning and Community Appearance." It is sponsored by the New York Chapter of The American Institute of Architects and the local Chapter of The American Institute of Planners. It received a grant from the Arnold W. Brunner Fund and assistance in publication by the Regional Plan Association. To members of the participating organizations the price of the report is \$2.50.

Six principles were laid down in the report.

1. Search for beauty. This involves leadership and appreciation. We recognize that beauty cannot be cut out like a pattern. The outward manifestation of beauty.
2. Differentiation between legislation and that which requires expert judgment, such as by a Board of Review.
3. Means of control should inspire creative energies, not limited design done according to rule.
4. The potentialities of the locality must be recognized, including space assignment.
5. Open space must secure that visual intelligibility which is an essential factor of beauty, space relations between masses.
6. The plan for achieving beauty in any given community must grow out of its special characteristics of site and esthetic relations, and must develop potentials.

I shall close by reading you two selections here:

An ancient principle of common law forbade a nuisance, whether noise or smell. Yet still a nuisance could take place next door that hurt the eye. That human sight is far more sensitive than the other senses found the law quite negative until zoning opened up a new direction. Yet zones were set to use bulk and height in terms of light with little thought of whole blocks. Nuisance may yield to laws of prohibition but progress stems from conviction and volition.

Copies of this report are available through the Regional Plan of New York, 205 East 42nd Street. It is well illustrated and well worth it. It is a vital report. The report gives progress up to date. It will be of no use unless it is made use of.

CHAIRMAN FEISS: I want to compliment you and the committee on the report, which I have read thoroughly. I will present this report to the members of the new Committee on Community Planning of the Institute. We will deliberate on it and I sincerely hope by the time of the New Orleans Convention all members of the AIA will have read the report and will have ideas about it and that we will be able to discuss it at that convention.

The other day, when Mrs. Feiss and I drove into town on Route 21 from the Ohio Turnpike, I pointed out to her what was an historic marker at Brecksville on the way in. There was the usual jumble of suburban expansion on both sides of the highway—filling stations, residences, apparently unzoned and uncontrolled, an undesigned area. And this large, yellow sign said, in the midst of this development, "Deer Crossing."

I am a native Clevelander. Sometimes when I come back here I feel as though I have been a real pioneer. I can remember when deer actually did invade our garden on Cedar Road in Cleveland Heights. I mentioned to a Clevelander that I had seen the sign in Brecksville and was told it is not unlikely that deer still cross in the middle of this undesigned and uncontrolled suburban expansion.

Now maybe there is a moral in that, or maybe this is an analogy that might be used when we think about the redesign of our cities, that it is important for us to make it possible for the deer to browse peacefully in our communities, not so much because of the fact that we want to go out to hunt deer during the hunting season, but symbolically we would like to bring back to our communities the peacefulness that that graceful deer symbolizes in our minds, the peacefulness and the beauty that is in the country and that we apparently are attempting to return to this hodge-podge, to this hell, to this dirty mess which constitutes the American city.

A number of years I came back to Cleveland and spoke to the local Chapter of the Institute and challenged it to identify the amount of the city which was worth saving, to actually identify on a map what portions of the city of Cleveland should be maintained in perpetuity, what architecture of the city had value of a permanent type.

We ended up, if I remember correctly, with about 10 to 12 percent of the total area of the city as worth conserving, including some portions of the

central business district, some portions of the industrial area, some portions of the West Side along the Lake Front, Bratenahl—and the University Circle area to the east. And that was about all—a few institutions, a few isolated buildings, but it didn't amount to very much—and this is a very big city.

Now, as I said before, Cleveland is no better and no worse than any other city and if we were to do the same kind of appraisal city by city throughout the country I think we would find that the architecture of cities on the whole is expendable. Maybe this is good. This is something Margaret Mead was talking about, this question of permanence, the question of stability of architecture and the need for it.

Cleveland has deliberately chosen to conserve and improve one portion of the city. In the rear of the room there is a model prepared by Adams, Howard and Greeley, and Anderson & Beckwith, Kevin Lynch and others, for the area with which you are familiar as the University Circle area—Western Reserve University, Case Institute of Technology, the Art Museum, the Art Institute, the Natural History Museum, the Ohio Historical Society and a wide number of other institutions. In a dynamic and brilliant plan the city has decided to take one of its remaining, salvageable areas and to make it into something that the city and the country should be proud of.

I am particularly happy to introduce to you Dr. John S. Millis, President of Western Reserve University since 1949. He is Chairman of the University Council Committee active in the development of the whole University Circle program, and one of the initiators of the University Circle Project.

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DR. JOHN S. MILLIS: It is rather difficult to condense in about fifteen minutes the thought, the agony, the tears, the joys and the triumphs of some seven or eight years of efforts, both lay and professional, and yet that is my task.

Perhaps I may best describe my portion of the program by talking about planning as I understand it, a layman who must necessarily understand it somewhat so he may use it intelligently and effectively.

As I understand, planning is never an end in itself. It is always by very definition and nature a means to an end. And as a means it must have some point of origin and some point of termination in the sense that it has a direction and an objective which one wishes to achieve.

The origin of planning, of course, is in a set of circumstances, conditions, problems, hopes, aspirations, and needs, and perhaps if I describe those first I can orient this venture in an area of planning.

At University Circle there is an unusual and remarkable and, I believe, within the United States and within Western Europe, a unique concentration of institutions of education, of human service, and of culture. For we have there nearly thirty institutions which fall within those categories, in a circle the radius of which is roughly a half-mile. There are two institutions of higher education, the University over which I preside, and Case Institute of Technology. There is the University Hospital and some seven or eight additional hospitals affiliated with the University.

There is our well-known symphony orchestra in Severance Hall. There is the internationally well-known Cleveland Museum of Art, the Cleveland Institute of Art, the Cleveland Museum of Natural History, and Western Reserve Historical Society. There is the Cleveland Garden Center. And then an additional group of institutions numbering, as I said, some twenty which are in the general field of education, research, culture and human service.

This fact generates problems. For all of these institutions are dynamic. Their clientele desires more service, enhanced service and better service. They therefore must grow and expand and they need land. And when thirty institutions, all within the same area need land, obviously you have competition which must be organized and controlled; otherwise it becomes destructive.

Secondly, however, this is one of the most magnificent set of circumstances for planning and constructive thought in any one of our major cities. For here you have all the elements of a very complete educational and cultural environment.

Where else can the students of a university take their instruction in history, in art and art appreciation in the classrooms and the galleries, with the full equipment of one of our major art museums?

Where else can students, by staying on the campus and by merely moving into their own auditorium, hear one of the great orchestras?

These are some of the opportunities we have to create in the University Circle as a complete educational environment, as complete as humanly possible. What are our objectives?

First, to create a great functional, cultural educational center wherein the relationships of the several institutions in the area may be facilitated so that they may supplement and complement each with the other and not compete with each other, physically or in function.

Secondly, to provide adequate space for the necessary growth of these institutions in the foreseeable future.

Thirdly, to produce within its parts an esthetic level equal to or exceeding the present level of what we now believe to be a high level of such institutions as the Fine Arts Museum, the Garden Center, the symphony orchestra, and others.

Fourthly, to make of this center one that will have its appropriate effect on the United States and the world. We do not desire to build around ourselves a Chinese wall to say to ourselves: "This is ours alone, our own little background where we can play, and you, the general public and the community are not cordially invited to be here." Rather, we see the opportunity and the necessity and the requirement that the cultural resources and assets of a great metropolitan community be so oriented that they will actually influence the life, the esthetic values, the moral values and the progress of the entire metropolitan area.

This, if you wish, is the hope and the aspiration of what I call the civically oriented or urban university.

Now, to consider our problems, to understand our conditions, and to give us the means whereby we might reach our objectives.

Several years ago we employed the firm of Adams, Howard and Greeley who associated with

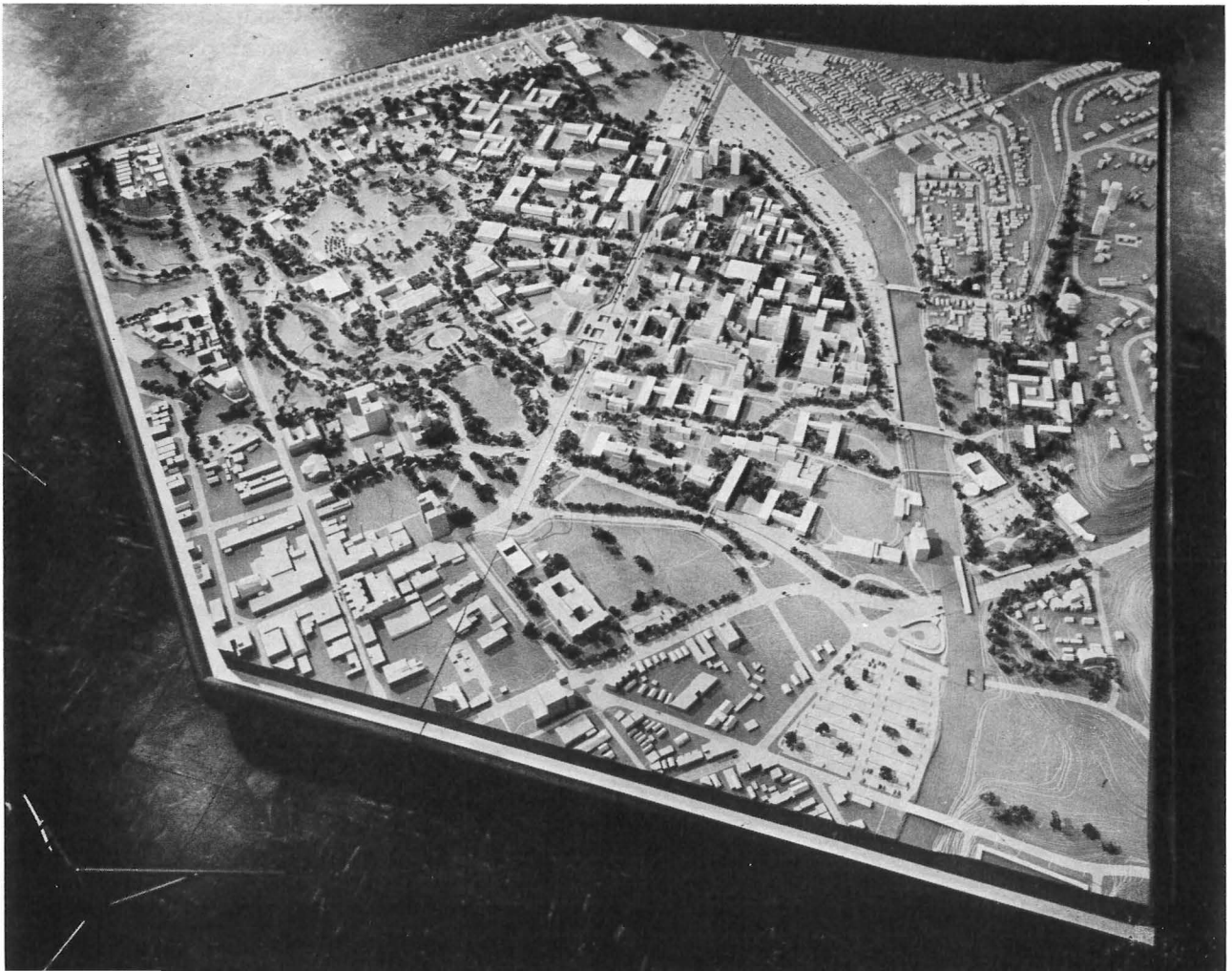
themselves the firm of Anderson, Beckwith, and Haible and asked them to come in and study all of the thirty-odd institutions, to see what their individual plans, hopes, needs and aspirations were; to produce as a result of that a plan which would suffice for each institution individually and suffice for the total group of institutions collectively.*

In order to solve the problem posed by the fact that Euclid Avenue is a major traffic artery,

* EDITOR'S NOTE: At this point the speaker showed a series of slides which illustrated the project. In place of the slides, the accompanying photograph of the model will indicate the general areas of the plan. The broad ribbon on the right is not a river but a railroad right-of-way, more or less confining the area on the south and east. Just above the lower left-hand corner, Euclid Avenue enters from the west and at the joint in the model bends slightly northward. Just above and to the left of the bend is the lagoon, which extends up to the Museum of Art and the Institute of Art with the Cultural Gardens beyond. To the right of these, extending to Euclid Avenue, is Western Reserve University. Across Euclid Avenue is Case Institute of Technology, with the hospital group beyond it.

PROPOSED PLAN OF UNIVERSITY CIRCLE DEVELOPMENT

Photo by Rebman



cutting directly through the region, the planners recommend that Euclid Avenue be lowered and that it be bridged by a plaza, not a bridge so much as a general area for the passing pedestrian traffic and for a focal point of esthetic beauty as well as function.

They further recommend that in this general area, which is the common core, there be a staff club as a center for the staffs of all the institutions in the enclosed area so there may be frequent and constant exchange of points of view between the professionals of the area without regard to the several specialities they may be engaged in.

Parking inside the area is provided in relatively small lots next to buildings, but specifically and primarily in underground structures or aboveground structures.

It is the intention of the planners that people may at least have their choice as to whether they park on surfaces that are comparatively low-cost or whether they wish to drive to the interior of the complex and pay a higher price and park in a structure which may be more convenient to their ultimate objective.

In great haste, I have tried to compress six or seven years' thinking, plus a year and a quarter of highly expert professional study and creation. But I do want to say this: That the whole process of planning has achieved two things:

1. It has, I think, reached its obvious objective of producing a scheme whereby we can move from our present conditions and problems towards a highly desirable objective.
2. It would say this, as a beneficiary of the planning, that it has made the institutions elevate their horizons and their thinking in a way that no other process could.

May I say to you as professional architects and as people who are intimately connected with planning that you should never lose sight of the fact that you have a powerful instrument to affect society in the capacity to plan creatively, as you serve your clients who are members of that society. I hope, therefore, that you will continue to think about planning for our communities and that you will never hesitate to speak boldly and to play wisely.

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CHAIRMAN FEISS: Our next speaker, Neil J. Carothers, Executive Secretary of the University Circle Development Foundation, is going to talk about the method that has been used in the development of the program for the University Circle Project in which we find combined public and private enter-

prise and institutional enterprise in an almost unique way, in a way which may well be emulated by other cities in which areas common to institutions and to community enterprises as a whole find themselves faced with deterioration and obsolescence.

NEIL J. CAROTHERS: Dr. Millis has told you of our plan, how it was formulated, what it hopes to accomplish. All of you know that too frequently good plans die aborning. This one will not and I state that categorically.

Cleveland is a town that accepts challenges, especially when the challenge is good for the town. This one is recognized as a good one for the town, in fact extremely good for all of Northern Ohio. It will be met.

The twenty-year plan was revealed in detail to the City Administration, the Boards and staffs of the institutions affected and to the citizenry last October. The enthusiastic acceptance at all levels was instantaneous.

Immediately thereafter a non-profit Foundation was incorporated. The Board of the Foundation was composed of Board Members designated by Case, Western Reserve University and the University Hospitals. These three elected two others representing the smaller institutions in the area. Our Board—and, believe me it is an active Board—consists of an outstanding corporation lawyer, the Chairman of one of our major banks, the presidents of two of our better industries and the vice president of another local industry. It has been a stimulating experience for me to try to keep a jump ahead of this group as well as a couple of college presidents, a couple of hospital administrators, a few museum curators and their staffs.

Our Foundation was financed initially with \$10,000 working capital grants from each of the three principal institutions plus a like amount from Mrs. Mather who has since passed away. Then gifts—and I should add virtually unsolicited—came in totalling nearly \$150,000. Later, when it became necessary for us to make our first major land acquisition, the three major institutions advanced \$270,000, this being a drawing account against which we will credit the value of properties acquired for the institutions.

We have pending before one of the national philanthropic foundations a request for a loan-grant of \$2,000,000. We have asked this to be placed on an interest-free basis and that payment be forgiven if we treble the amount from other sources in five years. Using this as a catalytic source, we plan next to appeal to local foundations and trusts for further financial support. While this plan is a \$175,-

000,000 package, the vast majority of this money will come from the institutions, who will continue to raise their own funds and continue to construct their own buildings. The Foundation's functions will be to acquire land, operate central facilities, such as a staff club, parking lots, possibly a police and guard force and generally to unify the area. Additionally, the Foundation hopes to stimulate and facilitate the construction of good staff housing by private capital.

Where are we today? We are down the road aways.

The planners' report has been carefully screened by our City Planning Commission and by every department affected in City Hall. While some of the departments found problems, as you would expect them to, there was evidenced in their analysis a general acceptance of the plan and an enthusiasm for it. Mr. Howard of the planning firm has stated that he feels that the careful review that was made augurs well for the cooperation of the city and the institutions and that this department by department analysis is a model for the relations of public and private planning. We are working now with the various city departments getting them to place the capital improvements in their budgets.

We are working with the institutions on setting up a centralized guard and police force to supplement the efforts of the city police. Each major institution now has its own guard force and by centralization we feel we can avoid overlap, underlap and can effect economies. We worked with the City Administration in getting them to build a new one-half million dollar precinct station right at the doorstep of our project.

We now have a parking consultant surveying the terribly aggravated parking situation south of Euclid Avenue. We hope and feel confident that this survey will lead to the economic feasibility of starting on the fringe parking lots along the railroad tracks. To encourage people to use this somewhat less convenient lot, we may have to provide them with a bus ride from the lots up into the area. Surely we will have to get the free lots in the area to institute charges when we start charging.

We are working with the Veterans' Administration trying to obtain a swap of acreage with them whereby they would deed to the city some seventeen acres they have held in the area for a number of years. We would give them a like number of city-owned acres in a suburban township. If we could get their University Circle property under city control we could promote, we believe, a first-class staff housing development, and still have possibly two or three good sites left over for new institutions to build on. Several fine institutions that are located

elsewhere in town have made inquiry as to the possibility of obtaining space in the Circle.

We have acquired one major piece of property that will ultimately become the site of a Western Reserve dormitory.

We publish an attractive monthly newsletter that is helping to unify the area and also is a regular tangible reminder that the plan is very much alive and making steady progress. We are looking into the possibility of putting on an educational-cultural TV program designed to accomplish similar objectives.

LET ME DIGRESS just for a moment to our organizational structure and a brief description of our modus operandi. We have invited each qualified organization in the area to membership in the Foundation and they have appointed a representative to our Advisory Board. The acceptance of membership by these institutions was really a significant thing. You all know how easy it is for an organization to give rousing approval to a big plan, so long as approval doesn't really commit the organization to anything. In this case, approving the plan and accepting membership in the University Circle Foundation was a matter that really had some weight behind it. When each institution was invited to join, it was given an interesting document called "Implications of Acceptance of the Plan." The trustees of each institution had copies of this document to study, and when they voted on the plan they were specifically committing their institution to several specific agreements. These include joint usage of parking facilities, centralized land acquisition and having the Foundation represent them before all governmental bodies; in other words they gave up a bit of their autonomy for the good of the overall area. This in itself is unique, because most of you know how jealous non-profit organizations are of their prerogatives, and it further augurs for the success of our venture. Additionally, it gives the Foundation the leverage it needs to make the show stay on the road.

In conclusion, I believe you will be interested in how we propose to acquire and dispose of properties. It is our intent to solicit donations of properties wherever feasible and where not feasible to attempt to purchase at a fair market value. We will be able to use, we feel, the city's right of eminent domain for properties that are to become parking lots and recreational areas. We hope the city will assist us with stringent zoning enforcement where properties are being overpriced.

On disposition to the institutions—we recognized at the outset it would be unfair to tell one institution to grow into a heavily built-up area and pay

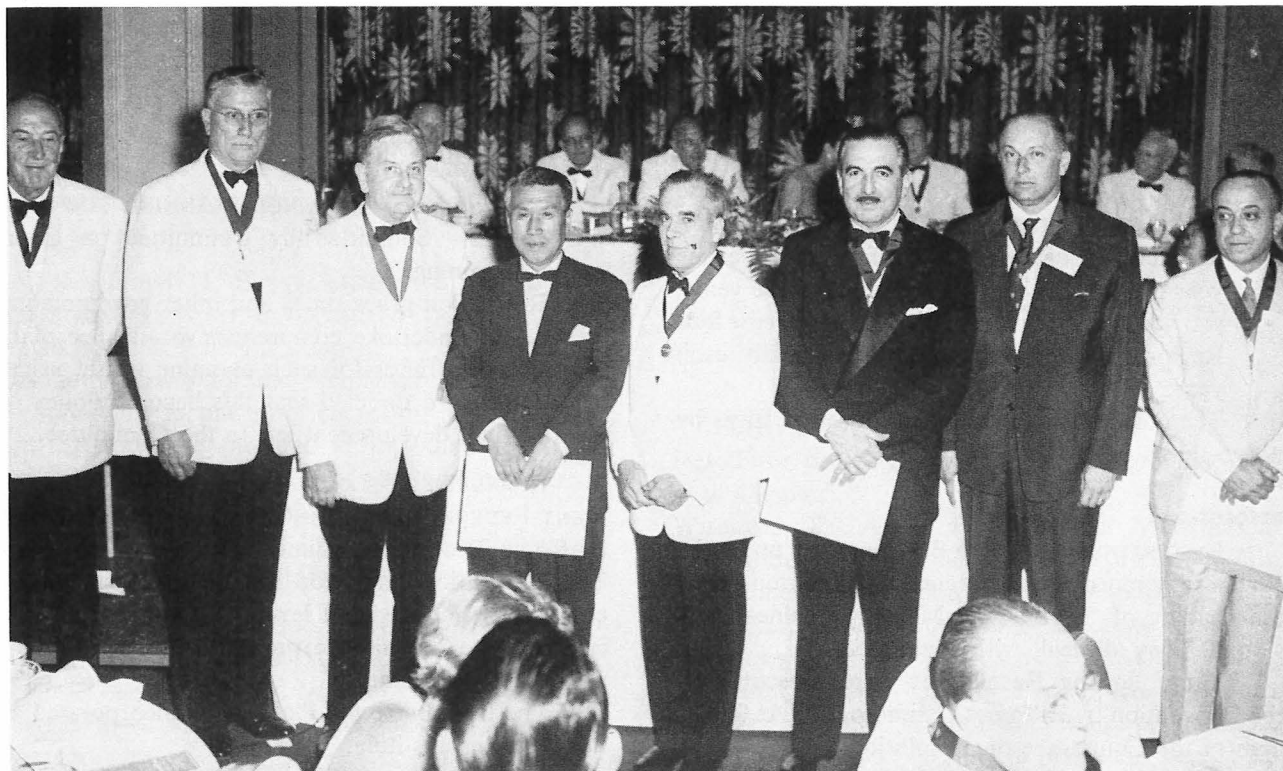
the cost of clearing many properties, whereas its neighboring institution might be told to grow into an open, fairly inexpensive area, without some economic equalization. Acceptance of the planners' concept might well fall apart unless the equalization factor is introduced. To accomplish our objectives, we have agreed that, as an institution needs a parcel, that has been acquired by the Foundation, the institution will request sale of the parcel. This sale will be made (Foundation to institution) at a reuse appraised value of the land alone. Thus the institutions will get property at a price somewhat less than if they acquired it themselves, but on the other hand our centralized procurement will have held the price to the Foundation to less than it would have been if all the institutions were out seeking the same parcels. Too, this break the institutions get will be some recompense to them for having supported the Foundation.

In conclusion, let me state again my conviction that we are off to a remarkably sound start. We have a fine set of drawings and specifications in our twenty-year plan. Sure, we will have to process some change orders, but architects do that on a job lasting six months, so it is not unexpected that we will process many of them on a twenty-year job. We have outstanding owner acceptance in that the citizenry of this town is enthusiastically supporting us. Lastly we have a compelling reason to get on with this job, that being the facilitation of growth and improvement in educational, health, cultural and leisure time facilities for all age groups, all economic levels and all races in this city.

From almost any standpoint, the University Circle plan is one of the most ambitious, wholesome and constructive projects going on in this country today. The exciting thing is that, unless we are lazy or incompetent, it is already destined for success.

THE HONORARY FELLOWS

*With President Chatelain and Chancellor of the College of Fellows Larson
at the Annual Dinner*



Friday Morning BUSINESS SESSION

PRESIDENT CHATELAIN, *Presiding*

BYLAWS

AFTER COMPLETING the Board's Report, the Chairman presented three proposed changes to the By-Laws:

1. *Withdrawals of Corporate Memberships When Members are no Longer in Practice or Closely Related Professional Activities.* (Chapter II, Article 1, a new Section 12)

This proposed change was referred back to the Board for further study and clarification.

2. *Transfer of Corporate Memberships.* (Chapter II, Article 1, Section 7, [d]) This provided for the Secretary to transfer a corporate member from one Chapter to another, provided "that he is licensed or certificated to practice architecture in the state or territory of the Chapter to which he seeks assignment, with usual exceptions for members who do not need licenses, such as editors and professors of architecture."

This change was disapproved.

3. *New Regional Districts.* (Chapter IV, Article 1, Section 2) The present By-Law establishes twelve Regional Districts; as amended from the convention floor, the revised By-Law reads:

The Board shall establish Regional Districts, each of which shall comprise the territory of one or more states, but not less than thirteen such Districts.

Chapter VII, Article 2, Section 1(a) was also changed by the addition of the words in italics:

The term of office of each officer shall be one year and of each Regional Director three years; provided, that the terms of office of *at least* four Regional Directors shall expire normally each year.

The convention approved the above changes by a two-thirds vote.

RESOLUTIONS

RESOLUTIONS 1, 2 AND 3 were taken up at the Wednesday morning session, and are reported under the heading of "Wednesday Morning Business Session." They all dealt with committees.

The following Resolutions were presented to the Convention by E. James Gambaro, FAIA, Chairman of the Committee on Resolutions:

(RESOLUTIONS 4 THROUGH 12 were referred to the Board with the sponsors' consent)

Resolution 4. EXPRESSION OF APPRECIATION FOR THE ESTABLISHMENT OF A SCHOOL OF ARCHITECTURE IN PUERTO RICO. Submitted by Santiago Iglesias, Jr., New York Chapter.

This Resolution specifically expressed the gratitude of the architects of Puerto Rico to Leon Chatelain and Edmund R. Purves for their fine co-operation, and asked that a cable of appreciation be sent to the Governor of Puerto Rico, the President of the House of Representatives and the President of the Senate. It furthermore requested that the Committee on Education in Architectural Schools contact the Chancellor of the University of Puerto Rico in order to start immediate studies toward the establishment of the school.

Resolution 5. LOCAL ACTION TO IMPROVE CITIES. Submitted by Committee on Community Planning.

RESOLVED, That this 1958 AIA national convention recommends that individual architects everywhere and each local Chapter assume leadership in local communities to initiate dynamic programs to improve our cities and communities from coast to coast.

Referred by the Board back to the Committee.

Resolution 6. ADVANCE PLANNING FOR PUBLIC WORKS. Submitted by Committee on Community Planning.

This Resolution urges states and other governmental agencies to undertake comprehensive advance planning and that funds for such planning be set aside.

The Board directed that this become Policy of the Institute; development left to the Committee.

Resolution 7. LOCAL LEGISLATION TO IMPLEMENT FEDERAL LONG RANGE PROGRAMS. Submitted by Committee on Community Planning.

The Resolution calls for improved legislation at community and regional levels "to bring order and continuity to nation-wide programs designed to improve our environment."

The Board directed that this be incorporated as Policy of the Institute.

Resolution 8. STATE BILLBOARD CONTROL. Submitted by Committee on Community Planning. The Resolution supports the Congress with regard to its legislation regarding roadside advertising, and recommends that members alert themselves to the urgent need for State legislation to insure clean highways.

The Board directed that this become Institute Policy.

Resolution 9. ESTABLISHMENT OF A CONGRESS OF CHAPTER PRESIDENTS. Submitted by the Washington State Chapter.

This Resolution calls for a Congress of Chapter Presidents immediately before each national convention, to discuss Chapter, Institute and professional affairs, and to make recommendations to the Board and present Resolutions to the convention.

Referred by the Board to the Chapter Affairs Committee for report in the Fall.

Resolution 10. BROCHURE SUBMISSIONS. Submitted by the Executive Committee of the Potomac Valley of Maryland Chapter.

RESOLVED, That brochures prepared by AIA members be limited to staff members who are actually on the organization's payroll;

- a. That consultants be clearly identified as consultants,
- b. That work done in association with others be clearly stated,
- c. That work done under another's direction not be claimed as one's own,
- d. That photographs be identified as work of the organization or stated otherwise, and be it further

RESOLVED, That the AIA Executive Committee be directed to convey the position of the AIA to Federal Agencies and ask for co-operation to stamp out misrepresentation in brochure submissions.

The Board voted to table the Resolutions.

Resolution 11. ESTABLISHMENT OF A DEPARTMENT FOR TESTING BUILDING MATERIALS. Submitted by the Cleveland Chapter.

Resolution called for the establishment of facilities for furnishing factual information on new products, and that funds be allocated to implement the study and to explore the possibility of obtaining funds from foundations or other such sources.

The Board referred this to the Committee on Building Products Registration for study and report.

Resolution 12. EXPRESSION OF APPRECIATION TO THE BOARD OF DIRECTORS AND THE JUDICIARY COMMITTEE. Submitted by John Carver, President, and David H. Morgan, member, of the Philadelphia Chapter.

The Resolution expressed gratitude to the Board and the Judiciary Committees for the forthright manner in which they had dealt with cases of unprofessional practice, and expressed the hope that the same practice would continue.

The Board accepted the Resolution.

(THE FOLLOWING RESOLUTIONS were submitted with the Resolution Committee's recommendation for disapproval):

Resolution 13. VOICE OF THE INSTITUTE. Submitted by the Executive Committee, Potomac Valley of Maryland Chapter.

RESOLVED, That the Institute as a body refrain from voicing its approval or disapproval of an architectural project in which AIA members are active.

Disapproved by the convention.

Resolution 14. CHAPTER POLICIES ON PUBLIC WORK. Submitted by the Executive Committee, Potomac Valley of Maryland Chapter.

The Resolution stated that no Chapter shall promote the proposition that public work in any area be limited to members of that local Chapter.

Disapproved by the convention.

(RESOLUTION WITHDRAWN at the sponsor's request for further study):

Resolution 15. All-AMERICAN BI-CENTENNIAL PLAN FOR THE IMPROVEMENT OF AMERICAN COMMUNITIES AND COUNTRYSIDE. Submitted by Indiana Society of Architects.

(RESOLUTIONS INITIATED by the Committee on Resolutions):

Resolution 16. APPRECIATION OF OFFICERS AND MEMBERS OF THE BOARD.

Adopted unanimously by the convention.

Resolution 17. APPRECIATION OF HOSPITALITY.
Adopted unanimously by the convention.

THE EAST FRONT OF THE CAPITOL
Resolution presented by Samuel A. Lichtmann, Chicago Chapter:

WHEREAS, The American Institute of Architects in convention assembled did on July 10, 1958, reaffirm its traditional opposition to the proposed extension of the East Front of the National Capitol and,
WHEREAS, The firms of Roscoe P. DeWitt, Fred L. Hardison, Alfred Easton Poor, Albert Homer Swanke, Jesse M. Shelton and Allen G. Sanford were commissioned to prepare plans and studies for

this proposed extension in accordance with a Congressional Directive given to them and, WHEREAS, These firms did to the best of their professional competence make careful and complete studies in their efforts to supply the best solution within the limits of this Congressional Directive, NOW, THEREFORE BE IT RESOLVED, That this action of the convention is in no way to be considered a reflection on the professional integrity and competence of the architects commissioned for the work, and

BE IT FURTHER RESOLVED, That The American Institute of Architects has complete confidence in the ability of these same firms to successfully carry to completion any revised program that may be developed to provide the necessary facilities without sacrificing the East Front of the Capitol.

The Resolution was seconded by Ralph Walker of New York, and approved by a two-thirds vote of the convention.

*Address by PAUL RICCIUTI
President of the Association of
Student Chapters of the AIA:*

FROM MR. KLING'S KEYNOTE ADDRESS last Tuesday morning to last night's Annual Dinner, I have experienced and been stimulated by the efforts of the Institute.

The "student" was mentioned almost continuously at the Association of Collegiate Schools of Architecture, the National Council of Architectural Registration Boards and certain panel discussions of this convention. This has been most gratifying.

Let me give you a brief background on the student organization and activities. This will give you the proper perspective of our organization.

The American Institute of Architects inaugurated a Student Forum at its headquarters in Washington, D. C. in November of 1955 to acquaint the students of architecture throughout the country with the purposes and functions of the AIA. The primary interest of the Institute was to educate and acquaint the delegates, so they and their fellow students may some day become better members of the National Association of Students of Architecture. The Institute, at first, had no objection to the NASA, but as NASA started implementing its aims and purposes which necessitated revising the Student Forum program to facilitate student organizational activities, it became apparent that these student desires conflicted with Institute interests in the Forum.

The AIA Committee on Student Activities,

Bergman Letzler, Chairman, met on July 26, 1957 at the Octagon, for the purpose of reviewing factors relating to AIA membership structure for students of architecture and to review the activities of the presently organized National Association of Students of Architecture. The Committee stated that the present annual Student Forum is excellent, but does not reflect a solution to the problem of students becoming members of the Institute. The committee also set forth a number of recommendations that the NASA should follow in reorganizing and restating aims and purposes in order to be in harmony with the AIA. They also felt that presently generated student enthusiasm should not be dampened or hampered in any way which will discourage desirable student activities.

The aims of the students as conceived by the NASA are three-fold. First, the desire for the general student body to become familiar with the aims and organization of the Institute. Secondly, to provide an environment for the exchange of ideas and thoughts among students, schools, students of other countries, and students of the Allied Arts. Thirdly, it is also a goal to bring about a better understanding of architecture and the profession to the student and the general public. The third goal and parts of the second which are solely student-generated, are questioned by the Institute in terms of financial support for national student conferences.

The students fully recognize the problem that has arisen and are using the recommendations of the Committee as a guide to correct the situation.

The students fully agree with the Institute on a strong and direct membership tie between the students of architecture and the Institute, since the students form the nucleus for future members of the Institute and should be educated early to the Institute's aims and organization. This is in complete agreement with the aims of the Institute and of the students.

The students, however, do not feel that the present system is adequate to cover the needs for its second aim, which is the exchange of ideas among students of architecture. It is felt by the students that this is a very necessary requirement, and they look toward The American Institute of Architects for guidance in fulfilling this desire.

The following proposals are submitted by the students as a solution to this problem:

A. The three-day annual Student Forum, held at the Octagon, should be retained for the sole purpose that the Institute may set forth a program that will sufficiently educate a representative from all schools of architecture as to the aims, objectives, and policies of the AIA.

For the students' need of interchanging of thoughts and ideas, they offer the following proposal:

B. The AIA should institute and support a Student Convention to be held simultaneously with the AIA National Convention. The Convention would be held in the environment of the Institute with the program set up by the students under the advice of the Institute. The program would not in any way interfere with sessions of the AIA national Convention that would be of interest to the students. These sessions would become part of the student program.

Thus came about the first organized Convention. It was held last Saturday, Sunday and Monday. Through the untiring efforts of Paul Hunter, Chairman of the Committee on Chapter Affairs, and Byron Bloomfield, Secretary for Professional Development, expenses of student delegates were met by the corporate Chapters and the student program was set.

The Convention, held at Western Reserve University, was indeed a working one. A brief summary would show:

1. A new name, Association of Student Chapters, AIA.
2. A new constitution and structure from the old six region setup. We changed to twelve, to correspond to the structure of the Institute. This will allow for a closer participation on a regional and local level. Many helpful resolutions were proposed.

I would like to thank Mr. Chatelain for his support and patience in the past two years. Mr. Richards, I am sure, will give us the same patient support we enjoyed in the past. The students are becoming a working force in this great profession of architecture.

*T. L. JOHNSON, President,
IABPAI*

CHAIRMAN: I would like at this time to recognize T. L. Johnson, who is president of the International Association of the Blue Print and Allied Industries, who has some remarks to make in regard to a scholarship.

T. L. JOHNSON: We of the International Association of Blueprint and Allied Industries are deeply appreciative of the invitation so warmly extended us by your Executive Director to talk with you briefly this morning. For us this is a most important occasion. We feel that it is not only an important moment for our industry but for your profession as well. Since many of you may not be familiar

with our organization, I would like to tell you who we are. We represent the firms throughout this country and twenty-seven foreign countries who manufacture, process and distribute architectural and engineering supplies, sensitized papers, cloths and film, drafting instruments and furniture, and all of the several thousands of items which are the tools of your profession, from pencils to blueprints.

To you on the local level we are the blueprinters—the reproductionist, the photocopies, the industrial photographer—the architectural supply houses around the corner who pick up and deliver your prints and who furnish your drafting tables, your “T” squares, your triangles.

This morning, however, I have only one item, one product, one package to talk about. This is an item which cannot be bought or sold, but which we extend to you fully and unreservedly. As in our businesses, we have but one thing really to sell, service. This morning we have but one thing to give, our friendship and gratitude. We are here this morning in friendship's name.

We confidently believe that we have been of great service and value to your profession through these last one hundred years, and the processes and the services which are being developed in the research and design laboratories of our industry today will enable us in the future to offer you more, much more than we had ever dreamed was possible a short ten years ago.

I would like to mention another means we have found to tangibly support the sincerity of our wish for expressing our gratitude and our friendship. Our board of directors last year in cooperation with The American Institute of Architects and The American Architectural Foundation established a series of annual scholarships to be presented to fourth-year students of architecture. These students, to be selected on a competitive basis by your Foundation, were to qualify on the basis of scholastic excellence, financial need, recognized ability and potential contribution to the profession of architecture. They must of course be enrolled in an accredited architectural institution. It is our earnest hope that these scholarships down through the years will in some small way add to the stature and welfare of your profession. We are proud to have become a part of the scholarship and awards program of the AIA and The American Architectural Foundation.

We wish to thank you for enabling us to put a new word in the dictionary—blueprint—for originally, this meant a blue sheet of paper with white lines on it. Today it has come to mean anything in the way of a noble and loftily conceived plan that may benefit mankind.



*Presentation of
The Gavel
to President Richards
from President Chatelain*

PRESIDENT CHATELAIN: Now, I would like the past Presidents of the Institute to bring forward the new President of the Institute, John Noble Richards, FAIA, of Toledo, Ohio.

John, before we turn the gavel over to you there are several things that I would like to say.

First of all, it is a real pleasure for me to introduce John to this convention. We have had the pleasure of working together for some years now and I want to tell the Institute that they have chosen very well. John will make a very fine and great president.

Now, John, first of all there is this little red volume that was given to the Institute some years ago by Samuel Lunden and it is a book of parliamentary procedure, and this is something you really don't need, John, because you know how to do this, but you may enjoy reading it in your spare time.

And then we usually have two gavels—one of them made from the wood of the White House—and we have another that was presented by David Lynn, the retired Architect of the Capitol, and it is made from the Washington Elm when that had to be cut down on the Capitol grounds.

As you know, at last night's Banquet, our past President, Ralph Walker, presented me with a most handsome medallion—the President's Medal. Ralph had a duplicate made of this medal and I now have the honor of bestowing the President's Medal upon you, John.

Now, ladies and gentlemen, the President of The American Institute of Architects.

President Richards' Acceptance:

PRESIDENT RICHARDS: Thank you, very much, Leon.

Delegates, Members and Guests: It is hard to talk at a time like this, to express to you the deep thanks for the great honor which you have bestowed upon me to be President of this great organization. With your continued help and enthusiasm I am sure we will make great strides forward in the year to come in behalf of our great profession.

We have a wonderful program and we have a wonderful team and a wonderful Board.

I am sure that you will find your new Board of Directors responsive to the wishes of the membership and most conscientious in carrying out your mandates and directives. This team is your team. I know that all of us as a team and you in back of us will pull together and work together. We will live up to your expectations and justify your confidence in making this organization as great and as devoted as the number of its great membership.

Ladies and gentlemen, thank you so much. This is a great opportunity.

through the MARTINI GLASS: III



WHO HANDED ME that card which said "Isn't it marvelous that morning only comes once a day"? Eddie Morris and scrapple breakfast in mid-July.

Ah, the big fight. Convention devoting a whole morning to massacring its own. Final vote 345 to 43. Shows what value this column has. At least even Ralph Excuse-me-not-allowed-to-mention-personalities Walker said that the architects advising the Capitol architect, "who is really not an architect by our terms, you understand, but no offense meant," well, they should all be retained to save the Ralph Walker overhung scheme. Silling put his shoes on and wept, Berla apologized for bringing it all up again, Marcellus Wright, Jr., honeyed up for his side, and Turpin Bannister set a new course in architectural history for dome lovers. Seems the Capitol dome and its laplap of columns is the most beautiful in the world, even if it's metal painted to look like stone it "looks good like a hangover should." Lorimer Rich he say nothin' and B'rer Haskell he lay low.

The proponents of the change, the Architects of the Additions, then passed a capable, competent and wholly logical procedure of architect and client relationship and even exposed the client's set of drawings to show everybody.

After a long year of being slugged by the Board and the journals, and having the country aroused to DAR pitch and even being represented by the holy trio as making "a Dreyfus case" out of the issue, the chair piously hoped that everybody would put on an equally false front and show the waiting world that we are all one, and the AIA stands firm. No runs, no hits, and certainly no errors. It was glaringly rude to the Convention that not a single

"advisor to the Architect of the Capitol" showed up to support the architects engaged. De Witt gave a blow by blow of the work. The garbage goes in and the food goes out one elevator and Dr. Thornton wasn't an architect either. Courageous past President Glenn Stanton had the temerity to oppose Ralph Walker and remind him that a lot of classicists before him thought hangovers were not good and should be cured. Alfred Easton Poor, looking and speaking like Stanford White, Fiske Kimball, H. Van Buren Magonigle and Albert Kelsey, called upon his classic heritage to help him in his tragic hour and even showed slides to prove that his boys were decent, honest, lovers of the Capitol, the country, the AIA, Leturoiully and the dome of the Cathedral of Saint Peter's from the Walker elevation. Then everybody and his brother wept and wailed and pontificated and spilled over on all mikes. Finally somebody ended it all by calling for a vote. California won 324567 to 28. Sic transit gloria Thursday.

• • •

After that debacle every college graduate returned to the reunion of his alma mater in some air cooled club room. Hail Pennsylvania, noble and strong on the Board, Regional Directors, President, the Executive Director, the Editor and the Columnist.

Annual white coats and medals dinner. To the bar of the Statler. Dining-room air conditioning failing. President announced the new officers, to cheers. Roast beef too well done and cold. Newspaper boys getting tired, Cleveland hosts glum over Robinson going down in flames. At least twenty Fellows bemedalled quickly. Twelve foreign guests decorated. Ralph Walker presented a "Jewel of Office" to retiring President who bent low to be ribboned. John Wellborn Root, FAIA, presented with Gold Medal for trying hard to make something beautiful of Chicago. Well earned. Mr. Root said he wasn't used to public speaking and hoped that we could train boys to beat Russia, Afghanistan and face the brave new world.

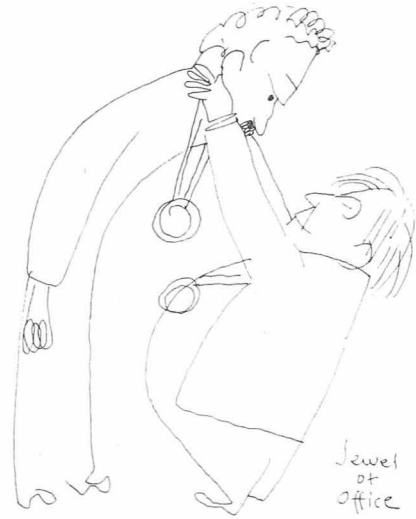
"Ergophobia or How to Get Big in Case You're Lazy," an address by William Hazlett Upson, author, in programme, but suddenly Mr. Upson's substitute is a Mr. Harrison Salisbury of the *New York Times*. Mr. Salisbury has been to Russia and Siberia, Minsk, Pinsk, Osk and Mosk. He is real scared. Young ladies sent to Nidgni Novgirod can get transferred

to Odessa if some gent will declare matrimony and promise divorce and live happily ever after in Moscow. Gives you an idea of N. Y. Times humor. All that we do better than the Russians is architecture. Russians way ahead of us in everything else including borscht. Finally at almost 4 A.M. we won the war. Air conditioning failed two days ago.

Will return, no questions asked, one dropped program inscribed "You will never become a Fellow by ducking out on the main speaker, so there. I've been through this four times. He is saying nothing. This is trying. Mr. Yost has been asleep for an hour. I'm enjoying myself for I can see the beautiful Mr. Pereira."

White coats to Statler barroom. More crowded than Cleveland barroom, softer lounges. The Johnny Richards ducking out a side door after shaking everybody's arm off. Phil Will radiant. Ah, bed sweet bed. Phone off hook. California returns not in.

At the last morning session a phony Dove of Peace in the shape of a sparrow flew over the delegates, and a resolution was passed by the Convention proclaiming great faith in the existing firms of consulting architects for the proposed changes to the Capitol.

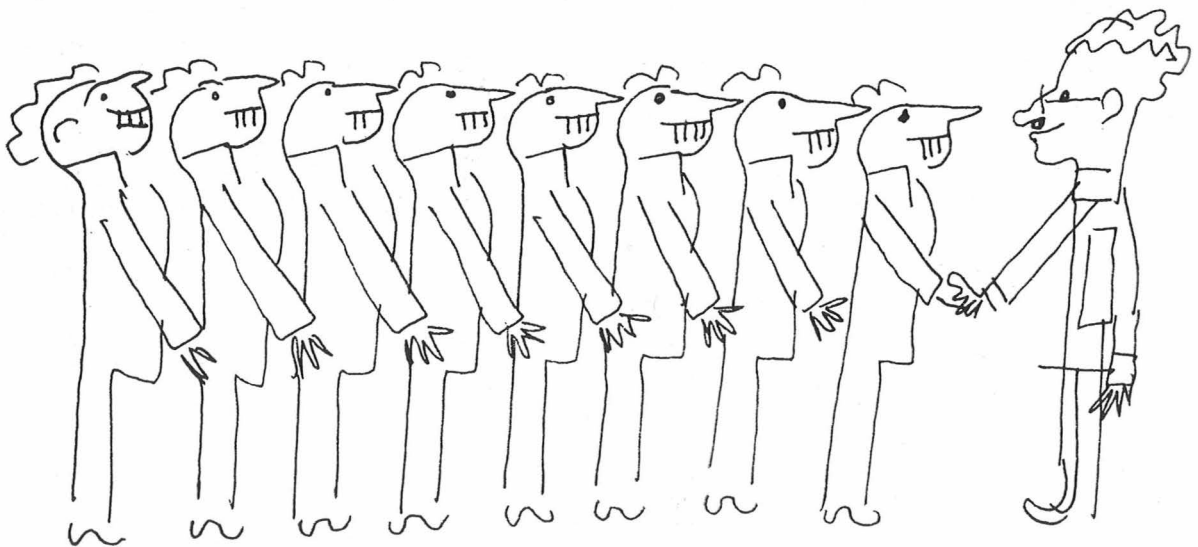


Jewel
of
Office

As we used to hear from the officers in the first World War, "Go forward my boys, we are behind you, and the farther ahead you go, the farther behind you we will be."

That about wraps it up.

August Bendure '58



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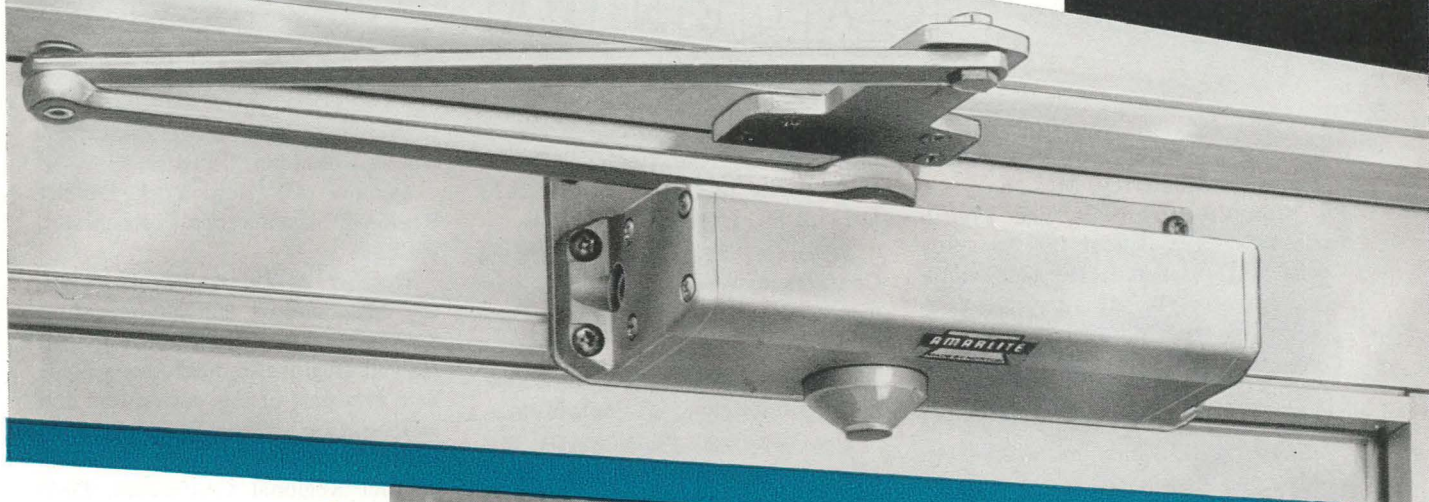
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Foreign Architectural Tours

AN INTERESTING architectural tour of Japan will be lead this year by Kenneth M. Nishimoto, of Pasadena, California.

The 21-day tour which leaves on October 9, from either Los Angeles or San Francisco, has been planned to show many of the famous and representative buildings and gardens of Japan, as well as an introduction to the daily life of the Japanese, thus giving a glimpse into the human side of Japan.

The tour will include visits to such principal cities and places of interest as Tokyo, Osaka, Nagoya, Kyoto, and Hakone.

Travel to Japan will be aboard Japan Air Lines, however, accommodations may also be arranged for ships sailing from either Los Angeles or San Francisco.

Members of the tour will be entertained in Tokyo by Japanese architects.

Complete information may be obtained from Mr. Nishimoto, 263 South Los Robles Avenue in Pasadena, California, or from the Far East Travel Service, 365 E. First Street, Los Angeles 12, California.

A 13-DAY Mexican Architecture Seminar Tour in cooperation with the Sociedad Arquitectos Mexicanos, will start on September 21, with Paul H. Elliott and T. H. Hewitt as co-hosts. This trip has been designed to show tour members the Colonial and pre-Columbian architecture of Mexico as well as the best contemporary work. Additional information may be obtained from T. H. Hewitt, 2413 Driscoll Street, Houston 19, Texas.

C A L E N D A R

July 13-August 23: Ninth Annual Design Workshop, Instituto Tecnológico de Monterrey, Mexico.

July 19-August 2: The Fourth Bath Summer School for the study of Late Stuart and Georgian Architecture and Decorative Arts, sponsored by the Courtauld Institute of Art, London University, to be held in Bath, Somerset, England.

July 20-28: Fifth Congress of the International Union of Architects, Moscow, Russia.

August: International Federation of Landscape Architects, Washington, D. C.

August 31-Sept. 6: Twenty-fourth Congress of the International Federation on Housing and City Planning, Liege, Belgium.

September: Seminar on Regional Planning—Development of Cities and Industries, Tokyo, Japan.

September 21: Mexican Architecture Seminar Tour. For illustrated folder write to T. H. Hewitt, 2413 Driscoll St., Houston, 19, Texas.

September 25-27: Seventh Annual Conference, Western Mountain District, Continental-Denver Hotel, Denver, Colo.

October 2-4: North Central Regional Conference, St. Paul, Minn.

October 5-8: Gulf States Regional Conference, Buena Vista Hotel, Biloxi, Miss.

October 9: Third Architects Tour of Japan. Additional information from the Far East Travel Service, 365 E. First Street, Los Angeles 12, Calif.

October 9-11: Annual Forum, Pennsylvania Society of Architects, Galen Hall, Wernersville, Pa.

October 9-12: Northwest Regional

Conference, Harrison Hot Springs, British Columbia, Canada.

October 15: New York District Regional Conference, Rochester, N. Y.

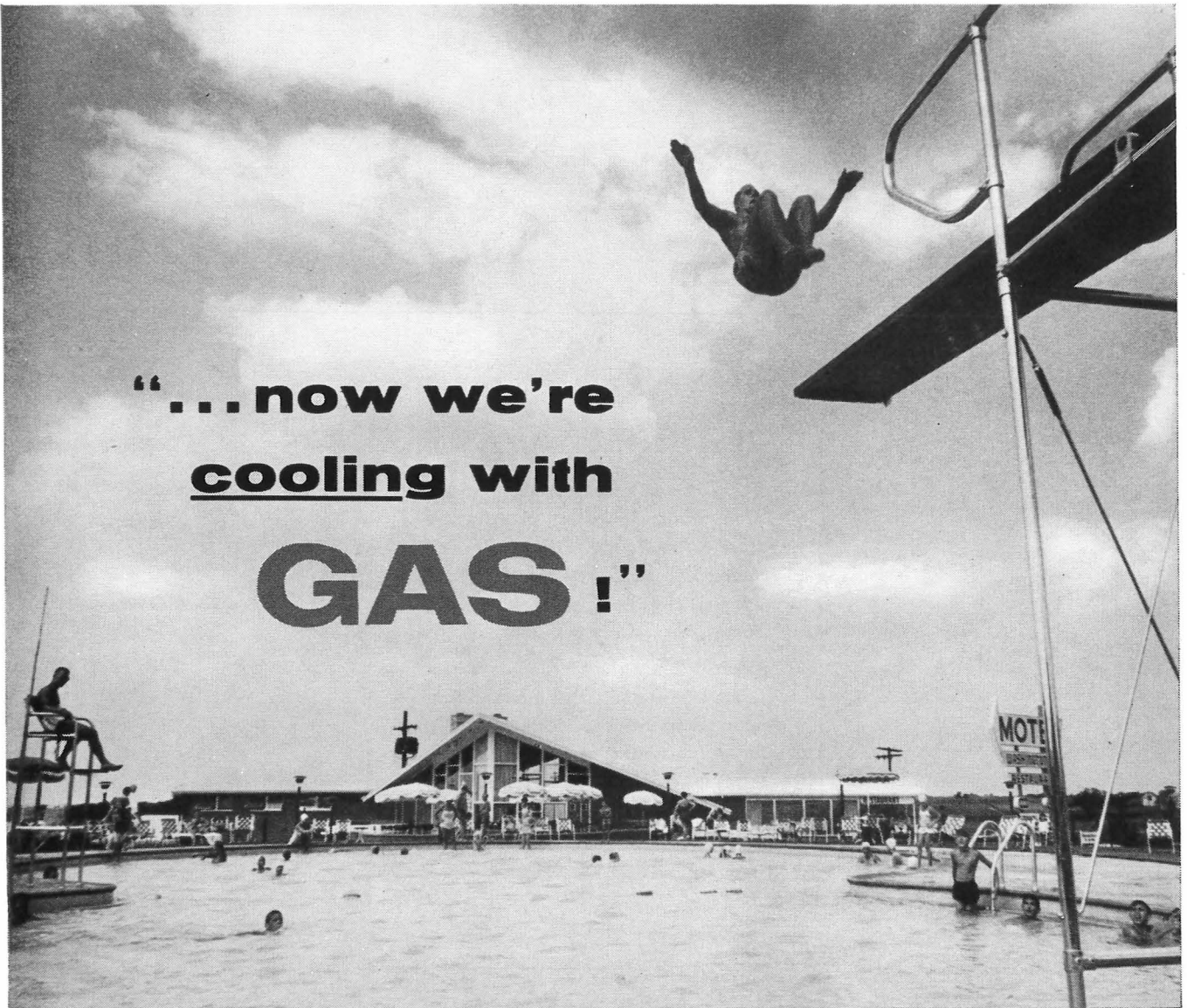
October 15-19: California Council, AIA, annual convention, Monterey, Calif. California-Nevada-Hawaii Regional Conference will be held as a part of this convention and will meet on October 17.

Mid-October: Western Mountain District Regional Conference, Denver, Colo. Date to be established.

October 22-24: Architects Society of Ohio, 25th Annual Convention, Sheraton-Gibson Hotel, Cincinnati.

October 29-31: Texas Society of Architects, Annual Convention, Hilton Hotel, San Antonio, Texas.

October 30-Nov. 2: Annual meeting of the National Trust for Historic Preservation, New Orleans, La.



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cooling with
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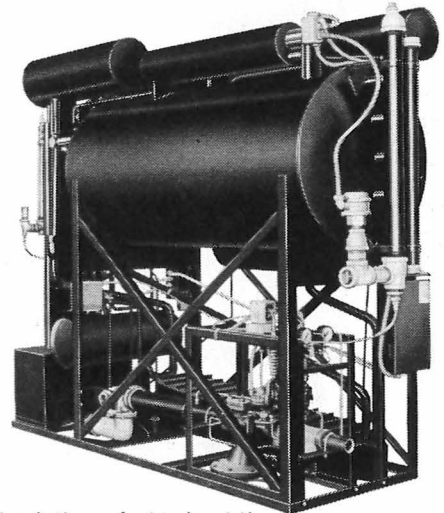
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 keeps customers cool and operating
 costs down at the Motel Washingtonian

“While we were planning the Motel Washingtonian, we made a complete study of all potential equipment,” states Sam Eig, builder and corporation president of this modern motel near Washington, D. C. “We knew we wanted gas for cooking and heating, and after our investigation, we found gas best for *all* operations.”

For air conditioning, the specifications called for Arkla-Servel gas absorptive coolers. “With our Arkla-Servel units, we have no maintenance problems,” add Mr. McKeever and Mr. Eig. “And we were able to tie into our heating system without worrying about special housing, vibration, or noise. Our one central system cools in summer, heats in winter to provide us with a quiet, year-round economical operation.”

Gas absorptive cooling can put your commercial and industrial clients’ heating plant on a year-round paying basis, too. For specific information, take advantage of the consulting services provided by your gas company. They have trained specialists who have been working with architects and engineers for years. Check the facts about gas and you’ll see—modern gas air conditioning out-performs all other fuels. *American Gas Association.*



Check these facts about the
 25-ton **Arkla-Servel** Cooler

- A compact unit, easy to install and light enough for rooftop installation.
- Costs are low for installation, operation and maintenance. No specially trained operating or maintenance personnel are required.
- Can be installed singly or in banks to fit any size installation.

Trinity White


PORTLAND CEMENT

Helps the Sale of Merchandise

Merchants have long recognized the profit-producing power of attractive store exteriors. The maximum is often attained when an excellent architectural design is projected by the shimmering beauty of a Trinity White exterior.

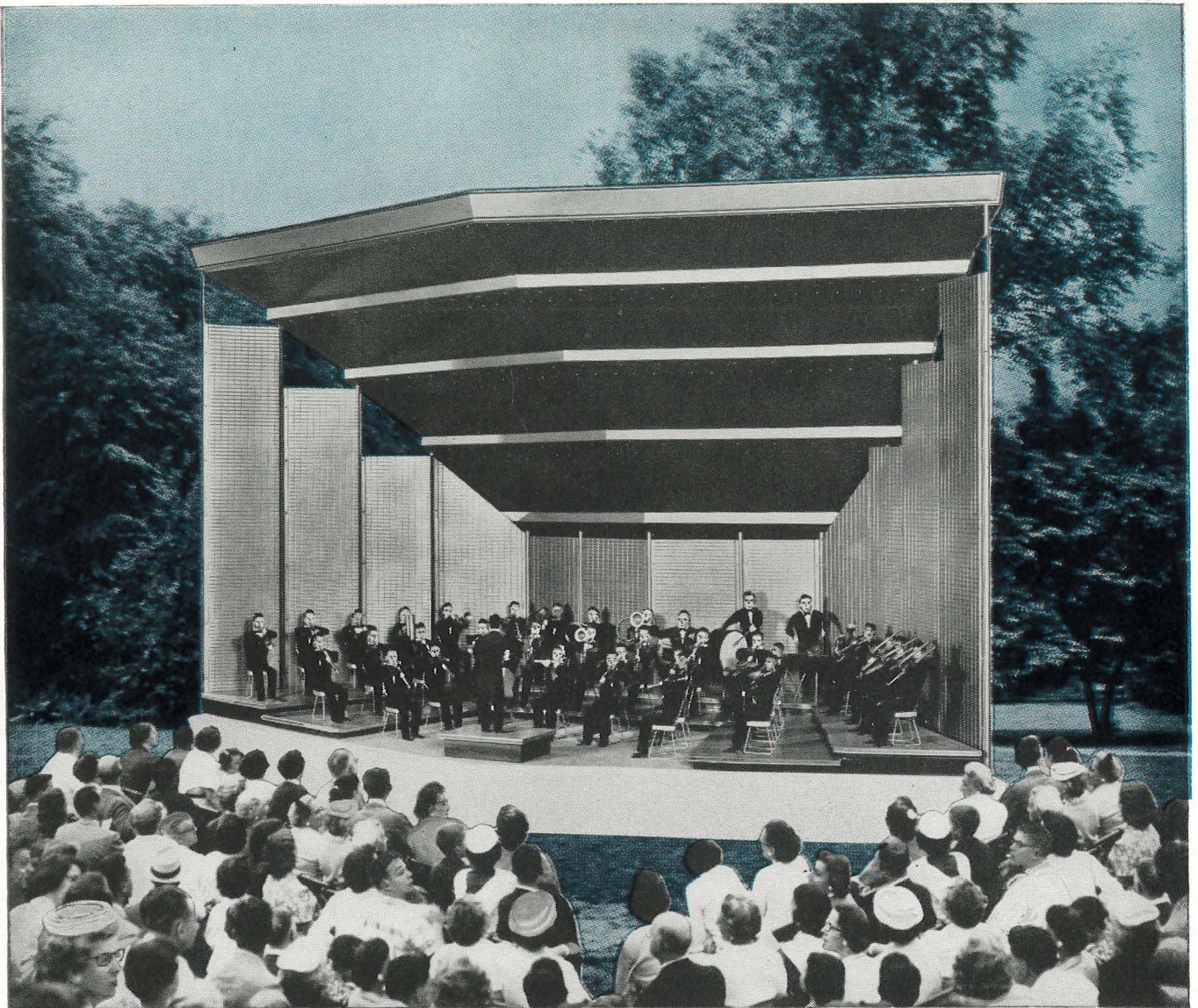
Trinity White—the *whitest* white cement—is a true portland that meets all Federal and ASTM specifications. Use it for architectural concrete units, stucco, terrazzo, etc. Gives purer tones where colors are to be added.

GENERAL PORTLAND CEMENT CO.
Chicago, Dallas, Tampa, Chattanooga, Los Angeles

... as white  as snow



the whitest white cement...



Overly HI-FI BAND SHELL

...the greatest advance in outdoor stage acoustics, beauty, color, comfort, convenience and durability combined

Overly's Hi-Fi Band Shell is a joint development with Alcoa, nationally known acousticians, bandmasters, architects and designers. It is the most complete answer to the outdoor stage acoustical needs of today and tomorrow. It is a composite of the *improvements* sought by schools, communities and others desiring better recreational and cultural facilities. Offered in four basic sizes, this Overly unit is adaptable for a wide variety of civic and cultural functions in addition to live band concerts.

Features. Durable; all aluminum. Choice of non-fading colors. Provides well dispersed live sound so that, no matter where the listener sits, he will hear well.

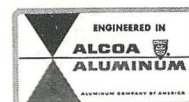
Write us today for your FREE copy of our new, 12-page, illustrated booklet. Contents: history of band shells, and problems with conventional types; superior design and engineering features of the Overly unit, details, specifications, applications, site selection and seating plans. Ask for booklet by name: "Overly Hi-Fi Band Shell." No obligation.

Send today for
12-page booklet...
in full color!



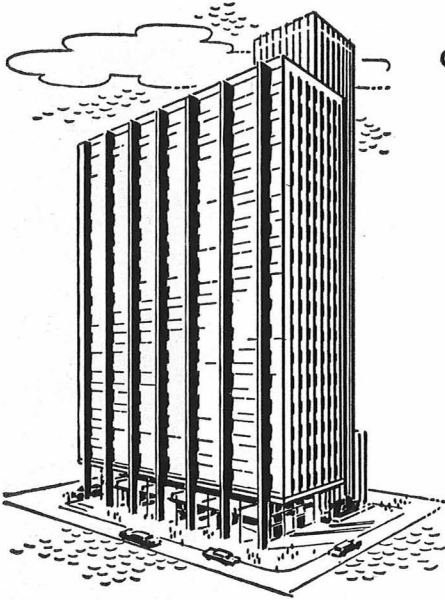
Overly Manufacturing Company

Greensburg, Pennsylvania • Los Angeles 39, California



Custom-Designed

**modular acoustical ceiling . . and partition installation . .
in new Inland Steel Building**



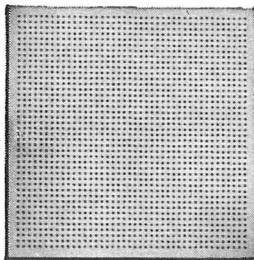
Chicago's newest skyscraper has a unique acoustical ceiling that provides maximum layout flexibility in its large open floor areas.

The ceiling is made up of Acousti-Celotex 12" x 24" Acousteel metal pan assemblies, in combination with 2" wide grid panels spaced 62" o.c. in both directions. Partitions can be placed anywhere along the grid panels, in either direction, with studs fitting up into the 2" x 2" square openings formed at every grid intersection. When new office layouts require changes in partitioning, the removable 2" x 2" corner blocks are taken out to allow insertion of studs.

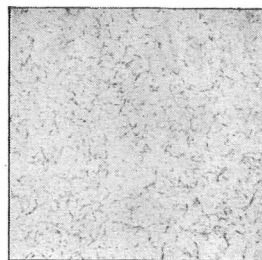
Light fixtures and air diffusers (which are Acousteel pans with sound absorbing elements removed) snap into the same T-bars as the standard Acousteel units, making an integrated, dead-level ceiling that gives top performance for owners and tenants.

This building is another example of the results that can come from careful ceiling planning. Take advantage of the knowledge your *Acousti-Celotex distributor* has developed in this relatively new field of integrated, multi-function ceiling construction. He has the acoustical products, suspension systems and experience to help you put ceilings to work in new ways to meet your design requirements.

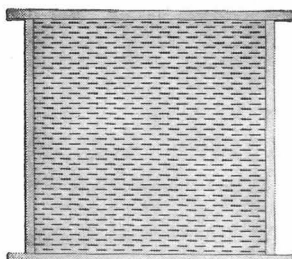
Architects: SKIDMORE, OWINGS & MERRILL
Acousti-Celotex installation by: JAMES L. LYON CO.



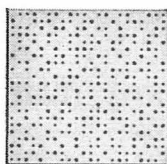
CAVITY TILE**



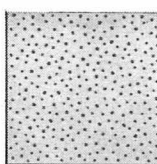
SUPRACOUSTIC PANELS‡



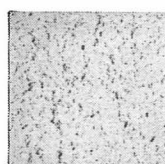
STEELACOUSTIC® PANELS



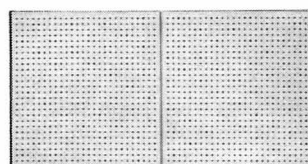
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CANE FIBER TILE*



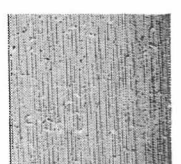
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Sound Conditioning

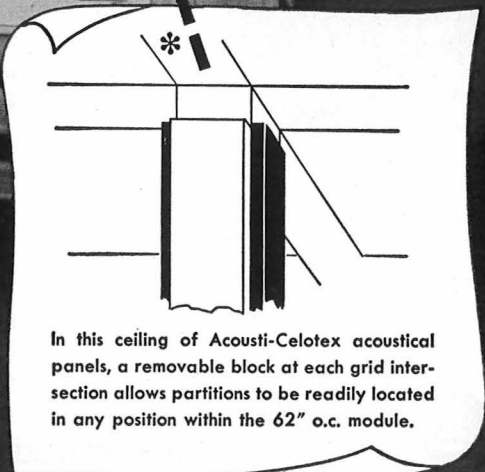
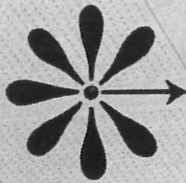
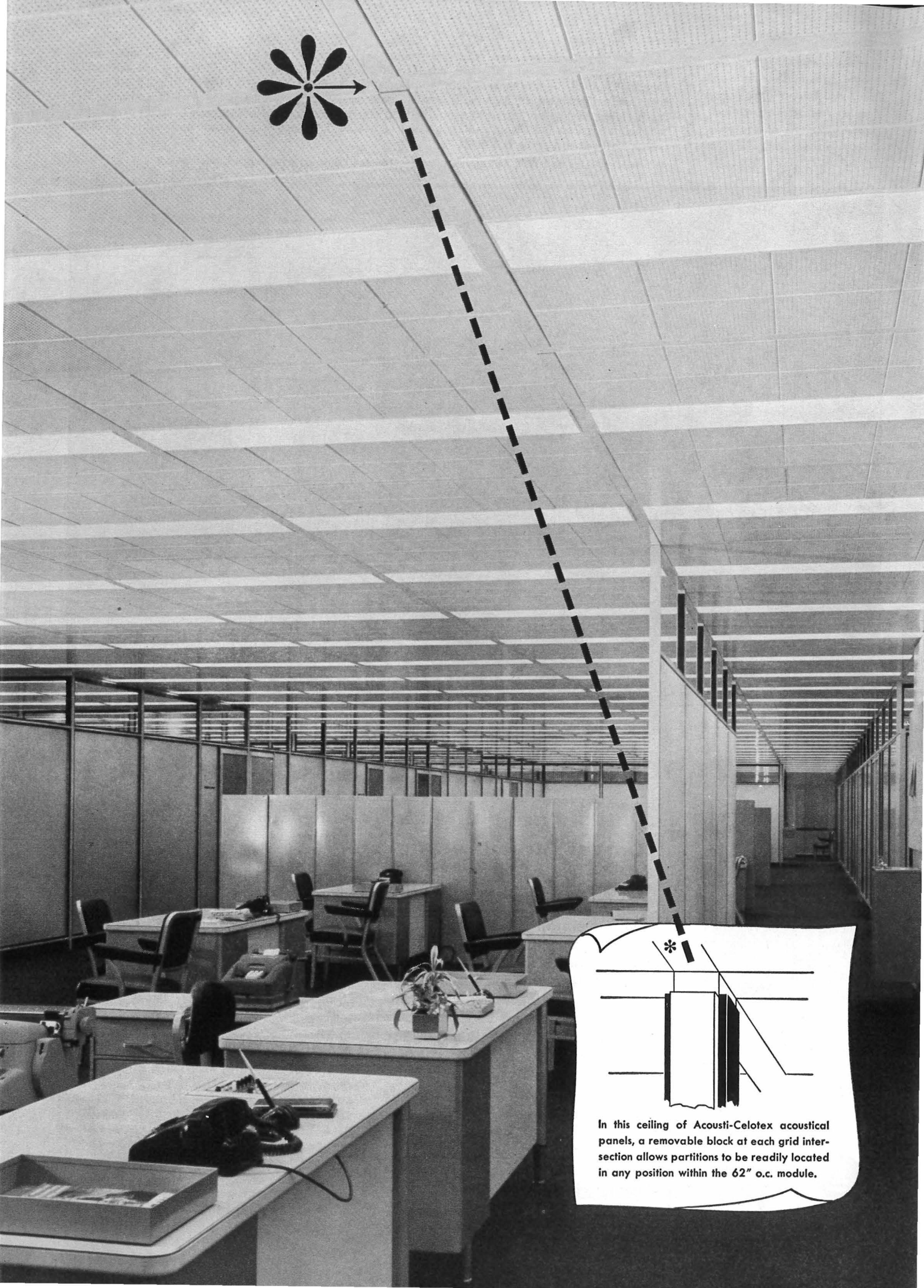
Products to Meet Every Sound Conditioning Problem . . . Every Building Code

The Celotex Corporation, 120 S. La Salle St., Chicago 3, Ill.

In Canada: Dominion Sound Equipments, Ltd., Montreal, Quebec

*U. S. PAT. NO. D-168,763

**U. S. PAT. NO. 2,838,806 †TRADEMARK

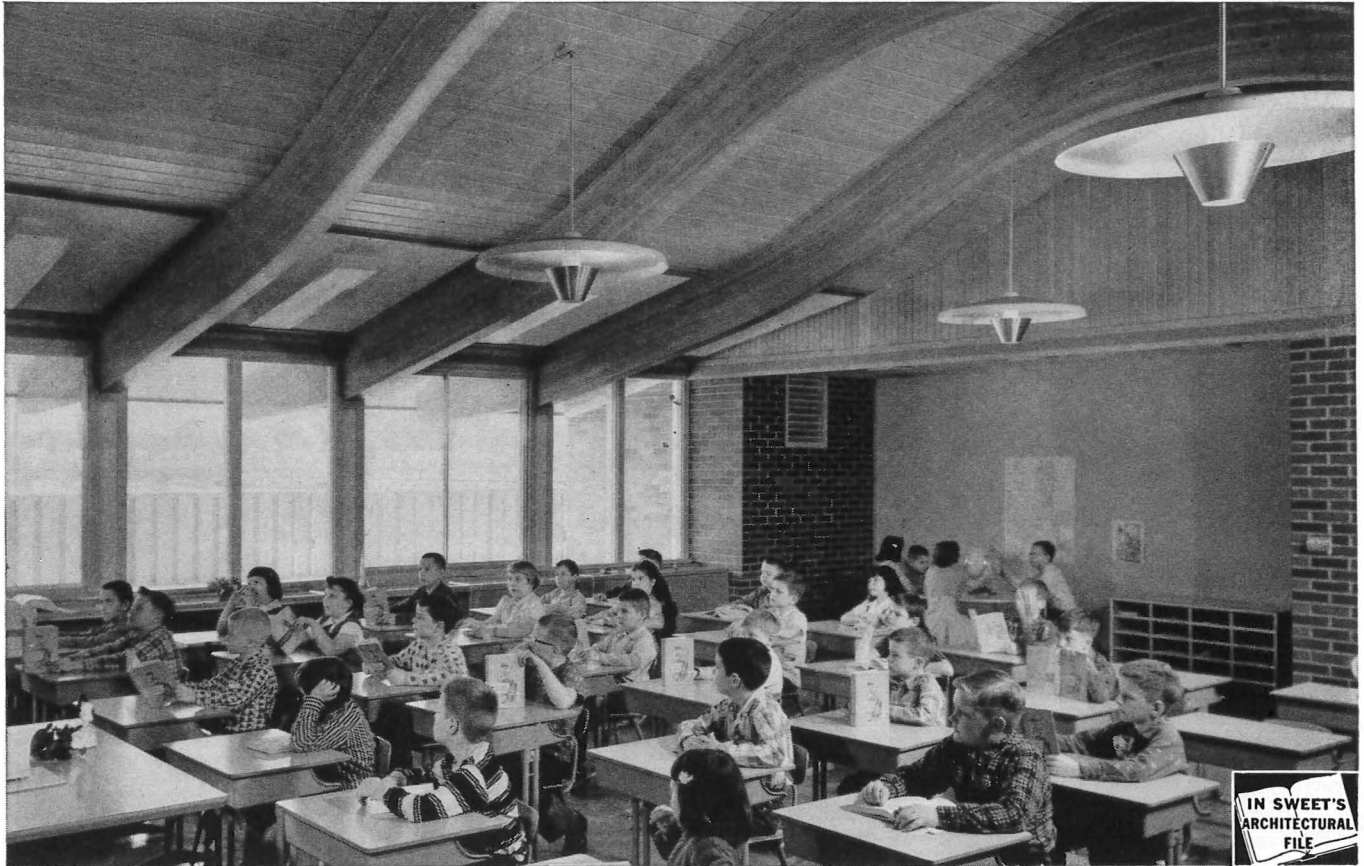


In this ceiling of Acousti-Celotex acoustical panels, a removable block at each grid intersection allows partitions to be readily located in any position within the 62" o.c. module.

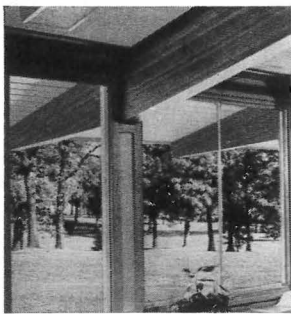
Lennox Research School, Des Moines, Iowa, is a development and research project of Lennox Industries, Inc. Outside dimensions of the split level two-room unit are 46' x 71'-10".

JOB DATA: Space provided: Two classrooms each 28' x 30', 10' x 71' corridor, three toilet areas. **Exterior walls:** brick, glass and wood. **Interior walls:** brick and wood paneling. **Heating and ventilation:** Lennox Comfort Curtain system featuring forced air with automatically controlled dampers to mix fresh and recirculated air. **Lighting:** Low voltage fluorescent lighting balanced with incandescent fixtures. **Floors:** quarry tile in entry, asphalt tile in classrooms. **Roof surface:** asphalt shingles over 2" x 6" tongue-and-groove sheathing. **Ceiling:** acoustical tile in corridors; exposed timber sheathing in classrooms. **Cost** per square foot: \$15.00

Architects: Perkins and Will, Chicago. **Contractor:** Lovejoy Construction Company, Des Moines



Advanced School Architecture



Cantilevered glulam beams extend the roof to form a canopy which protects the window areas from the sun. Classrooms receive natural light from three sides.

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Other applications of glulam timber members by Timber Structures, Inc. include girders, arches and trusses for classrooms, gymnasiums, libraries, auditoriums, field houses and vocational shops. Outstanding examples of these applications are contained in the illustrated brochure, "Timber Framing for Modern Schools". Get your copy from your Timber Structures representative, or write us for it.

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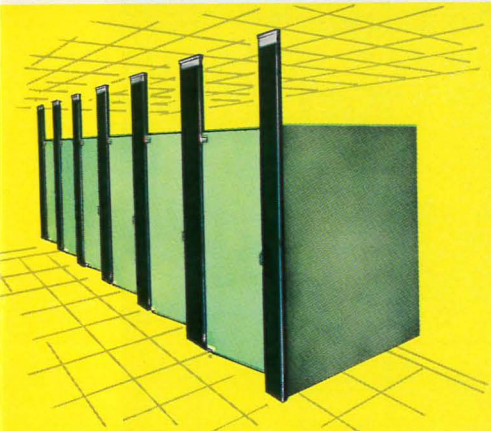


"WEIS WAS WISER!"

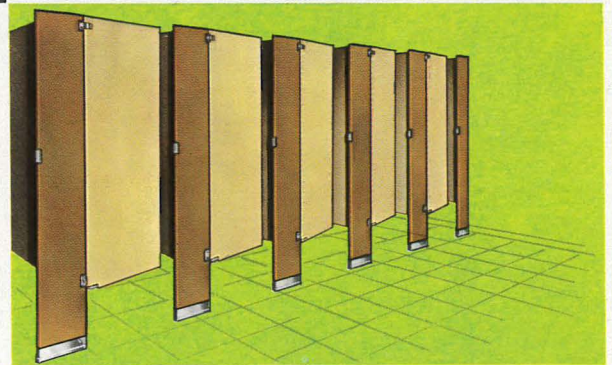
Architects, building owners and tenants become fully aware of WEIS toilet compartment advantages the second or third year after installation. That's when their original choice is confirmed, when they can say with firm conviction, "Our choice of WEIS was wiser!"



Ceiling-hung design is the ultimate for ease of floor maintenance



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Weis Vitre-Steel compartments have been selected for prominent buildings designed by the following architects: Bastille Halsey Assoc., Boston, Massachusetts; Perkins & Will, Chicago, Illinois; Raymond E. Maritz & Son, Inc., St. Louis, Missouri; John E. Ramsey, Jr., Salisbury, North Carolina; Robert E. Alexander, Jr., & Assoc., Dallas, Texas; Richer & Axt, West New York, New Jersey; C. E. Silling & Assoc., Charleston, W. Virginia; Raymond Harry Ervin, Denver, Colorado.





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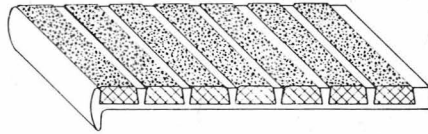
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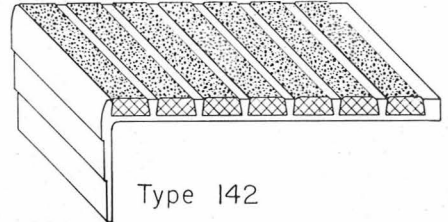
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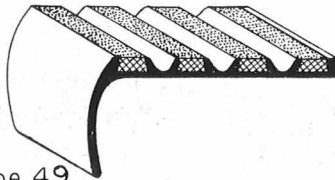


Type 141



Type 142

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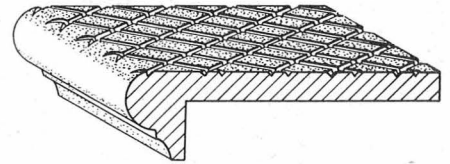


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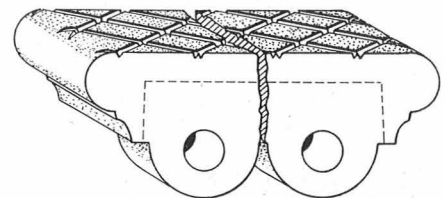


Type 46

ABRASIVE CAST TREADS

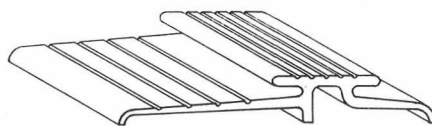


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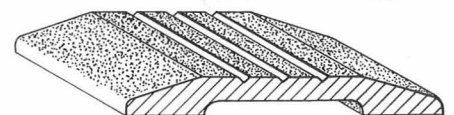


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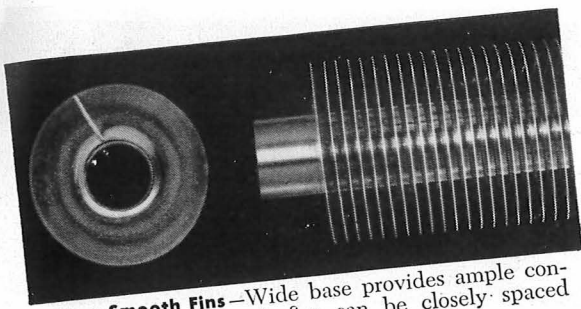
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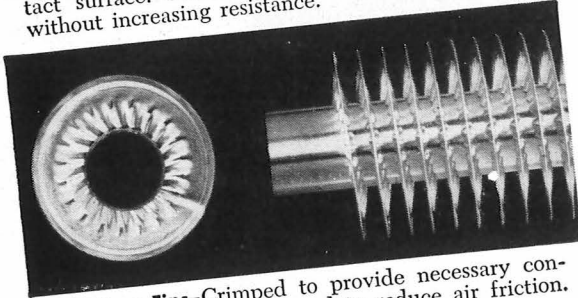
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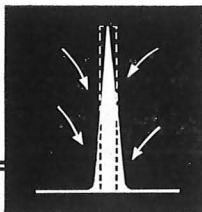
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Write for Bulletin S-55



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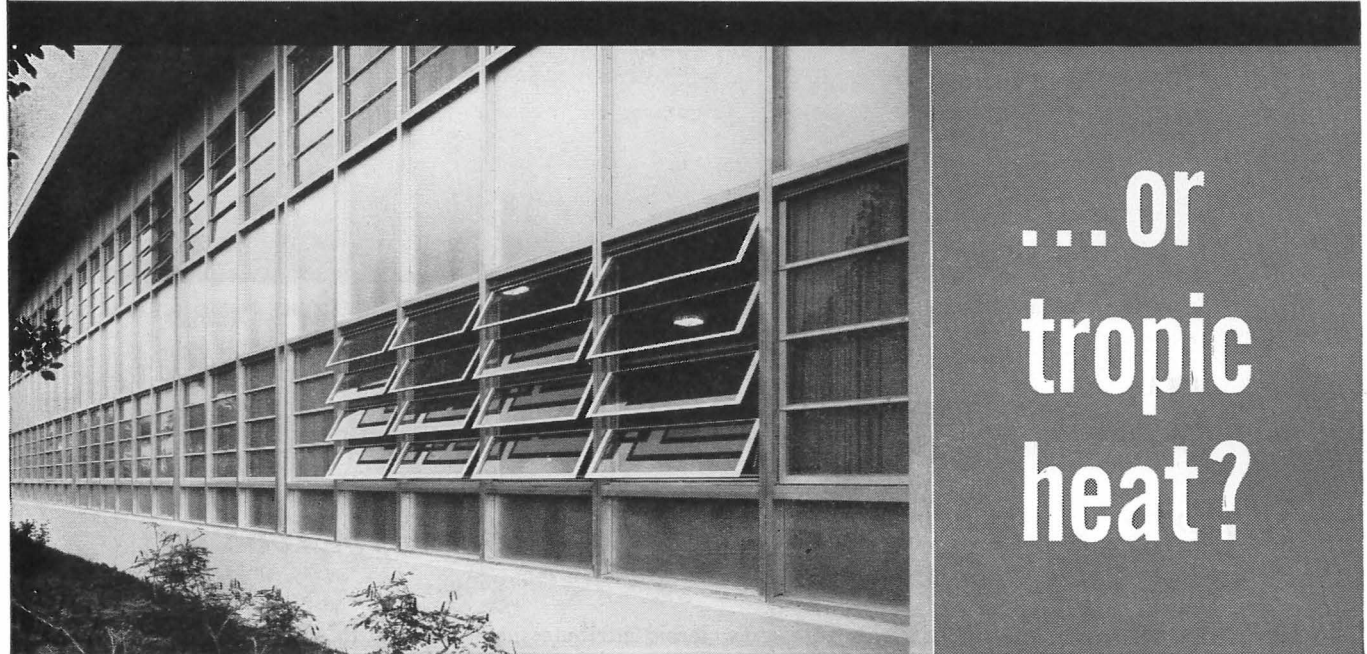
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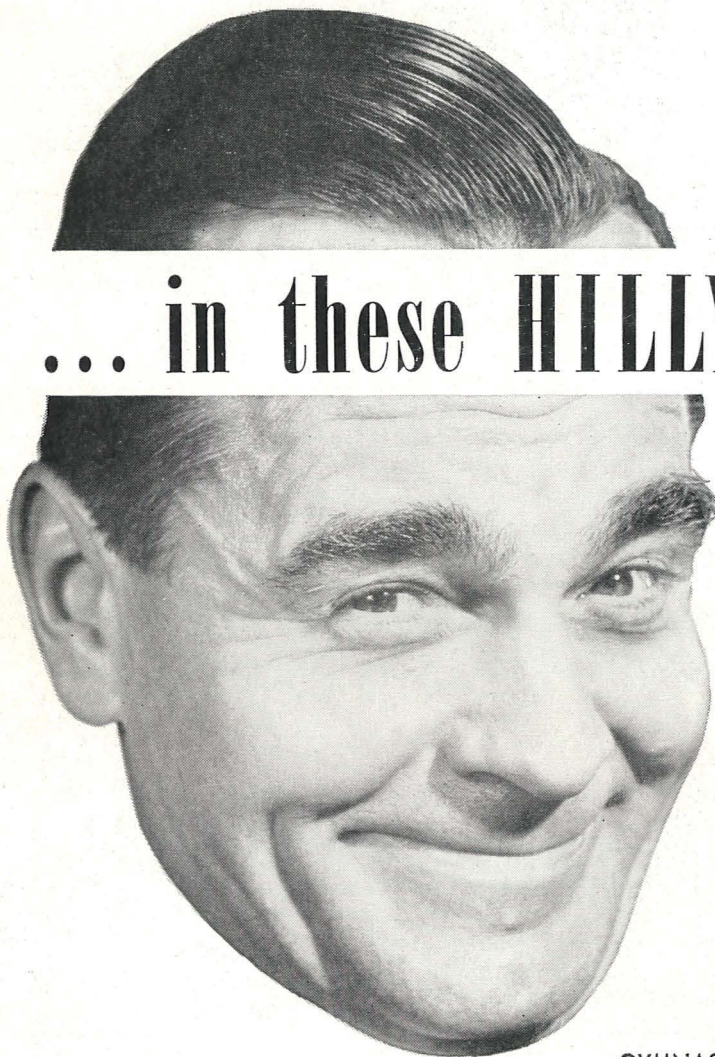
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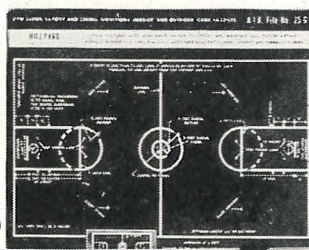
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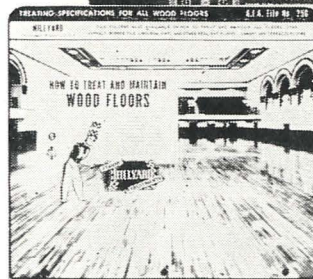
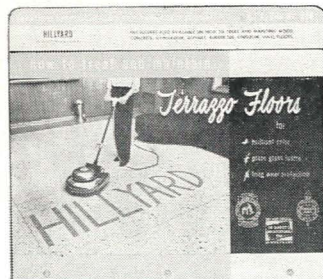


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