

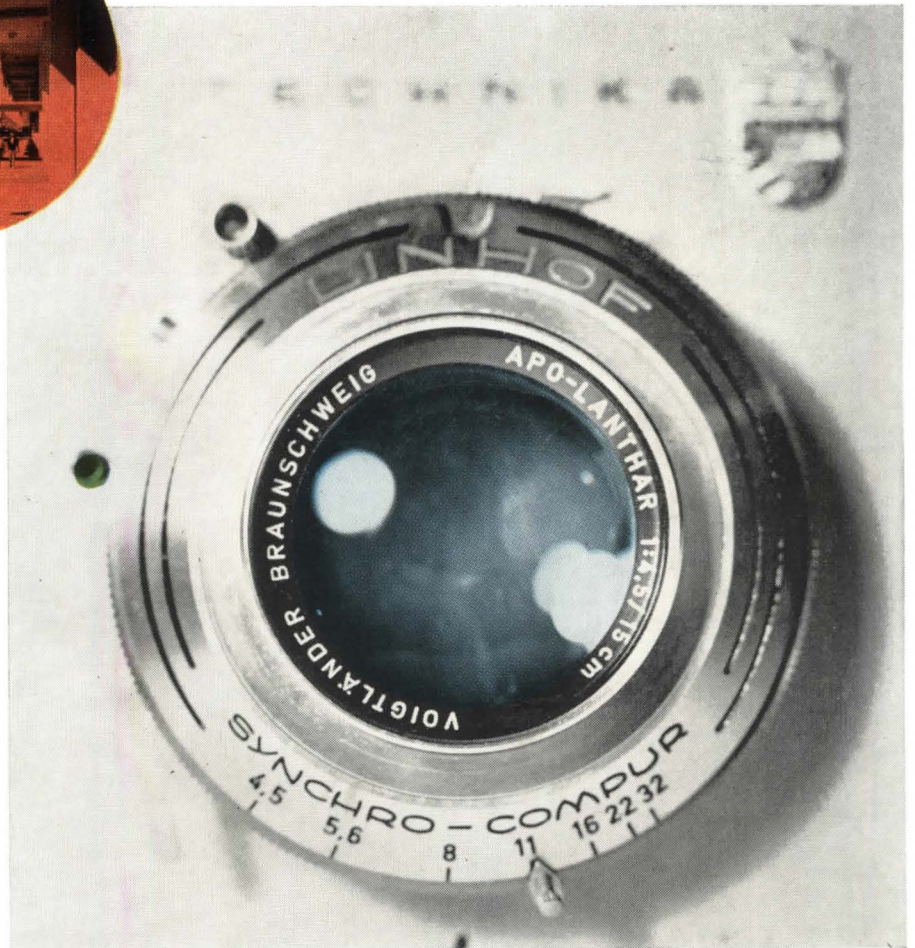
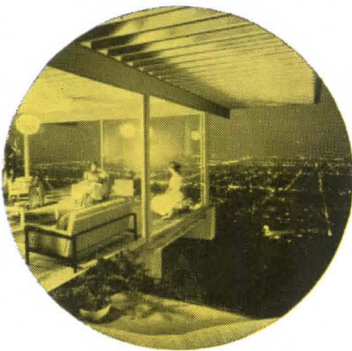
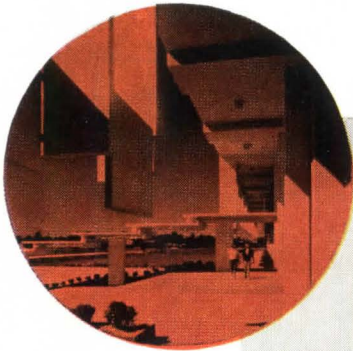


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February 1961

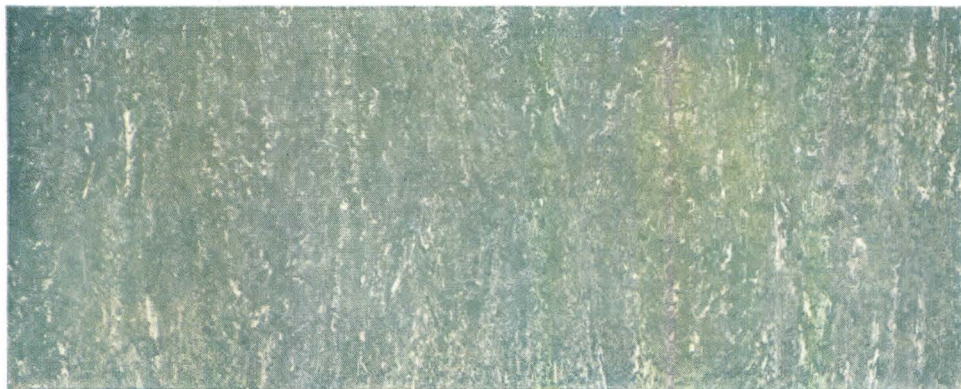
Journal

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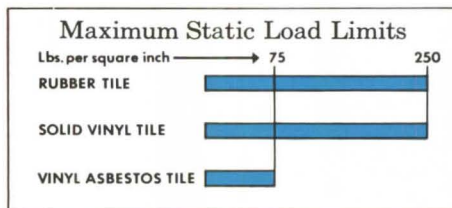
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VOLUME XXXV, NO. 2

FEBRUARY 1961

- 6 Letters to the Editor
- 10 News
- 23 *L. Morris Leisenring*, FAIA: Lament for Lafayette Square
- 33 *William N. Breger*, AIA: Can We Define Architecture?
- 36 The Franklin Delano Roosevelt Memorial
- 38 *Alfred Bendiner*, FAIA: "Through the Philadelphia Pepper Pot"—II
- 44 The Fourth Exhibition of Architectural Photography

#### THE PROFESSION

- 48 *Neoscopos*: Tracings from an Oaken Table
- 50 Professional Incorporation?
- 52 *William Stanley Parker*, FAIA: Do You Know Your Documents?

#### THE INSTITUTE

- 53 *Philip Will, Jr*, FAIA: Architectural Statesmanship
- 56 *Henry L. Wright*, FAIA: The Cost of the Future
- 58 *William H. Scheick*, AIA: Second the Motion
- 60 1961 Award Winners
- 61 Favorite Features
- 62 The Student Forum
- 64 *James H. Sadler*, AIA: National Council of Architectural Registration Boards
- 66 Library Notes
- 67 Book Reviews
- 69 The Editor's Page
- 94 New Corporate Members
- 95 Calendar, Necrology
- 104 Allied Arts

#### TECHNICAL

- 71 *Edward T. Hall*: The Language of Space
- 75 *Waldron Faulkner*, FAIA: Color in the Building Industry
- 77 *Dr-Ing Frei Otto and Peter Stromeyer*: Tents

#### THE COVER

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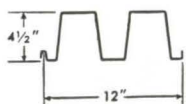
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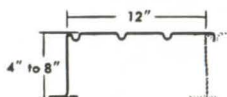
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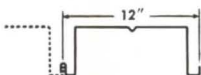
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# Letters

## Report on Product Design

EDITOR, *Journal of the AIA*:

Mr Austin Baer's report on product design in the December issue of the *Journal* is most interesting.

His point of view implies a conflict between the relatively permanent nature of buildings and the somewhat rapidly changing nature of industrial products. He further implies that these products have more sales appeal than buildings to the detriment of fundamental principles of better buildings.

The issue of the obsolescence replacement cycle is a pertinent one. Whereas Detroit in my opinion make much more change than progress in their annual cycles, I firmly believe that the obsolescence replacement cycle in buildings can be accelerated to serve the best interests of mankind. Every city has a residue of old buildings structurally durable, somewhat costly to maintain and by today's standards downright inefficient. They no longer earn their keep. Perhaps some may be remodeled. However, in my practice as an architect I have at times been aware of the fact that remodeling costs substantially more than additions and new buildings. Worse than that, the ultimate value to cost is not there.

The rising costs of labor, or shall we say the conservation of human effort will have a profound effect on architecture. The trend toward mass production of architectural components to be assembled in the field will accelerate. The products of industry whether they are building panels, doors, windows or electro mechanical equipment will be a part of man's visual environment. Sympathetically designed these products can be important architectural details contributing to rather than competing with architecture.

The professions of industrial design and architecture may have a few differences but they have much more in common. They have a joint responsibility to provide the best possible environment for mankind.

ONIE MANKKI, AIA, ASID  
Cleveland, Ohio

## Architectural Barrier Committee

EDITOR, *Journal of the AIA*:

The Architectural Barrier Committee has been formed recently in Minneapolis, under the direction of the Minnesota Society for Crippled Children and Adults (Easter Seals), and already has brought about an increased awareness of the many hazards which continually confront the handicapped person.

The title selected for the committee may appear to charge the architectural profession with the responsibility for such problems, particularly in public buildings constructed some years ago. This is not the intent.

It is true that up until recent years the problems of the handicapped, as related to buildings, were given little or no consideration, principally because

these people were not encouraged or given the opportunity to lead normal lives as useful persons. However, and thankfully so, the situation over the past fifteen or twenty years has changed considerably.

In view of this, it is most important that architects charged with the siting, functional planning and designing of structures in all categories should pay particular attention to the needs, present and future, of the handicapped. Their needs are not for specialized facilities or fancy gadgets. They do ask that the elimination of steps, principally at main entrances, door widths and door types, floor surfaces, grade of ramps, width of toilet stall, etc, be given special consideration, and that these elements become a current part of the program in all projects.

The committee as now formed in Minneapolis is composed of medical, educational, welfare, insurance, architectural and construction people, all actively concerned with the future well-being of the handicapped. It should be mentioned that the difficulties of the architect as related to site, grades, weather, adjacent existing facilities, codes and ordinances, etc, have been explained to the committee and are fully realized.

In the best interest of the handicapped it is important that all members of the architectural profession give particular attention to those elements of a building, which if not closely studied in the early development of each project, can, without intent, present a barrier and hazard to a handicapped person.

Chapters desiring to obtain information on the problems of the handicapped should contact the Office of the National Society for Crippled Children and Adults, 2023 West Ogden Avenue, Chicago 12, Ill.

ROBERT H. KERR, AIA  
St. Paul, Minnesota

## Good Idea

EDITOR, *Journal of the AIA*:

This year the University of Kentucky inaugurated a five-year course in architecture leading to a degree of Bachelor of Architecture, the first such course ever offered in the state, although it has for a few years given an architectural option in the Engineering School which led to a degree of Bachelor of Architectural Engineering.

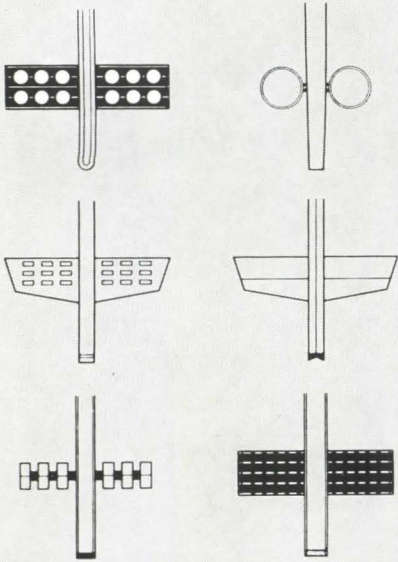
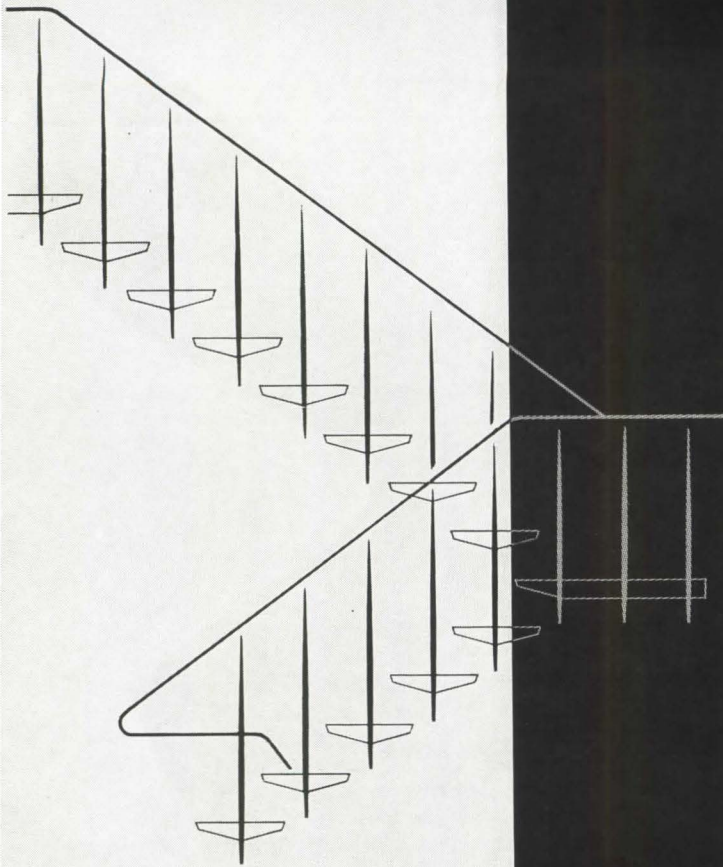
The new course is proving popular, having begun with about 130 boys. In order to encourage these students in good design, our West Kentucky Chapter decided to give a small cash award annually for one of the design problems.

Our first design award problem was tied into the redevelopment studies underway in Louisville, and the Louisville Central Area Association agreed to assist us by paying for materials the students used in building the models. Our Chapter provided three small money prizes totaling \$50. I believe this not only gave encouragement to the students, but also provided our Chapter with some of the best publicity we have ever had. The announcement of the winner, with his picture, made front page news. The students were teamed into six groups, and the quality of the solutions was commendable.

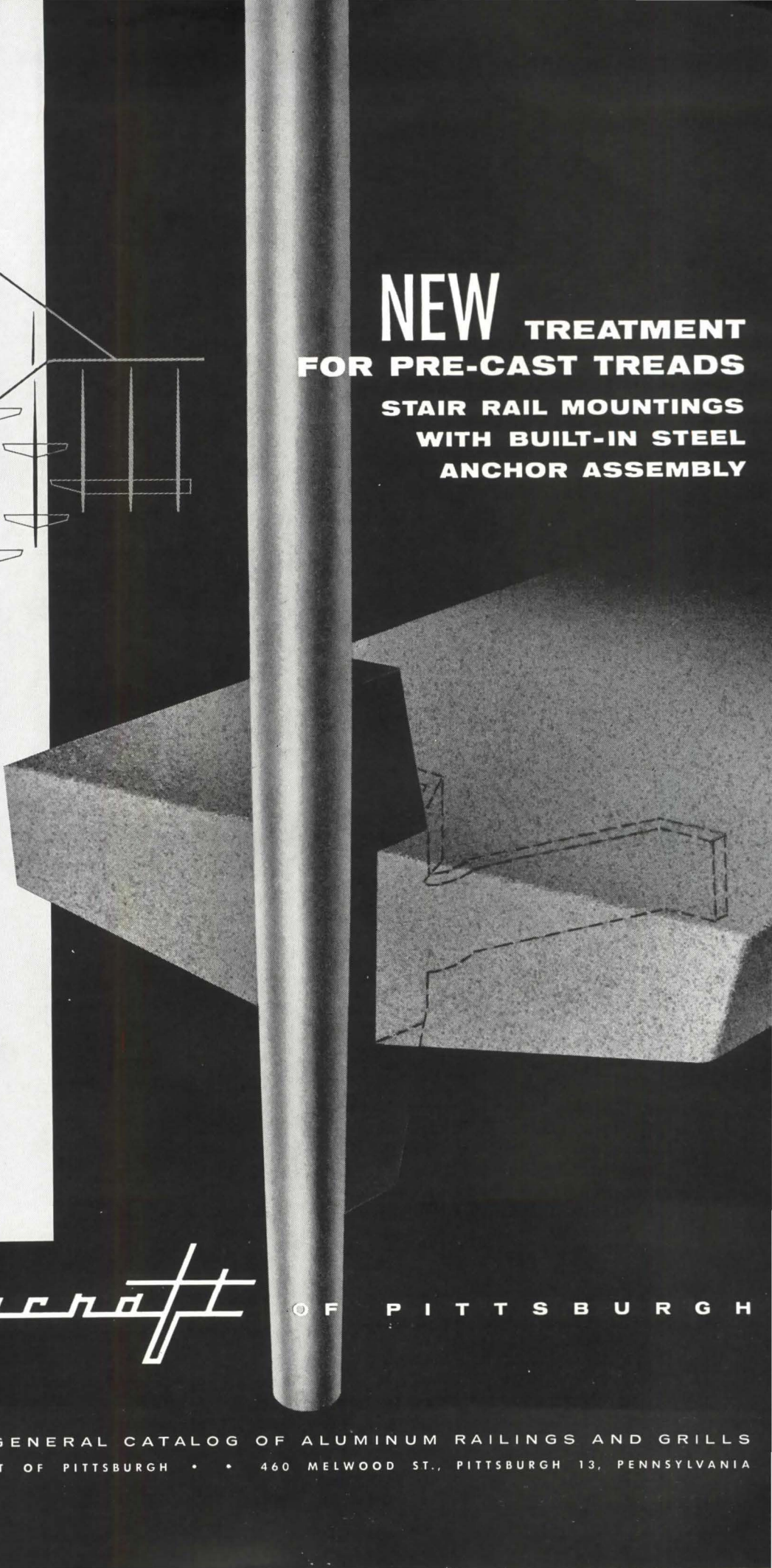
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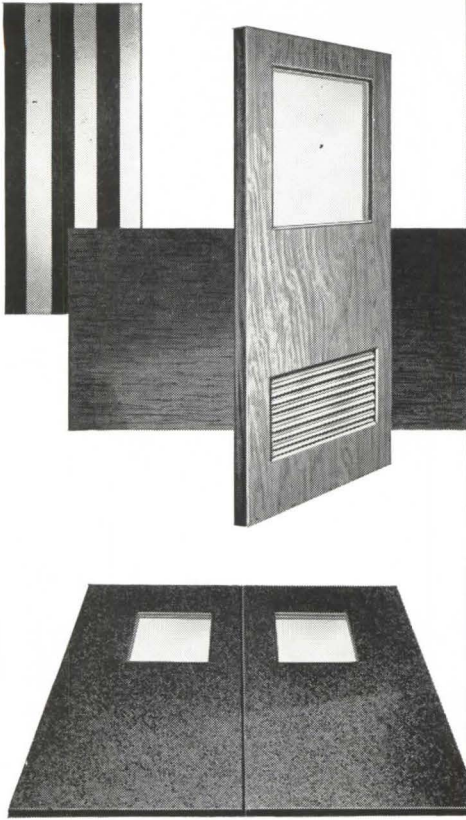


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## Letters *(Continued)*

### Smithfield Street Bridge

EDITOR, *Journal of the AIA*:

The picture of the old Smithfield Street Bridge crossing the Monongahela River in downtown Pittsburgh, which appeared in the November issue of the *Journal*, was noted with much interest as our family name had a close connection with this structure. My father, the late Anthony Kloman, was an intimate friend of Gustav Lindenthal the designer, and the structural material for this bridge was made and fabricated at the old Superior Mill by my grandfather, Andrew Kloman, proprietor. The top and bottom chords of the spans were constructed of eye bars made by the Andrew Kloman patent process. The label, "Kloman Patent Process 1880" was rolled in a rectangle in the end of every bar. The Superior Mill was located about four miles west of Pittsburgh on the north bank of the Ohio River. The tower as shown in the picture is unlike the original towers which were enclosed in an ornamental cast iron skin, with a curved Mansard topping, surmounted by an ornamental cast iron crest. All of this was removed when alterations were made many years ago.

The story of the object, for building the bridge is somewhat interesting too, as it was related to me by my father, who was associated with my grandfather at the Superior Mill:

The bridge was built and owned by the wealthy Doctor Hostetter, with the object in view of bringing the Pittsburgh and Lake Erie R.R. terminal into downtown Pittsburgh. Now, to accomplish this, several streets would have to be vacated. Dr Hostetter was advised that this would be very simple through the "good office" of certain politicians then in power. A meeting with these politicians and the doctor was arranged. They assured the doctor that they could put this across. However, it would require a little money to put it over. "Yes!" said the Doctor, "I expected it would require a little money; about how much would it cost?" They told him that all of "the boys" would have to be taken care of and it would amount to about forty thousand dollars. The doctor blew up, and told them that they had all gone crazy. They told the doctor that he could take it or leave it. With this, the meeting ended. The P. & L. E. R. R. Terminal remained at the south end of the bridge where it is today. The bridge became a foot and highway toll bridge. After the advent of the electric street cars, the bridge was used for the car lines to the south side. As of today all street cars pass over the bridge that go through the Mt. Washington tunnel to Dormont, Mt. Lebanon and other points in the south hills.

CHARLES ANTHONY KLOMAN, AIA  
Pittsburgh, Pa.

### We Take A Bow

EDITOR, *Journal of the AIA*:

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ALFRED EICHLER  
Sacramento, Calif.



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## US Leading in Reynolds Award Entries

The United States is leading in entries for the coveted R. S. Reynolds Memorial Award of \$25,000 for "a significant work of architecture, in the creation of which aluminum has been an important factor." Entries from Italy are running a close second.

At this date the Jury has logged in more than fifty entries from seven countries, each to be carefully judged at the Octagon on March 1 and 2. The winning architect will be invited to the Philadelphia Convention in April to accept his prize. In the four-year history of the award, no American architect has been named the winner.

Members of the 1961 jury recently announced by the Institute are: Paul Thiry, FAIA, of Seattle, Washington. Mr Thiry is well-known as an architect of outstanding college buildings, churches, museums and government buildings, as well as a designer of furniture and fabrics.

Minoru Yamasaki, FAIA, Birmingham, Michigan. Mr Yamasaki's principal works include the St Louis airport terminal building, Oberlin College Music Conservatory and the Reynolds Metals Company building in Detroit.

Samuel T. Hurst, Dean of Auburn University's School of Architecture and the Arts, at Auburn, Alabama. A member of the AIA, Dean Hurst is director of the Auburn Foundation for Architecture and a member of the Auburn City Planning Commission.

Hugh A. Stubbins, Jr, FAIA, of Cambridge, Massachusetts, a member of the Visiting Committee of Harvard University's Graduate School of Design. His major works include the Berlin, Germany, Congress Hall and the US Legation Office Building in Tangier, Morocco.

Henrique E. Mindlin, of Rio de Janeiro, Brazil, architectural editor of *Brazil—Architecture Contemporary* and well-known for his design of Brazil's Ministry of Foreign Affairs Building. He is an Honorary Fellow of the AIA.

## Doric Debs

Five daughters of Institute members were among eight debutants introduced to society at the Second Annual Doric Debutante Cotillion held in November and sponsored by the Women's Architectural Auxiliary of the New York Chapter, AIA.

Descending the great steps at the Metropolitan Club in New York and making their curtsys were

Misses Bonnie Duval Burrows, Sarah Suzanne Saunders, Emily Anne Coston, Barbara Elsie Jacobs, Judith Mary O'Neill, Jane Blaffer Dale Owen, Natalie Dana Smith and Susan Attix Steinle. Each debutante was escorted by her father or a Fellow of the Institute.

Prior to the dance, Mrs Robert Ward Cutler, Chairman of the Auxiliary Board of Trustees, welcomed the guests and announced a scholarship grant to Columbia University in the amount of \$2,500 representing part of the proceeds from last year's Cotillion.

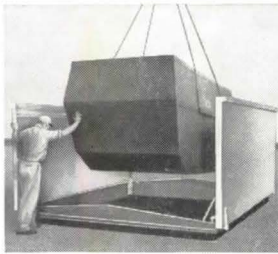
## Names in the News

*James Garland*, Miami, Florida, has been elected Chairman of the Florida Arts Commission. . . . *Charles and Ray Eames*, internationally known American Designers, have received the first annual Kaufman International Design Award of \$20,000, the largest ever offered in the design field. . . . *Robert Brackett*, Washington, DC, received first prize in a sketch competition for the 1961 Inaugural Presidential Reviewing Stand. Second and third prizes were won by *Victor Spector* and *Ernest L. Daley*, also of Washington. . . . *George E. Pettengill*, AIA Librarian, has been named Member-at-Large to the Council of Planning Librarians. . . . Two design teams from Birmingham, Michigan have reached the finalist positions in the \$250,000 Civic Center Foundation competition being held by the City of Seattle in connection with the Century 21 Exposition to be held there in 1962. The teams are: *Alan Hamilton Rider*, architect, and *Glen Michels*, sculptor; and *W. Byron Ireland*, architect, and *Rostislav George Spacek*, architect. The teams were chosen by a jury of awards that included *Nathaniel A. Owings*, FAIA, of San Francisco. Two hundred and sixty teams from eleven nations submitted designs. . . . *F. Kempton Mooney*, a student in the Clemson College (SC) School of Architecture, won the top prize of \$1,750 for his thirty-two unit garden row house development design sponsored by the Milwaukee Gas Light Company and the Wisconsin Chapter, AIA, Judges were *Harry Weese*, FAIA, of Chicago; *Francis D. Lethbridge*, FAIA, Washington, DC; and *Vincent G. Kling*, FAIA, Philadelphia. . . . *Felix M. Warburg*, California, has been appointed to the Marin County Planning Commission. . . . *George E. Kassabaum*, principal in the firm of Hellmuth, Obata & Kassabaum, Inc, and Chairman of the Institute's Committee on Housing for the Elderly, presided over a session and addressed delegates at the White House Conference on Aging in Washington in January.



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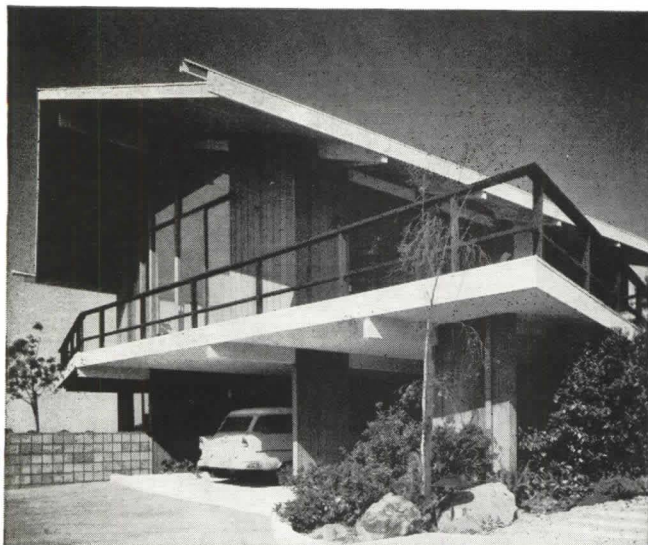
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# STAIN... OR PAINT?



Architect: Pietro Belluschi, Cambridge, Mass.  
Builder: Eichler Homes, Palo Alto, Cal.  
Cabot's Stains on exterior & interior

To answer this question, an architect weighs the advantages and limitations of each against the job at hand . . . effect, durability, and cost on wood surfaces inside and outside the home. Cabot's Stains, for example, answered all requirements for the home above. Here are the reasons for today's architect-led trend toward stains:

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## News *(Continued)*

### Your Newer New Journal

This is the second issue of the newer new *Journal*. Perhaps the changes made were so subtle you scarcely even noticed them. Perhaps there was "something" different, but you just didn't know what it was. Well, when you have a moment to relax, look through what we've done and let us know what you think of our efforts.

First of all, the *Journal* has a "cleaner," more modern look. Gone are the clumsy, bold and black headings and sketches that used to adorn pages such as "Library Notes," "Letters to the Editor" and "News." In their place just sharp, smart easy-to-read type.

Second, we've lengthened the columns three lines, giving you more type to a page, yet achieving more white space which makes for easier, less distracting reading. In order to do this, we've moved the running foot (the copy that used to appear at the bottom of our pages that simply gave you the name of the magazine and the month of publication) up to our page numbers, and have turned it vertical to achieve, again, a clear and sharp "page image."

There are other things, too. There is more news in our news column, larger photographs where space permits, no dangling footnotes that keep the eye jumping all over the page and a greater use of color in ads and in the editorial pages.

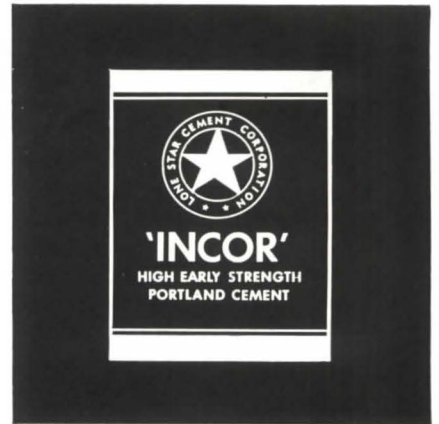
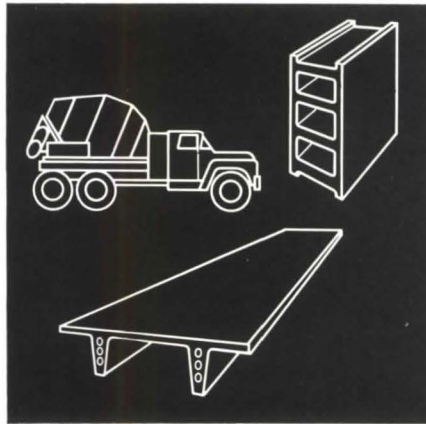
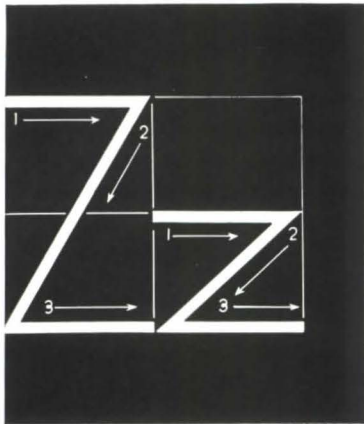
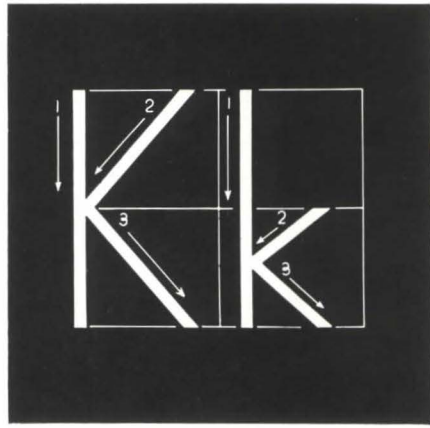
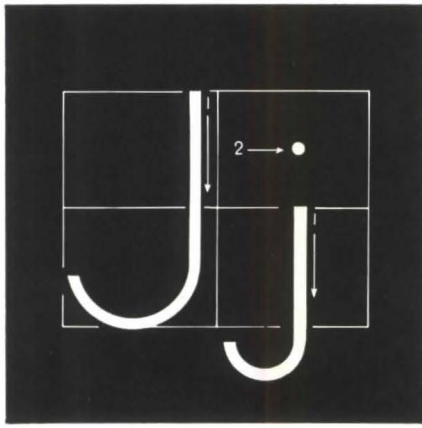
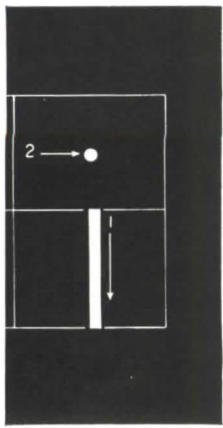
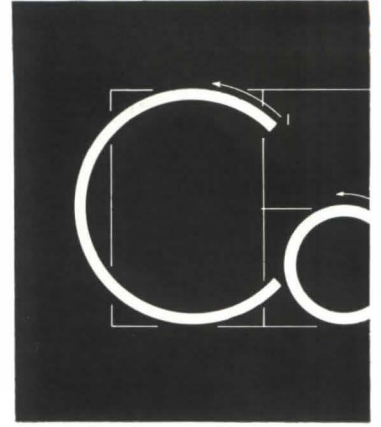
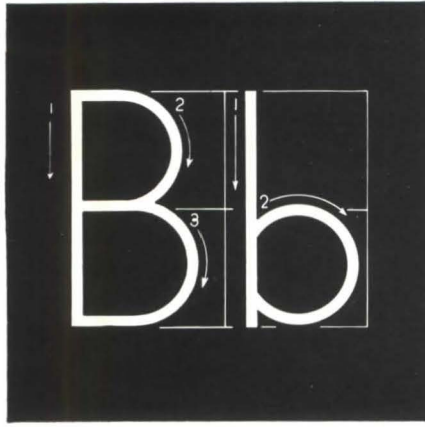
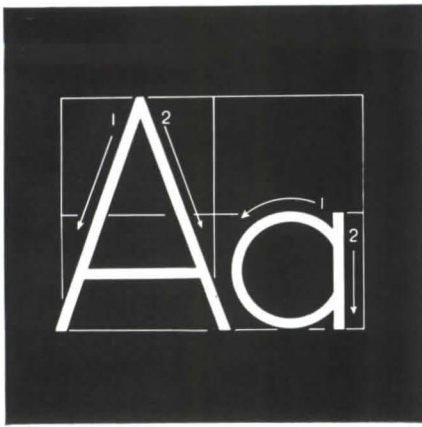
These changes, like the editorial content of each issue, were not arrived at overnight, nor hurriedly. They were carefully studied by each of our *Journal* departments. Many changes that were suggested were discarded when in rough layout they just didn't work. And there are still other changes we want to make—each of them calculated to give you a better magazine, and to give the entire architectural profession a magazine of which it can be truly proud.

### UIA Chairman's Message

Professor Sir William Holford, President of the Royal Institute of British Architects, has been named Chairman of the plenary sessions of the Sixth Congress of the UIA when it meets in London from July 3 to 7. Sir William is one of Britain's most distinguished architects and town planners and is at the moment concerned in the replanning of Piccadilly Circus in the heart of London. Among many honors, he served as a

*(Continued on p. 14)*





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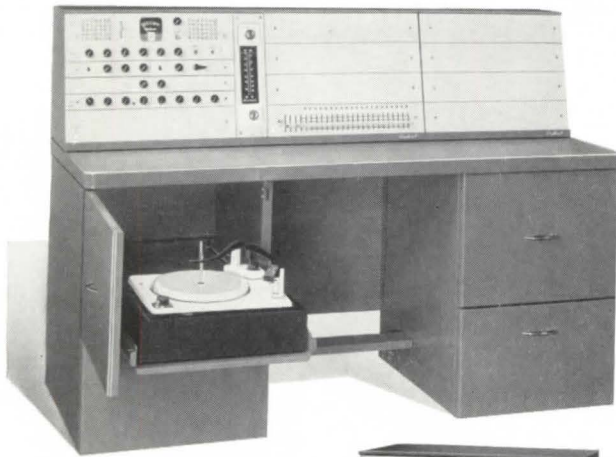
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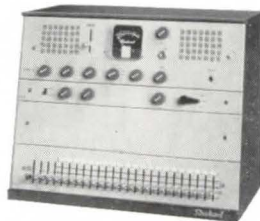


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## News (Continued)

member of the jury in the competition for Brasilia. As a prelude to the UIA Congress, Sir William has requested that we release the following message:

"The bilingual discussions on matters of constitution and procedure which occupied the first sessions of UIA at its organization in 1947, have now expanded into working commissions and congresses held in the four official languages of UIA—English, French, Russian and Spanish. At the social and business meetings other languages are talked, and many forms of hospitality are enjoyed, for architects often succeed where other international organizations run only a limited course. Architecture has its own international language, which is a *lingua franca* all over the civilized world.

"Professor Robert Matthew and the Organizing Committee of the Sixth Congress are doing their utmost to make it memorable. The papers, the special exhibitions and the social occasions all promise to be of a quality which will not only mark the occasion but extend and return the hospitality of the most numerous concourse of architectural visitors that London has yet seen. As President of the RIBA, which as the United Kingdom Section of the UIA is the host of the Congress, I look forward to meeting our friends and colleagues from every part of the world, and extend to them a warm invitation to come to Britain, not only to participate in the Congress, but to see our country and our work."

For information and registration blanks for the Sixth UIA Congress, write Secretary, Royal Institute of British Architects, 66 Portland Place, London W.1, England.

### Rotch Travelling Scholarship

Exercises preliminary to the selection of the seventy-second winner of the Rotch Travelling Scholarship will be held in April, 1961.

Applicants must be American citizens, under thirty-one years of age on March 15, 1961, whose architectural record includes study or experience in Massachusetts.

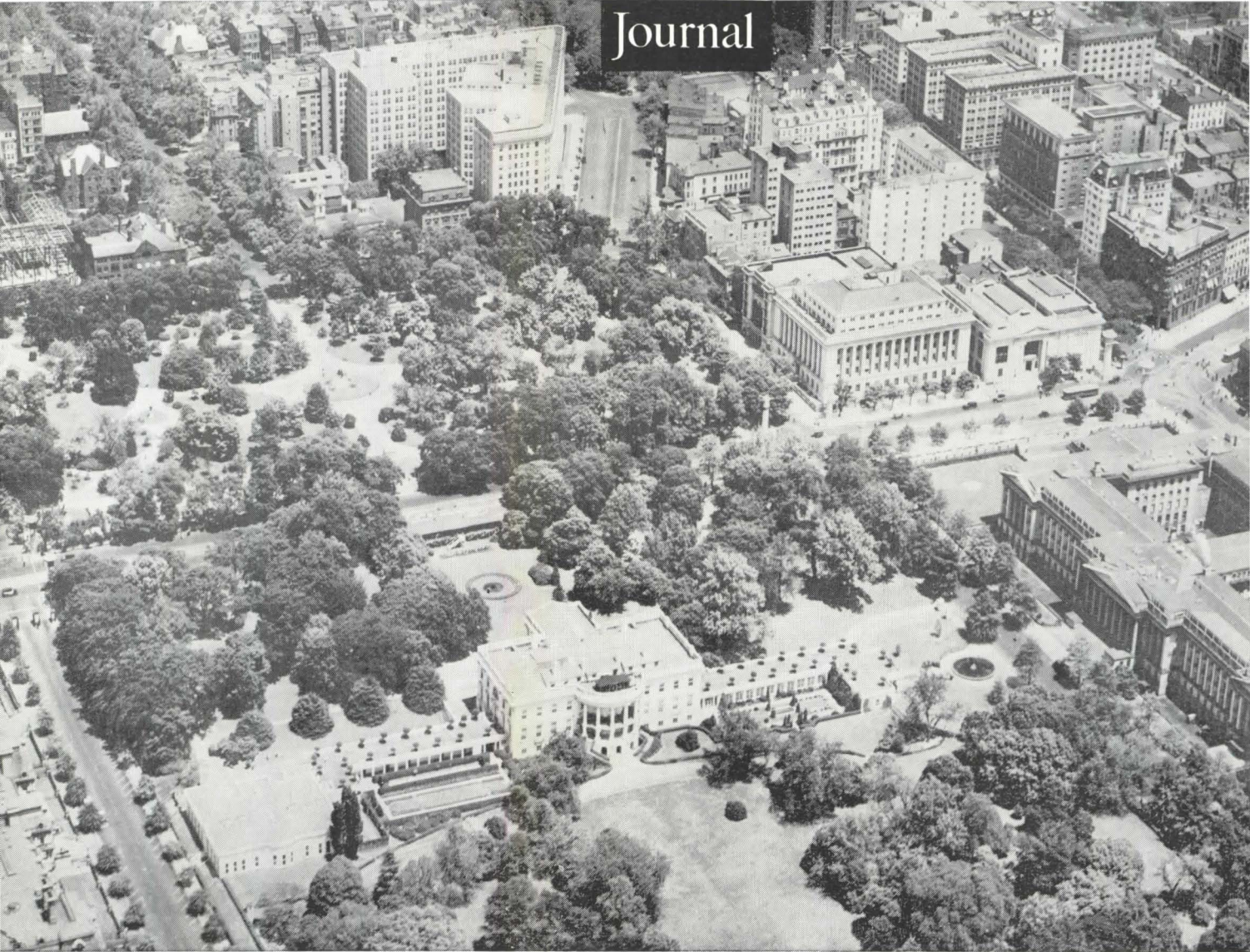
A statement of requirements may be obtained by writing William G. Perry, Secretary, Rotch Travelling Scholarship Committee, 955 Park Square Building, Boston 16, Massachusetts, before March 1, 1961. All applications are due Monday, March 20, 1961. The scholarship stipend for the year 1961 is \$4,500.





A · I · A

Journal



Lament  
for  
Lafayette  
Square

by

**L. Morris Leisenring, FAIA**



## L A M E N T   F O R   L A F A Y E T T E   S Q U A R E

*What manner of people is it that destroys its shrines? True, our nation has preserved many shrines—but it is now, in the name of progress and efficiency, everywhere destroying more than it is preserving. Our grandchildren will place the blame on our heads. As a people, we pay little heed to the voices of the few who cry a halt to this destruction. More shame to us.*

*Lafayette Square has been the scene of few great events in our nation's history, but it has been always, since our beginnings, the forecourt to the home of our Presidents and the site of the homes of generations of the great and the near-great.*

*Although the Square itself is not now to be destroyed, most of its surrounding buildings are, thus completely altering its character as the front yard of the White House.*

*As the Journal has said before, and will, upon proper occasion, say again, the rebuilding of Washington is the concern of the entire nation. It is not only our Capital, it is our national symbol.*

*Thus it is with pride and deep concern that the AIA Journal presents this story of Lafayette Square, written by a senior member of the Washington-Metropolitan Chapter AIA, its Preservation Officer and holder of architect's license number three of the District of Columbia.*



In L'Enfant's first conception of a plan for the Federal City, two elements of the Federal Government, the Congress and the President, were emphasized in his first report and shown on his subsequent plan of 1791. In all adjustments made in this plan, by Andrew Ellicott and others, the location and relative importance of these has remained unchanged—the Congress House with its Plaza and the President's Mansion with its Park, joined by broad park areas, one directly west from the Capitol along the "Grand Avenue"—now the Mall—to the site of "the Monument," a proposed equestrian statue of General Washington, authorized by the Congress in 1785, and from there on a cross-axis directly north through the President's Park and his Mansion to H Street, extending east and west from 15th to 17th Streets. So here, at its northern limits, lies Lafayette Square, now as always a part of the President's Park, its present dimensions determined by required traffic lanes and desired building areas, a beautiful foreground to the President's home and grounds.

The importance of the Square in the city plan is emphasized by broad avenues extending from it to the northeast and northwest. Its north axis on broad 16th Street extending out to Meridian Hill, is almost the exact north-south axis of the corners of the original "Ten Miles Square." The President's House—"The White House," as it has been called from the first years of its building—was placed on a direct line with the Capitol down broad Pennsylvania Avenue, a vista carefully preserved until the reputed impact of President Jackson's cane and his words, "Build it here." Now we see the Treasury instead. Neither the L'Enfant nor the Ellicott plan show the Square separated by a street from the White House, but connection between New York and Pennsylvania Avenues early became necessary, so now the south boundary of the Square is determined by the extension of Pennsylvania Avenue. The east and west boundaries were indicated by Ellicott and have become established highways very important in the Square's history—Madison Place on the east and Jackson Place on the west. The land had long been the farmstead of the Pierce family from whom it had been purchased, and there were still some orchard trees and the remains of the family graveyard there when the ground was graded after 1800.

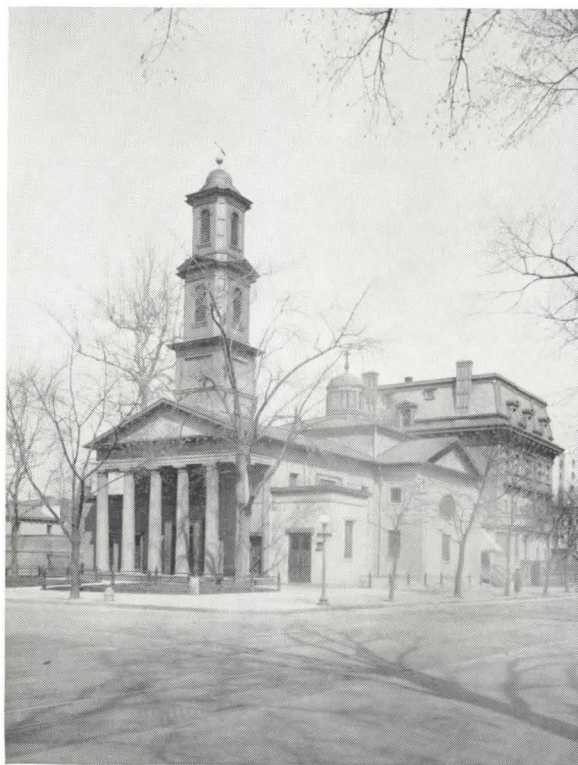
L'Enfant had envisioned this as an area of residences fit to adjoin that of the President, and



Latrobe's drawing of his St. John's Church, the only building with the President's House on the Square in 1816.



1822 drawing by a French-woman, looking east on H Street. St. John's in foreground, "Dolly Madison House" in rear.



St. John's Church (7) and the Ashburton House (6); now surrounded by tall buildings



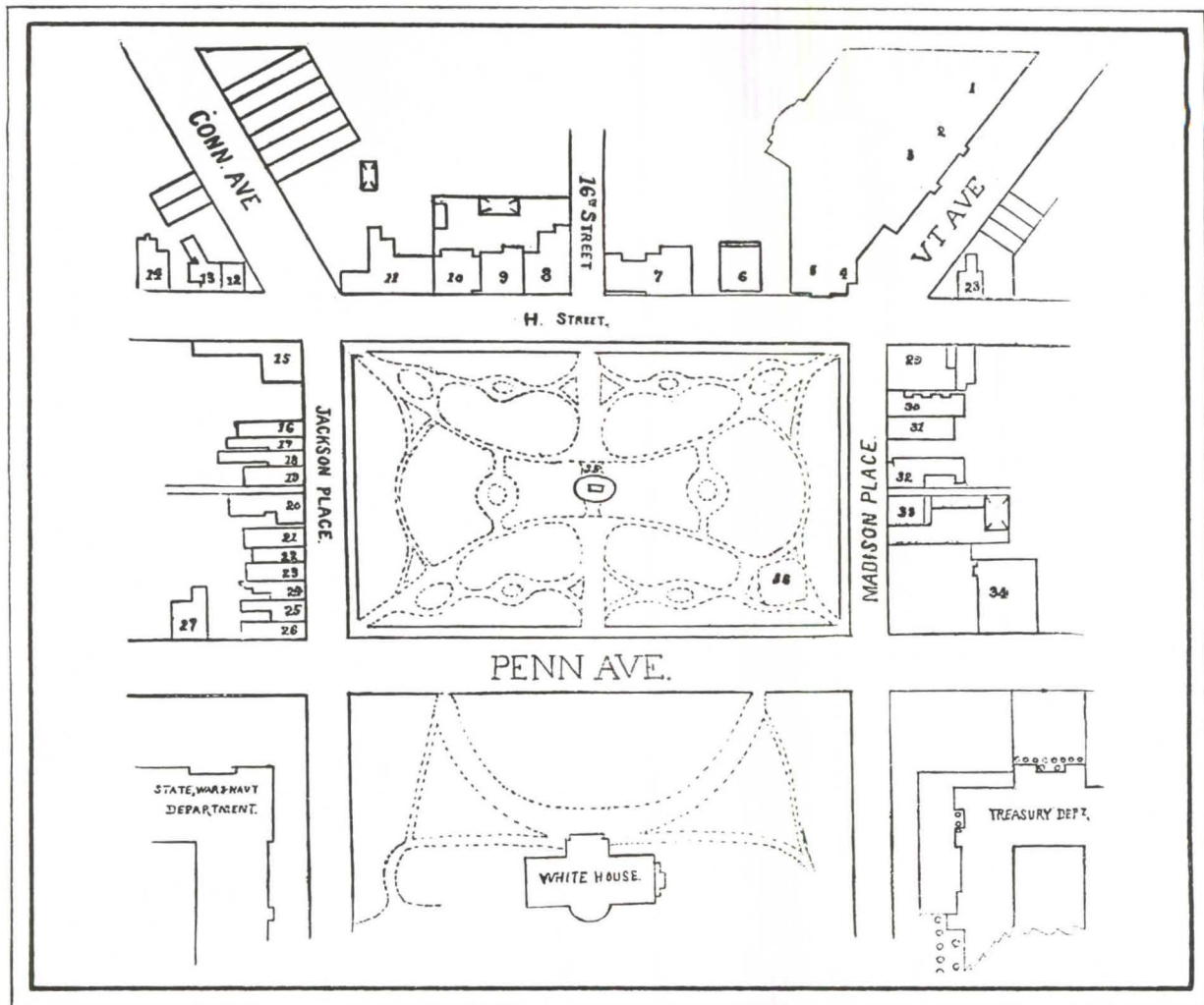


DIAGRAM OF LAFAYETTE PARK AND ITS SURROUNDINGS  
From Frank Leslie's Popular Monthly, April, 1891

#### KEY TO DIAGRAM

Numbers 1, 2, 3, 4, 5 constitute what is now the Arlington Hotel. The following names indicate former or present residents:

1. Reverdy Johnson, Senator and Minister to England; James Buchanan and Benjamin Harrison, Presidents-elect; Patti; Kalakaua; Dom Pedro; the Prince of Wales.
2. William L. Marcy, Secretary of War and Secretary of State.
3. Lewis Cass, Secretary of War and Secretary of State.
4. Charles Sumner.
5. Senator Pomeroy.
6. Lord Ashburton; Sir Bulwer Lytton and his son, "Owen Meredith."
7. St. John's Church, Episcopal, built for Madison, and attended by all the Presidents prior to Lincoln.
8. John Hay, poet and historian.
9. Henry Adams, author, grandson of John Quincy Adams.
10. Thomas Ritchie, President Polk's editor; Senator John Slidell; Walter A. Wood, inventor and manufacturer (present occupant).
11. Daniel Webster; Mr. Montholon, French Minister; William Corcoran, philanthropist (last occupant).
12. Admiral Shubrick (last occupant).
13. Judge Bancroft Davis, Secretary of State and Minister to Germany (present occupant).
14. George Bancroft (last occupant).
15. Commodore Stephen Decatur; Henry Clay; Martin Van Buren, Vice-president; John Gadsby; Edward Livingston, Secretary of State; George M. Dallas, Vice-president; General Beale (present occupant).
16. William L. Marcy, Secretary of War; Representative Newberry, of Michigan; James G. Blaine, Senator; Representative William L. Scott (present occupant).
17. Charles C. Glover, banker (present occupant).
18. William Murtagh, editor; General Frank Steele (present occupant).
19. Major-general J. G. Parke.
20. Commodore Stockton; Levi Woodbury, Secretary of the Treasury under Van Buren; John C. Spencer, Secretary of the Treasury under Tyler; General Daniel E. Sickles; Vice-president Schuyler Colfax; Washington McLean, editor Cincinnati *Enquirer*.
21. Mrs. James Blair, daughter of General Jesup.
22. Senator Gorman; George F. Appleby (present occupant).
23. Admiral Alden; Major Henry R. Rathbone; General N. L. Anderson; Senator Dolph (present occupant).
24. Mrs. Green, daughter of Admiral Dahlgren; Colonel William H. Philip.
25. John McLean, Cincinnati *Enquirer*.
26. Peter Parker, Minister to China; Bureau of American Republics, William E. Curtis, chief.
27. Francis P. Blair; Montgomery Blair; Thomas Ewing, Secretary of the Treasury. (General W. T. Sherman was married in this house.)
28. Rev. Smith Pyne; Commodore Morris.
29. James Madison; Mrs. Dolly Madison; Commodore Wilkes; General McClellan; Cosmos Club (present occupant).
30. William Windom, Secretary of the Treasury.
31. Colonel Robert G. Ingersoll.
32. Ogle Tayloe; Admiral Paulding; Senator Dqn. Cameron (present occupant).
33. Henry Clay, Secretary of State; John C. Calhoun, Vice-president; Washington Club; William H. Seward, Secretary of State; James G. Blaine, Secretary of State. (Key was shot by Sickles in front of this house.)
34. United States Attorney-general's office.
35. Jackson's equestrian statue.
36. Lafayette's monument.



James Hoban's fine Georgian mansion has given good reason for great care to be taken to surround the Square with buildings of proper scale and character. The area was slow in development and when John and Abigail Adams, the first residents of the President's House, looked out over the Square when they moved in during November, 1800, it was not a thing of beauty. Fortunately its surrounding building lots were in no way suitable for development by the speculative syndicates building quite creditable groups of buildings during the seventeen-nineties, on Capitol Hill, on Greenleaf Point near the old Arsenal and on Pennsylvania Avenue out toward George Town. Even in 1814 when President and Mrs Madison had to find shelter while their home was being rebuilt after the fire, the unfortunate incident of August of that year, the White House was still the only building on the Square.

By the time President and Mrs Monroe moved into the refurbished mansion in 1817, building had begun on the Square and before the end of his administration it was well under way. Happily, the first was a church, St. John's Episcopal Church, built north of the Square on the corner of H and 16th Streets in 1816. It was planned as a Greek cross, by Benjamin H. Latrobe, and by 1820 the nave had been extended to form the present Latin Cross with portico. After the church, residences gradually filled all three sides of the Square and up adjacent streets and avenues, and until the end of the century and beyond, the Square lived a life of glorious historical record not matched by any other American community and few abroad. As an architectural heritage it offered a picture of development from the Georgian, the Early Federal, the Classic and Greek Revivals, up through the post-Civil War period, the early and late Victorian and at the last, an example of H. H. Richardson's best in residential design.

The "Diagram of Lafayette Park and its Surroundings," is from *Frank Leslie's Popular Monthly* of April 1891 (from the Library of Congress). This is a valuable document, for every one of the buildings shown was in place and occupied at that time, except those absorbed by the construction of the Arlington Hotel after 1869. The "Key to the Diagram" reads like a biographical index of those prominent in this formative period. It also shows the fluid quality of American political life as changing administrations brought new residents, anxious to be near the home and office of their Chief.

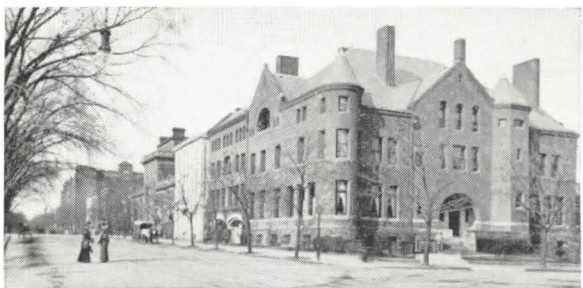
Before outlining briefly the history of some of the important buildings, it is well to remember that Washington was really a Southern city, lying between two slave states, many of its residents slave-holders, with sentiment strongly divided and



Madison Place about 1890. From left to right are the "Dolly Madison house," the William Windom and Robert Ingersoll houses, the Benjamin Ogle Tayloe house, Rogers-Seward house and the Dr Thomas Gunnell house, at the corner of Pennsylvania Avenue



"The Great Tragedy"—Carrying the body of Philip Barton Key into the Club House. (John Rodgers House (33), later the Washington Club, at left; on right the Gunnell House)



Looking west on H Street. In the foreground, the John Hay house (8) and beyond it the Henry Adams house (9) both designed by H. H. Richardson. The white house (10) was the home of Senator Slidell, and the Italianate palace beyond it (11) was the Daniel Webster house





An air view taken in 1922 showing that Lafayette Square is an integral part of the White House setting. The Treasury Annex and the VA Building have already intruded into the Square, and the US Chamber of Commerce is under construction at the extreme left

loyalties finally brought to a real test. From the very first it was a city of political and sometimes social antagonisms and these were nowhere more intense than around the Square. Here there was no lack of drama nor of tragedy. The old houses had their share in these.

The buildings are listed below in approximate order of their age, the numbers referring to the Diagram:

**7** St. John's Church, 1816, often called the Court Church, as it was the parish church of the first presidents, Madison to Buchanan, and frequently attended on special occasions by all the Presidents regardless of their denominational connections.

**15** The Decatur house, 1819, the first residence. Built by Commodore Stephen Decatur on his return from his brilliant victories in the Barbary Wars. This fine house, Latrobe its architect, with garden and dependencies, has been preserved almost intact. But Decatur and his lovely wife had not long to enjoy it for in 1820 he returned to die here after his duel at Bladensburg with Commodore Barron—the Square's first tragedy. Later came Henry Clay while Secretary of State to the second Adams. The year before he moved into the house a second duel occurred when he called his neighbor, the picturesque John Randolph of Roanoke, out to the Virginia hills, but this time with no physical injury. Later it was from here that Mrs Clay and Mrs Calhoun carried on their social vendetta against brilliant Peggy O'Neal Eaton, an innkeeper's daughter and wife of Senator John Henry Eaton, a special protégée of General Andrew Jackson, which almost disrupted his presidential administration. In 1836 John Gadsby, an Alexandria tavern keeper, took over the house and auctioned slaves in the high walled garden.

During the Civil War it was commandeered by the Government and later was bought by General Edward Beale, under whose grandfather Decatur once served as Ensign. Its last owner, Mrs Truxtun Beale, restored it and deeded it to the nation under the aegis of the National Trust for Historic Preservation. Many of Latrobe's original drawings were available for the restoration. Some years previously, in a wise move to save it from threatened destruction by Government intrusion, Mrs Beale provided for the use of the carriage house area by the Truxtun-Decatur Naval Museum.

**29** The "Dolly Madison House," 1820, was the second residence on the Square. Built by Richard Cutts, brother-in-law of Dolly Payne Madison, a simple Colonial type town house, given to Mr Madison in payment for a debt, it was never occupied by him but was the scene of Dolly's triumphant widowhood. From 1837 to her death in 1849 this was a center of the social and political life of the Capital. The house was then taken over by Commodore Wilkes who added a third story to it and moved the entrance to H Street. It was occupied during the War by General McClellan while Wilkes was on sea duty. A dramatic incident illustrating the wide range of loyalties on the Square was the arrest by Captain Wilkes of his neighbor, Senator John Slidell of Louisiana (No 10), who naturally had joined the Confederacy and had been appointed Minister to France. On his way he was taken off the British Steamer *Trent* by Captain Wilkes, causing the famous "Trent Affair" and a violent controversy with Great Britain. From 1887 to 1952 the house was the home of the Cosmos Club, involving more alterations. Still intact, it is now the property of the Government, and faces early destruction.

**20** The Ewell house, about 1820, built by Dr





The Cass Gilbert design for monumental buildings surrounding the Square carrying out the plan of 1901

Thomas Ewell of the Navy, father of the famous Confederate General Richard S. Ewell. From 1824 to 1834 it was occupied by three successive Secretaries of the Navy, but it is best known as the home of Dan Sickles, Representative from New York, who on Sunday afternoon, February 27, 1859 crossed the Square and shot the brilliant young attorney, Philip Barton Key (son of Francis Scott Key) whose affair with Sickles' young wife had long been a scandal. Key was carried into the John Rodgers House, No 33, then the Washington Club, where he died. Sickles' wife confessed; her husband was acquitted and forgave her. A few years later he was the famous Union General Sickles of Chancellorsville and Gettysburg. With one leg gone, he was a familiar sight on the Square when he returned from the War to stump around his old neighborhood.

**32** The Benjamin Ogle Tayloe house, built in 1828 by a son of the Colonel John Tayloe who had built the Octagon in 1798-1800. This charming house, a distinguished design of the period, with garden and dependencies, had as a frequent visitor, William Henry Harrison, the owner's warm friend. Later it came to be called the Tayloe-Cameron House due to its long occupancy by Senator Don Cameron during the years of his greatest influence, then again "The Little White House," as the home of Senator Mark Hanna during President McKinley's administration. It still stands but will soon be lost.

**33** The John Rodgers house built in 1830 by the Commodore, one of the heroes of Tripoli. This site is said to have been secured by him from Henry Clay in exchange for a blooded Andalusian jackass, brought by Rodgers from Spain. This commodious square brick building was the scene of many events. While used as Washington's first

important Club it was here that Phillips Barton Key died. While the home of William H. Seward, Secretary of State, on the night of April 14, 1865, a near-tragedy occurred when Lewis Payne, one of the conspirators of the Lincoln assassination plot, stabbed and dangerously wounded Secretary Seward. The Lafayette Square Opera House, later the Belasco Theater, was built on this site in 1895.

Another building on the east of the Square facing the avenue, not shown on the diagram, the Gunnel house, was built in 1836 by Dr Thomas Gunnel, a prominent dentist. This was the only frame house on the Square. It was a typical Maryland small-town house with a long two-story gallery on the Square side and a fine garden. The incident most often told of this old place is that once the doctor, having received a hurry-call from President Van Buren, his neighbor then in the White House, hastened there with the tools of his trade, expecting an emergency. Instead he returned with the appointment as Postmaster of the City. The house has been gone for years, and its site is now occupied by the massive Treasury Annex of 1919 vintage.

It would be well to note that neither Madison nor Jackson Place was named or paved until several years after the Madisons had owned their house on the corner and General Jackson's statue had graced the Square's center. Before then they had been gravel drives without names.

**11** The Daniel Webster house, later known as the Corcoran House. Built by Thomas Swann of Alexandria, the records say in 1822, though this seems very early for a design of Italian Villa type such as this. Presented to Daniel Webster by admirers when he became Secretary of State in 1841, it was famous for his lavish entertainments. Webster sold the house to W. W. Corcoran, the



philanthropist, who occupied it until his death in 1888, except for a short period during the War when, because of his strong Southern sympathies he leased it to the French Ambassador to avoid its confiscation by the Government. With its beautiful garden reaching back to I Street and with its next door neighbor (No 10), the dignified Greek Revival house built by Commander Stockton and the home of Senator Slidell of the "Trent Affair," it survived until destroyed for the construction of the monumental building of the US Chamber of Commerce.

**6** Ashburton House, built by Matthew St. Clair Clarke in 1835, some say earlier. This very English, broad and high brick house, later brown stuccoed, was the British Legation and the scene, in 1845, of the signing of the Webster-Ashburton Treaty establishing our Canadian boundaries and other matters of mutual interest. In 1849 it was again the British Legation under Sir Henry Bulwer, brother of the novelist Bulwer-Lytton. Sir Henry's secretary was his nephew Robert Bulwer who wrote "Lucille," some maintain while stationed here. This fine old house still stands as the parish house of St. John's Church.

**14** George Bancroft, patriot and historian, Minister to England during the War, took up his residence in this simple Classic Revival house with its extensive garden. Here he completed his monumental history of the United States, was the literary lion of his day, and gained fame with agriculturists by developing the American Beauty rose.

**8-9** The Hay and Adams houses, built in 1884, designed by H. H. Richardson, for the two friends, John Hay and Henry Adams. Surely no two more famous men could have joined forces in adopting the Square for their homes. Hay had come to Washington during the War as a secretary to Mr Lincoln. Adams was the grandson of John Quincy Adams, a historian and writer of the first magnitude. Here for twenty years was centered the social and literary life of Washington. Hay died in 1905 after serving as Secretary of State for William McKinley and Theodore Roosevelt. Adams was the oldest of all the old Square residents when he died there in 1918. The site of their houses is now occupied by a hotel, the Hay-Adams. Some might question the compatibility of the two Richardson houses and the White House. At least they were in scale, residential in character and fine examples of the development of architecture in the US.

**27** The Blair-Lee Houses, just off the Square on Pennsylvania Avenue, examples of the Federal period, were built in the eighteen-twenties. Both considerably altered, they now serve to house the official guests of the Nation and are to be preserved as such in the coming demolition of all but

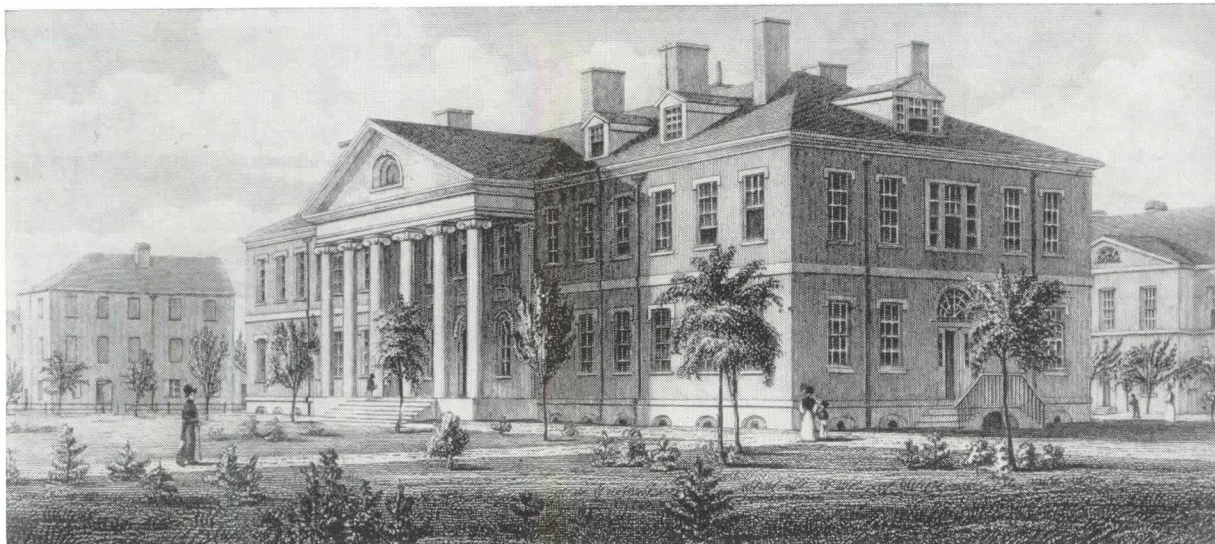
the Decatur house in this block. Both are historic, particularly Blair House. Here, at the request of Montgomery Blair, President Lincoln's Postmaster General, came Colonel Robert E. Lee, from his beloved Arlington high above the Virginia shore of the Potomac, to be questioned as to his stand in the coming conflict. Colonel Lee returned to Arlington and his Virginia and determined that his loyalty was with his state. It has been well established that the President's intention would have been to place the Colonel in command of all the Union Armies. A few years ago a faithful guard was killed by a wild group bent on entering Blair House to assassinate President Truman, who with his family had temporary quarters there during the recent reconstruction work at the White House.

At the Square's center is the remarkable statue of General Andrew Jackson, rampant in every sense of the word, dedicated with ceremony in 1853. His rearing steed balances on two hind legs by the help of a full-flowing heavily vermiculated tail. The work of Clark Mills, our first native American sculptor, it was cast in nearby Bladensburg of bronze cannon captured by the General in the War of 1812. The statues at the four corners came much later, Lafayette in 1891, Rochambeau in 1902, and Steuben and Kosciusko in 1910, all men who came from their home countries to aid in the Revolutionary Army. The Square's name did not come from the statue. It had been given long before by the people, after the ceremonies attending the visit of General Lafayette in 1824 and not officially adopted until 1852 as Lafayette Park, later Lafayette Square.

Born as a part of the President's Park before the end of the eighteenth century, with its first house occupied by the President in the first year of the nineteenth, the Square lived its first century with a glorious historic record and with a growing exhibit of our architectural development fully as worthy of preservation as a Boston or Philadelphia square. Too bad that the AIA was not then preservation-minded or that the National Trust was not yet organized or that Congress had not yet enacted "The Historic Sites Act" of 1935, giving to the Secretary of the Interior great responsibility for the preservation of historic buildings and places—or that no civic organization saw and acted to save what it was about to lose.

For now came the McMillan Commission and the Plan of 1901. It was and still is considered by many rank heresy to question any part of this plan devised by the foremost architects and planners in the country. In restoring the principles of the L'Enfant Plan they swept away railroads, cherished departmental English gardens and the violently expressed opinions that L'Enfant's straight line was anathema and that "Curved is the Line





The Department of State Building, built after 1814; at the rear the earlier Treasury Building. Both were demolished for Robert Mills' Treasury Building. From an English engraving, 1831. From Library of Congress

of Beauty." They recreated the Mall and established its architectural character and boundaries, a wonderful achievement. But when they turned north they changed the President's House and home and established it as "The Executive Mansion," and in their thirst for sites for the Executive Department they swept the Square of every historic element and assigned to its every side executive department buildings only.

It is hard to believe it, but this was approved. More difficult of belief was the advocacy of the design shown to surround the three sides of the Square with the columns of the Treasury. This was actually begun in 1919 with the construction of the Treasury Annex, the first section of a proposed single building the length of Madison Place. The deed was done. Good bye to the Benjamin Tayloe and Dolly Madison houses, St. John's Church, Daniel Webster and George Bancroft, the Decatur and all other buildings on the west. With its mind on planning alone the AIA approved the plan and soon did the National Commission of Fine Arts. "No little plan" had been made here — nor one with even a little consideration for historic values.

In line with this pronouncement the Government soon bought all remaining property on Madison Place. The occupants were allowed to remain on short notice to vacate. More recently the Government has completed purchase of all property in the block between Jackson Place and 17th Street, except the Decatur house and the National Grange — an organization politically too difficult to move except to a site around the corner where it has built itself a new office building. On Jackson Place the Grange, the Brookings Institution and others had built so as to change much of the old character. On H Street, the Government has done nothing

and all ideas as to maintaining residential character have been lost, commerce has taken over and it is no longer a real part of the Square. The first offender was the ten-story Veterans Administration building that in 1919 took over the site of the Arlington Hotel. Little of the old will remain — St. John's Church, saved by the Grace of God, and the adjoining Ashburton House, by the militant ownership of two elderly gentlewomen who wished to live in their ancestral home and more recently by its acquisition by the church. The Decatur house was saved by the same militant ownership and resistance to Government pressure and now by its ownership by the National Trust. Finally, we shall apparently always have the White House, by grace of the efforts of the Institute's resident Secretary Glenn Brown and his influence with President Theodore Roosevelt, as well as the talents of Charles Follen McKim, when during that administration the building was threatened by designs of a Government agency with many extended wings and columns. That is not all the danger it has faced. In the McMillan Commission Report of 1902, three methods were considered for its greatest use: First, additions at the east and west ends, (not advised). Second, to give it up entirely to public business and build a residence for the President "on one of the commanding hills overlooking the city" (not recommended as being unpopular). Third, remove all executive offices and devote the President's House entirely to residence purposes. ("Favored by the present Chief Executive; and to the Commission it seems to be the best solution of the problem possible at this time.")

But the Square was treated roughly: "The location of the building to contain the Executive offices



is a more difficult matter; but the Commission are of the opinion that while temporary quarters may well be constructed in the grounds of the White House, a building sufficient in size to accommodate those offices may best be located in the center of Lafayette Square. This suggestion must be taken in connection with the full development of the plan outlined below."

Here in a long paragraph is a statement of departments that needed quarters, ending, "The proper solution of the grouping of the Executive Departments undoubtedly is to be found in the construction of a series of edifices facing Lafayette Square." It had been previously written that these should be convenient to the White House, "which is their common center."

The die has been cast. Since the Plan of 1901 there apparently has been no hope of preserving the old Square, so now it must be seen to that the buildings facing it on the east and west complement in every way the President's House, so that the Square remains as its beautiful foreground and visual approach. Some very bad designs have been proposed for these areas and wisely abandoned. Under the present program, much better results can be expected. Recent acts of Congress have directed that on the complete block west, there be a building for the Executive Offices of the President, and on the east, a building for US Courts. Franklin Floete, former Administrator of the General Services Administration, the Government agency responsible for non-military Federal building, with two Washington members of the Institute, Leonard L. Hunter and J. Rowland Snyder, in charge of architectural design, engaged two well-known firms to collaborate on the designs for both buildings. He made known a letter he received from President Eisenhower expressing his desires as to these buildings. In his letter he said, "It is extremely important that the architectural plans for these buildings be carried out with the greatest of thought and with attention to the present and future dignity and beauty of Lafayette Square and its historic past." In it he requested that all plans be approved by the Capital Planning Commission and the Commission of Fine Arts. Mr Floete has named the architectural firms which will collaborate in these important designs. They are: Perry, Shaw, Hepburn and Dean; and Shepley, Bulfinch, Richardson and Abbott, both of Boston.

There was a recent controversy over the proposed building for the Courts on the east of the Square, in which the author, as Preservation Officer for the Washington Chapter, joined, partly to save for a time at least the remaining historic buildings, but largely to advocate the legislation proposed by three Senate bills introduced separately by Senators Kennedy, Morse and Humph-

rey. These advocated the construction of a group of US Court buildings near the Supreme Court.

This grouping of the national judiciary was such a forward look that, invited to a hearing before the Senate Sub-Committee on Public Housing, the author joined many civic groups in warmly endorsing the temporary saving of the old buildings and grouping the Courts elsewhere. Furthermore, three Courts needed quarters and there is room for only two on Madison Place. But the Honorable Judge of the Court of Claims appeared. He had been dispossessed from the old Corcoran Gallery near the Square and he intended to stay in the area. The Senate sided with him. The House had already done so without a hearing. Though a good judge of claims, he was not a good judge of city planning, but he had been a Representative in the House—and he came from Texas.

A word as to the President as Chief Executive. In his house the early occupants did much homework. Most of the diminutive Departments found rented quarters after their move from Philadelphia. Just east toward 15th Street there was a small two-story building for the Treasury almost ready when Mr Adams moved in, and soon after one to the west for the War Office, later the Navy. After the War of 1812, larger buildings were built in front of these facing the Avenue, on the east, the State Department, on the west the War and other Departments, separated from the White House grounds by what became the East and West Executive Avenues. Robert Mills' neo-classic Treasury was begun in 1836 and gradually completed. Then, in 1869, by act of Congress as to location and dimensions, came the State, War and Navy Building, designed under direction of a Commission headed by A. B. Mullett, Supervising Architect of the Treasury. It is interesting to compare the dates of design of these three buildings and the architectural thought of the nation from the English Georgian White House, 1798, to the Neo-Classic Treasury, thirty-six years later, to the French Mansard thirty-three years after that—an historic sequence that should be preserved.

We may be thankful that the massive buildings proposed by the Plan of 1901 did not immediately surround the Square, but that the Departments found the Triangle to the east and the Rectangle to the west. We may be grateful also that GSA is progressing as now planned and that we can leave the Square as a Park in the care of the National Capital Parks and the National Park Service. ◀

The author wishes to express his gratitude for assistance in gathering material and pictures for this article to Miss Virginia Daiker of the Library of Congress, Miss J. Cobb of the Columbia Historical Society and Oliver Wendell Holmes of the National Archives



# Can We Define Architecture?

by William N. Breger, AIA

► As Aristotle classifies it, architecture is a productive science; ie, a science which is concerned with bringing into being a particular physical object, the building or other architectural work—and accordingly the premises of this science would be assumed from some “higher” purely theoretical science. But what Aristotle may not have been aware of is that the term “productive science” varies in both denotation and connotation with each historical period. The definitions of architecture that different social periods provide are indicative barometers of the social climate as well as of the buildings erected.

The origin of this term has its root in the notion of architect, a Greek word originally meaning, according to Lidell and Scott's *Lexicon*, a chief artificer, master-builder, director of works, as opposed to an artisan or manual worker. It then appears in its Latin form, *architectus*, and is used in Roman days, the dark ages, and occasionally in medieval times in Latin documents. This term found its way with slight modification into the French, Italian and Spanish tongues, and seems to have been first printed in its modern English spelling on the title-page of a book by John Shute in 1563. On this occasion it was applied to the professional English architect. From that date onward it has been used in English in its modern sense, and therefore presents no difficulties. But it has also had a figurative application, as when Shakespeare wrote in 1588, “Chiefe Architect and plotter of these woes,” or in speaking of “The Great Architect of the Universe,” thus denoting a controlling and directing mind, or the creator of something. So also in medieval

Chairman of the Department of Architectural Design at Pratt Institute, in Brooklyn, N.Y., and a practicing architect, Mr Breger has written a soon-to-be-published book entitled “The Language of Architectural Discourse,” of which the following is a chapter

Latin the rare word *architectus* does not always mean an architect, but sometimes merely a man who has created or contrived something.

The subject matter of architecture today is quite different from that of past periods. In Greece, homes were never considered within the architectural framework. Neither were the great aqueducts of Rome, in so far as they lacked applied decoration, considered part of architecture. Sir Gilbert Scott's definition that “Architecture as distinguished from mere building is the decoration of construction,”<sup>1</sup> would be quite apt in speaking of historical periods, and yet equally inappropriate when the definition was framed. Generally speaking, buildings solely for utilitarian purposes (which account for much of our architecture today, would be in Scott's sense mere “building” with respect to historical periods.

A more general, and to the contemporary mind more satisfying, definition would be that architecture deals with enclosed spaces for social

<sup>1</sup> Martin S. Briggs, “The Architect in History” (London: Oxford Press, 1927), p. 5



usages. It is the construction of volumes, to protect man against nature, in which man can perform various social functions. Such volumes as houses, churches, factories, etc, may fall into the category of architecture. But it can also include such historical structures as Stonehenge, Roman archways and sealed temples. Such contemporary structures, while not clearly enclosed spaces, as bridges and dams are also part of our subject matter. Indeed much of the controversy on the connotation of contemporary architecture centers around these subjects.

There are other problems in a denotation of architecture; ie, how structures not employed for occupancy differ from sculpture per se. At best an answer would be that these structures may be examined as belonging to both categories, the pyramids being an illustration of this dual classification. What about mobile objects such as trailers and airplanes? A new category will have to be invented for them, similar to naval architecture. But the major area of controversy about the nature of architecture, as has been indicated, will be in the inclusion of utilitarian objects within this generic framework. The decision of contemporary architects in this respect almost foretells what their esthetic conclusions will be. This new vision of what can be considered architecture is one of the most significant aspects of our culture.

But, in the forming of a definition of architecture, it is really the premises that provide the major area of controversy. To delineate the problem broadly, the question is: Will all enclosing structures erected by man fall into the category of architecture and, if not, what are the criteria used for a classification? It is a most difficult problem. As Briggs states, "[it is] almost beyond [one's] scope to venture on so thorny a topic."<sup>2</sup> Yet venture one must, for the very basis of a discussion of esthetics requires a clarification of this point.

Dictionary definitions generally avoid this problem. There is no distinction between building and architecture. Thus the "New English Dictionary" defines architecture as "the art or science of building or constructing edifices of any kind for human use,"<sup>3</sup> and "Webster's New Collegiate Dictionary" provides the definition of "construction in general; frame or structure; workmanship" and "a method or style of building."<sup>4</sup>

Most architectural critics have proposed analytical resolutions that are basically developments of Vitruvius' statement that ". . . All these must be built with due reference to durability, convenience and beauty."<sup>5</sup> Ruskin's definition states that "Architecture is the art which so disposes and adorns the edifices raised by man . . . that the sight of them contributes to his mental health,

power and pleasure."<sup>6</sup> H. W. Corbett defines architecture as "the art of building so as to apply both beauty and utility." Its problem, says Corbett, is "how best to enclose space for human occupancy." It should arrange plan, masses and enrichments so as to give structure "interest, beauty, grandeur, unity and power without sacrificing convenience."<sup>7</sup> Monro, in "The Arts and Their Interrelations," proposed that "Architecture is the art of designing and guiding the construction of buildings, so as to make them visually satisfying as well as suitable for their intended uses. Buildings are three-dimensional forms, usually enclosing or partly enclosing an interior space large enough for persons or animals to enter and carry on activities within it. They can present a visual design or series of designs on the exterior, interior or both. Main types of product are distinguished on a basis of function and related form as follows: Dwelling houses (of many varieties from palaces to hotels and apartment houses), temples, churches, monasteries, lighthouses, public baths, some kinds of monuments, libraries, store and office buildings, factories, warehouses, railroad stations and airplane hangars. Typical materials are wood, brick, stone, tile, plaster, steel and concrete; typical structural methods are the post and lintel, the wooden truss, the masonry arch and vault and the steel skeleton. Architecture often incorporates or provides a setting for products of other arts, such as sculpture, stained glass, furniture and interior design; hence it can be regarded as a combined art. It often cooperates with landscape design and city planning."<sup>8</sup> The definition of Sir Gilbert Scott, which we have mentioned, with its belief in ornament, was simply a specific application of the generic notion of beauty.

There are also the poetic definitions. Frank Lloyd Wright told us that "Architecture is the triumph of the human imagination over materials, methods and men"<sup>9</sup> and "Architecture is man's great sense of himself embodied in a world of his own making. It may rise as high in quality only as its source, because great art is great life."<sup>10</sup> Unlike the analytical definitions which give us some knowledge, the poetic types are at best an

<sup>2</sup>Ibid

<sup>3</sup>"A New English Dictionary Based on Historical Principles" (Oxford: Clarendon Press, 1928), Vol. I, p. 69

<sup>4</sup>"Webster's New Collegiate Dictionary" (2nd ed. Springfield, Massachusetts: G. & C. Merriam Company, 1949), p. 47

<sup>5</sup>Vitruvius, "Ten Books on Architecture" trans. M. H. Morgan. Cambridge: Harvard University Press, 1926), p. 131

<sup>6</sup>J. Ruskin, "Lectures on Architecture and Painting" (London: G. Allen, 1892)

<sup>7</sup>H. W. Corbett, "Architecture," *Encyclopedia Britannica*, 14th ed. (Chicago: Encyclopedia Britannica, 1946), Vol. I, p. 178

<sup>8</sup>T. Monro, *The Arts and Their Interrelations* (New York: The Liberal Arts Press, 1951)



inspiring personal credo. At worst, nonsense. And their numbers are legion.

Yet these analytical definitions do contribute to our knowledge of what architecture is. Their common hallmark is the notion of delight, adornment, art, imagination, or simply the creation of the beautiful. It is in this sense that building and architecture are demarcated from each other. Building has only firmness and commodity; architecture possesses firmness, commodity and delight. But together with the notion of delight that these definitions postulate, there simultaneously arise many of the significant philosophical problems. What constitutes delight in architecture? Is it an applied ingredient to the building or does it come out of the formal manipulations of the structure? Is the delight in the building? Is it only something the observer experiences? Is it perhaps existent only in the intent of the architect? The problems of the objectivity and subjectivity of the esthetic object or experience are involved in this notion. It is in the over-all problems of the framing of esthetic clarifications that these notions of the connotation of architecture are deficient. Let us examine this deficiency.

Sir Gilbert Scott's statement has the virtue of being positive: the hallmark of architecture, the notion of delight is in the decoration of construction. Positive it is, yet positively false. Decorative construction in our experience is often quite less satisfying (as in revival architecture) than in such undecorated objects as warehouses, flour mills and factories. Ruskin's belief that the significant aspect of architecture lies in the realm of art is quite true; but, what is meant by "disposing and adorning" of buildings to contribute to pleasure, mental health and power? Unadorned and badly disposed buildings often contribute to mental health, power and pleasure. Indicated here however, are subjective criteria, a notion that may provide us with further clarification.

H. W. Corbett, an excellent architect, gives us the classical notion of architecture as delight and utility and further tells us what delight's constituents are. It should enclose space to have "interest, grandeur, unity and power as well as beauty." But Corbett stops too soon. What does he mean by these nouns? Do they represent subjective or objective referents? Are they simply tautologies? The answers are difficult, but must be resolved if a definition is to be anything more than redundant. Monro's very complete analysis of the subject-matter of architecture is contrasted by the vagueness of his esthetic criteria. Such terms as "visually

satisfying," "visual design," indicate the criteria of delight but the question, not only of what is meant by this element but its relationship to the architectural experience, remains unanswered.

One must attempt to analyze not merely the notion of what constitutes visual satisfaction but must also indicate the problem involved. There is the fact that architecture is ultimately defined by visual satisfaction while building's defining qualities will not admit to this qualification. Now visual satisfaction may be a quality within the building and as such would be an objective referent; or, it may be a quality ultimately lodged in the spectator becoming thereby a subjective referent; and finally, it may only be an element in the aim of the artist and is thus a psychological referent. It may be all three factors or a combination of different ones. Yet to provide a distinction between building and architecture, a definite point of reference must be established. This referent will of course be based on the over-all theory of the commentator but unless it is established, demarcation becomes impossible. Yet the very point of these definitions is the notion that there is a difference based on visual satisfaction, but how such a satisfaction comes about, or becomes manifest, is never indicated.

Yet if a direction in esthetics is primarily an empirical one it would seem consistent to postulate the notion that the visual satisfaction is primarily in the intent of the artist. The difference between building and architecture is only here. That visual satisfaction may be felt by the observer without the intent of the artist is certainly possible, but generally contrary to our empirical evidence. That visual satisfaction may not be achieved despite the intent of the artist is certainly not contradictory. But such a position is meaningful because in practice there is at best only a vague difference between architecture and building. It is only one of degree. In a sense all buildings, in so far as they follow laws of statics and structure and possess a degree of comprehensive organization, are visually satisfying. However, "Architecture" has been created only where the intent is to achieve a sense of form greater than these primitive qualities. But the fact remains that whatever we do consider meaningful in architecture has the quality of intent. Only within very simple patterns does an adequacy of expression come about without intent.

In conclusion, architecture and building cannot be clearly separated; except that architecture, having as its base an intent toward art, usually produces structures that have a more adequate visual satisfaction than building. It is, at most, a relativist and empirical scale but it is our only one. ◀

<sup>9</sup>Henry S. Churchill, "Notes on Frank Lloyd Wright," *Magazine of Art*, Vol. 41, No. 1, February 1948, p. 62

<sup>10</sup>*Ibid.*, p. 62



## The FDR Memorial Competition

The Franklin D. Roosevelt Memorial *Competition* was open to all registered architects or teams of sculptors, painters, or others associated with a registered architect. The site for the proposed memorial is a portion of the West Potomac Park in Washington, DC, between the Tidal Basin and the Potomac. The competition specified that the memorial may be of any form appropriate for the purpose of honoring Franklin D. Roosevelt, provided it is harmonious as to location, design and land use with the Washington Monument, the Jefferson Memorial and the Lincoln Memorial.

The Jury consisted of Pietro Belluschi, Dean of the School of Architecture and Planning, Massachusetts Institute of Technology; Thomas D. Church, Landscape Architect of San Francisco; Bartlett Hayes, Jr, Director of the Addison Gallery of American Art, Phillips Academy; Joseph Hudnut, Professor of Architecture Emeritus, Harvard University; and Paul Marvin Rudolph, Chairman of the Department of Architecture, Yale University.

Last September this Jury selected six finalists who were invited to submit detailed drawings and models for the final selection and who received an award of \$10,000 each. Five of these submissions are shown on this page. The sixth, winning design pictured on the right, is awarded \$50,000. Announcing its decision the Jury stated:

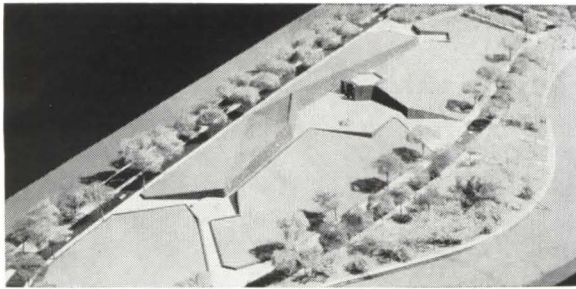
"In the opinion of the jury the Competition was an unqualified success. The great number of worthwhile entries and the general interest of architects and designers are testimony of the admiration in which Franklin Delano Roosevelt is held by the American people.

"The Competition proved to be a mirror of our presentday culture, and served to discover new talent and to encourage architects to discover enduring monumental qualities in an age engrossed in more commercial pursuits.

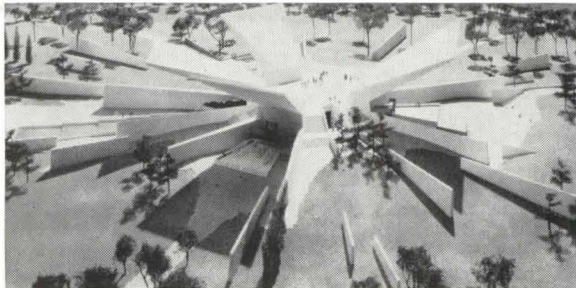
"The jury feels that the winning entry has met the basic requirement of the Competition by giving a clear image of Mr Roosevelt's greatness through carefully chosen excerpts from his writings over the period of his presidency. His humanity, his charity and concern for all people emerge with great force.

"The monumental quality of the project comes from the simplicity with which this idea is transmitted. Although the basic form is so elemental as to be virtually the outgrowth of tradition, the vast concrete planes emphasize the intervening spaces as positive entities, thereby providing a total image which is firmly identified with the 20th Century.

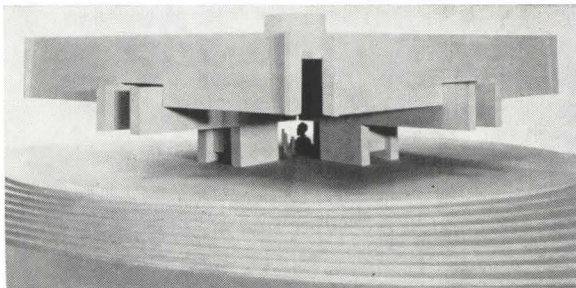
"As one moves onto the various levels of the platform the views change and new spaces acquire significance. As a monument it satisfies the visitor's desire to apprehend the whole from many approaches and is visible, but without massiveness, from the distance. Among its many virtues is the way its open character incorporates the natural beauty of the landscape, including altering views of the Potomac River and the Tidal Basin, in which the bright shafts are reflected. Added to this the shifting play of light and shadow as the sun traverses the sky animates the structure and imparts a sense of living reality to enhance its spiritual meaning."



James R. Dunlop



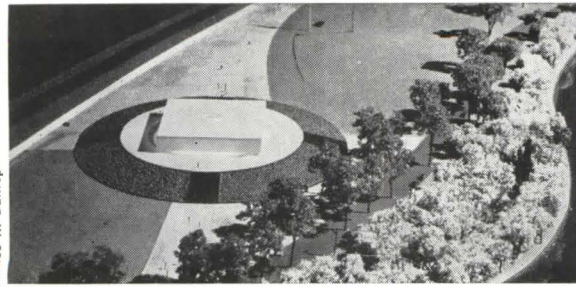
James R. Dunlop



James R. Dunlop

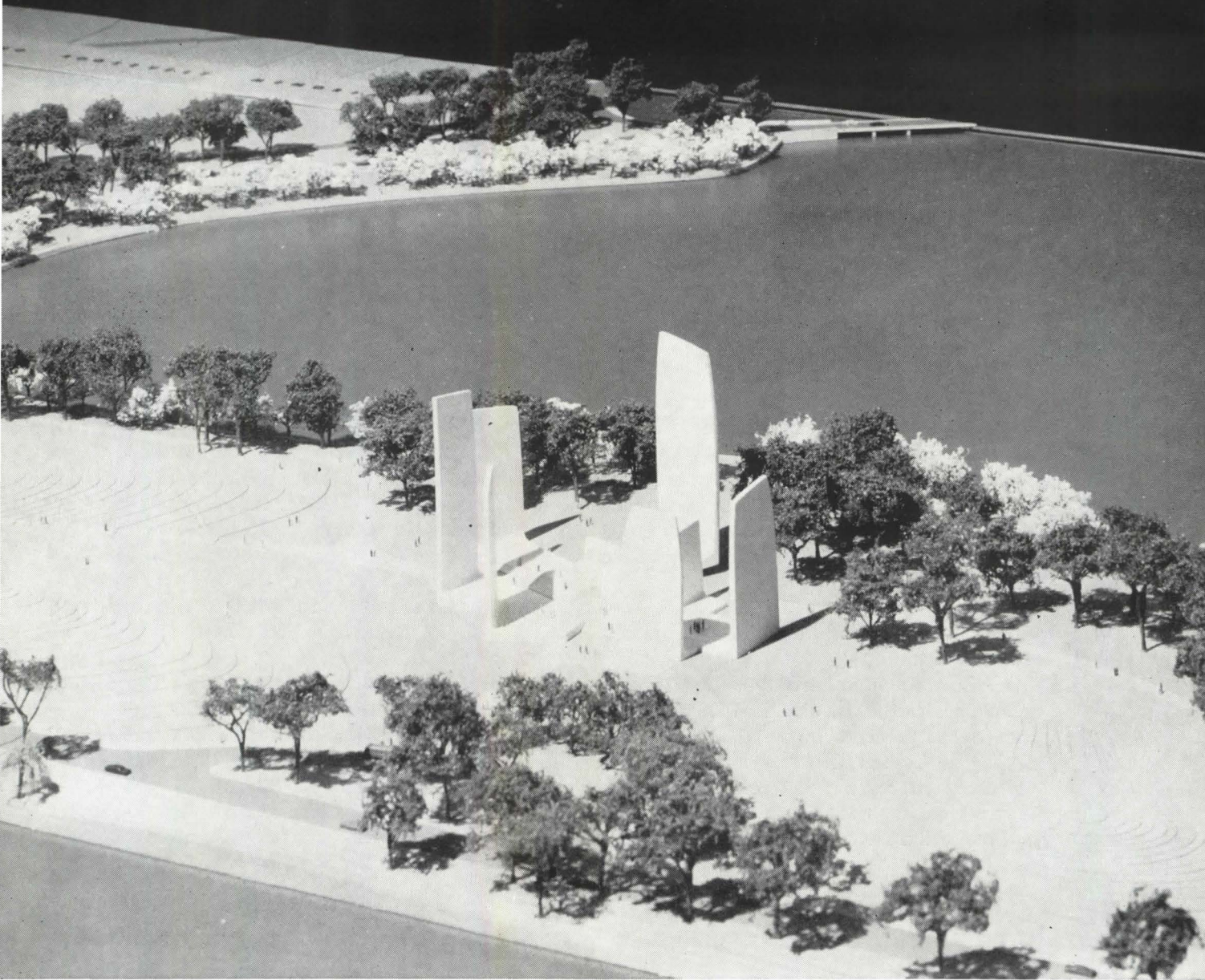


James R. Dunlop



James R. Dunlop





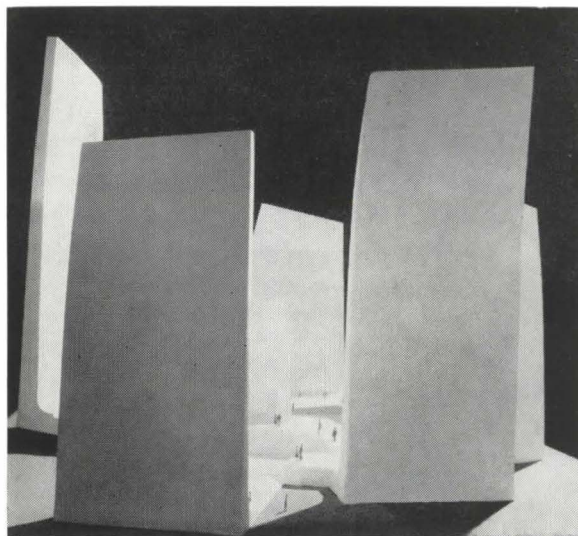
James R. Dunlop

## THE FRANKLIN D. ROOSEVELT MEMORIAL

A composition of soaring tablets, bearing selected quotations of Franklin D. Roosevelt's writings, has won the FDR Memorial Competition.

ARCHITECTS: **William F. Pedersen** and  
**Bradford S. Tilney**  
SCULPTOR: **Norman Hoberman**  
ASSOCIATES: **Joseph Wasserman** and  
**David Beer**, of New York City  
STRUCTURAL  
ENGINEERS: **Amman & Whitney**

The highest of the tablets is 165 feet. The structure is to be of reinforced concrete using special white marble aggregate, white fines and white portland cement. The vertical elements are to be of cellular construction, the walls of the cells being from eight to twelve inches in thickness, with the exception of the center stele which will be poured monolithically. The estimated cost is \$4,254,366.



James R. Dunlop



# “Through the Philadelphia Pepper Pot” – II

► *Up* is west on Chestnut and *down* is east on Chestnut from Broad Street. The statue on City Hall is “Billy Penn,” never William Penn. Statue of *William Penn* is in the garden of Pennsylvania Hospital.

Straw hat day is the fifteenth of May.

Chicken a la-king was invented at the Bellevue Stratford by my Uncle Wilhelm’s chef of his cafe and saloon at 5th and Lombard St. in 1895. He was lent to cook for King Edward in 1688 at the Bellevue.

State in *Schuylkill* fishing club is on the *Delaware*. The Sunday *Breakfast* Association meets for *dinner* on *Wednesday* at the *Midday* Club.

By April you should have shad and shad roe—very rich.

It’s a pity you can’t see the Parkway and Fairmount Park without getting killed by traffic, but a try is worthwhile.

At the head of the Parkway is the Greeky Museum and right on axis is Herr Professor Siemerling’s Berlin statue of Frederick the Great, here passing as General George Washington. On the Museum terrace, a solid gold Mad Anthony Wayne equestrian, and lots of other sculpture and one colored terra cotta pediment full of old Greeks. From the terrace you get a nice view of the city and you can drive all around the Museum at terrace level.

The East River Drive from the Museum to the Girard Avenue Bridge is only a half-hour’s walk through sculpture and architecture in the park. In the mile or a little over is Epstein’s “Social Consciousness,” Rodin’s “Burghers of Calais,” a couple of Civil War generals, the Italian Fountain, Fremiet’s “Joan of Arc,” Roger’s “Lincoln,” St. Gauden’s “Pilgrim,” a string of lovely Victorian Boat Houses and Einar Jonsson’s Iceland Ex-

plorer “Thorfinn Karlsefni.” Then the “Samuel Bequest,” of three large groups of Architecture and Sculpture signifying the History of the United States in bronze, stone and wordy platitudes. The northern Modern group is the most talked-about and Lipshutz’s heroic nonsense “Endeavor” has recently been placed and you can join the outcry. Beyond the Natural Bridge is my childhood favorite, Remington’s “Cowboy.” Shows how old and dull I still am.

If you are still not bored you can walk along among the cherry blossoms and see French’s “General Grant.” The car can pick you up there and you have accomplished what most Philadelphians have never bothered to stop and look at.

If you have a spare couple of hours cross to the west bank of the Schuylkill at Girard Bridge and go to the zoo, in Fairmount Park. Beside a good collection of animals it is also a fine cross-section of Philadelphia Architecture. The Eighteenth Century Home of John Penn, “Solitude,” Frank Furness’ Nineteenth Century Gate House, Bill Hough’s Twentieth Century Lion House, Ted Whit’s Bird House and B. M. & W.’s Children’s Zoo. Get Roger Conant, the Director, to show you around and he will probably let you coddle a boa constrictor or feed the bears and the seals.

You will have to see the chain of Colonial Houses in the Park and maybe the new Japanese House from the Museum of Modern Art in New York.

Down the Parkway on the left is a gem of a museum, by Cret, dedicated to Rodin and packed full of bronze casts of Rodin’s sculpture. There is a replica of Rodin’s entrance gates at Meudon. It is the best show this side of Paris. Down the street in front of C. G. and V. A.’s “Kid’s Clink”





by **Alfred Bendiner, FAIA**

are two horror groups by Raemish signifying "Womanhood" or something equally incomprehensible. Then, out there in the middle of sudden death, is Logan Circle with a fine fountain of Calder's figures of the Three Rivers, the Delaware, the Schuylkill, and I forget what the third one is. If you look up you can see the fine "Billy Penn" by Calder's pop on top of City Hall, a most undignified profile, snickered at by all true Philadelphians and rarely pointed out to visitors. Sandy Calder, the Mobile Man, is the grandson but is still not represented in Philadelphia. John Windrim's Place de la Concorde (almost) Library and Courts Building—and the over-refined Franklin Institute—and across there, the Cathedral, a fine example by LeBrun and Nottman, who also did the Academy of Music, and there you are, back in town, at H2L2's timid new circular Hospitality Center backed by the "exciting" Penn Center. Dead ahead, the wonderful Norman Masonic Temple and Arch Street Church.

On the north side: City Hall Plaza is beautifully planted, the other sides are disgraceful dung heaps.

If they drive you around to see Fairmount Park make your hosts use the slower river drives instead of the speedier but duller Expressway.

If you never saw a battleship or a "mothball fleet," by all means go to the Navy Yard. Call the publicity officer and tell him you are from wherever and he may give your party passes and a guide. It's a great show and the Navy is courteous and will show you the Pacific Flattops and heroic Battle Wagons and let you inspect a real submarine. Outside the Yard is the Stadium where Tunney took the long count on Dempsey in the rain, and where the Army-Navy game is played. At a Chestnut Street dock is Dewey's Flagship

**Herewith the second installment of tips from our on-the-spot correspondent, on how to have a good time—even in Philadelphia**

"The Olympia," and all around and about is the third largest port.

It's hard to find a fine old Philadelphia town house. The two near the corner of 21st and Walnut are good and "Benny the Bum's Restaurant" and the "Poor Richard Club" occupy a couple of others, and then there is Mitchell's Restaurant in the old Mellor, Meigs and Howe offices—Frankie Bradley next door. I guess the only clean lace curtains left are in the house opposite "Benny's."

Don't expect me to give you the guide book places. You will probably be shown the University Museum and the Philadelphia Museum and the Franklin Institute and the Academy of Fine Arts and the Academy of Natural Science and the Colonial big deals.

The Atwater Kent Museum is for the history of Philadelphia. There are also a Philatelic museum, a Photographic museum, and a couple of medical museums. A beauty is the Samuel Fleisher Foundation at Eighth and Catherine. This is an art school and museum attached to a good copy of a Romanesque Church complete with stone lions couchant, holding up the portico. The interior is covered with Giottesque wall paintings and there is an altar by Violet Oakley. It is located in an Italian neighborhood with good restaurants like "Corona Di Ferro" to serve you spaghetti, fettuccini, lasagna, eels, squid and fish eyes. Try cheese shops for cheese horses or Easter Lambs and "fertility symbol" loaves of bread.

For a real swish treat in the Graphic Arts write to the Lessing Rosenwald Collection, c/o Miss Mongan, Jenkintown, Pa., and ask for an







hour with his famous collection of prints and drawings and books. If you are real good and wash your hands you may handle a Rembrandt or a Paoliuolo, a Piranesi or a Lautrec, or maybe even a Bendiner!

And in town, call Mr McCarthy at the Rosenbach Museum on Delancey Street—a big city house loaded with books, manuscripts, bric-a-brac and objects d’art, and maybe he will even give you a couple of fingers of brandy in Baccarat glass—depending if you swoon over the original manuscript of “Alice in Wonderful Land” and many other bibliophilomaniana.

Way out there in Bryn Athyn is the Swedenborgian Cathedral group. At the other end of the world is the Swedish Museum near League Island, and the bird sanctuary at Tinicum.

You really should get your blue blood up and ride out to Valley Forge; the Chapel, museum and the park and the Arch and the genuine log-cabins, (circa 1948).

Only Philadelphians anybody heard of were William Penn (from England), and B. Franklin (from Boston).

Philadelphians hardly ever eat pepper pot, scrapple, cream cheese.

Statue to Cornelius McGillicuddy near Shibe Park, I mean Connie Mack near Connie Mack Stadium.

Powell House now boasts good copies of the original rooms, which are now in the Metropolitan and Philadelphia Museums.

Soft pretzels bought on the street and smeared with a flat wood slab of mustard are better



and so are the street flowers. Ikey Pinwheel used to have a flower stand at City Hall—maybe he's still there.

Chinese restaurants in Chinatown, Eighth and Race—be careful.

Bagels and lox and pastrami, pumpernickel and orange sodapop—"Latimer" Delicatessen 255 So. 15th.

Silver shops in jewelers district, Eighth and Sansom.

Great big Mosaic and Paintings by Maxfield Parrish (very old), Curtis Publishing Co, Sixth and Walnut.

Theatre collection at the Charlotte Cushman Club. Russian Food—chicken, kief, piroshki, at The Inn on Locust Street; Greek food—Shash-leek and Lambpie—a block below. Pigs knuckles and sauerbraten at the Sansom House or the old Hoffman House. Sandwiches and beer at McGillen's Old Ale House on Drury Street, Lincoln went for an ale before speaking at the Academy of Music. It has a sign over the bar saying "No political or religious discussions allowed" and used to be presided over by Mom Dougherty who had a baseball bat with a nail in the end of it, at "the ready."

Thirteenth and Walnut is Sessler's Book Store where Miss Mabel Zahn sits in dignified glory surrounded by more and better first editions than you can shake a check at, and in lovely slip cases are some of the finest drawings, prints, autographs and other expensive and not too expensive papers. In front of her cubicle is the best collection of books in Philadelphia and upstairs is a painting gallery. You can browse in big easy chairs and look like a connoisseur for free.

Down a block on Walnut is Middleton's tobacconists with a wooden Indian to receive you. Fine humidior. Pennsylvania is "State Store" so you have to buy your liquor by the numbers. Nearest one on Walnut between 13th and Broad.

Up a few blocks is beautiful Rittenhouse Square, a bit of Paris, now enclosed with dull apartment buildings. There is a big bronze Bayre lion, and a large stone frog and a bronze goat for the kids to climb, and a pool and lots of benches for pregnant mommas to relax on in the sunlight. Good building, "Penn Athletic Club," now US Engineers—and also the Art Alliance and the Rittenhouse Club and Holy Trinity Church.

There are also all those "darling little streets"—Camac Street and Delancey Street and Panama and Clinton Streets. Pine Street has antique stores from 9th to 19th. Churches: St. Mark's on Locust Street and the Holy Child on North Broad, and many others.

I don't see much around to dazzle you in Modern Architecture but they tell me that Louis I.

Kahn's Laboratory out at the University is the "Best Building of the Twentieth Century." I like it. It's Real Sincere, and I hope it is "Appreciated" or you'll make Looie cry. But I also like the olde University setting, being a ribbons and laces Barocco Roccoco boy. Myself I loves 'em with some meat on the bones, and if you get tired of Looie's sermonising, like Old Moses with a pair of prestressed concrete Ten Commandments, then walk around the corner and there are Cope and Stewardson's "sweetie" Dormitories. Once I started to make drawings of just the gargoyles and grotesques for a book, but I worked out of it. I think the Dorms are still the best Penn has to offer, except maybe also Wilson Eyres' Museum and the Weightman Hall Gymnasium by Day. (Frank Lloyd Wright told me they were beautiful, so we can say so freely, now.)

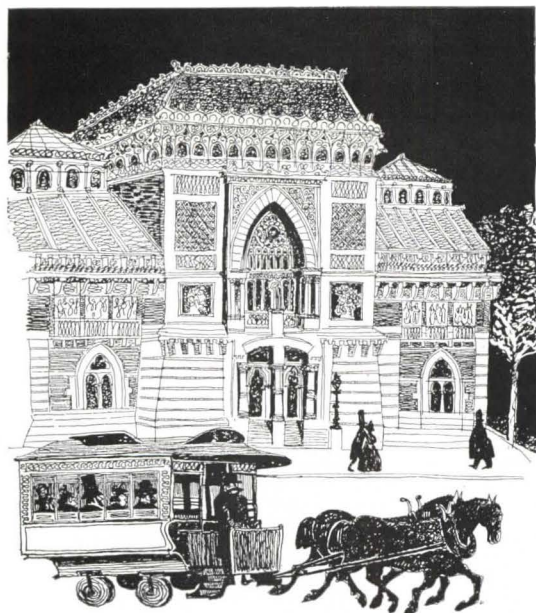
Up the street is Geddes' addition to the Moore School and the brand-new Saarinen out of Holmes Perkins horror of a Women's Dormitory.

Out in Elkins Park sits Frank Lloyd Wright's ugly synagogue (admission fee \$1) and on the west side is Wise and Belluschi's lovely tent synagogue (free).

Of course this doesn't mean that we haven't got "Modern." We got miles of Apartments, with geriatrics from wall to wall, and Office Buildings, Ranch Houses, Developments, Shopping Centers and inspirations from Neutra, Gropius, F.L.W., Mies Van der Rohe, Stone, Breuer, Pei, Le Corbusier, Nervi; but Outstanding Controversial Modern we ain't got. The suburbs are about as interesting as every other city's suburbs. The big estates went out with the Republican Party and now just everybody has a quarter acre and a ranch house and a couple of psychoanalyzed squalling brats and a station wagon and sewage disposal troubles.







You won't be allowed to rest in town, because "the country is lovely in the Spring" and there are good dining and drinking places in Bucks County and Chester County. If you bring your pink coat you may get in a good run with the hunt clubs which still flourish, what with trailer horse vans' combination small stables and garages, and lots of blond kids to groom their mounts. Or, if you prefer, bring an old tweed coat with leather elbow pads and a smelly pipe and you can walk the countryside after the Bassett hounds. Or maybe you may be allowed to just sit in the spring sunshine of a hangover on the cold ground of Fairmount Park and enjoy the dogwood and cherry blossoms.

If your wife wants to buy something, try Caldwell's for silver and jewelry, clothes at Wanamaker's Tribout Shop, Nan Duskin, Saks, Bonwit's. Jacob Reed for men. Just think of it, if you buy a wardrobe at any of these places you are sure to look like a Philadelphian. Artists' work, in painting, sculpture, jewelry, crafts at the Art Alliance. The University Museum has a good Coffee Shop and a swell sales desk of copies of some of its treasures. The Print Club for prints and good galleries like Newman's or Coleman for paintings of everybody—(cheaper than N.Y.).

If you are the yokel type, head for the Automats of "Horn and Hardart." The food is good, in private glazed cubby-holes, and clean, uncorrupted, safe and correct. And also Stouffer's, Whitman's, Schrafft's and Wanamaker's Tea Room.

If you have never seen the Atlantic Ocean, hire a car and drive to Atlantic City, by far and away the best seashore resort and beach of any country including Deauville, Nice, Nazare, Biar-

ritz and the Lido. There, spread yourself to a wheel-chair ride on the Boardwalk, dine at the Knife and Fork, Shelburne, Neptune Inn, Hackney's. To really enjoy the place stay over at one of the many good hotels. The Traymore and Marlborough Blenheim Hotels are still beautiful 1920 "Modern" concrete by Price and McLenihan. Visit the auction sales, or just walk the boardwalk until you drop from fresh air.

Back in Philadelphia, and in the middle of April, there probably won't be a theatre open but if yes, then go and see the way a Broadway production is rehearsed at the expense of the hicks.

The Phillies will probably be playing and go. They are now a young inexperienced team, playing over their heads, and they "stay in there" until the last out in the ninth.

The "password" eating clubs are the Vespers, New Year's Association, the Mercantile Literary Association, and the Alpha Club and a roof top in the Lewis Tower. You have to know some member, and in you go. My favorite free-for-all haunt is Gino's Three Threes at 333 South Smedley Street. Gino has been catering to a few select architects since we had high pitched voices. It is quiet and open after eight o'clock without the waiters glaring. I haven't been lately, but another Italian place is Victor's, a taxi ride to 13th and Dickinson. John used to sit there and guard the record collection and play operas for you, an ex-Venetian would sing "Vesti La Giubba" and sell your girl a rose. It takes a little time because they cook everything by hand.

Far as I know the only dance dinner is at the Warwick. The Barclay is swish and the food at the John Bartram is special. But the Bar of the Bellevue is still the best and deepest seated.







I wouldn't know about "night life" but somebody will tell you. Billy Kratchmer has a little combo up an alley in back of Chestnut and 16th but otherwise I am shrouded.

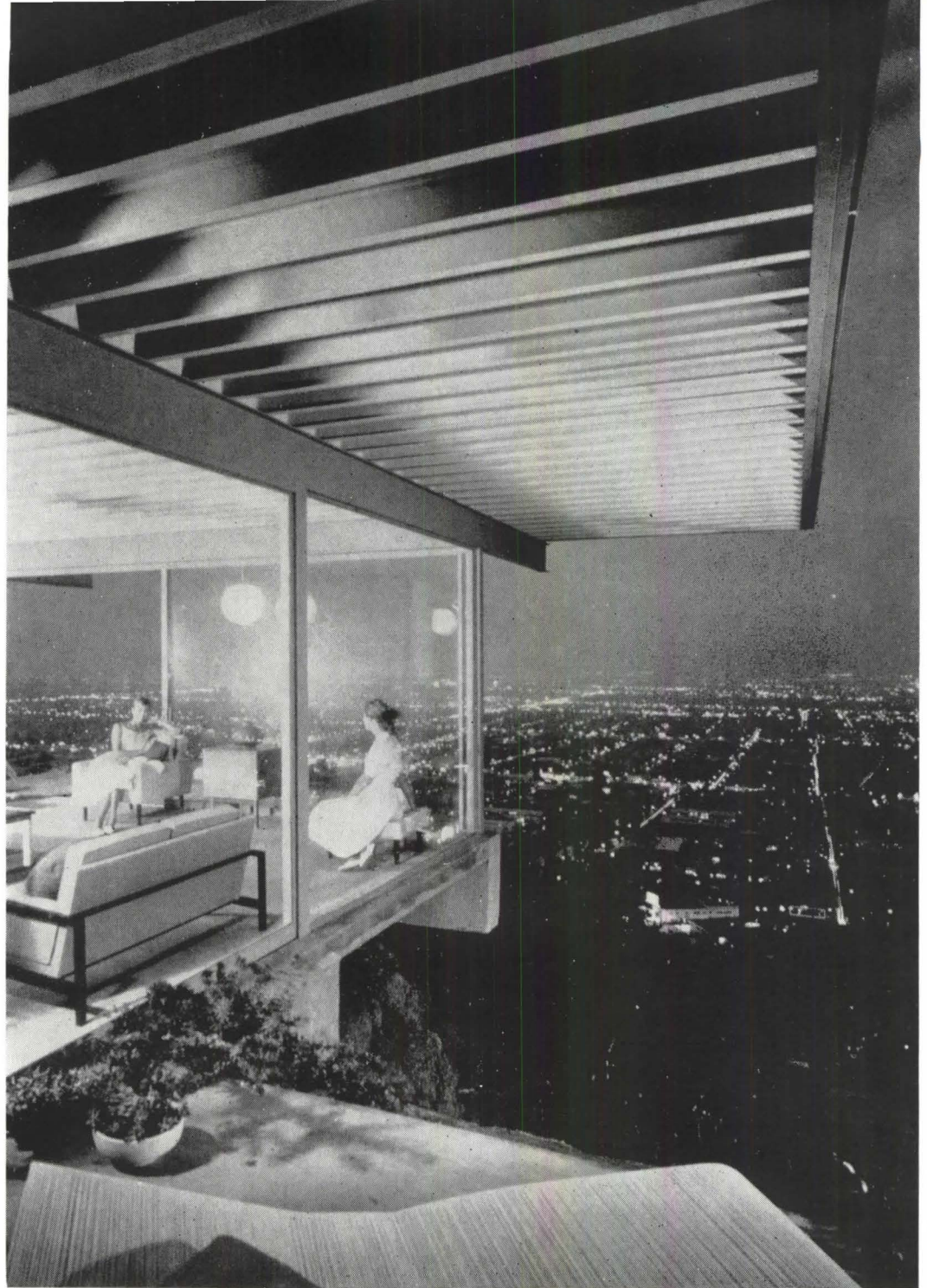
If high-class stuff bores you then just cross the street to Lew Tendler's restaurant. Tendler almost beat Bennie Leonard once upon a long while ago and he has photographs of every "great" who ever tied on the gloves. The guests are the "dis and dat" boys and other characters who hang around bending cauliflower ears. The ball players go to "1614 Chancellor" near the Warwick. If you have a drink there before 5:30 and wait, you get one on the house. Good food. There is nothing harder than trying to find some lively spot for a nightcap, like in regular cities, and most of the Locust Street joints seem too rough for comfort. I guess maybe the Bar of the Bellevue or the Warwick or the Barclay, but oh my, and what a pity.

So, if we are around, come over to the office and we will get some ice and a glass and maybe some charming company who will divert you from "Architecture and the Growing Needs of an Exploding Population in an Era of Nuclear Prosperity."

Good view from City Hall Tower and Masonic Temple Tower

Elizabeth Arden—18th and Locust  
 Auctions—Freeman, 18th and Chestnut  
 Pennock will send flowers  
 China and Glass repairs—Eberhardt  
 Midwife—Mrs H. Deck Henning, 5927 Hegerman Street, Cumberland 8-2949  
 Fancy groceries and imported food—Cherry's, 416 Market  
 Brickbats or Bouquets for Philadelphia—Abe Rosen, Municipal 6-9700  
 Blueprints—Chas. Bruning Co.  
 Alcoholics Anonymous—LOCust 7-0100  
 Miss Ffine—WALnut 5-5806  
 My Dr—Ferdinand Fetter, 322 S. 21st Street  
 My Dentist—Dr David Stern, Medical Arts Building  
 Post Office—Wanamakers  
 Pawn Shop—"Old Reliable" Carver W. Reed, 10th and Sansom  
 Saddles—Martin and Martin—So. 17th  
 Racing Balloon—Mrs Alfred Wolf, Blue Bell, Pa.  
 Drug Store, open all night for prescriptions—16th and Chestnut; until 1 AM, George Evans, Broad and Walnut  
 Taxidermist—Stasche—2344 N. 5th  
 Rest up after the Convention—Plaza Hotel, New York ◀





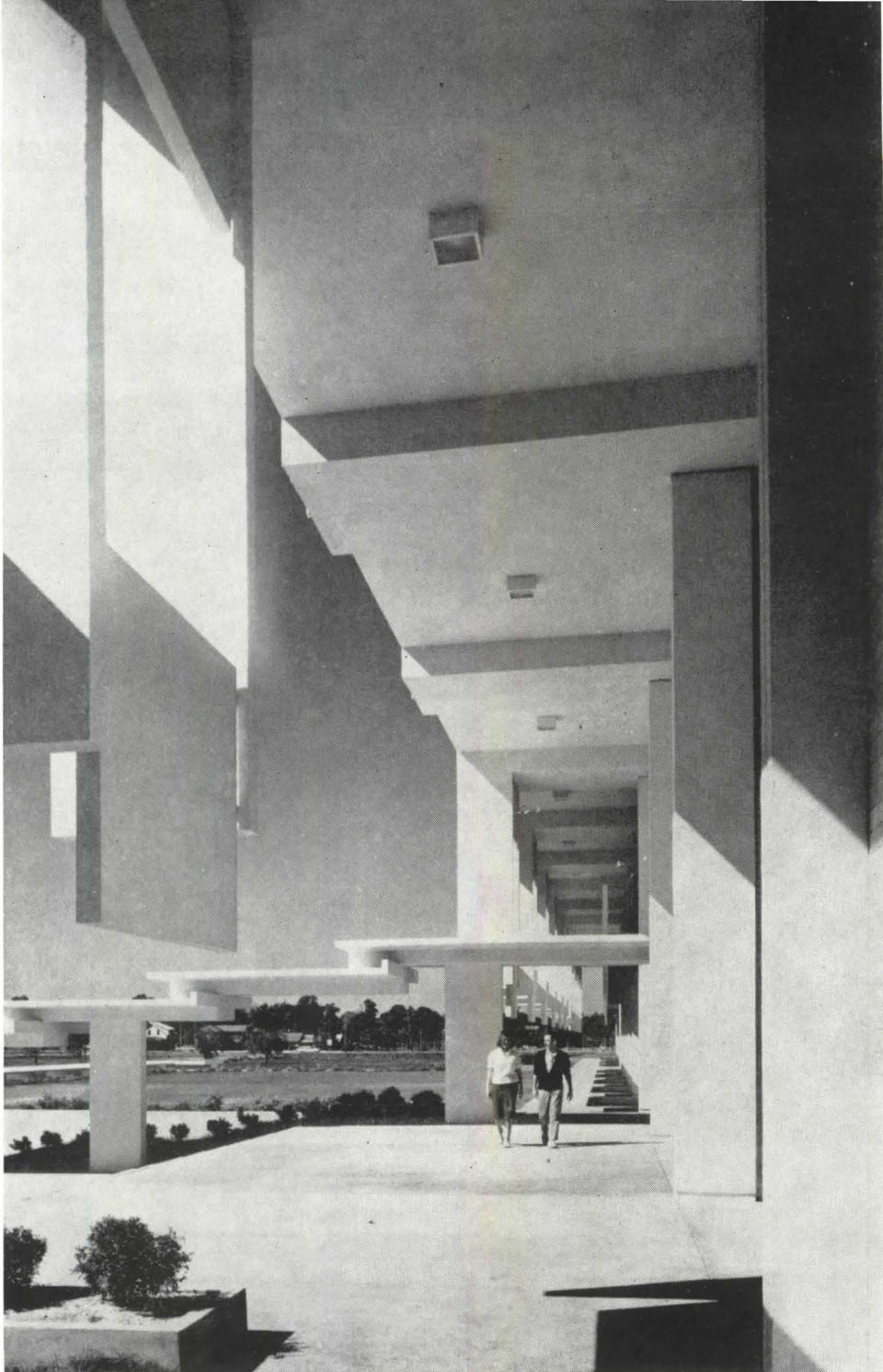
Color Section, First Prize. Photographer: Julius Shulman, Los Angeles, California. Subject: Case study house number 22 for the magazine *Arts and Architecture*. Architect: Pierre Koenig, AIA, Los Angeles.

## AIA's Fourth Exhibition of

Architectural photography, one of the important means of communication between the architect and the public,

will be saluted in March at the Octagon Gallery when the AIA's Fourth Exhibition of Architectural Photography is





Black-and-White Section, First Prize. Photographer: Joseph W. Molitor, Ossining, New York. Subject: Sarasota High School, Sarasota, Florida. Architect: Paul Rudolph, AIA, New Haven.

## Architectural Photography

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opened to the public. The entire exhibit, some thirty-two color and black-and-white photographs, will be pre-

pared as a traveling unit and after the showing in Washington it will be circulated nationally by the Traveling



Exhibition Service of the Smithsonian Institution. Through the exhibit, the place of architecture in the community will be graphically presented to the public.

Designed 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 series of showings has been developed by the Institute with the cooperation of the Architectural Photographers' Association.

The jury for the exhibition consisted of Robert Lautman of Washington, DC, a member of the Architectural Photographers' Association and appointed by its President; John H. Kyle, Editor of the *Johns Hopkins Press*; and Charles M. Goodman, FAIA, Washington, DC. The report of the jury follows:

"In judging entries this year the jury considered the usual elements of good photography: Technical quality, composition, light and dark, texture, etc. Further, they were concerned with the skill and imagination employed by the photographers to present architecture in new and interesting ways.

"More than this, however, the jury gave special attention to the photographer's task of interpreting the architect's work for the general public—a task that goes beyond the standard practice of photographing structures for architects and magazine publication. The latter, the jury felt, has become too stylized; dramatic renderings of individual buildings, unrelated either to the environment or to the people or activities for which they were created. Rather, the jury looked for portrayals of architecture in its life context, the context of the modern world of people, automobiles, streets, cities, suburbs, work, play and worship. This is how the general public sees architecture, not as pictures of stage props taken before the curtain rises.

"In the case of a number of entries, the jury recalled having seen other photographs of the buildings by the same photographers which were far better than the ones submitted and would have been given more consideration. The jury suggests that more care and deliberation be exercised by the photographers in the selection of their submissions in order to insure that their skill, competence and artistry may be fully acknowledged. The AIA photographic competition is relatively young, this being only its fourth year, and the indications are that it will become a forum of first importance as time passes and more entries are submitted."

The *Journal* is pleased to present the first, second and third place winners in the color and black-and-white categories.



2







3

**1** Black and White Section, Second Prize. Photographer: George Knight, San Francisco, California. Subject: John Hancock Building, San Francisco, California. Architects: Skidmore, Owings & Merrill, San Francisco, California

**2** Black and White Section, Third Prize. Photographer: David Hirsch, New York, New York. Subject: Pan American Terminal Building, New York International Airport. Architects: Tippetts-Abbett-McCarthy-Stratton, New York, New York. Ives, Turano & Gardner, Associate Architects & Engineers

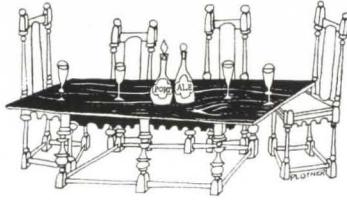
**3** Color Section, Second Prize. Photographer: Baltazar Korab, Birmingham, Michigan. Subject: Reynolds Metals Co. Building, Great Lakes Headquarters, Detroit, Michigan. Architects: Minoru Yamasaki & Associates, Birmingham, Michigan

**4** Color Section, Third Prize. Photographer: Lawrence S. Williams, Upper Darby, Pennsylvania. Subject: Christ Chapel at Episcopal Academy, Philadelphia, Pennsylvania. Architect: Vincent G. Kling, FAIA, Philadelphia, Pennsylvania

4







TRACINGS  
*from an*  
**Daken Table**  
NO. 5  
*by Neoscopos*

► Somewhat out of character, as against my wont at one of our chronic Thursday luncheons when I am like to sit quietly and listen receptively and say next to nothing at all—this time by all evidence it would seem as though, with half a dozen innocuous sentences, I had sliced apart a nest of hornets. Whereas all I had done was to recall a pleasant morning spent on, or rather just above, the beach of Naragansett Bay a few short weeks before: I had been sitting a bit away from the water, though still in clear sight of Brenton Point, enjoying the dappled shade of a vestigial pergola which after countless hurricanes still graced our hosts' rock-riven littoral, when I found myself in the midst of presentation to a visiting neighbor in whom everyone was certain I would be interested. This distinguished gentleman, I was told, despite all his seniority of years, shared with me professional devotion to the pursuits of architecture. Two minutes proved ample for reciprocal estimating, and on my part the detection of an undertone of injury in his address. I could guess well enough why, the name was not entirely unknown to me, and a home port of Philadelphia only served to confirm. But his sorrowful refrain was not of self-pity alone, another in the firm whose name also reverberated in their resounding quadratic partnership was this very day, he told me, hospitalized with depression at the vicious reaction of press and public—and particularly the former—to their most recent government office building in Washington for which he had been partner-in-charge. After all, the firm had held major Washington commissions over many years, could their work really have been all that bad? A curve ball: Happily, I harked back in memory to the Folger Library and especially to the Pan American Union, and to my

own early and hard-wintering respect for Paul Philippe Cret. My interlocutor thawed sensibly at this obeisance, but bore home with his crucial question: Now that our new generation had assumed the torch, what did we propose to offer as a contemporary classical architecture?

My vignette complete, the question remained on the luncheon table, up for grabs. There was not one of us who had not in his way contemplated the insinuating dilemma before, verbally or architectonically, alone or among many. But to be spotted for an answer by one who had as it were made his name as our sworn enemy, preaching and living by a diametrically opposed faith, no flip clip, no cynical repartee would do. Frank was first to testify: It was not so many years ago, he thought he remembered, the *Forum* had virtually proposed to laureate a burgeoning wing of contemporary practice as the "New Classicism." In this instance the editors had posited two almost antithetic tendencies arising from the great bulk of International Style ingestions which had at least begun to be assimilated by the early fifties; one, heavy with Mies but not without residual Bauhaus traces, had latterly rediscovered the sweet uses of history, notably the Renaissance and Baroque, merging all into the suave New Classicism. Meanwhile the other, more Bauhaus in ideology and indeed claiming proto-pragmatism as its bedrock, had found itself in the fact of constructional realization obligated to borrow somewhere for its visual aspects; and so it had likewise turned to Mies for most of its materials, connections and details, though what it at last shaped from them was another matter: Such was the approximate genesis of the "New Brutalism." One risked oversimplification, of course, thus choosing up teams; and yet, was not the first the logical evolution of decades of architectural history, and the other its essential reaction in a mood of surfeit and contrariety?

A second chorus of approval from Tom, who had played his respectable part in setting up the canons of the New Classicism five years ago when battle lines were first drawn, drowned out slowly solidifying objections from Fred, who found himself somehow, now as ever, constitutionally inclined to the opposite position from Tom on matters of architectural substance. The New Classicism, for Tom, distinguished itself with the same enduring graces as the old. Proportion, harmony, balance, order. Materials differed, techniques varied, but values and aspirations held constant. The historic adjectives applied, calm, lucid, clear, logical, stable, serene. Or, in general, the Architecture of Humanism.

Burt demurred. New Classicism was merely all English for neo-classicism. Geoffrey Scott had penned his tendentious tract to glorify the Renaissance, which was completely neo-Roman; true neo-classicists from Winckelmann onward had insistently recoiled the whole way back, back to ancient Greece.

Fred jumped in, his appetite whetted. Michelangelo had been a law unto himself, a Mannerist, quite perverse, and first cousin under the skin to the New Brutalists; while Tom's late beacon, Andrea Palladio of Vicenza, marked in fact the high water of the Baroque around the squares and lagoons of Venice.



The horses were away and running, obviously; the problem was to keep them on the track. The original question, propounded to me weeks earlier on the bluffs of Beavertail, remained: What had we to offer in the name or nature of the contemporary grand style? If there was a New Classicism, what was its shape and substance?

Frank reverted to his original gambit: The *Forum* article had crystallized its New Classicism in the Annex to the Museum of Modern Art, the Sculpture Garden, and the Garden facade of the Whitney Museum, a whole complex by Philip Johnson. By Tom's standards, was not this a fair thing: The abiding dignity of the classical tradition brought up to date in steel and glass, but sensitively handled in a timeless, balanced esthetic system? To which this time Tom took himself exception: There were moments in Johnson, as in Mies, when the stature of a true classic was achieved, but not every day, nor in every building. There was a touch of true timeless serenity to the great wide bays and slender recessed columns of the Whitney facade, tall pairs of doors framed in thin steel mullions at the all-glass ground level, while subtly variegated gray brick swept up uninterrupted for almost three stories on an impudently invisible lip to be crowned by plate glass and steel mullions again below a broad, firm cornice. But the Garden, though a brilliant exhibit ground for sculpture, was classical only in the marble of its pavement; the design was deep in debt to Chinese form and thinking, hardly less to Japanese; as for Graeco-Roman, let alone Italian Renaissance gardens, it had not even a passing thought. Which of itself was neither particularly *pro* nor *contra*, but betokened one more lost occasion for making two adjacent projects work together for mutual enrichment. Meanwhile the all glass and steel cage of the Annex facade, for all its premonition of Seagram's—and its debt to 860 Lake Shore Drive—might be to one man the triumph of technics, to another the budding of brutalism; but hardly, with its bare skin and bones, and table and chair legs and ankles showing, the quintessence of classicism.

But Fred, sniffing blood, would not let Tom off the needle. Now, he said, it was clear, only more so; now he could call Tom's shot for any given inning. Something new had been added in the way of criteria, notably that of axial symmetry. The Erechtheum was now outside the pale, but Perrault's Louvre indubitably in, as also no doubt the Victor Emmanuel Monument. And, by extension to the nineteen fifties, the palm would be reserved for Skidmore's Reynolds Metals Office Building outside Richmond—draw up in battle line the familiar adjectives, count them off one by one. The New Classicism, by the yard or by the mile, block after block complete with masonry-veneered podium and one-inch-deep reflecting pool; gigantic hollow squares or prisms pure as ice-cubes, trimmed out with satin chrome stripping and two or three colors of glass, floors an endless module in terrazzo, ceilings an endless module in luminous plastic, office space just an endless module of endless modules. If you preferred, Connecticut Mutual Life with its Noguchiisms, but how to explain that supererogatory, unassimilated

cafeteria plopped alongside in the landscape? Or the Air Force Academy; although it was hardly the New Classicism that spawned that preposterous folded-plate Triple Chapel—no, for all its predictability, the Reynolds Building it would have to be.

Tempers were showing signs of fraying; the ripostes came fast and feline now. How about the Foreign Buildings Operation, especially the New Delhi Embassy? Acceptable the first time, to be sure, though on analysis superficial; but such a dangerous precedent it had set, such an abnegative trap into which no one had fallen more resoundingly or more spectacularly than Edward Durrell Stone himself, proposing to cover the whole multitude of architectural sins with one vast, meaningless, all too soon tawdry grille. In that case, the only other Embassy possibility, that for Athens by the Architects' Collaborative? It was tempting to speculate how much, or rather how little Gropius' hand should be felt here: the concept behind was in fact the same sempiternal ingenuous hollow square of cellular office cubicles, but this time shielded by a Pentelic marble trabeation of gaunt aspect and dubious proportion—so gaunt, in fact, that the mail-order curtain wall covering the office guts projected its chrome and glass glitter right through to the street, betraying the piers and entablature for the falsehood they in fact were. But only earlier, in truth no more untrue than the obligatory arcades of Lincoln Center.

By now the probability seemed strong that we were on the verge of chasing our own tails. Since I had started it all, did I have anything helpful to suggest? No, not even arguing *ad hominem*, I regretted. Neither post-Miesian Johnson nor sine-Johnsonian Mies really applied, the objectives of both lay elsewhere. Only once in recent years, and then only partially and imperfectly, but once I had sensed the elusive classical quality I sought, all too volatile; and at that, improbably enough, not in an Embassy, but simply in the great screened 'Florida Room' of Paul Rudolph's Deering house on Casey Key. The rest of the project, with its characteristically nervous hung slabs and dropped bridges and cantilevered stair trends, no; nor the exterior either, with its also familiar insistent syncopation; but the great

## The Profession

porch, there the timeworn adjectives began to take on a true ring once more. There was, in spite of all, a small, clear image in the eye of my mind, there could be a contemporary architecture of classic qualities; but first one was bound, by duty and by nature, to ascertain for one's own time and then to set down what the essence of that classic really was. Which was a quest that had been tried more than once before, and that had baffled heads far more erudite than ours; but, short of that, we were only indulging in particulars and in personalities.

Agreed and adjourned. We had our homework laid out ahead of us. ◀



# Professional Incorporation?

An editorial reprinted with permission from *The Journal of Accountancy*, October 1960

► In the July issue of the *American Bar Association Journal*, René A. Wormser proposed that lawyers and members of other professions be permitted to incorporate under special state laws which would require that every stockholder in such corporations should be a member of the profession in good standing, and that each stockholder assume full personal responsibility for all professional acts of the corporation.

Radical as it seems at first glance, this proposal is at least worth thinking about. It serves to point up the fact that corporations have been given tax and other advantages which are unavailable to proprietors and partnerships. Among them, Mr Wormser lists these:

- 1 An election, under Subchapter (S) of the Internal Revenue Code, to be taxed as a partnership or as a corporation
- 2 Opportunity to create qualified pension or profit-sharing plan, or both, in which principals can participate
- 3 Opportunity to create deferred compensation plans for principals as employees
- 4 Availability of stock option and stock bonus plans for promising younger members of the firm
- 5 Other "fringe" benefits

Among possible fringe benefits, not specifically listed by Mr Wormser, are corporate insurance on the lives of stockholder-executives, and tax-free payments up to \$5,000 to the widow or other beneficiaries of a deceased employee's estate.

There are, of course, strong arguments against corporate practice by members of the professions, and they are buttressed by traditions which no one would lightly set aside. Acceptance of personal responsibility by professional practitioners is by no means the only point at issue.

H. Bradley Jones, in the Autumn 1958 issue of the *Fordham Law Review*, quoted a court opinion (198 N.Y. 479, 92 N.E. 15, 1910) which is applicable to other professions as well as to the law:

The practice of law is not a business open to all, but a personal right, limited to a few persons of good moral character, with special qualifications ascertained and certified after a long course of study, both general and professional, and a thorough examination by a state board appointed for the purpose. The right to practice law is in the nature of a franchise from the state conferred only for merit. It cannot be assigned or inherited but must be earned by hard study and good conduct. It is attested by a certificate of the Supreme Court and is protected by registration. No one can practice law unless he has taken an oath of office and has become an officer of the court, subject to its discipline, liable to punishment for contempt in violating his duties as such, and to suspension or removal. It is not a lawful business except for members of the bar who have complied with all the conditions required by statute and the rules of the courts. As these conditions cannot be performed by a corporation, it follows that the practice of law is not a lawful business for a corporation to engage in. As it cannot practice law directly, it cannot indirectly by employing competent lawyers to practice for it, as that would be an evasion which the law will not tolerate.

Nevertheless, Mr Jones like Mr Wormser believes that such arguments could be met by state statutes specifically drawn to include appropriate safeguards and restrictions on corporations all of whose stockholders were members of a single profession.

Both authors are frankly interested in the tax advantages of doing business as a corporation rather than as a partnership or proprietorship. Both also recognize that in some cases there might be tax disadvantages, including the possibility of double taxation of income. It should also be noted that under the present provisions of Circular 230, agents enrolled to practice before the Treasury



may not be connected with an "accounting corporation" as officer, employee or stockholder.

The proposal for a new type of special corporation for professional men is given sharper significance by the fact that Congress allowed the Keogh pension bill to die, despite the fact that it was passed by the House of Representatives and reported (in another version) by the Senate Finance Committee. After ten years of intensive co-operative effort by the various professions and other self-employed groups—and despite general agreement that it is needed to provide even a limited measure of tax equity for the self-employed—this long overdue measure still apparently lacks sufficient political appeal to get through Congress. No doubt it will be introduced once again next year, and after coming so close to passage it is certainly worth another try, but there is no guarantee of success.

At the same time, therefore, the professional organizations which have worked so hard for the Keogh bill may decide to consider the alternative possibility of professional incorporation under state law. As Mr Wormser suggests, enactment of such a law in one state would very probably be followed rapidly by similar action in the others. Nobody could argue that under such laws there would be anything inequitable about giving professional men the tax advantages now available to other corporate stockholder-employees. They would in fact be more restricted than other corporation executives.

On the other hand, advocacy of such laws would undoubtedly create serious public relations problems for the professions. No matter how carefully the proposed statutes were drawn, they could be subject to misinterpretation and misrepresentation. It may be that the potential disadvantages in the effect on public opinion outweigh the advantages in tax equity. Those who have achieved membership in a profession will certainly wish to think it over very carefully before advocating a step which might make them appear as wanting to have their cake and eat it too. *The Journal* will welcome comments either for or against the proposal. ◀

## Next month's issue

The March issue of the **AIA Journal** will be a special issue devoted entirely to the field of Urban Design, prepared under the Guest Editorship of Carl Feiss, AIA, AIP, Chairman of the AIA Committee on Urban Design (formerly Committee on Community Planning).

There will be a distinguished roster of authors, including Frederick Gibberd, Catherine Bauer Wurster, Harry Weese, Dr Leonard J. Duhl, Walter McQuade, Sibyl Moholy-Nagy, Grady Clay, Edmund Bacon and many others.

Tying in with the theme of the April National Convention in Philadelphia, this issue of the **Journal** will be a major contribution to the growing literature on this all-important topic. Extra copies will be available upon order.

Also beginning next month, the **Journal** will be printed by the offset method which will mean easier glare-free reading, better reproduction of photographs and a more professional-looking magazine. The **Journal** will be printed on a non-coated paper for easier filing, easier page-turning. These changes, in addition to the "new look" of our pages, are made in a continuing effort to make the **Journal** the top magazine in its field.



# A First Conference With A Client

BY WILLIAM STANLEY PARKER, FAIA *Consultant to the Institute on Contract Procedures*

► It has often been felt that much of the trouble that develops during a job between the Client and the Architect, could have been avoided if the Architect had been more frank in his early conferences with his client.

It may often seem to the Architect that the most important thing to accomplish is to get the Client's signature on the agreement for his services, and that the Client's further education, in the many details involved in any construction process, can be carried on later. To a considerable degree that is obviously true, but is it desirable to get a Client's signature on an agreement involving a complex professional service before the broad underlying facts and responsibilities of the Architect's service are clearly understood?

It must be remembered that in a large majority of cases the Client is starting his first and quite probably his last undertaking of the sort. Certain types of public bodies and private corporations are frequently so engaged, but the average individual Client probably needs to build a new house or alter an existing one. Very few such do this a second time.

The several standard forms of Owner-Architect Agreement indicate, with varying amounts of detail, the things the Architect is going to agree to do when he affixes his signature. All of those are unfamiliar to the Owner. It would certainly be desirable for an Architect to go through the appropriate form with his Client and indicate just what he is agreeing to do under its various provisions.

For instance, the information that the Owner is to furnish the Architect. Article III in AIA Agreement Form B-131 may be a somewhat staggering set of responsibilities to a Client reading them for the first time. The sequence of steps in the preparation of the plans; the significance of the "Schematic Design Phase," then the "Design Development Phase," the "Construction Documents Phase," and finally the "Construction Phase," all involve important approvals by the Client. Is he familiar with plans and can he visualize what they mean in three-dimensional terms?

The document tells in Article II nine things for

which the Architect will require extra payments. Article IV goes into much detail regarding statements or estimates of the probable cost of what the Client wants to have provided and the fact that the Architect does not guarantee the accuracy of his preliminary estimates. A clear understanding of the cost limitations that the Client may need to insist upon is of first importance.

Where the Owner's finances involve the need of a definite agreed-upon limit to the cost of the work, this must be clearly added to the agreement as a clarification of the printed provisions of Article IV. More court cases have probably been based upon a failure to meet this cost limit problem than upon any other single problem involved in a construction project.

Foresight is more valuable than hindsight in dealings with Clients. Go over the provisions of whatever form of Agreement you prefer to use and make sure the Client understands the basic problems that are involved in his project. Add any clarifying articles that may be needed to fit his special physical and financial conditions.

The Agreement Form B-121, the briefer, older form, omits many details and probably would be less formidable in the mind of a Client, but the same essentials exist and before a Client signs any form the Architect should make sure that the Client knows these fundamental facts:

- 1 What the Architect is to do
- 2 What the Owner is to do
- 3 What if any cost limit is definitely involved
- 4 When the work must be completed ready for use

An Architect has many personalities to work with during a construction project. The most important and often the most difficult and temperamental one is his Client. A clear understanding of the Client's personality and mental attitude is essential. The architect will be fully informed about these characteristics by the time the job is finished. The accuracy of his appraisal of them during his early conferences will determine the way he steers his course of subsequent actions and the chance of completing the joint journey without the hazard of a shipwreck. ◀



*The second of a series of four challenging statements by the*

*President of The American Institute of Architects*

PHILIP WILL, JR., FAIA / THE STATE OF THE PROFESSION

# Architectural Statesmanship

► The generally accepted definition of architecture is: The science, art or profession of designing and constructing buildings.

I suggest the time has come when we need either a new definition or a new name for the profession we practice.

In the context of today's needs, buildings are not the sum total of the architect's concern. They are to the needs of our society as well as to the architect's creative responsibility only what a brick is to a wall or a molecule to a complex organism. Architects — or at least the leaders among us — have learned that no building can be designed without first resolving the environmental problems in which the building is placed.

The late, great Eliel Saarinen put it simply when he said: "First, solve the next larger problem."

It is the next larger problem, the problem of the total environment which poses the challenge to all who call themselves architects. And I hold that our society needs architects — in the most comprehensive sense of the word.

Historian Arnold Toynbee has said that civilizations and the nations which typify them survive or achieve supremacy to the extent that they respond to challenge. We all believe that the greatness of America lies in this basic fact. As a people we have always responded with vigor and daring.

While I am no historian, I would theorize that for each challenge there have stepped forward to lead us men of special training, men of the required profession.

In response to the challenge of religious tyranny, the ministers led our first settlers to a new freedom in a new world.

In response to the challenge of giving law and order to a heterogeneous nation, the lawyer-statesman responded. And one of them, I might add, was a rather inventive architect-statesman named Thomas Jefferson.

In response to the challenge to our national security the soldier rose to national leadership.

While there has been no sharp focus — or shall we say widespread popular attention—to the challenge of conquering disease, the medical profession undoubtedly has a place in this enumeration.

And so has the scientist whose new frontiers beyond our familiar world are presently capturing the popular imagination.

But we would make a mistake, perhaps a fatal mistake, if in looking at the challenge of the stars we escape the problems of the earth.

Is our foremost concern with space not space here on our planet?

Is it not our first responsibility to concern ourselves with the safety, welfare and comfort of teeming millions here on earth, rather than with a few daring explorers in the loneliness of outer space?

And is the space we must concern ourselves with first and foremost not the space the architect alone can plan and design?

If this is so, if the challenge is space on earth, it is the architectural profession which must rise to lead the nation at this time in our history.

Are we, then, entering the era of leadership by the profession of architecture?

The Institute



I would like to answer "Yes."

But, in truth, the answer must be a qualified "We could be."

For the architectural statesman will not appear automatically. The evident vacuum can readily be filled by others of lesser competence but greater affinity for quick profits and personal gain — perhaps by those others who already must answer for the helter-skelter urban sprawl which now pollutes our land.

What is an architectural statesman?

He is not merely a designer who knows how to provide the answer to a given program. The statesman *writes* the program. He understands not only what needs to be done, but why, how, and when to do it.

The statesman has the ability to interpret vague and half-felt longings of lesser men. He has the vision to synthesize human aspirations into precise and attainable reality.

This kind of man, in short, is the ideal which every architect harbors in the back of his mind as he stumbles along the earthy road of everyday practice.

If we really believe in this ideal, let it come forward to our mind's eye. Let us address ourselves to giving it flesh and blood. Let us explore practical steps to turn the ideal into reality.

There are four such practical steps which suggest themselves immediately.

The first is that architects should step out of the anonymity of their drafting rooms into the public arena, into politics. Remember, this word derives from the Greek words "polis" for city and "polites" for citizen. Aren't we citizens particularly concerned with the city?

A second and related step is a greater and more deliberate concern with the people for whom we plan, design and build. We must learn to better understand man, the complex social being, his strange ways, his aspirations, his needs, large and small, tangible and psychological, before pencil can touch paper.

Thirdly, we should examine, or re-examine, the education and training of the architect from recruitment to retirement. This will be the subject of a subsequent article.

And fourth, we should create a national symbol of the meaning and responsibility of architecture to the welfare of our people. I am thinking of a national center of the environmental arts which would combine at once a new national headquarters of the Institute and for the other design professions, for the organizations and associations of the building industry, for a centralized archive, library and exhibition center, and for a center to coordinate and initiate environmental research.

A new attitude as regards my first step — the

architect's entry into the politico-economic arena — requires, to begin with, interest and understanding. It is silly therefore for any citizen to regard politics as a dirty word and to elevate apathy to virtue. For architects it is more than silly. It is stupid and preposterous.

Politics and economics are the primary prerequisites for achieving orderly community growth. And if orderly community growth is our business, so is politics.

Nor should we consider politics a mere spectator sport. The political arena needs us — not only on planning, zoning, education and other municipal boards, commissions and agencies, but also as political delegates, councilmen, mayors, state legislators and in Congress and the national Executive. Our Latin American colleagues know this and act accordingly.

We may not have the votes to put our spokesmen and our viewpoint across. But ours is a respected voice. Let us raise it for the public welfare.

It is shortsighted, I believe, to plead that our clients want us to be politically neuters. They do want us to fight city hall to get their architectural job done. And we can't have it both ways. There are no half-virgins.

Let us go to city hall. And proudly — through the front door.

Secondly — I have also proposed that we must deepen our understanding of man. For he is the strange animal whose various needs must be met and for whose well-being we architects are responsible.

We have learned to replace machine-like, bare and square cubism in design by what has been called organic architecture. But have we learned organic planning? Have we learned to build communities to fit people, instead of fitting people into communities? It is preposterous to think of a forest inhabited only by squirrels without birds, rabbits and other animals. Yet, we still insist on putting only one economic species of man into the same community. And even though we provide this species with all the conveniences it can afford, we are surprised to discover that its individuals feel confined in a kind of psychological squirrel cage.

It is no longer enough for us to bend over our drawing boards and draw pretty elevations and play with shadows. We must learn to understand not only the laws of esthetics and of technical engineering, but the human laws of politics, sociology, psychology and economics.

There are, of course, experts in all these fields. There are the social planners and economists and the men and women who devote long years to the study of the behavioral sciences. None of us will ever be able to match the knowledge of each one of



these experts in his field. Nor is life long enough to engage in the accumulative years of training and experience necessary in these areas.

But to coordinate the sociological aspect of design with the engineering aspect does not require us to be either learned sociologists or skilled engineers. But it does require the ability to understand the language of these experts, to bring them together, and to direct them towards the highest possible common purpose.

For these experts alone, in each of their specialties, can never have the comprehensive view to bring all these needed areas of knowledge together into one satisfying over-all solution and design.

Design is the word. A human environment can never be achieved by only engineering, or only sociology, or only traffic management. It requires comprehensive, three-dimensional and conceptual planning, total design.

Design, essentially, means coordination.

As I see it, this coordination should be done by the architect.

We have, I believe, neglected this vital aspect of the art and science which is architecture.

In the art and science of politics and international relations we have a name for those who understand the problems well enough to consult experts about them and then inspire these experts toward a common goal. We call them statesmen.

I hold that we need architectural statesmanship.

I hold that we need architectural statesmen not only to guide the profession but also to inject architectural concepts into the highest councils which guide the destiny of our nation.

I suggest that the policies and the philosophies guiding the use and taxation of land, of our green spaces, of our historic and natural heritage, of transportation, of the location of industry, and other matters affecting the orderly growth of our communities, are a proper architectural concern.

Nothing less than these high-flying aims can bring us closer to our ideals of a more orderly and more beautiful human environment. And thank God we architects are idealists by the very nature of our mission.

May we always feel this way.

Perhaps this notion of mine that the profession of architecture can produce such men of vision who rise beyond the humdrum of busy-ness and business is just foolish idealism. It runs counter, to be sure, to the long familiar notion that we architects are just businessmen in a special line of endeavor. It violates the familiar wisdom that tells us to stay out of public controversy because controversy is somehow immoral.

This wisdom will be fervently defended—if for no other reason that that as Kenneth Galbraith has put it, “the familiar is always defended with

moral fervor just before it becomes foolish.”

But it may also be that this familiar and conventional wisdom has narrowed our field of vision to a dangerous point. It may also be that unless we take a more comprehensive view of the art and science of architecture, this architecture will be practiced by people other than architects.

Now, what can and what will our organization, The American Institute of Architects, do to realize these aims?

As an organization we can and will move toward creating a national symbol of the importance and contribution of architecture. A committee of three is already at work to consider the means and plan a program for a new national headquarters in our capital city. It is the kind of committee which will make no little plans and which will not be wanting in creative leadership.

As an organization we can and will bring our influence to bear on the kind of youngster selected for architectural training and on the curriculum and nature of architectural education. AIA's Board, committees and Staff are hard at work to devise better and more effective means of post-graduate training and to coordinate and, as indicated, initiate research in architecture.

But the most important practical step a united profession can take is to re-define its goal. We can and should say that this is our mission and, like a banner, nail it to our masthead.

I hold that our mission is nothing less than *the shaping of our total physical environment in harmony with the aspirations of man.*

That, to me, is the necessary and realistic definition of architecture.

A goal, to be sure, is not yet achievement. Finding the direction does not, by itself, get you there. Free men move only on their own volition. And motion toward leadership can be propelled only by the determination and enthusiasm of each individual.

Our goal cannot be reached if individual architects continue to retreat into ever-narrowing bands of technical service. To reach it, each one of us must strive to reach out with determination and enthusiasm to the limit of his skill and his heart.

For one to do less is to fail not only his own profession but his nation as well.

What we do today will come back tomorrow either to haunt or to fulfill us. As the report of our Committee on the Profession has put it, “the total environment produced by architecture in the next forty years can become greater than the Golden Age of Greece, surpass the glory of Rome, and outshine the magnificence of the Renaissance. This is possible, provided the architect assumes again his historic role as the master builder.”

The decision is yours. ◀



## The Cost of the Future

by **Henry L. Wright, FAIA**

*First Vice President of the Institute*

► We need your support now to make a major decision in April on the future of your Institute and your profession.

For the past two years, the leaders of the Institute have been moving steadily to place the profession in a position of new strength in the building industry, the marketplace and in the affairs of the nation. As in the administration of charity, we began at home, with the operation of our national headquarters itself.

A leading management consultant was engaged to conduct a searching study designed to reorganize our national staff operation to gear us up to the swiftly-approaching needs of the future. The study has been completed and the headquarters reorganization has taken place, though we still have personnel posts to fill in the new management pattern. Meantime, the Committee on the Profession, headed by James Hunter, FAIA, the Institute's Second Vice-President, launched a study of the relationship of the architect and his profession to the building industry, his client and the public at large. The findings of this formidable study have established the guidepaths we must follow if we are to retain the leadership we now exercise in the construction industry and adapt ourselves to the problems and opportunities of the future.

The internal and external patterns of what we must do have become clear. The 1961 National Convention, to be held at Philadelphia, will explore the role of the architect in the new "total" *architecture of community planning and design*. Your attendance and close attention to this im-

portant program will give you an insight into what our leading practitioners are doing and what we all must do to be of service in the huge national building program which is just getting under way.

But an equally, if not more important, participation will be asked of you in the business session of the convention. Without fanfare or pageantry, the delegates to the convention will be asked to vote on a bylaw change of the dues structure which may have a major part in deciding the future of our profession.

The fact is that we had to curtail many important programs during 1960 to balance rising costs. This cannot be blamed on bureaucratic growth; our headquarters organization is as effective and streamlined as our Board, staff and management consultant can make it. Expenses have risen within AIA as they have risen everywhere. Additional legal fees had to be paid during the year to protect the profession. New documents, demanded by the membership, made large inroads on our resources. It must not be forgotten that *all* of these expenses are paid out of our one budget, which pays for the total operation of the Institute. Those of you who have labored on our forty vitally important national operating committees know how many program budgets had to be slashed across the board to bring our total expenditures in line with our revenues. It should be noted here that the Board Committee on Committees, of which I am Chairman, maintains a constant surveillance of the size, number and operation of committees to keep them as effective as possible.

Now, as we move into 1961, we must expand rather than contract our services to the membership. You have demanded broader field service, particularly in conducting vitally important public relations workshops on the regional level. You will get it.



You have demanded a new and comprehensive post-graduate educational program to maintain and elevate the competence of the practitioner in his expanded practice. You will get it.

You have demanded that the AIA increase its efforts to anticipate the problems and work effectively with the Federal Administration in Washington. This is being done now.

You have made it clear that additional regions, rather than fewer, will be created within the AIA. This will expand our committees, creating larger but necessary expenses, since our committees are the arteries which carry life to the national organization.

You have asked that our liaison with the building industry be made tighter and more effective to advance the position of the architect not only as a leader but as a competent working professional. This effort is underway. It will cost more in time and money and eventually will demand the provision of additional space for meetings.

These are all just and valid demands which have been made by members to meet our immediate needs. There is no question that they must be translated into action if we are to survive and flourish.

But they will cost money, more money than we are raising now. This, of course, is not a realization which struck us overnight. A Committee on Revenue, headed by Robert W. Cutler, FAIA, studied this emerging problem in 1959. I was appointed to succeed Bob Cutler as Chairman of the committee this past year. Serving with me as members have been Institute Secretary J. Roy Carroll, Jr, and Treasurer Raymond S. Kastendieck. Several methods of raising additional money were studied by the 1959 and 1960 committees. An obvious solution, of course, would be to raise the dues. However, this would place a hardship on the very people we are depending on for new professional vigor—the young architects joining or about to join AIA. Actually, we are seriously considering lightening the dues burden of the employed architect, the new architect in practice and the teacher of architecture.

The result of our study is reflected in this resolution of the AIA Board of Directors, adopted at its Washington meeting:

“RESOLVED: That the Board of Directors submit to the 1961 convention an appropriate resolution authorizing the Board to charge annual supplemental dues to all firms, partnerships and corporations, some or all of whose owners, partners or officers are corporate members of The American Institute of Architects. Such annual supplemental dues shall not exceed two percent (2%) of the total annual Federal Insurance Contribution Act Tax (F.I.C.A.)

each firm pays for the preceding year.”

We believe this to be an eminently fair proposal and assume that the new Board of Directors elected at the Philadelphia Convention will actually assess only one percent of the FICA tax. Such supplementary dues do not unduly burden either the small or the large office. The larger office, of course, will contribute more money in total, but it is obviously better equipped to do so and stands to reap a larger share of the eventual rewards. We believe that the proceeds of the supplemental fund will eventually make possible the reduction of corporate dues.

What can this head-tax system mean in terms of additional revenues? It will provide more than \$200,000 a year in revenue which will meet today's rising costs and finance the programs and services we need now and must plan for the future.

First things come first, of course. Right now, we must maintain what we've got and expand our services to take care of the demands that have been thrust upon us. What have we got? The list of services is, perhaps, a good deal more formidable than you realize: An impressive catalog of professionally-devised and constantly-updated documents which are invaluable aids to the practitioner . . . A Handbook of Architectural Practice, recently revised, which is the architect's bible. (You may recall the article by AIA President Philip Will some years back in the old *Journal* in which he described how he and his partner, Larry Perkins, began practice with a two-figure bank account and a well-thumbed copy of the Handbook.) . . . The AIA Building Type Studies . . . Life, disability, and professional liability insurance programs . . . Publication of the *AIA Journal* and *Memo* . . . The AIA Student Program . . . A Library which offers invaluable technical references to AIA members . . . A staff which represents the profession in dealings with the government, building industry, business community and allied groups abroad . . . Architectural research . . . An effective continuing program of public relations which constantly increases public knowledge and appreciation of the architect and equips our chapters to conduct effective community relations programs . . . A network of forty national operating committees which work hard and long to benefit both ourselves and the public we serve. The list is very long.

Now add to the list of present and immediately-planned AIA services some of those needs and opportunities which lie before us in the future.

The Committee on the Profession presents a convincing argument that the architect must live up to his status and adapt himself to the corporate client, the broader role of government, the guaranteed estimate, the competition of the package

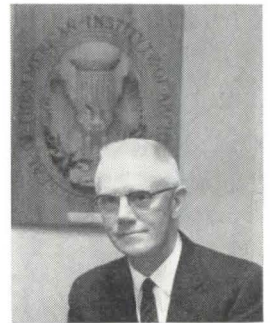


and our changing social pattern. The architect must again become the master builder. This means an educational program that can only be created and channeled to the profession by the organization which represents it. It means a heightened responsibility within the construction industry and a closer working relationship with all of the design and building professions and trades. This, in turn, means more people and, inevitably, a new headquarters. But this will represent far more than an effort to provide additional floor space for meetings. What we see ahead, as a symbol of our leadership, our competence and our prestige as a

profession, is an AIA Center of the Environmental Arts, a headquarters for ourselves, and a gathering place for those concerned with the planning and building of a new nation in which beauty bears a value equal to the tax base.

If we are to retain and improve what we have now, provide the additional services you want and need today, and make the kind of long-range plans that will build a stronger profession tomorrow, we will have to give our desires more than lip service. As a first step, we will need your and your delegate's support of the supplementary dues proposal at Philadelphia in April. ◀

**Memo from William H. Scheick, Executive Director**



## Second the Motion

► My purpose this month is to reinforce what another *Journal* author has to say. I refer to First Vice President Henry L. Wright, FAIA, and his extremely important article on page 56 of this issue.

In it, he explains a proposal to increase revenue for the national activities of the AIA which will be presented to the delegates at the National Convention in April.

Henry Wright deals with the proposal in practical terms, citing expansions in programs and services which the membership has called for, and pointing out the benefits that will accrue to our members.

I would like to talk about the proposal in terms of progress toward the magnificent goals of the Report of the Committee on the Profession—goals

which we can attain within a decade. First let me ask you to:

Visualize America at the predicted heights of urban growth and construction; the creation of the second United States

Visualize the Octagon as a national forum for advanced study and action in this whole new field of "total" environment

Visualize yourself ten or twenty years from now as a member of the AIA and part of a profession which has led America to a new era of urban design

You will comprehend what we must do.

Let me tell you how I see it. In preparation for this job as AIA Executive Director I have had the unique opportunity to discuss, analyze and think about the objectives and functions of the



Institute and its national headquarters. I have had a chance to listen to meetings of the AIA Committees on Public Relations, Education, Chapter and Student Affairs, Structure of the Institute, New Headquarters Building and the Executive Committee—a wonderful cross section of member activity and thinking. I took part in the annual Student Forum. I studied the Bylaws, the reports of Board meetings, and read and reread the Report of the Committee on the Profession.

I come back to this basic fact: The value of the AIA (or any association) lies in its ability to do for its members what they cannot do for themselves individually—in local, state or national affairs—in the summation of knowledge gained from their total experience. Whether the member is a practitioner, a student, a teacher, or an employed architect, he gains from the services of his professional society and the prestige it creates, *provided* the concepts of the society equal the challenges of the time.

What can we say about the services of the AIA National Headquarters now—and a decade from now? Henry Wright ably evaluates the tangible benefits of its services and their potentials in his article. Consider here too, the great share of these services which produce the priceless *intangible* benefits of people coming together to think and act for the advancement of our profession. At a pace appropriate for the last decade, perhaps, the AIA committees, the Student Forum, the conference with Governmental officials and leaders of the design professions and the building industry are producing those intangible benefits now.

This is the way people bring problems and ideas to the Octagon and take away solutions and ideas to the chapters and to other parts of the building industry. How powerful a force can this be? What scope must it have by 1970?

Any change that takes place in the Institute structure certainly will result in greater and more meaningful representation of the individual and the chapter through the expansion of the vertical committees of AIA and their invaluable two-way communications process. Other reinforcement of chapter resources and activity will flow simultaneously from a stronger educational and chapter affairs program at the national level.

We can and will do more for architectural education and for the students and young men of the profession who represent the future of the profession and the Institute. We will find means for them to meet and express themselves at the national level more frequently. This same idea of self-expression will extend to the member whose career is that of employed architect, teacher, or so-called “captive” architect.

In brief, we will find ways to give every group

of members something to aspire to in a concept of operation which places high value upon the power of collective thinking, research, and action at the national level. Such activities will cost more. Ultimately, they will require a new headquarters which will function as a busy center in the nation's capital, where our profession musters the forces which shape tomorrow's environment.

Has the intangible become tangible? For a profession that understands the value of the intangible and deals with it daily in the creation of superior plan and design, the answer must be yes. The goals are worth working for and by no means beyond the scope of our resourcefulness. Henry Wright is telling us how to start.

I believe we will support his proposal for a fundamental reason I mentioned a moment ago. The concept on which the activities of any group is based *must equal the challenges of the times* if that group is to keep pace with its obligations. What do we have as a basing-point for the most forward-looking program we may conceive? Do we have a “living document” which may serve as a sound framework for working on new problems of the profession?

We all know how the American Constitution serves our country in this respect. After nearly two centuries, consider how marvelously flexible it is; how it acquires a deeper meaning as time goes on; how it keeps pace with and even anticipates events and a changing society; how its language continually carries us into the future.

I think we can argue with justification that the Bylaws of the AIA have much the same quality and power. With the thought that you will agree that they contain everything we had to do yesterday, everything we feel obliged to do today, and fully anticipate the needs of tomorrow, I quote them here for your fresh consideration:

“The objects of The American Institute of Architects shall be to organize and unite in fellowship the architects of the United States of America; to combine their efforts so as to promote the esthetic, scientific, and practical efficiency of the profession; to advance the science and art of planning and building by advancing the standards of architectural education, training, and practice; to coordinate the building industry and the profession of architecture to insure the advancement of the living standards of our people through their improved environment; and to make the profession of ever-increasing service to society.”

What more do we need as the basis for constructive action except imagination and determination to move toward the highest goals we can set for ourselves!

Mr. Henry Wright, we second the motion. ◀



# 1961 Award Winners

► Charles Edouard Jeanneret, better known by his architectural pseudonym, Le Corbusier, has won the 1961 AIA Gold Medal.

This year's winner of the highest award The American Institute of Architects can bestow was born in Le Chaux-de-Fouds, Switzerland, in 1887. In 1908 he became apprenticed to Perret, a pioneer in ferroconcrete construction, with whom he stayed for two years. In 1910 Le Corbusier went to Berlin to enter the workshop of Peter Behrens, working there with two men who were also later to win the Gold Medal, Mies van der Rohe and Walter Gropius.

In 1921 he began a partnership with his cousin, Pierre Jeanneret, and in 1923 his book, "Towards A New Architecture" was published to explain the architectural theories expressed in his work.

Le Corbusier is famed for his inventive and esthetic approach to architecture. Included among his most well-known buildings are the Villa Savoye, Poissy-sur-Seine; the Swiss pavilion at the Cité Universitaire, Paris; the Chapel at Ronchamp, France; and Chandigarh, new city in India.

Other awards to be presented in Philadelphia include the 1961 Fine Arts Awards that are based on the winner's over-all contribution to his specific craft, provided it closely paralleled that of the best American expression of today's architecture. The specific awards and winners include: *Fine Arts Award* to Alexander Calder, of Roxbury, Connecticut, "for unique originality in devising wire sculpture, stables, mobiles, constellations, gongs and towers as applied to architecture in large-scale installations such as The Museum of Modern Art, UNESCO Headquarters, Carnegie Museum, Idlewild Air Terminal Building and the Chase Manhattan Bank of New York."

*Craftsmanship Award* to Anni Albers, New Haven, Connecticut, "for her pioneering approach to the art of weaving, as an abstract expression of design, and introducing new techniques over a long span of years."

*Industrial Design Award* to Florence Schust Knoll, New York City, "for her broad role in developing interior design of manufactured furniture, textiles, etc, and for applying and serving contemporary architecture here and abroad."

*Architectural Photography Award* to Ezra Stoller, Rye, New York, "for his unique leadership in raising the standards of architectural photography to a high level of performance not matched by others, including photography of architectural models—the better to aid the architect to convey his design to the client."

*Edward C. Kemper Award* to Earl H. Reed, FAIA, Chicago, Illinois. This award is presented annually to an Institute member who, in the opinion of the Award Committee, has performed outstanding service to the Institute. In addition to his many services, Mr Reed at present is Chairman of the Preservation Committee.

In addition to the above awards, the Institute will present two special citations at the Philadelphia Convention. One will go to the Columbia Broadcasting System for its production of the program "Big City—1980" and the other will go to the Philadelphia City Planning Commission for its outstanding progress in city planning.

## National Honor Awards

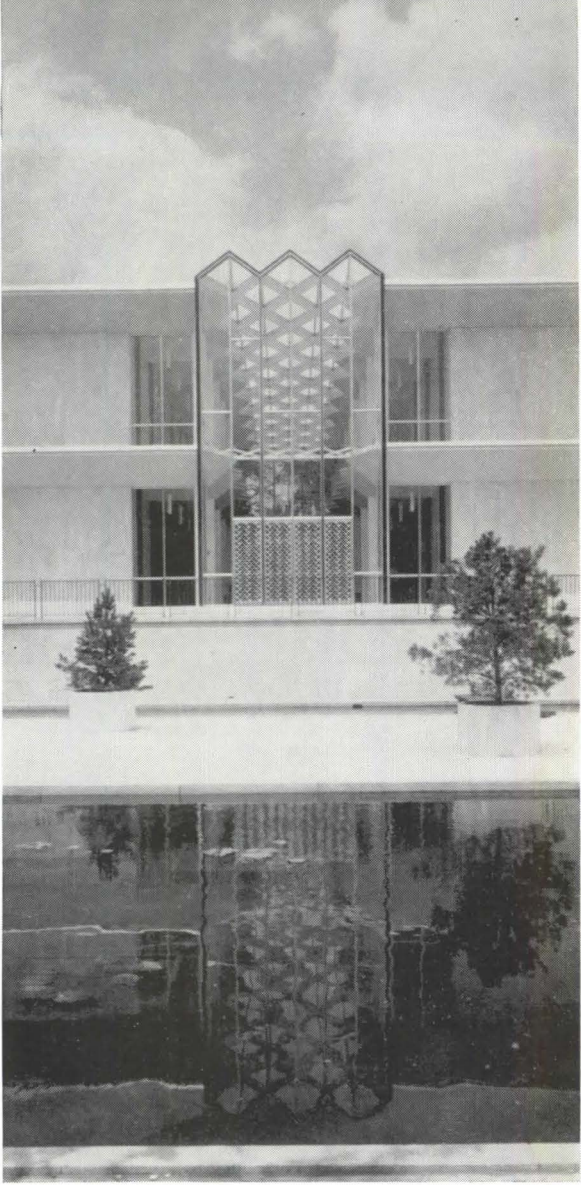
To encourage excellence in architecture, The American Institute of Architects conducts an Annual Program of National Honor Awards for current work. This year is the thirteenth year such awards will be presented. Each is based on distinguished accomplishment in architecture by an American architect for any building in the United States, or abroad, completed since January 1, 1956.

All entries are submitted anonymously and identification is made of the winners only after the jury has made its selection. This year's jury consisted of Morris Ketchum, Jr, FAIA, Chairman; Fred Bassetti, AIA; Arthur Q. Davis, FAIA; Richard D. Butterfield, AIA; and William Pereira, FAIA.

1961 First Honor Awards: Edward D. Stone, FAIA, New York, for his United States Embassy, New Delhi, India; Mario J. Ciampi, FAIA, and Paul Reiter, Associate, for their Fernando Rivera Elementary School, Caly City, California; Philip Johnson, AIA, New York, two First Honor Awards for his shrine in New Harmony, Indiana, and his nuclear reactor in Israel; Minoru Yamasaki, FAIA, Birmingham, Michigan, for his Reynolds Metals Regional Sales Office Building, Detroit; Skidmore, Owings & Merrill for their Pepsi-Cola World Headquarters building, New York; and Birkerts & Straub, Birmingham, Michigan, for their Summer House, Northville, Michigan.

Awards of Merit in the 1961 Honor Awards Program were won by: Richard Dorman & Associates; I. M. Pei & Associates; Bay Group Associates; Weed-Johnson-Associates; Charles R. Colbert; Henry Hill, architect, John W. Kruse, associate; Killingsworth Brady Smith & Associates; Hugh Stubbins & Associates; Hertzka & Knowles, and Skidmore, Owings & Merrill, Associate Architects; Victor Christ-Janer and Associates; and John Carl Warnecke and Associates. ◀





Baltazar Korab

**Favorite Features** of Recently Elected Fellows

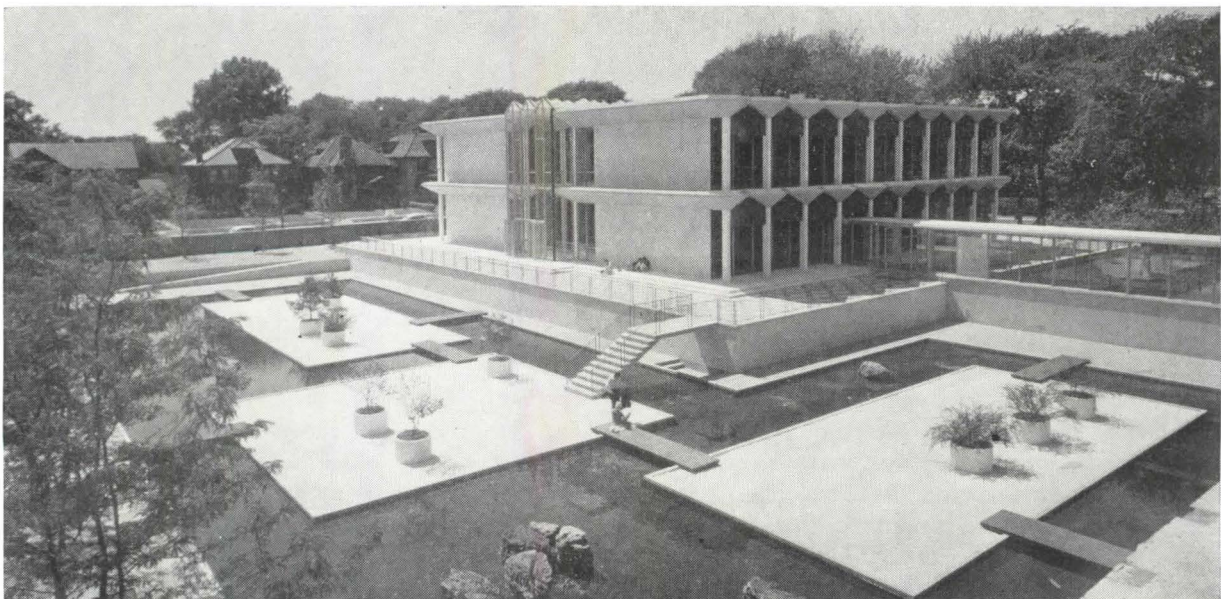
## Minoru Yamasaki, FAIA

*Birmingham, Michigan*

The McGregor Memorial

Community Conference Center

Wayne State University



Baltazar Korab



# Student Forum

► One hundred and forty-two of America's future architects swarmed over the Octagon November 20-23 at the Sixth Annual Student Forum sponsored by the Institute. They came from seventy schools of architecture throughout the United States.

Designed to overcome the insularity of the school community and, through free discussion, to explore the universality of the architectural profession, the Forum brought before the young architects-to-be outstanding architects and men in other professions.

By sponsoring the Forum, the Institute hopes to acquaint the student representatives not only with its own aims and activities, but also, through them, with broad professional principles and with the realities of architectural practice.

The Institute asked each of the representatives to share their newly gained knowledge and their impressions of the Forum with those they represented.

The Forum was presided over by Chairman George F. Pierce, Jr, of the Institute Chapter Affairs Committee, ASC-AIA President Raymond Gaio and M. Elliott Carroll, staff member for Chapter and Student Affairs.

During the activity-packed three-day meeting, students heard AIA President Phil Will, Jr, speak on "The State of the Profession," Carl Feiss, AIA, AIP, talk about "Urban Redevelopment," Paul Weidlinger, ASCE, discuss "The Architect and the Professional Consultant," Louis Kahn, FAIA, "Architectural Design," Albert Bush-Brown, "Architectural Philosophy," AIA Secretary J. Roy Carroll, Jr, FAIA, "AIA Standards of Professional Practice," Supreme Court Justice John M. Harlan, "Professional Ethics and Responsibility," Robert R. Denny, "The Architect's Public Image," and a panel discussion of "Project Programming and Administration" participated in by Vincent Kling, FAIA, F. Lee Cochran and Ulrich Franzen.

In spite of the speech-making, students found time to act upon business issues raised by ASC-AIA officers. Important action included revisions to their by-laws to permit future election of officers during annual meetings preceding the Forum rather than during the annual AIA Convention as has been the rule in recent years. Intercom-



Justice John M. Harlan



Coffee break



Coffee and conversation

munication on three levels came under searching scrutiny of the delegates during the business session which took place on Sunday prior to the Forum, to avoid infringing on the program. Methods were determined for publishing regional newsletters composed of reports from each school in the region. A further, inter-regional newsletter would complete coverage from the local to the national level.

The ASC-AIA, during their 1960 convention at Berkeley, had resolved to study and recom-





Top Level Conference



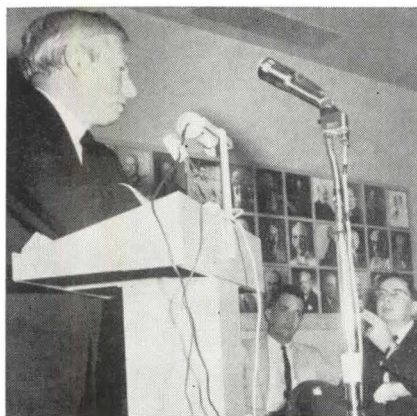
Louis Kahn, FAIA, and friends



Albert Bush-Brown and friends



One of the lively discussion groups



Louis Kahn, FAIA, addresses the meeting



Tomorrow's architects

mend a program for participation in international student gatherings. During the pre-Forum business sessions, a Committee on International Student Communication, with ASC-AIA Vice-President Alexei Vergun as Chairman, was established and, after further discussions, the Committee reported out a resolution which was adopted by the Forum delegates. The ASC-AIA thus proposes to send a questionnaire to all foreign architecture schools to determine their interest in international communication. After evaluation of the replies,

the new Committee will make concrete recommendations to ASC-AIA and the AIA for participation in international student affairs.

Reports on the Forum will appear on these pages from time to time, as well as excerpts from the speeches. This month, however, we'll take a pictorial view of the activities. ◀

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Left to right: Craig Protz, Regional Director, ASC, AIA, from Texas Tech; George F. Pierce, Jr, AIA, Chapter Affairs Committee Chairman; M. Elliott Carroll, AIA, Chapter and Student Affairs Department head; Raymond Gaio, President, ASC, AIA, from Notre Dame; and Gary Call, Secretary, ASC, AIA, from Southern California.





by **James H. Sadler, AIA**

*Executive Director*

► Whether architects seeking reciprocal registration are motivated only by the need to perform one project in a neighboring state or whether they are among the many architects whose distinguished work has attracted the attention of clients hundreds of miles or several states beyond the original areas of their regular practice, they are becoming increasingly aware that the National Council of Architectural Registration Boards is an important part of the architectural profession in the fifty states, the District of Columbia, Puerto Rico and the Canal Zone.

The response from State Board Secretaries to which the architect may inquire about reciprocal registration frequently reveals the State Board prefers, or in many states requires, that the application be submitted through the NCARB. This condition is not surprising when it is realized that for forty years State Boards have worked as members of the Council toward equalizing and improving the standards for the examination of applicants for state registration or license. What is surprising is that in most instances the architect finds himself at least partially unaware of what the NCARB does for the profession or how it can help him individually.

The numerous requests for information received by the Council offices in Oklahoma City establish patterns of apparent widespread misunderstanding or the lack of understanding about some of the services and procedures of the NCARB.

One fact frequently misunderstood is that the Council as an organization has no licensing or registration authority. The authority to license or register an architect is the exclusive responsibility of the State Boards in the individual states. However, the State Boards as official bodies form the active membership of the NCARB. It is by this means that the State Board in one state works with the Boards in other states in extended service to the individual architect and his profession at a national level.

How then is reciprocal registration acquired through the NCARB? What are the Council Records, the NCARB Certificates, and the Blue Cover Applications that the State Boards refer to in regard to reciprocal registration?

The Council Record is a bound file of certified factual data concerning an individual's training, practice and character. It is furnished as confidential information to State Boards who may use the information in determining an individual's qualifications for original registration as an architect or subsequent registration in other states.

It is entirely possible to maintain only the Council Record in the Council files, and a great many architects have found that the Record itself has admirably served the purpose of establishing their eligibility for registration in additional states. There is, however, a growing tendency for additional State Boards to require that applications submitted through the Council be on the basis of an NCARB Certificate, and in many states the NCARB Certificate is one of the essential requirements for reciprocal registration.

The Council Record is frequently confused with the NCARB Certificate. All architects who have an NCARB Certificate must have on file with the NCARB a previously completed Council Record which has established their eligibility to complete the additional procedures to acquire the Certificate.

The NCARB Certificate is a confirmation by the Council that an architect has met the requirements for training and experience as outlined in the Council's Circulars of Advice, and that he has successfully passed an examination equivalent in time and subject matter to the standards established by the NCARB.

When an architect has applied directly only to the State Board and has acquired state registration by having successfully completed the state examinations, he is not automatically entitled to an



NCARB Certificate, but in most cases it is a very simple matter to complete the NCARB procedures with his State Board. The more closely state examinations follow the NCARB syllabus the simpler it is to acquire the NCARB Certificate.

When the completed Council Record confirms that the applicant has met all of the Council requirements, a formal application is submitted through the Council to the State Board. The architect can be credited for previously completed state examinations in all phases that conform to the NCARB examination syllabus. In all cases the formal application through the Council is required, and the State Board then determines if any phases of the NCARB syllabus have not been satisfied by the state examinations. When these have been satisfied, the State Board submits an official NCARB Grade Report to the Council offices and successful NCARB grades in each phase of the examinations determine whether the Certificate will be issued. The Certificate is then based on NCARB Examinations in that state and the state registration must be maintained in good standing for the NCARB Certificate to remain in force.

If the architect relocates his office in another state, the Council has a procedure by which he

can transfer the basis of his Certificate to registration in the new state of residence, but it must be accomplished while registration in both states involved is in good standing.

The Council Certificate is effective for five years from the date of issue. After this period, and at each succeeding five year interval, the Record upon which the Certificate is based must be brought up to date. This procedure is known as the Periodic Review and it is required in order for the Certificate to remain effective.

For the purpose of facilitating registration in other states the Council transmits upon the request of the applicant a copy of his Council Record to the State Boards, including the NCARB certification if it has been acquired. The sealed Record is submitted in a Council application cover and this is where the phrase "Blue Cover Application" originated. When the architect has acquired the NCARB Certificate his Record, with the Council's recommendation for registration, is submitted in a blue cover.

The Council offices are anxious to furnish complete information to any architect who anticipates that he will need registration in more than one state. ◀

Photograph showing the 1960-61 Officers and Directors of NCARB immediately following their installation in San Francisco. Left to right: A. Reinhold Melander, President, Duluth, Minnesota. Walter F. Martens, Past President, Charleston, West Virginia; Chandler C. Cohagen, 1st Vice President, Billings, Montana. C. J. Paderewski, Director, San Diego, California; Paul W. Drake, 2nd Vice President Summit, New Jersey; R. Franklin Outcalt, Director, Cleveland, Ohio; Ralph O. Mott, Secretary, Fort Smith, Arkansas; Earl L. Mathes, Director, New Orleans, Louisiana; A. John Brenner, Treasurer, Phoenix, Arizona





# Library Notes

## Furniture

Books listed are available to corporate members of the Institute on the library loan service at a charge of fifty cents for the first volume and twenty-five cents for each additional requested at the same time. G.E.P.

## ANTIQUES

Antiques at Williamsburg. N. Y., Hastings House, 1953. 68 p.

—The Antiques treasury of furniture and other decorative arts at Winterthur, Williamsburg, Sturbridge, Ford Museum, Coopers-town, Deerfield [and] Shelburne. N. Y., Dutton, 1959. 320 p.

## ARONSON, JOSEPH

The book of furniture and decoration: period and modern. N. Y., Crown, 1952. 242 p.

## BOSTON. MUSEUM OF FINE ARTS. DEPT. OF DECORATIVE ARTS OF EUROPE AND AMERICA

Three McIntire rooms from Peabody, Massachusetts, by Edwin J. Hipkiss. Boston, Mass., Museum of Fine Arts, 1931. 93 p.

## DAL FABBRO, MARIO

Furniture for modern interiors. N. Y., Reinhold, 1954. 207 p.

—How to build modern furniture. 2d ed. N. Y., F. W. Dodge Corp., 1957. 214 p.

## DOWNS, JOSEPH

American furniture in the Henry Francis du Pont Winterthur Museum. Vol. 1 Queen Anne and Chippendale periods. N. Y., Macmillan, 1952.

## EBERLEIN, HAROLD

Interiors, fireplaces, & furniture of the Italian renaissance. N. Y., Architectural Book Publ. Co., 1916. 82 pl.

## ELLWOOD, GEORGE

English furniture and decoration, 1680-1800. 2d ed. Stuttgart, Julius Hoffmann, n.d. 201 p.

## GASS, FRANZ U. & AGNETE BAUM

Vom Wunder des Holzes. Stutt-

gart, Kleine Verlagsgesellschaft, 1953. 93 p.

## HALSEY, R.T.H. & E. TOWER

The homes of our ancestors, as shown in the American wing of the Metropolitan Museum of Art of New York, from the beginnings of New England through the early days of the republic. Garden City, L. I., Doubleday, Page, & Co., 1925. 302 p.

## HENNESSEY, WILLIAM JAMES

Modern furnishings for the home. N.Y., Reinhold, 1952. 296 p.

## HINCKLEY, F. LEWIS

A directory of antique furniture; the authentic classification of European and American designs for professionals & connoisseurs. N. Y., Crown Publ., 1953. 355 p.

## KETTELL, RUSSELL

The pine furniture of early New England. N. Y., Dover Publ., 1949.

## KLENKE, WILLIAM

Selected furniture drawings. Peoria, Ill., Manual Arts Press, 1930. 66 p.

## KNOLL ASSOCIATES, INC.

Knoll index of contemporary design. N. Y., 1954. 63 p.

## LOCKWOOD, LUKE VINCENT

Colonial furniture in America. 3d ed. N.Y., Castle Books, 1957.

## MCCLELLAND, NANCY VINCENT

Furnishing the colonial and federal house. Philadelphia, Lippincott Co., 1936. 164 p.

## MARGON, LESTER

World furniture treasures: yesterday, today, and tomorrow. N. Y., Reinhold, 1954. 186 p.

## MILLAR, DONALD

Colonial furniture, measured drawings. N. Y., Architectural Book Publ. Co. Inc., 1925.

## MOLLER, SVEND ERIC

Moderne danske hjem. Modern Danish homes II. 2. samling. København, Host, 1959. 141 p.

## NELSON, GEORGE

Living spaces. N. Y., Whitney

Publ., 1952. 145 p.

—Storage. N. Y., Whitney Publ., 1954. 175 p.

## NEW YORK. METROPOLITAN MUSEUM OF ART. AMERICAN WING

A handbook of the American wing by R. T. H. Halsey & C. O. Cornelius, 3d ed. N. Y., The Museum, 1926. 288 p.

## NEW YORK. MUSEUM OF MODERN ART

Architecture and furniture: Aalto. N. Y., The Museum of Modern Art, 1938. 48 p.

## NEWCOMB, REXFORD

The Spanish house for America, its design, furnishing, and garden. Philadelphia, Lippincott Co., 1927. 164 p.

## NOYES, ELIOT F.

Organic design in home furnishings. N. Y., The Museum of Modern Art, 1941. 48 p.

## NUTTING, WALLACE

Furniture treasury mostly of American origin. N. Y., Macmillan, 1954.

## ROGERS, MEYRIC R.

American interior design, the traditions and development of domestic design from colonial times to the present. N.Y., Norton, 1947. 309 p.

## SALOMONSKY, VERNA COOK

Masterpieces of furniture, in photographs and measured drawings. N. Y., Dover Publ., 1953. 101 p.

## SALVERTE, FRANCOIS DE, COMTE

Le meuble français d'après les ornemanistes de 1660 à 1789. Paris, G. Van Oest, 1930. 59 p.

## SHERWOOD, MALCOLM H.

From forest to furniture; the romance of wood. N. Y., Norton, 1936. 284 p.

## STOREY, WALTER RENDELL

Period influences in interior decoration. N. Y., Harper, 1937. 211 p.

## STRANGE, THOMAS A.

A guide to collectors; English furniture, decoration, woodwork, and allied arts, during the last half of the seventeenth century, the whole of the eighteenth century and the earlier part of the nineteenth. London, McCorquodale, n.d. 368 p.

## VARNUM, WILLIAM H.

Creative design in furniture: wood, metal, glass, and plastics. Peoria, Ill., Manual Arts Press, 1937. 160 p.



# Book Reviews

**Wooden Synagogues.** Maria and Kazimierz Piechotka. New York, Arkady, 1960. 208 pp illus. 10¼" x 8".

Dr Stephen Kayser, curator of The Jewish Museum in New York, accurately describes this book—it commemorates martyred buildings. It commemorates the scholars who inaugurated this inventory under the auspices of the Institute of Polish Architecture, it commemorates a people and a way of life.

"Then in September 1939, the sponsor of the project, Professor Oskar Sosnowski was killed. Between 1939 and 1944 the Germans wiped out the Jewish population and destroyed the monuments of Jewish culture. In 1942 Szymon Zajcayk, indefatigable scholar, perished from Nazi hands. Most of the objects of Jewish art met the same fate. Wooden synagogues were burnt. . . . Most brick and stone synagogues were torn down. . . . The Hitlerian lust of destruction spared not even the graveyards."

This is a book which could serve as an example of good architectural reportage. The photos are informative (not "artistic"), there are beautifully drawn plans, sections, elevations and structural details, there are concise dated descriptions, an informative index, an excellent introduction.

The period covered by these wooden buildings is late seventeenth to nineteenth century. For us, with our own tradition of building in wood, they are curiously different and yet reminiscent—after all wood is wood whether cut in Concord or Grodno. The style is cohesive but as you thumb through the pages you think of Chinese pagodas, Scandinavian stave churches, Swiss chalets, the early block houses of the Pilgrims. You realize how accurate are the little tumbling buildings on the periphery of Marc Chagall's paintings.

Aside from the ritual furnishings (the raised reading platform in the center of the hall, the ark) there is nothing symbolic in the

structure except this subtle fact: The prayer hall is generally sunk two or three steps below the Vestibule. This is done to remind one that "out of the depths I cry unto thee, o Lord." The exterior treatment is generally simple and sculptural—a bold geometry of roof slopes being dominant. It was not wise for the Jew to call attention to himself or his worship place. This is typical. The synagogues of Venice, for example, look exactly like the adjoining houses. And, like the Venetian synagogue, the interior space is lavishly decorated. Here we find elaborations of turned work, scrollwork, panelling, heavy-handed carving, all in wood. Walls and ceilings, in some cases, are covered with polychrome abstractions ("Thou shalt make no graven image") which remind one alternately of Pennsylvania Dutch design, Byzantine mosaics, the Moorish tiles of Spain.

For the scholar this book is obviously invaluable; for the American historian it is a prototype of method and record, and, for the practicing architect, it introduces a new (for us) vocabulary of forms.

Shed a tear, dear reader, for these burnt masterworks of the carpenter's art and for those that were killed because they worship in them.

PERCIVAL GOODMAN, FAIA  
Assoc. Professor,  
School of Architecture,  
Columbia University

## **New Spanish Painting and Sculpture.**

Frank O'Hara. New York, Museum of Modern Art, 1960. 64 pp illus 7½" x 10". \$2.75

Several months ago we received this illustrated catalog of a new exhibition in New York. Since it was scheduled to visit Washington it seemed better to wait until the works could be seen in actuality. This proved wise. The small black-and-white photographs lead to quite wrong impressions of scale, texture and character, and no impression of color. One of the paintings is ten feet tall, some depend in a

major way on textural characteristics, others on the moving eye—and color, as Picasso says, is always "a measuring instrument in the world of shapes . . ." A canvas nine feet wide tends to surround the viewer and the horizontal eye-or head-motion involved (or vertical elevation for the ten-footer) are an important part of the impression.

The catalog is of course useful as a reminder but some authorities are beginning to believe that we must begin to beware of two-dimensional substitutes for visual experience—particularly those that are filtered through the additional medium of the one-eyed camera.

These sixteen artists perform in a diversity of styles and media. They are from Barcelona and Madrid, for the most part, although most have studied in other countries. None of them gives the impression that the lot of a contemporary artist in Spain is easy. They and their works are ungay. Recognition has come to several from the great international shows in São Paulo, Venice and Pittsburgh. It lags at home. There are, as Mr O'Hara suggests, points of reference to great Catalan and Spanish traditions: The Altamira caves, Goya, Gaudí—for the sculpture, magnificent craftsmanship in wrought iron.

Some have explored quite new media. The overlapping wire mesh of Rivera's *Metamorphoses* by variable interference gives an altering, flickering play of light patterns as the eye moves past. The slashed and wadded and stitched canvases of Millares, with their buckets-of-ink-and-blood, must be seen to be believed—perhaps their violence may be understood as protest, or just as more echoes of "*a las cinco de la tarde* . . ." The deeply incised *Graffiti* of Tápies, like some ancient inscription in a language without a Rosetta Stone, the peculiarities of metallic paints in Cuixart's panels—well you get the idea of their variety of means—and extremes. In all this preoccupation with dialect and nuance of voice will these young men also have significant things to say? Some do.

The sculpture, all of metal, is perhaps more rewarding. It combines interests in the technical potential of material with mean-

\*"*at five in the afternoon* . . ." the somber line repeated twenty-six times in the lament for the matador Ignacio Sánchez Mejías, by Federico García Lorca.



ingful plastic exploration. Chillida is quite expressive, in relatively small pieces which zigzag through space. Oteiza hints at space, by means of curves as well as by planar limits and indicators, leaving the mind of the viewer to complete the forms from his own visual vocabulary.

The catalog is well produced, with references and biographical sketches. Dimensions of all works are given below each photograph but there are constant violations of scale differences—a smaller painting will be shown much larger than an enormous one or two of the same size will be reproduced in quite different sizes. The exhibition is to be shown also in Atlanta, Coral Gables, San Antonio, Columbus (Ohio), Cincinnati, Manchester (NH), and New Orleans.

E.P.

**The Gothic: Literary Sources and Interpretations through Eight Centuries.** Paul Frankl. Princeton, 1960. 916 pp illus. \$17.50

In over nine hundred very readable pages Paul Frankl, an eminent architectural historian who has been a member of the Institute for Advanced Study in Princeton since 1939, presents an interpretative account of what has been thought and written about the phenomena of Gothic architecture. He begins with Abbot Suger's famous treatises on the reconstruction of the church of St. Denis in the middle of the twelfth century.

Taking careful stock of the Renaissance reaction against Gothic and the later romantic movements for its revival, he deals extensively with all major scientific and philosophic concepts and interpretations of the style. Serious historians will delight in this rich fund of original source material presented in generous quotations and, in the appendices, even in original Latin texts. But even readers who skip some of the texts will find in this book much to enhance their appreciation of Gothic and thereby of our cultural history and of the philosophy of art and architecture. This, despite the welcome fact that Frankl does not attempt to force the continuous growth and freedom that was Gothic architecture into any categorical scheme. Nor does he generalize about Gothic "culture." "On no account," he says, "should one deprive historical reality of its richness, its irrationality, its in-

calculable and unpredictable freedom, because of a preconceived idea that all contemporaneous intellectual movements must also automatically tend in the same direction. Its pre-established harmony and, as it were, pre-established disharmony have their origin in the profound mystery of the life process, itself rooted in the mystery of the spiritual." Highly recommended for all serious collection on art and architectural history.

W.V.E.

**Simplified Design of Reinforced Concrete.** Harry Parker. New York, John Wiley, 1960. Second ed., 303 pp illus 5" x 7¾". \$6.50

This small classic has gone through sixteen printings and has been adopted as a textbook by more than 125 schools. The present edition has been updated to comply with new ACI stresses and procedures, and has a new chapter on prestressed concrete.

The most commonly used tables and an index to others, are conveniently placed as end-papers. Many practical design problems are worked out as illustrations. The small page size, because of the long-drawn-out nature of the text, does mean that illustrative examples continue over several pages and complete understanding must be built on flipping. The small format is convenient on the board. Good clear type and diagrams and sturdy binding also recommend this handbook for student and office use.

E.P.

**Manual of Lathing & Plastering.** John Robert Diehl, AIA. Mac Publishers Association, 1960. 9¼" by 8¼". 352 pp, indexed.

The project of writing a manual for lathing and plastering was initiated by The National Bureau for Lathing and Plastering after concluding that there was a great need for such a publication. Five associations in the industry were contacted for financial assistance and the Manufacturers Association Committee formed. Consolidating with the National Bureau for Lathing and Plastering, a third group known as Lathing and Plastering Industry Committee was selected to gather material, taking four years to complete its task. John Robert Diehl, AIA, of the firm of Diehl and Stein, Princeton, New Jersey, was chosen as Editor. The first printing consisted of 25,000

copies; 12,500 went to the National Bureau for Lathing and Plastering which is distributing them to architects and engineers through their local bureaus. The remainder went to The Manufacturers Association Committee of which 9,200 are going to architects, engineers and architectural schools.

For the first time, in one industry-wide project, the labor unions, contractors, manufacturers and architects have directed their efforts to a single recording of combined knowledge. It is an effort to treat the esthetic and the practical aspects of uses and application—the problems and limitations, the performance and results—of materials, techniques and manpower. Organized in a very simple and logical fashion, the book begins with architectural considerations which should stimulate any architect to thinking of this very basic and fundamental building material from a reconceived, more exalted point of view. Through Diehl's mind, it really seems to come to life.

In speaking of the future of lathing and plastering he says, "The opportunities offered in plaster for economical, mechanical placement of mass in an enclosure utilizing materials in their most elemental forms, water, cement and aggregate, over lath reinforcement armatures, seem to offer new avenues to the complete industrialization of building construction. There appears to be no limit to the design uses that can be made of these materials as a primary building element; in fact, there seems to be no real obstacle to the construction of an entire building in this way." He goes on to say that the desire for freedom and plasticity of form can well be met by this product. Profusely illustrated with photographs, drawings and tables, the volume covers every conceivable facet of the lathing and plastering industry and contains information to answer any and all questions which might come up on this subject. Of special interest to the practicing architect, who occasionally is plagued with material failures beyond his comprehension, is a chapter entitled "Causes of Conditions which Impair Quality." Although written in an extremely interesting manner, this is not a book to be read from cover to cover but rather a reference work that no practicing architect's office should be without.

R.B.



# Editor's Page

## Will You Tell Us . . .

Thank you for telling us. The thousand or so readers who took the trouble to fill out and mail the return postcard in the November issue of the *AIA Journal* might like to know the results of the survey up to date (cards are still coming in). The statistical results are shown on the facsimile of the card on this page. The replies to the questions as to what features you like best and what improvements you suggest can't be tabulated so simply.

In the first place, you showed us overwhelmingly that you approve of what we're doing; that the *Journal* is on the right track. In fact, 25% of the replies simply said they liked *everything*, or "Excellent, continue as you are!" However, breaking the "likes" down into categories, we find that an astonishing majority, 72%, specifically mentioned topics quite on the intellectual side, such as philosophy, criticism, theory of design and history; and under "improvements" 25% said "more of the same thing" or asked for more philosophy, criticism, etc. Only 2% asked for more humor and cartoons—although many lamented the loss of Al Bendiner, as do we.

Our technical articles in general, and the Building Type Reference Guides and School Plant Studies in particular, were mentioned by 35% of the replies, and 15% asked for still more of them. You'll get them, for we believe they are some of the best material in the *Journal*. Mr Parker's articles, and general articles on office practice, were mentioned by 17%; and 15% asked for more of them too. You'll get them. There was a definite plea in the comments scribbled on many cards, for more help for the small office and a complaint that the magazines as a whole are slanted too much at the big city offices. The Institute, and its *Journal*, are fully aware of the fact that 20% of AIA members maintain offices with five or less employees, and 30% offices of fifteen or fewer.

Recent surveys indicate that about 80% of the membership of the Institute's Corporate Members are practicing architects—that is, owners, partners or principals in firms. As you will note, 85% of the postcard replies were from such principals. It is interesting to note that of the "Architectural Employees" and "Others" who replied, 100% indicated that they read the *Journal*, and nearly 75% rated it first or second on their reading list as against 69% of the practicing architects. Good for the draftsmen!

I could go on for several pages, analyzing these figures from different angles, but I don't want you to stop reading, so I'll wind up with the fact that just under 20% singled out for mention

## Will you tell us . . .

	YES	NO		
Do you read the <i>AIA Journal</i> ?	98%	2%		
Do you look at the advertising pages?	85%	15%		
From the standpoint of interest and readability how would you rate the <i>Journal</i> with relation to the other three national magazines?	1 40%	2 29%	3 12%	4 7% (12% did not say)



the regular editorial features such as "From the Executive Director's Desk," "Allied Arts," "Neoscopus" and "The Editor's Page." Not bad—we'll keep on writing.

Now as to the comments. Here are a few quotes:

"The *Journal* is the best thing the Institute does."

"Give us ads that bring out new ideas and stimulate new thinking in the use of materials."

"I love the *Journal*." (With a heart and arrow drawn on the card.)

"Discontinue publication."

Most of the comments were serious and constructive, such as the following from Denver: He likes best "Book issue; articles concerning the training and quality of professionals; articles on planning." And as improvements he suggests "A series of articles criticizing the profession's status as professionals and the uplifting of present low standards of design." Very good, sir, and thank you. (Of course, he rated the *Journal* first on his reading list, too!)

"Keep number of ad pages down" appeared a good many times; "Eliminate ads" a few times. The *Journal* has a very definite policy regarding advertising, and this is a good place to set it forth. This policy is two-fold: (1) We believe in advertising, and we believe that the *AIA Journal* is the proper place for a limited number of selected advertisers who really have a solid product to present to the profession—in fact, we believe that it is through the pages of the *AIA Journal* that the advertiser actually reaches the most architects. Our standards are high: We require that the ads be informative, of good design and of value to the profession. We also require that when a building is illustrated in an ad, the name of the architect be included (whether he be an AIA member or not). If the building was designed and built by a "package dealer," we require that the name of the actual individual designer be given. We enforce these requirements to the best of our ability. Once in a while something slips by. Many times we have refused ads or required changes in them. We have not yet found an advertiser who did not respect these regulations and try to comply with them—often at considerable extra cost. (2) We have pledged to the membership before, and we repeat the pledge here, that the ratio of advertising to editorial matter will not exceed fifty-fifty—and we have a long way to go. The purpose of the advertising is to add interest to the magazine and to pay its production costs—otherwise your dues would have to be raised, if you still want a *Journal*. The *Journal* is definitely not aggressive in its advertising promotion;

we have no salesmen, no agents. We have no desire to compete with the three national commercial publications. As a matter of fact, the *Journal* has become recognized as such a good advertising medium that most of the ads come in "over the transom." And that is the way it should be.

"Publish more current buildings and construction details." This is a strange one, but it appeared every once in a while. Apparently the authors of this request miss the whole point of the *AIA Journal*, and don't know that there are three nationally-circulated architectural magazines, to say nothing of a score of regional magazines, that publish just that and do a wonderful job of it. How silly it would be for an association publication to attempt to duplicate it.

"More pictures." "Eliminate pictures." Figure that one out yourself! The *Journal's* policy is not to publish pictures of buildings except as they may occur as illustrations accompanying an article, with the exception of AIA- or Chapter-sponsored competitions or awards—such as those that appear in this issue in the Architectural Photographers' awards. That, again, is a job better left to the commercial magazines.

And then there is the lunatic fringe. There weren't many, just two or three. Just for kicks, I'll quote one. This card was mailed right here in Washington, DC: He doesn't read the *Journal* nor the ads; he rates the *Journal* fourth; he likes no features best; his suggestion for improvements is "Tell your potential practicing architects to stop copying other designers' work." He is not an architect nor an architect's employee, but an "other." And he adds the identifying note: "A member Frank Lloyd Wright School. (I dare you to print this.)" All right, sir, I have accepted your dare. Now I double-dare you to come out from under your bushel and make yourself known, as your beloved master would. He never stooped to hide under the cloak of anonymity.

This survey was very revealing to the *Journal* staff—and very encouraging. The *Journal* cannot be all things to all men, but apparently it is coming as reasonably near to it as a publication can hope for. The many words of praise and pats on the back, as well as the overwhelming endorsement of what we have been doing and the constructive suggestions for the future, have given us a pattern to follow for the coming year. Your *AIA Journal* will get, not bigger, but better.





# The Language of Space

by Edward T. Hall

**Dr Hall, noted anthropologist and psychologist, former Director of the State Department's Point Four Training Program, now has a consulting service in Washington, D. C. He is the author of numerous publications. His recent book should be of interest to all those who appreciate this article's message. Thanks are due to John B. Jackson for permission to reprint this provocative article which first appeared in the Fall 1960 issue of *Landscape*, the exceptional three-times-a-year magazine on "human geography" which he edits in Santa Fe**

I first became aware of space as a patterned aspect of human behavior when I noted that people raised in other cultures handled it differently. In the Middle East I was crowded, and often made to feel anxious. Houses and offices were arranged so differently that fellow Americans found it hard to adapt themselves, and periodically commented on how there was too much or too little space, and how much "waste" space there was. Nor were differences in layout limited to homes and offices. Towns, road networks and subway systems followed unfamiliar patterns. In Japan I discovered that the intersections were named and the streets were not. Directions given by Arabs are made in such a way that they are impossible for Europeans to follow until a whole new system is learned.

These and other instances kept drawing my attention to hidden regularities in spatial behavior which were part of the relationship of people to one another and to the things they were talking about.

There is a silent language of space abroad, and there is one in the home as well. A man may say that he is going to meet me "half-way," but he remains glued to a chair behind his desk. I know that he will not do so; space is indicative of power. I have also learned that position and size or nearness to the front office is a consistent clue to importance in an organization. In a recent article in *Fortune* it was explicitly stated that "of course" the boss always has the biggest office. A large organization which used the two top floors of its skyscraper office building for the most important executives built a special staircase called "the equalizer" in order to minimize the distinction between vice-presidents on the top floor and those on the floor below. Office disputes about the assignment of space, the tensions and anxieties which occur every time an organization moves to new quarters, are well known problems in all organizations. These examples suggest that powerful hidden emotions are aroused in man by the space he occupies and the spheres of space he carries around with him. What follows is an exposition of a few of the ways in which space communicates.

Most, if not all, of our elaborations of space can be traced back to the habit of vertebrates, and many

other forms of life as well, of laying claim to and defending territories in which to feed, breed and raise their young. Animals who have not yet established a territory are more vulnerable than those who have. Man has elaborated *territoriality* to such a degree that it is hardly recognizable as such.

Each culture has its own definition of what constitutes a territory. Yet how the lines are drawn, and when a boundary has been crossed, are matters largely taken for granted and poorly formulated. To a Prussian you are "in the room" when you can see and talk to someone in the room, that is, when you are standing in the doorway. To the American you are only "in the room" when your whole body is inside and you have taken your hand off the door jamb. Part of our recent difficulty with the Russians can be traced to the fact that they have what is to us a fanatic's view of violations of territory. The Chinese share some of these feelings and recently complained of the 99th "serious violation" of their air space.

Even though territorial patterns vary, we still find that each culture makes allocations for a place to work and play for each member of the society, a territory reserved exclusively for men and for women, and distinct areas for each social unit, beginning with the family and ending with the largest political unit, such as the nation state. Dr Humphry Osmond,\* of the Saskatchewan Hospital, has noted that space can also be classified according to the degree to which it is designed for human use. "A-human" space would be the inside of an atomic reactor or a blast furnace. At the other end of the scale is "ultra-human" space wherein the whole function is "to provide the nexus for a particular sort of human interaction. Bedrooms and nurseries are in this category."

Within this broad frame there are many subdivisions. All important activities (government, religion, health, defense) have to have their assigned territories, and the relative importance of any activity can be gauged in part by the space it occupies.

The old view that a person's space is coterminous with the area occupied by the body is too limited in our modern view. Man carries around him a series of spatial spheres, like bubbles, in which various categories of transactions are permitted to occur, in contrast to territory which is fixed in position and is defended.

## Technical

*Personal space* in man seems to be comparable to Hediger's flight distance in animals. A lizard can be approached to within six feet before he flees, an antelope to within 60 feet, and an alligator takes off at 150 feet. Man himself carries with him a number of hidden zones that elicit different responses as boundaries are crossed. The behavior appropriate for each zone, the tone of voice used (whispering for the closest, shouting for the distant one) and the distances to each boundary are all a matter of culture, learned early in life.

A Colombian or Mexican often feels that a North American he is talking to is cold and withdrawn,



although he may have trouble saying precisely why. He notes that the North American does not like to be touched, and backs up just when the Colombian feels he has got close enough to talk. Thirty inches may be a comfortable distance for an American but for a Mexican it is remote. Each, in other words, is acting according to a different set of rules governing the handling of personal space, yet the difference is likely to elude them both.

### Transactional space

What is called *transactional* space has certain aspects of both personal space and territorial space, but it includes additional features as well. Mothers and school teachers, knowing nothing of the technical study of space, will tell how children placed in too small a room, or in an automobile, will spend their time fighting. The same children studying the same subject taught by the same teacher will behave differently, depending on how much space they have.

It would seem that the children's personal space overlaps so that they "get under each other's skin." In his classic study, "Street Corner Society," William F. Whyte emphasizes the important role of territoriality in the behavior of adolescent street gangs.

Even the Germans, close as they are to us in many ways, experience space in a very different way. For them enclosed space is not just a matter of visual privacy; both sight and sound have to be screened out. Each German must have his own place, his "private sphere." This illustrates both personal and territorial usage of space. Yards and gardens are sacred to them. The German's feelings about his yard, and the rights that go with it, go far beyond anything the American knows. A rule prohibiting the building of fences, such as we have in some eastern suburbs, would be unthinkable in Germany. Many Germans who live in the United States are subject to constant emotional disturbance because Americans have no "respect" for their "private sphere."

We do not need to leave our own culture to find examples of how violations of the hidden rules lead to friction. Take the efficiency kitchen: it may save the housewife steps, but it also puts her in an aggressive spatial relationship with every other member of the family whenever they enter the door, and particularly if they are underfoot when she is trying to prepare a meal. At a recent conference on "Better Living," sponsored by *McCall's* magazine housewives were unanimous in wanting to keep husband and children out of the kitchen.

Modern builders have exacerbated these feelings by tampering with perfectly good house designs. According to how much money there is to spend, they persist in expanding or reducing the horizontal but *not* the vertical dimensions. I once bought the results of such planning: a crowded miniature Dutch Colonial. The original design had ample space; the rooms of the "economy version" were too small. As a consequence, it constantly released feelings of irritation in all its occupants. Our neighbors, also victims of the same design, seemed to engage in more than the usual amount of intramural fighting, and I cannot

help wondering if the cramped quarters were not somehow to blame.

In presenting the material that follows I am not implying criticism of anyone, or a belief that the people described could have behaved differently. My objective is to show that there is nothing accidental or casual in the way people handle space. I wish to increase awareness of the fact that space speaks its own language, and that those involved are usually unaware of what they are communicating in their use of space, even though others, not personally involved, may see very clearly what is taking place. And generally speaking, a reluctance to perceive patterns in our day-by-day activities seems to be universal; blindness to patterns crops up in the most unexpected places. Arabs, for instance, believe that the colloquial forms of their language are guided by no grammatical principles. While preparing this article, a colleague (a trained observer of human behavior) told me that his wife was very knowledgeable of space but that I could learn nothing from him—as though through some magic he had managed to remove himself from space while he was talking to me.

This spring a Washington columnist reported that in the large modern office building of one of the important government agencies, supervisors were surprised to learn that professional personnel, formerly assigned to private offices, were close to rebellion as a result of being assigned to a glorified "bull pen," or group work area. It eventually became clear that those responsible for the layout had overlooked, or were totally ignorant of, the influence of transactional space on human relations. Nothing said in words can counteract these spatial messages.

In this connection business groups to whom I have lectured have given "glass partitions" as their principal complaint about the use of space in new buildings. As one employee put it: "A movable wall can make you mad quicker than anything I know."

### Enclosed space

The readers of *Landscape* are fully aware of the fact that enclosed space speaks volumes, and can undoubtedly supply many examples on their own. Recent observations on this subject come from two fields not normally associated with contemporary architecture—anthropology and social psychology.

Humphry Osmond classifies enclosed space as either *sociofugal* or *sociopetal*: space which draws people together, or forces them against the walls. Railroad stations, bus stations, hotels and many hospital wards are characteristically sociofugal, as are halls and corridors. On the other hand, some dining rooms, cocktail lounges, and restaurants tend to draw people together. Many housewives are aware of this distinction and do their best to overcome faulty layout by rearranging furniture so that people can interact more freely. Sometimes, of course, even their most valiant efforts cannot cope with bad design.

Having observed the subtle but nevertheless persistent and unyielding influence of spatial arrangements, Sommer and Ross were able to demonstrate in some very neatly contrived experiments, reported in the *International Journal of Social Psychiatry*, that by altering the physical arrangements of a geriatrics ward it is possible to transform sociofugal space to sociopetal space. By so doing they doubled interactions between patients. In another series of controlled experiments one spatial relationship was observed—seating position at the table in relation to

\* Several-times-member of faculty for the series of conferences conducted by the Mental Hospital Architectural Study Project co-sponsored by AIA and American Psychiatric Association—a brilliant analyst of psychological reactions to environment. See AIA Journal January 1960 for review of APA book "Psychiatric Architecture" edited by Dr Charles Goshen.



conversation frequency. Sommer noted, contrary to his own expectations, that conversations between people sitting at the corners of tables occur twice as frequently as when people sit side by side, and six times as often as those between people across the table from each other.

From this the reader may gather that sociopetal space is to be preferred to sociofugal space. Nothing could be farther from the truth. Both are necessary. But *if* it is desired that people interact, the spatial arrangements should work toward this end and not against it.

In a paper on the design of mental hospitals, Osmond suggested that the design of most mental hospitals aggravates the mental illness of the patients. Mental patients have special problems: schizophrenics underestimate size, and overestimate distance. The lack of privacy in the mental hospital accentuates feelings that even the "normal" person has about living in public among strangers; there are many reasons why people under stress need a small place to which they can retire and be alone. They need to retire from the sufferings of others, and to avoid the panic and mood changes which sweep through groups of patients; they need to reduce their own overstimulation. Changes in the visual perception of space accentuate distance, and lead to the feeling of being small or lost, when a patient is confronted with the huge systems of corridors in hospitals.

It is obvious that hospitals at present are designed more for the needs of the custodial staff than for the patients. This may be because spatial requirements of carts and food trays are specific, whereas most other spatial needs are undefined, including those of "normal" people. Unfortunately, our information on this subject is so meager as to be virtually non-existent. Much more research needs to be done.

It is difficult to generalize. However, there are instances where open spaces actually seem to have a salutary effect on patients.

There was a serious polio epidemic in Denver in 1946. So many children were affected that the hospitals could not accommodate them all; a group of them were placed in the gymnasium in one of the large hospitals. It happened that at this time some of my students were conducting research which called for repeated visits with the children, including those in the gymnasium. It was immediately noted that morale was higher where the children could see and talk with one another freely. The children's mutually supportive efforts were commented on by everyone on the staff. When the epidemic diminished, however, and it was possible to move them to private rooms, they were less cheerful and more preoccupied with their own condition, and thereafter progressed at the normal rate for similar patients.

The only point I wish to make here is that there seems to be a spatial factor in the behavior of this group of patients. I hope that closely controlled data can be collected as similar instances occur.

### Work-patterns of scientists

Office geography can enhance or minimize social interaction, and sometimes can even freeze it. Let me illustrate this point.

A few years ago one government agency was negotiating with another for certain specialized services. At the working level the final decision rested with two categories of personnel: the administrator of the first agency, and a group of scientists only recently

brought into government service for the second. As is usually the case with scientists, they brought with them work space patterns indigenous to the academic world, in which they recognized unconsciously that their work was with one another, and specifically excluded anything that would inhibit the free exchange of information between members of their group. The science director, knowing this, had a small office with a dilapidated desk and no conference table. His director of research, centrally located in the communication network, had a much larger office with a conference table and a blackboard. The "important" work of the office took place in this office. The secondary role of administration among scientists was reflected in the smaller size and simple furnishings of the director's office.

In the government offices, however, size, arrangement and style of furniture are so organized that they immediately indicate to subordinates and outsiders the level of decision-making delegated to the office in question. Anyone who has worked in this system becomes highly sensitized to these distinctions—a glance will tell him whom he is dealing with.

When the administrators of the first agency found themselves ready to draft the final version of an agreement in the small office of the science director, it was obvious that there was some embarrassment on their part; they found themselves in a setting inappropriate to the importance of their business. It was finally suggested that another meeting be arranged in the office of an official in their own administrative agency, where it became obvious that they were more comfortable; they were in a room where "important" decisions could be made. What these administrators had reacted to was a lack of congruence between space and furnishings, and the *level* at which they were working.

### Communication by space

I find it helpful to regard all of culture as a complex of interrelated communication systems. Sometimes these systems work together, sometimes against one another. When working together they reinforce the main message in an unambiguous way. At such times man tends to feel free of anxiety, even though he may not like what is being communicated.

If, on the other hand, systems are in conflict, the ambiguity of the message produces discomfort. This is not an easy principle to get across, but it is an important one. Action based on a recognition of the ambiguity of principle can lead to reduced tensions.

Space and the use of space can be eloquent. For Americans, *where* one lives and works, the *size* of the house, office, and *proximity* to the boss enable complete strangers to place one another in the social system. In order to understand this type of communication, one has to "belong." The subtleties are not obvious to outsiders. The head of a large management firm in New York has discovered that each major corporation has developed a language of space, time and materials, and that to ignore the special dialect that sets corporations apart is to accentuate one's status as an outsider. It is thus possible to show that emphasizing one cultural communication system at the expense of another can sometimes cause them to get *out of phase* with one another. Recently the American space system has been incorporated into the status system with unforeseen and sometimes undesirable consequences.

At least two factors have combined to achieve this



result: Airconditioning has made possible the arrangement of vast stretches of interior space according to any desired pattern, and there has been significant increase in the use of finely graded, highly standardized, *overt* symbols of status and power.

These two factors combined have made it possible for companies to design executive offices so that they are of equal dimensions and proportions, down to the square inch. A recent article in *Fortune*, and Vance Packard's "Status Seekers," both stress the degree to which office geography is now arbitrarily forced to conform to the status system. This has happened in the past. In fact, it is a characteristic of status that space be used as a marker, yet the rigid and highly uniform specifications of space we now find gaining acceptance go far beyond previous attempts to fit man into a mold.

*When structure thus determines function certain results can be foreseen.* The current vogue of giving men of the same rank identical offices, down to and including the office decor (one corporation even specifies the number of picture moldings for each rank) deprives the executive of autonomy, intervenes in his operations, and flies in the face of directives stressing the need for originality of thinking. If there ever was a device designed to communicate that man is merely a cog in a machine, a replaceable one at that, it is the rapidly increasing use of the standardized space layout. For a culture that stresses "individualism," we Americans are certainly going about achieving it in peculiar ways.

It is important not to overlook the unstated American assumptions concerning the relationship of space and rank, and to keep in mind the fact that we don't like to talk about it. Because of the taboo against labelling space for what it is—a communicator of many things and a releaser of emotions—feelings generated in this way are often pushed aside and later have to be taken care of when it is least convenient.

Abroad, we are likely to get thrown off in our appraisals of others because we carry with us these unstated value judgments concerning what kind of people occupy what kind of space. The American office usually allows for space for people to put their heads together. This space can be a conference table or simply an open space between desks. The French pattern calls for a supervisor to be in the middle—an instance where two patterns conflict at times when the supervisor will occupy the very space the group has chosen to keep open for group work.

Americans do not usually distinguish in an operational way between the right side and left side of the outer offices. Nor is the half that is nearest the door differentiated from the inner half. Eastern Mediterranean Arabs do make formal distinctions—people sitting near the door are of lower status than those near the far wall. The right side of the room is for relatives, the left side is for nonrelatives.

In the United States we not only fail to fence yards but neighbors have mutual rights and obligations. They can usurp time from one another, borrow eggs, butter and beer. Their children play and fight with one another; refusing a neighborhood child access to one's yard would be considered "unneighborly," which is next to being un-American. In England, middle class propinquity entitles you to nothing. If your children want to play with the neighbor's children, this is a matter of a written invitation.

Americans give detailed instructions on how to

reach a given destination. The route to be taken is specifically stated with few, if any, alternatives. An Indian social psychologist commenting on this pattern, said "In India this would be considered a violation of one's individuality. We give people three well-known landmarks near their goal, but we wouldn't think of being so presumptuous as to tell them how they must get there."

The analogies between language and social space, not so apparent at first, become much more striking as our knowledge of both subjects increases.

For both of them there is a standard, substandard and elegant usage. As so clearly demonstrated in Shaw's "Pygmalion," elegance and good taste in the spoken language is achieved by tone of voice as well as by choice of words.

Space communicates in very much the same ways as the tone of voice. It can be, like language, formal or informal, warm or cold, public or private, masculine or feminine, and indicative of high or low status. Like language, enclosed space is always seen in a context, in relation to surrounding space. What one sees in a given room is always relative to its wider environment.

Again, like a written language, space commits the actor, and is irrevocable once the statement has been made. In many instances, it outlives its creator. Man can rearrange the furniture and even redecorate, but he must know in advance what he wants to say and whom he is addressing.

In brief, people take very strong cues from the space around them. Space can crowd, and overawe. It can irritate, and it can be designed to serve a job, a personality, a state of mind. But it talks to only a limited number of outsiders; we have to decide whom we are addressing when we plan it, and we have to decide which is more important—space or function. There is still so much to learn about space as an aspect of communication that at present we can only say that the field is in process of being delimited.

This much is known, however:

- it is possible to conduct valid research in our use of space
- people's reactions to space can no longer be ruled out as unimportant
- space designed for one function and utilized for another may not be in the best interests of all concerned
- our houses, automobiles, offices and hospitals show how very easy it is for builders or manufacturers—or anyone designing space use—to be influenced by other than spatial factors

In "The Silent Language"\* have described some of the cultural aspects of space. Patterns differ so from one culture to another as to be almost unrecognizable. The Japanese focus on the center of the room; we work around the edges and leave the center empty. Much remains to be learned about this subject.

We will undoubtedly develop subtle ways of using space to assist man in many ways, to help him in his work, to increase or decrease his interactions with others. We will eventually learn the laws of space and how to apply them effectively. ◀

\* Edward T Hall, "The Silent Language," NY: Doubleday, 1959. \$3.95.



# Color in the Building Industry

by **Waldron Faulkner, FAIA**

► A friend of mine is in charge of the color laboratory at the Department of Agriculture, where they set up color standards for all sorts of agricultural products, such as fruit, vegetables, and even soils. The most important of these is raw cotton, which varies in color from white to gray in one direction, and to yellow in the other. The white cottons are the best for certain purposes and, therefore, bring a better price. The USDA has set up standards for these colors and every year this laboratory makes up samples of raw cotton to show the full range of colors, carefully measured, and put up in boxes of a dozen to be sold to producers of cotton all over the country. The samples have to be made up each year because they change in color over a period of time. Today all raw cotton is sold according to these government standards. These standards are also used for international transactions. They are considered to be of such importance that the master standards are stored in the vaults of the US Treasury, and when they are moved they are escorted under armed guard so that they will not be tampered with. This shows the importance of color standards today!

Color standards have been in common use for many years in connection with such varied materials as: paper, varnish and oils, sugar, maple syrup and apple leaves, beer, whiskey and, even blood!

Although they have been used in many industries, some of the products of the building industry still have no carefully measured color standards to guide their production.

One of the most difficult problems for the architect is to set up

color schemes in terms of building materials which will harmonize in the finished building. This consists of selecting materials and of specifying them in such a way that their colors will turn out to be just what he has in mind. No easy problem!

Architects must make these selections from catalogues, or from color plates, or from samples. Color cards are often inaccurate in their reproductions and the color of a finished product is difficult to estimate from a small sample. But the real difficulty lies in the fact that the color of many building materials is unknown because their colors have never been accurately measured. This can be done today.

The increased use of color has brought with it a better understanding of its possibilities, but it has at the same time made the consumer more critical in his demands. This in turn requires more accurate control of the color of the product than has been possible in the past. Color control means:

- accurate measurement and specification of the colors of the product
- selection of colors to be used as standards
- setting up tolerances for these colors
- instituting techniques to insure that the standard colors will be produced within the agreed tolerance

Today, color control plays an essential part in such industries as: paints, dyes and printing, plastics, ceramics and textiles, lighting, photography and now television. It is only a question of time for color control to extend over the entire building industry.

The need for this is evident today. A few years ago my office was

working on a building for a university. The exterior was to be of Indiana limestone in order to match the adjacent buildings. We realized that this was not an easy thing to do. So we talked with the local representative and showed him the buildings we wanted to match in a general way. He said that he understood what we wanted, but how was he to make it clear to the man who would select the stone at the quarry in Indiana?

First, we thought of getting him to come to Washington to see the building we had in mind. But this proved to be impractical. Finally, we agreed on a certain mixture in buff, gray and variegated stones based on selected samples and showed on our shop drawing how they were to be distributed. When the building was completed and the limestone was steam-cleaned, we found that the new building came nowhere near matching the building we had in mind—nor the other limestone buildings in that area!

As a result of this experience I put the problem before the Inter-Society Color Council.

The Council is a group of twenty-seven national organizations, including the AIA, who are interested in the measurement and specification of color and helps its member-bodies to find practical solutions to their color problems.

The Council decided to study the whole problem of "Color in the Building Industry" and to set up a committee. Since I had brought up the matter, as so often happens, I found myself chairman and was fortunate in getting some of the top colorists on my committee.

After some consideration, we decided to make a "pilot study" of the color of Indiana limestone in



order to see what we could learn which might be applicable to other building products. The report of the committee was published in the *AIA Journal* of January 1958.

This report took two or three years to prepare and it is far from complete even now. When you realize that there are at least twenty groups of building materials where color is of importance in the finished building, you will see that it will not be completed in the lifetime of the present committee. However, if more accurate color controls are to be set up by the building industry, much of this work will have to be done by the producers themselves. This will involve time, effort and expense to the producer which he will not wish to undertake, unless he can see real benefits to his industry. But the resulting advantages are easy to imagine. They would include:

- accurate knowledge and standard nomenclature of the color of the product would form a basis of agreement between producer and consumer
- a proper color specification is a permanent record
- limitation to a standard color range would reduce problems of production and inventory
- color tolerances agreed upon beforehand would cause fewer errors or possibility of rejection

These advantages would also benefit the consumer, the builder, and the architect. The more general adoption of color control in the building industry is only a question of time, but the producer will be reluctant to assume this burden unless he is forced to do so. This process can be hastened if the producer, the consumer, and the architect can each be made to see its advantages to him. This is an opportunity for architects to lead the way.

In almost any line of manufacture the tendency for producers, over a period of years, is to make products in ever-increasing number of styles, shapes and colors to meet competition. A relative of mine who was connected most of his life with the production of plumbing and pipe fittings was called to Washington during the last war to help to reduce the number of plumbing fittings then on the market. In addition to producing economies to the plumbing industry, this simplification was necessary to the "war effort." So many plumbing fittings made it almost impossible to

equip the army or navy with all the parts needed for replacement.

The reduction in the number of standard parts or standard colors is of great benefit to producers and consumers alike, provided that they are well selected. Until a few years ago many of the government agencies in this country had different color standards for the ready-mixed paints which they used by the ton. The Post Office required a certain green for mail-boxes (now red, white and blue). The Navy needed gray paint for its battleships. Although many of these colors were nearly alike, they had to be just a bit different in order to meet the traditional requirements of each agency. The total number of colors seemed much larger than necessary.

The National Bureau of Standards was given the assignment of trying to reconcile the demands of the different agencies and of getting them to accept a reduced number of standard colors. This was both a scientific problem and a feat of diplomacy. Each agency wanted to keep all of the colors it had used before and there was considerable jealousy involved in seeing that no agency had more colors in the collection than any other agency. In fact, I understand that toward the end of the battle one department found it had one less color than its rival and insisted on adding two more colors to its list in order to retain its self-respect! In any case, the contending parties bowed to the inevitable and the Federal Color Card became a reality in 1950. It was published by the Government Printing Office and has filled a real need.

When a manufacturer wishes to reduce the number of colors in which his product is to be made, the first question is what colors shall they be and how many? This is no easy question to answer because it would be an advantage to the producer to adopt as few as he can. On the other hand, he is afraid that the consumer and the designer will want to have as many to choose from as possible.

A striking example of how this problem was solved was demonstrated in England, not long ago. This also had to do with ready-mixed paint to be used in large quantities, and is of special interest to us because the architect played an important role in solving this problem.

The paint industry was faced with an ever-increasing tendency to meet the demand for special colors

from a continually widening number of available color ranges. In 1952, the Paint Industry Color Committee approached the RIBA to help solve this problem, and proposed a range of fifty or sixty standard colors to replace many other ranges then on the market. The representatives of the paint industry were eager to have the architects help to select a range which would be acceptable to them. The RIBA set up a committee.

It was a difficult question to decide. There were some good arguments in favor of a wide color range. But sometimes the very limitations on the artist prove to be his best friend, and it was decided that a rather limited palette would be an advantage for ready-mixed paints to be used in large quantities. After careful consideration the RIBA committee arrived at a selection of about a hundred different colors. These were resubmitted to the Paint Industry Committee in place of those originally suggested. After certain modifications, 101 standard samples were finally approved and sent to the British Standards Institute as a proposal for a new standard. On March 1, 1955, this became BS 2660 : 1955.

Like our Federal Color Card, the new British standard color range for building and decorative paints is available in the form of an inexpensive and useful color card.

How well this range has been selected will be shown only by the test of time. It is planned to review the range at intervals in order to see how well it meets the needs of the architectural profession. The test will be not how much paint of a given color is sold, but how often it has been specified and effectively used. The important point for us is that the RIBA has taken a courageous step forward in selecting a limited range of colors for the use of architects which might well be applicable to other building products.

Producers would like to reduce the numbers of colors of many products if they thought that architects would approve. I believe that architects would welcome a limited number of standard colors, if they were given an opportunity to assist in their selection. I would like to see this done with the support of the AIA, just as did the RIBA in regard to the paint colors. Instead of complaining about the color of building products, let us do something about it! ◀



# Tents

by Dr-Ing Frei Otto and Peter Stromeyer

In translating this article and making it available to AIA Journal readers we wish to give appreciative acknowledgement to those who have cooperated. It is reprinted by permission of the authors and "db"—*Deutsche Bauzeitung*—which first published it. (Heft 7-1960, Deutsche Verlagsanstalt GmbH, Stuttgart, Germany). The German text is elegant and economical. The English rendering attempts to preserve the style where possible but at times detail may prevail over grace.

Gudrun Huden

## I The Task

After World War II, a radical intellectual reexamination of the art of building began in all countries. We started again as in the twenties—a renaissance of the pioneering days. Soon, however, this searching stopped; it was no longer necessary to fight, one could relax and enjoy a too easy victory.

Much is being built today that is technically well done, but there is no forward movement. The contemporary crop of young architects and engineers is so busy that they have hardly the energy to break through the set routine. We pretend to have reached our goal, and try to defend and hold the position, but we forget that one can never reach a goal, that in any true development the goal is always ahead—out of reach.

In the beginning we wanted to build in accord with function. Obsessed by form of function we now have forgotten function. Very few have troubled in all these past years to truly comprehend the task of building. Today an architect may often be aptly compared to a naval architect who prefers that a ship look as though it could go fast rather than that indeed it be fast: The form of function has become more important than function itself.

Through formal emphasis on purpose and utility, building design freezes and is withdrawn from the living world. But it is impossible to ignore rising displeasure at spiritual emptiness, as displayed in our entranceways, staircases, building proportions and "modesty"—and the inevitable search for new possibilities of expression has begun. Structural emphasis is again becoming the vogue, as it did in the late twenties. The "constructivists" maintain that a construction should not only stand well, but look well.

Skeletons, shells and hanging roofs are now everywhere declared to be a new type of form discovery based upon structural considerations. This declaration is superficial and misses the essence of light-

weight design, and thus is dangerous to its early growth.

Good construction can undoubtedly lead to the final form; however, it should be remembered that the structural element is an aid—nothing more—to the fulfillment of a building task. The fewer elements of construction and material needed to fulfill a task, the freer we can be in total conception, in division of space and in adaptation of the building to our daily requirements.

By now we have come to realize that there are no constant building tasks. Each building must differ in some way to do justice to the demands made upon it and the structural elements are the greatest impediment when we want to create buildings that are changeable and adaptable, able to meet our needs of every day, every hour.

Buildings, therefore, cannot and should not be rigid structures, into which we must be squeezed, but must be along with us, a living, growing environment which eventually should be replaced.

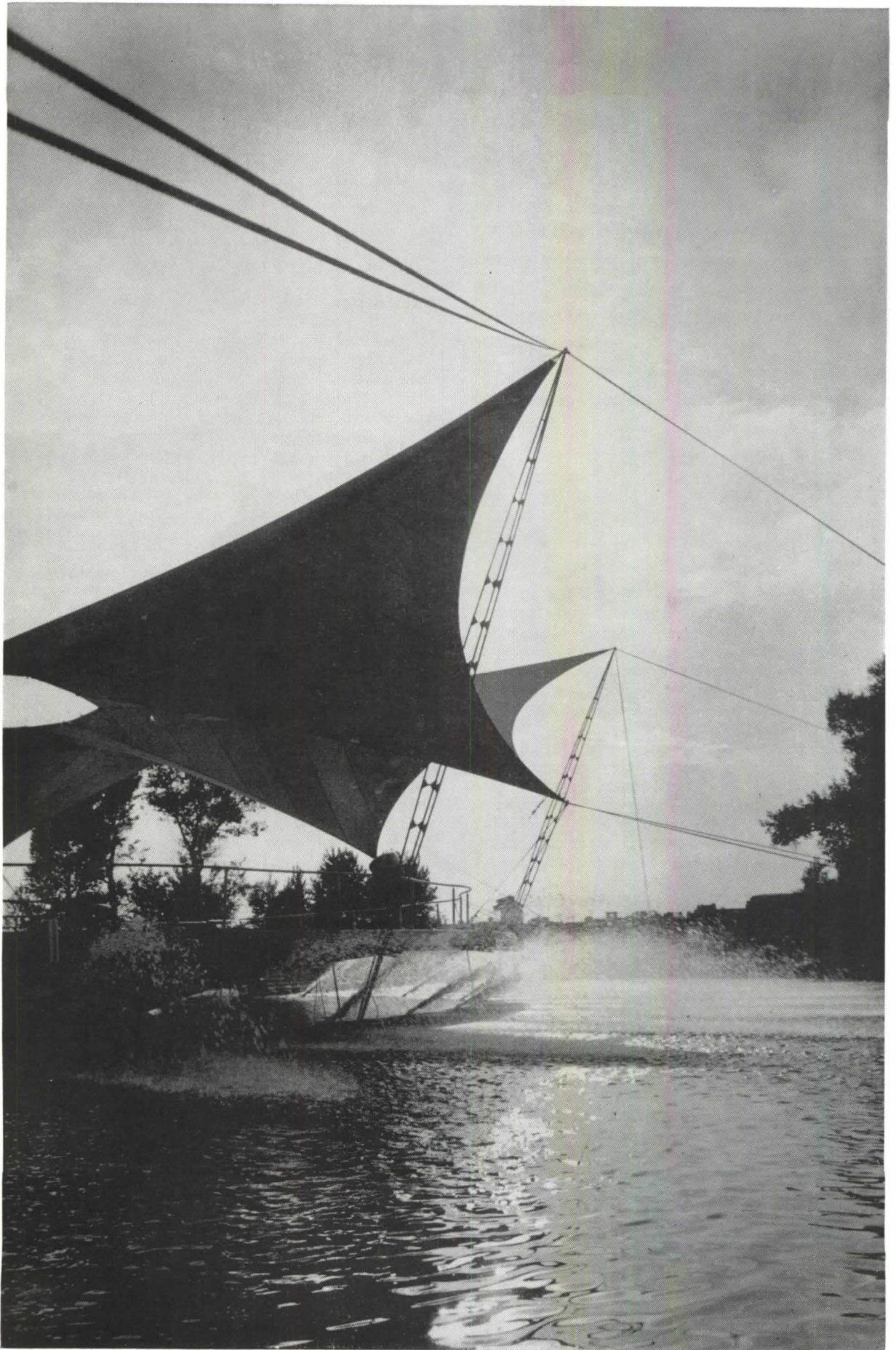
Instead of emphasizing the structure, we should aim at its reduction to a minimum. Bernard Lafaille said once: "To accomplish a task with minimum use of materials is finally the only interesting problem." And Buckminster Fuller: "If you want to determine the degree of development of a building, just weigh it."

A high degree of technical expenditure reveals incompetence! The house without construction, without traditional materials, would be ideal. Whether we will ever have it, or whether this is beyond technical limitations, remains a question yet to be answered.

In our development of the hanging structure—and especially in the case of stretched-skin construction—it was fascinating to observe how forms of extreme clarity and captivating beauty developed—all in the search for forms of construction with a minimum of building materials. These were forms which could not be designed on paper, but should be viewed instead as the result of meeting a task specification.

After the results of this purely matter-of-fact work of analysis and development reached the public, the ideas spread quickly worldwide, were seized and applied, but seldom correctly. The forms caused so much enthusiasm, that one saw only the form—and construction was regarded only as an aid to the form. The task was forgotten. It seems almost that the result of these developments is merely a supply of architectural forms. Construction and form of a building, however, is secondary to the task to be fulfilled for man, which alone is essential, for when we forget man our work ceases to be of value. The task must be put in first place.









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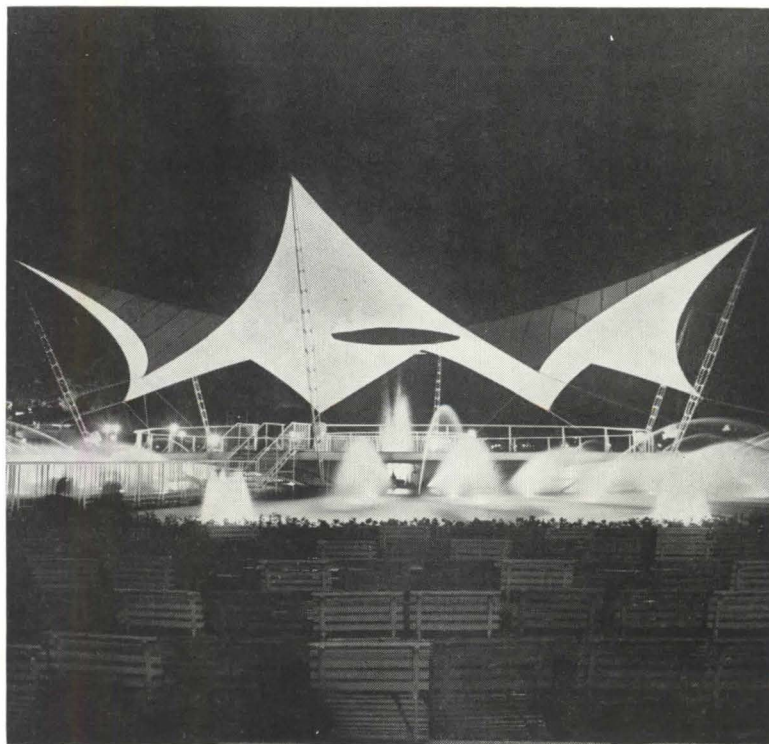
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Building and projects shown stem from many years of research in collaboration with the tent manufacturer L. Stromeyer & Co, Konstanz, with the engineers, scientists and tent specialists Horsch, Kempter, Kuhl, Marring, Roth and Schuler under the impetus of Peter Stromeyer and Frei Otto's work group, architects and engineers Bubner, Frank, Lohs, Schleyer, Trostel and Wehrhahn, "Entwicklungsstätte für den Leichtbau, Berlin-Zehlendorf (research and development center for light-weight construction).

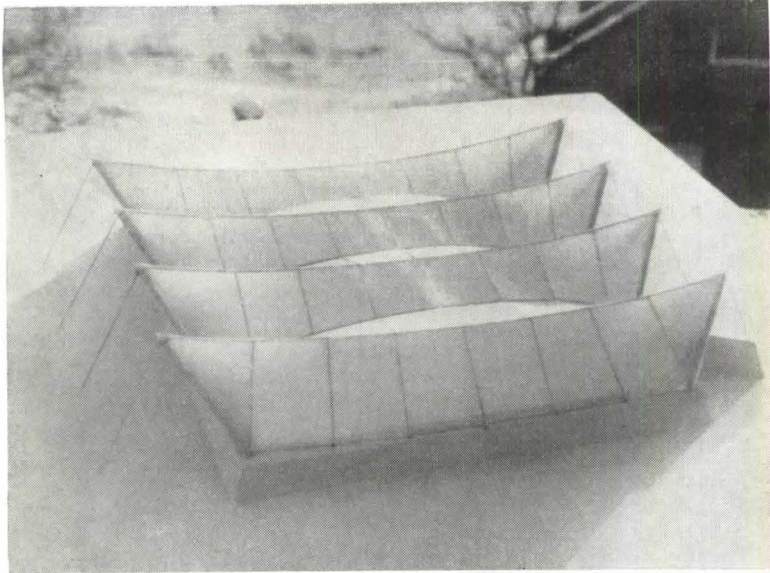
1 Detail of tent roof over dance fountain, Köln

2 Wavy star membrane over the dance fountain on the Köln fair. The very light trussed supports are 36' long, the structure spans about 105' with guy-lines to ground

3 Lower sides of tent floodlighted

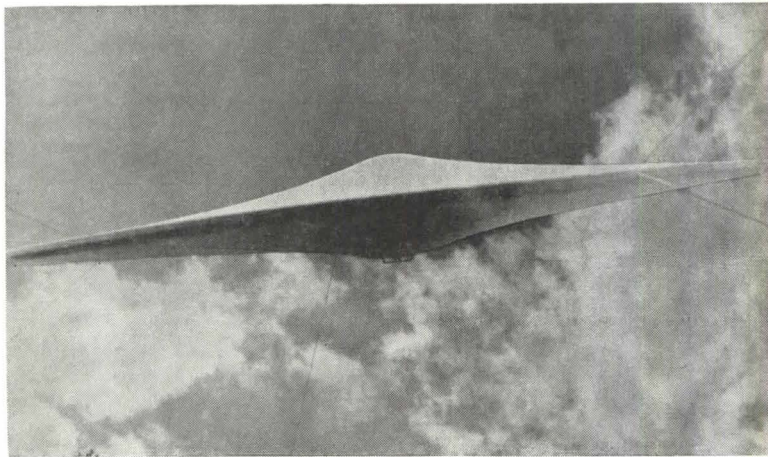






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4 Project for a mission church in Africa, 1953. First design with wavy roof skin between drooping ridge lines and sloping tent guys to stakes

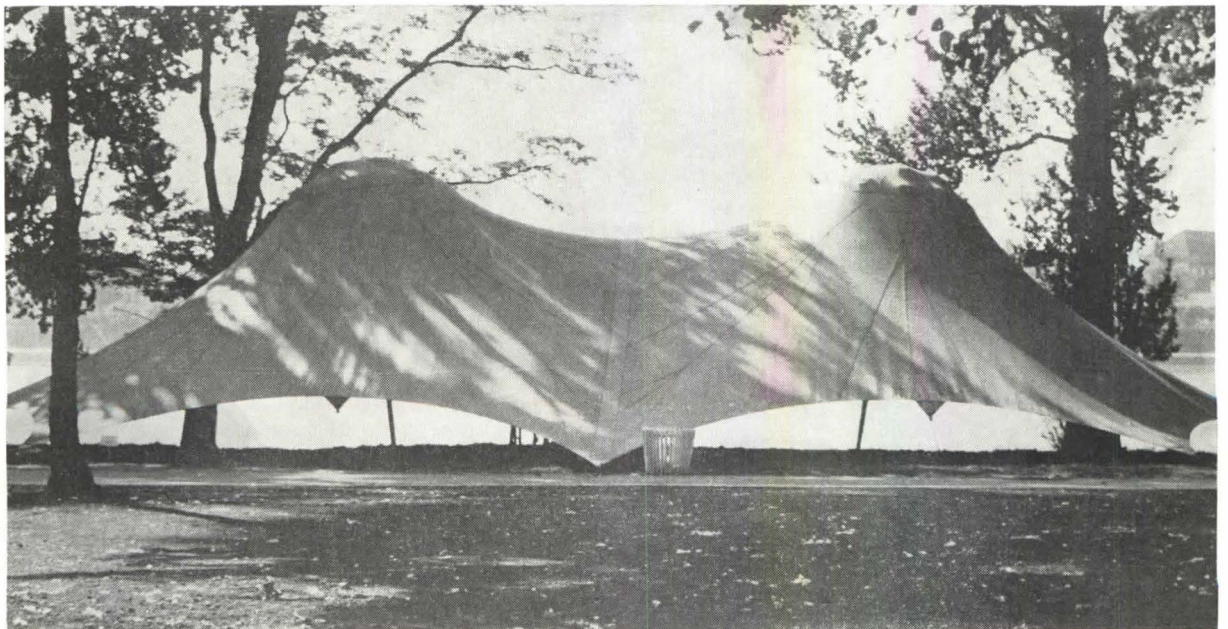


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5 Glowing disk, 1953/54 study. Two membranes are stretched between a round, thin outer-frame, propped up against each other in the middle

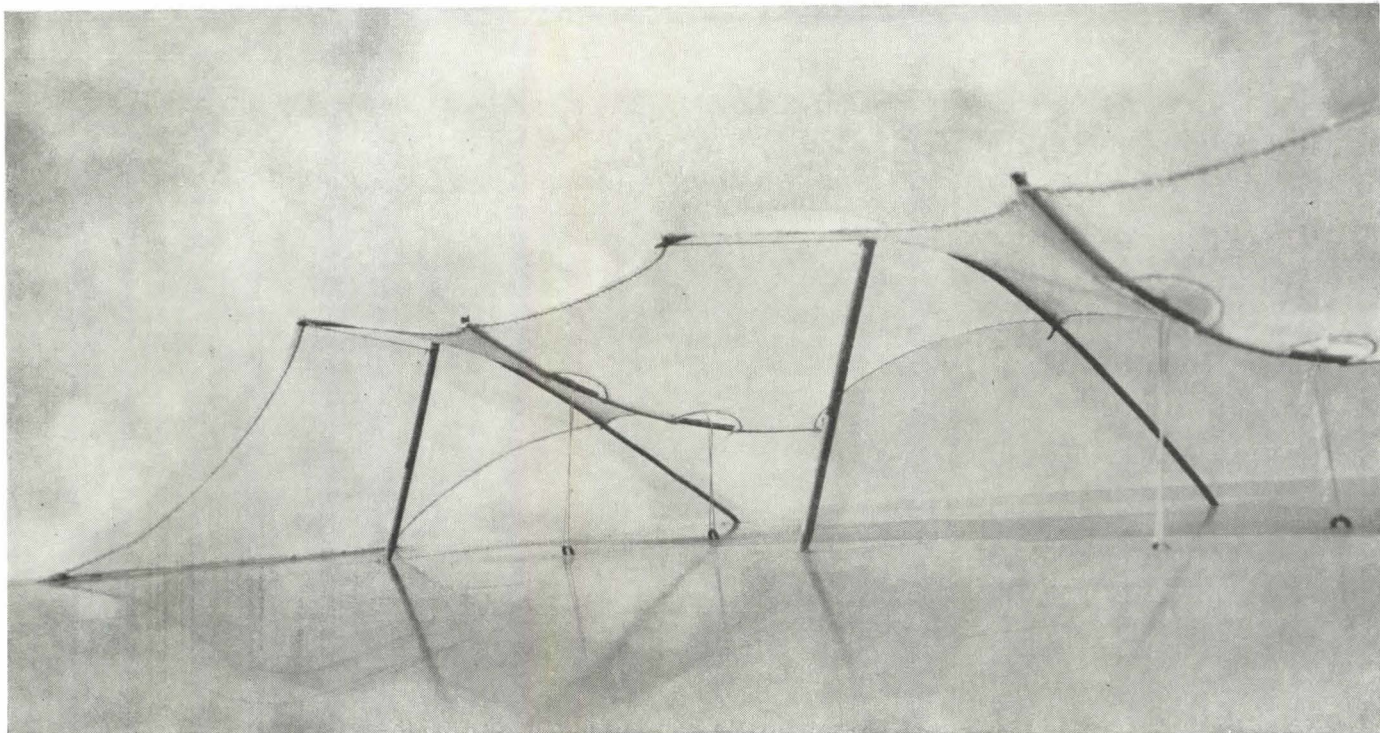
6 Shelter, Köln garden show, 1957. Buckled shape with rounded-out peaks, carried by poles with many struts at top. Measures 79' x 40'

7 Sun shelter for "Interbau", 1957 (international building exposition). Fabric, 130' x 20', is supported at several points and pushed upward with elastic members, at other points pulled downward, resulting in spatially buckled, very stiff intermediate surfaces. Experimental model



6





7

We are slowly beginning to realize that the exploration of the organic\* world—with the already highly developed methods of analysis and synthesis of the inorganic—is incomplete and perhaps will never be finished. We master the technical stuff, that is inorganic, but not the organic world. Devastation of the land and faulty city planning are among the consequences.

There is as yet no picture of knowledge of the organic, the correctness of which is verifiable. Verification is still reserved to our scientifically exact thinking about the inorganic. Learning to comprehend our organic world is a task for the next higher step of human, cultural evolution.

Building is a technical solution of a task belonging completely or at least partially to the organic field. The soundness of a solution therefore can only be judged by its effect within the organic, for which so far we have no yardsticks. For example, it is not surprising that today with the not-too-plentiful building tasks in the inorganic sphere (ie, fully automatic production plants) significantly more mature solutions are found for them than for housing or city planning.

Within the organic world, building relates essentially to man, but not to him alone, it relates also reciprocally to the other organic spheres without which human existence would not be possible. The nature and aspiration of man therefore, cannot be grasped solely with today's objectivity and so-called exact thinking. Since man and building are so directly related, there may be buildings with important subjective requirements on whose necessity—in our language of today—we cannot comment. In this age

of so-called objectivity we close our eyes before the limits of the "objective" and damn the non-objective even when it is needed.

Technology is a means, not an end in itself. The material part of a house is a commodity and an article of consumption, a tool. If we want to define more precisely the task of all those involved in building—the architects, engineers and artisans—it is not to build an apartment house, a schoolhouse, a coffee-shop or a theatre, but to make a good place to live, to learn, to eat or for other specific experience. How this is accomplished, is a secondary question.

The engineer or architect is manager of a massive amount of work-energy. With this he must attain a maximum of effect, that is with the aids at his command he must create a highly livable environment. Every penny saved in construction expenditure may help at another, often much more important place. Every wall, every roof has purpose for man only when it is directly or indirectly livable.

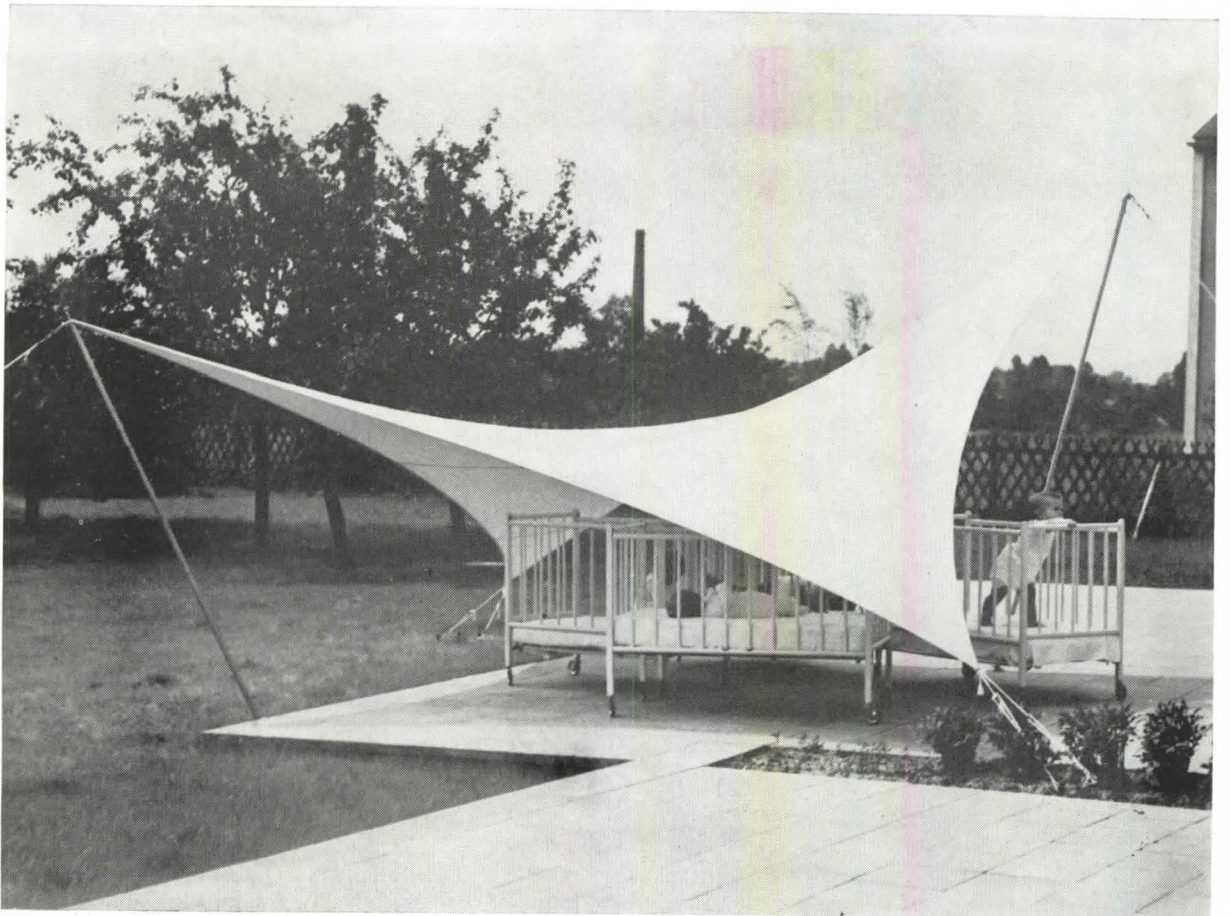
Mankind multiplies and so increases the number of buildings needed for housing. Buildings cover the earth and soon we will be able to build only if we remove existing structures. Every building constructed today will have to be removed some time; this we should always keep in mind. Even though buildings retain their value sometimes over very long periods, these are exceptions, individual cases among millions.

Instead of doing justice to today's needs, in colossal arrogance our buildings claim fixed values for an indefinite time. We need buildings which fulfill their task today and will do so tomorrow which, in other words, do not age in adhering to their forms and thus become a drag upon the economy as well as the visual environment.

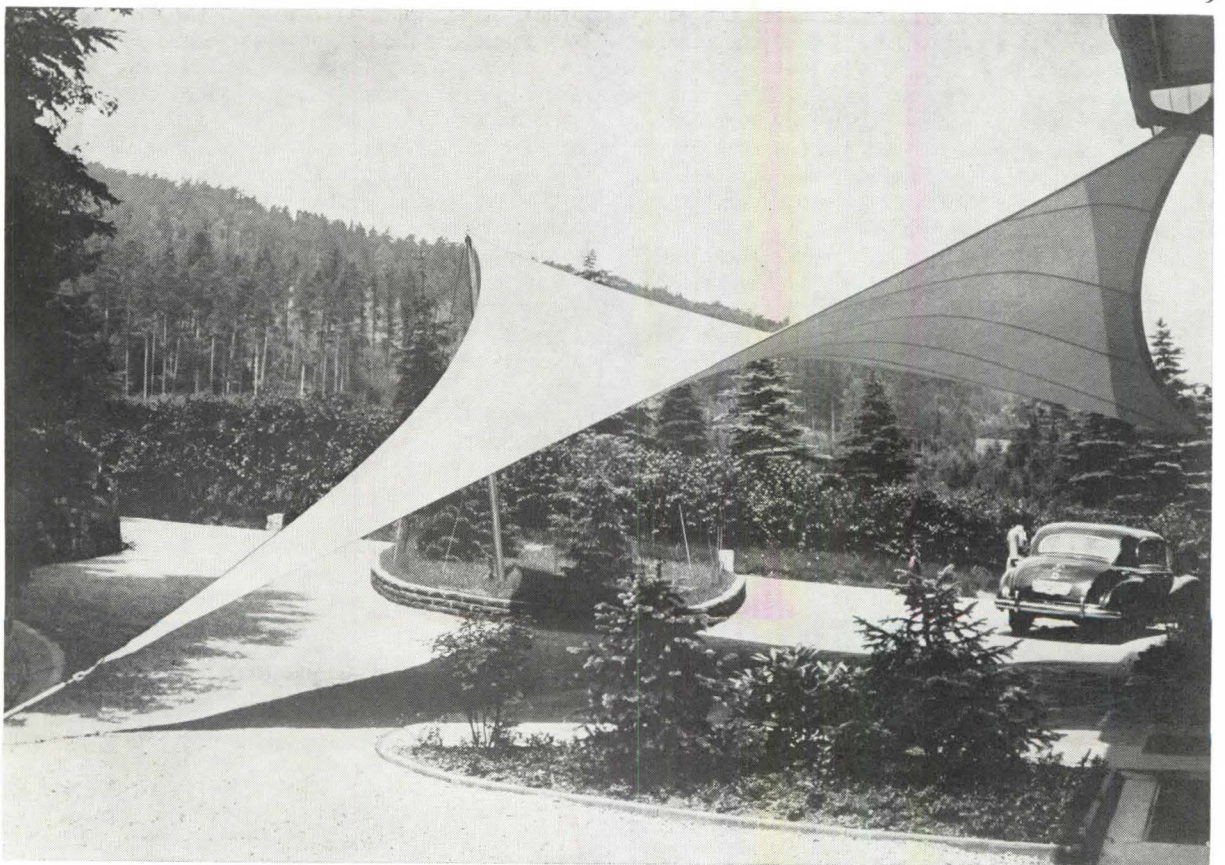
But in order to build adaptably, we must try to build as lightly, as movably, as possible and with

\* When we talk of "organic" in this instance, the world of life is meant and not the concept of "organic architecture."





8



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8 Sun shelter for garden, camping and sport, first execution 1956. Picture shows application for a nursery

9 Canopy, Hotel Selighof, Baden-Baden, 1956

10 Wind-and sun-protection pavilion using the principle of a rope-supported membrane, Koln garden show, 1957. Light red, plastic-covered sailcloth

11 Music pavilion, Koln garden show, 1955. First execution of a buckled membrane, in saddle form between four points connected with catch ropes. Span 60'

12 Pavilion for the garden show in Kassel, 1955. Double membranes stretched between a ring, propped up in the middle, and supported at the center forming three mushroom-shaped roofs. The spandrel in the middle is edge-supported



10

the greatest perfection technically available. Truly adaptive building still lies in the future. It will become reality only if we strive for it daily. If the developments illustrated in this article have somewhat influenced recent building developments, they have been effected only by staunchest opposition to the notion that architecture, the art of building, is something static.

In spite of the great assistance to human development brought about by adaptive building, it has had no general promotion in the western countries. Building science and design, compared to physics and chemistry, is not taken seriously. One is content with the state of development arrived at during the middle ages. Since building is the most peaceable of all technico-scientific fields we should try to overcome this stagnation.

## II Stepchild of Building at the Peak of Development

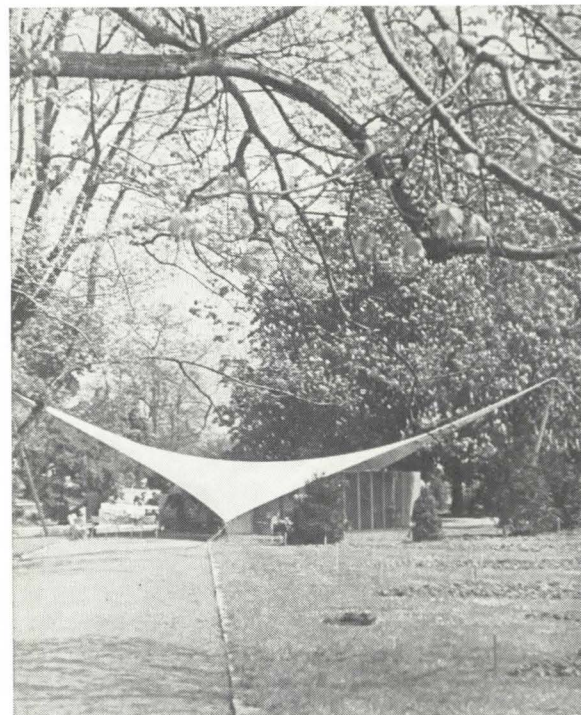
Tent-building is old. It is established that there were tents 30,000 years ago, and it can be assumed that the tent has always accompanied man and perhaps reaches deep into pre-human time.

Earlier tent forms, as prototypes, have survived till today nearly unchanged. Next to the Near Eastern pyramids there are the same goat-hair tents as 4000 years ago. There is one difference only: The tents did not age, since they were renewed along with man.

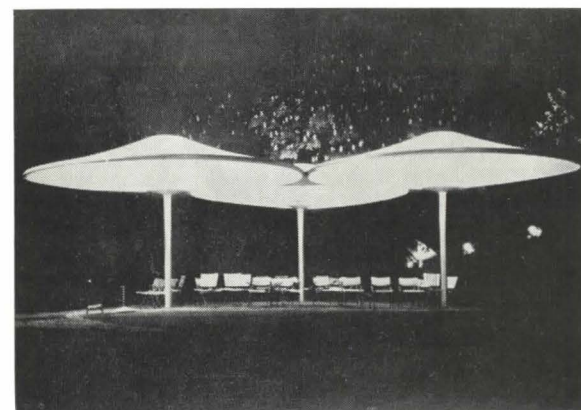
We know of old and new camping areas of the highest luxury, with heat and sound controls—better ones could hardly be imagined. Even huge tents, often daring engineering accomplishments, have been known for a very long time. The last century saw the development of big circus tents and exhibition tent structures. They are still built today as they were before and are always in demand.

In spite of this old tradition, tent-building is the stepchild of building. It is termed trivial. Tent-building has not received its bad reputation without reason. Because of the simple structural principles and the few risks involved, one could not resist the temptation to build inexactly.

The correct construction of tents is tremendously difficult, in fact it is the most difficult special field of all construction. The rigorous design of tents demands such a high degree of know-how that one did not dare approach an exact solution, and one could

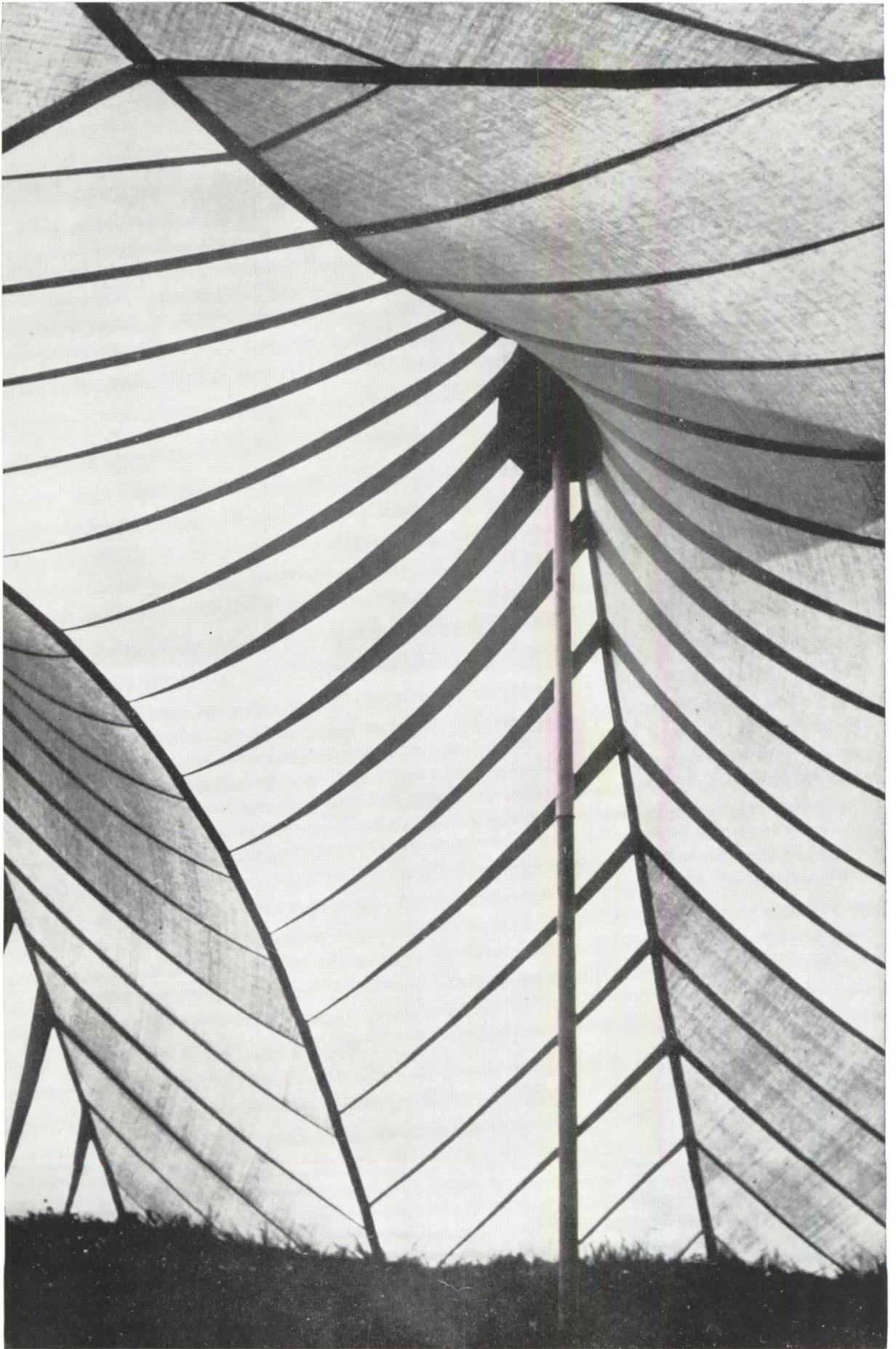


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not because the scientific prerequisites were lacking until a few years ago.

One should always remember that the same wind and snow forces affect a tent as affect a heavy-weight construction of the same size and form, so that tent and heavy-weight construction have to carry the same loads, must be equally stable.

To build economically means to get along with a minimum of materials and building time. We know, however, that it is most difficult to reduce consumption of materials without reducing safety. It is true that with the decreasing weight of a building, the stresses from the building itself diminish.

Tent-building's bad reputation also stems from incorrect use of building materials. Quite frequently, therefore, you see completely dilapidated tents.

In recent years we have had extensive research in materials. Today it is possible to build tents not only with differing degrees of heat-control, but with differing degrees of durability: We can fabricate them of paper for a few days, of foils for weeks to years, with synthetic fibers for tens of years, and with fibers and wire-mesh, depending on the amount, for times determined to your convenience.

Membranes and stretched nets are the lightest of all structures. With foils, cloth or rope nets added, it is possible today to achieve higher stability and safety, especially in the case of earthquakes and vibrations, than with any other form of construction. Membranes and stretched nets are economical from the smallest to the largest span. And one should add that the largest of all possible spans can only be achieved with them.

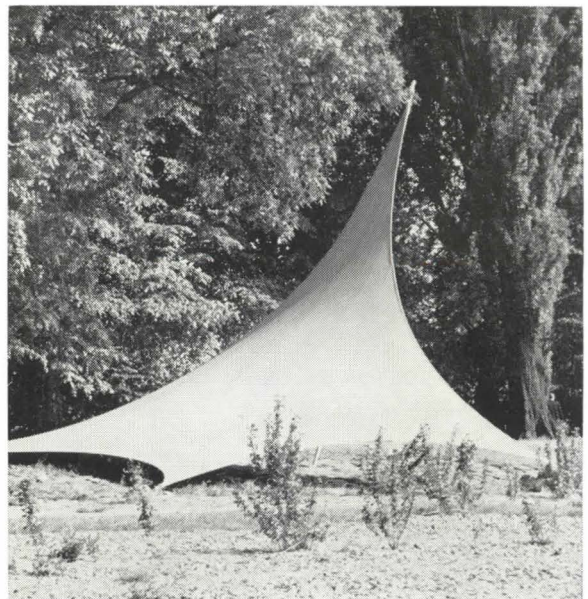
For these reasons tent-building should be regarded as particularly important, a cornerstone in building

**13** Interior of no. 14. Note way in which membrane tension stresses are handled by doubling fabric, which becomes less translucent in these areas

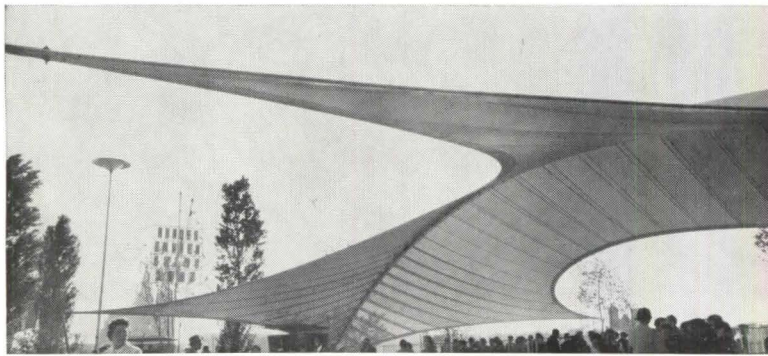
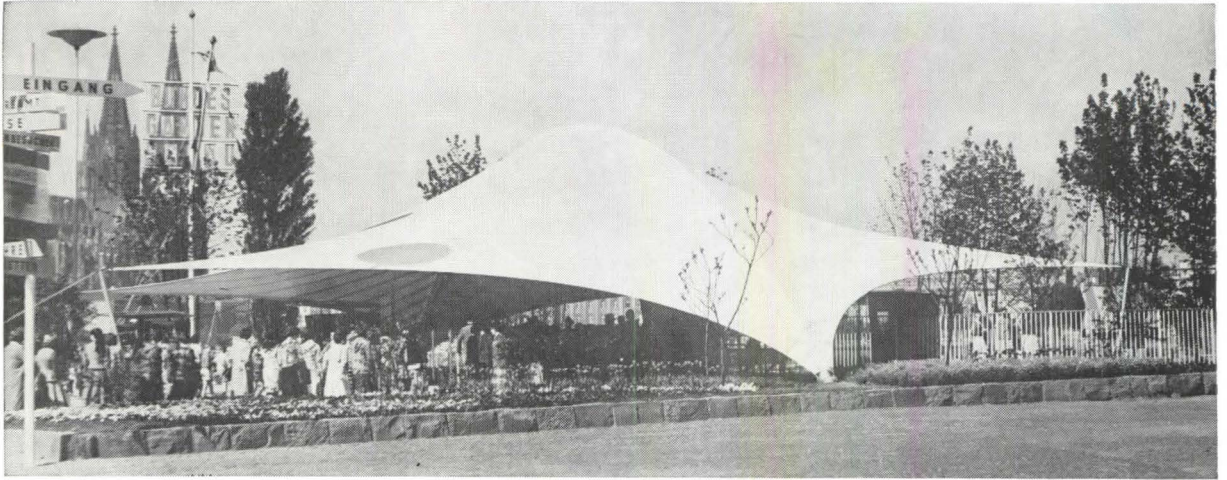
**14** Airplane and mission tents, a type built in 1955. Wavy roof skin touches ground at margin, supported inside by six poles

**15** Same tent membrane as in 10, with different rigging

15







**16-17** Entrance shelter for the garden show in Köln, 1957. A 7.5" thick steel backbone was arched over 100' and is supported by a plastic-covered glass fiber roof skin. The roof skin is spatially curved and fixed by ropes which act upon four poles 80' apart

development. It is not possible to build more lightly than with the methods of tent-building. This is why today tent-building is making a considerable impact on the whole field of building. The most recent developments in this field are regarded by some of the best foreign universities as a key area, and are taught as one of the highest and most demanding courses.

In order to achieve the same results with fewer materials—in order to build lightly—one must try to bring materials into the most favorable load-bearing form. One has to omit everything not absolutely needed. One must try, for instance, to reduce to a minimum all bending and buckling forces in a girder system, or at least to concentrate on a few structural members, in favor of tensile members which may themselves be divided.

For such work one must employ good building materials, that is such as will carry — with little weight — the highest stresses, in other words, possess a good strength-weight ratio. This development is aided by the fact that the highest material strengths yet achieved are exclusively tensile. Steel, for example — and plastics as well — can be drawn into wire form of over 400,000 psi tensile strength, while the compressive strength can hardly be increased over 125,000 psi. Wires and threads cannot be expected to withstand compression, they buckle under the smallest forces.

The one who builds lightly has the advantage that the weight of members makes fewer demands on the cross-section. Today, for instance, we are in a position to build spans of more than 300 feet — with the

same prerequisites — with less than two per cent of the weight needed fifty years ago. At the moment steel with tensile strengths over 250,000 psi is economical for the largest spans. Today, synthetic threads in cloth or nets are usable for smaller spans, and because of their steel-surpassing strength-weight, it is quite foreseeable that in the future they may be employed for the largest possible spans.

Since tent-building combines old practices with new building materials as well as modern theories of membrane construction, the possibility exists that it may not only extend its own field and enter into all other areas of today's building technology but also may advance into completely new ones until now inaccessible to building. In fact, tent-building's sphere of influence is in constant expansion. We know of tents built in all corners of the world, even under most difficult conditions, from the equator to the poles, stable and safely executed, large or small, open or closed, thin skins or with a high degree of heat insulation.

Today, when we are earnestly considering building in underdeveloped countries and in areas of the earth with most difficult conditions (ie, the agricultural development of tundras), and even push forward with research in all seriousness for methods which may enable us to gain ground in space — it becomes evident that the most advantageous forms belong to the stretched membranes, which, simply said, are nothing else but tents. ◀

(Parts III & IV of this article will appear in the March issue)



# American Bridge Erects 20 Stories in 4 Weeks

The steel framework for this 20-story addition to the Liberty Bank Building in Buffalo, N.Y., was erected in four weeks—three weeks *ahead of schedule*. When delays in other phases of the project slowed construction, American Bridge was asked to knock two weeks off its original seven week schedule. We went to work, and saved *three weeks*.

This 20-story addition is 97 feet by 32 feet, creating 62,000 sq. ft. of floor space, and contains 747 tons of A7 structural steel—all fabricated and erected by American Bridge. It was designed by Duane Lyman & Associates, Buffalo. General contractor is Shirley-Herman Co., Inc.

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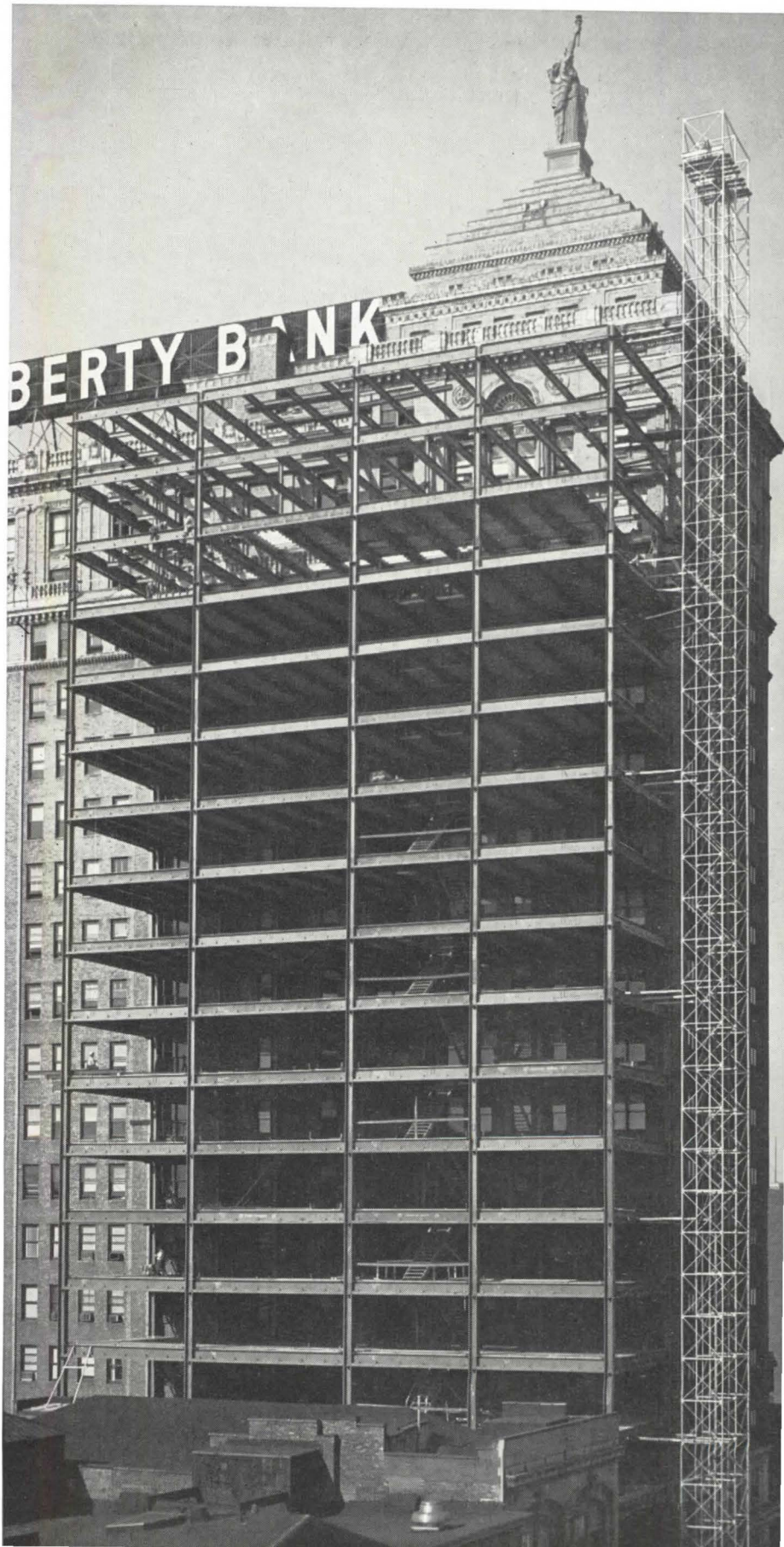


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## Instant Epithets

by Wolf Von Eckardt

Picture yourself driving east on Independence Avenue in our nation's capital. Ahead, slightly to the left, is the stark shaft of the Washington Monument piercing the sky. Slightly to right, sweetly beckoning across the Tidal Basin, is the idyllic little pavilion memorializing Thomas Jefferson. On the water in front of it, a strange, vibrant reflection startles you. Your eyes follow its source beyond the cherry trees on the landstrip between the Basin and the Potomac to behold a sculptural composition of simple, yet infinitely varied, angular shapes soaring, gleaming white, from the green into the blue.

The tablets carry words you will cherish if you were there when one third of the nation was ill-housed, ill-clad and ill-nourished; when the four freedoms gave new purpose to sacrifice, when, under a bold leader, this nation had, indeed, a rendezvous with destiny. They are living words which will mean more to later generations than any dead likeness of the man who spoke them.

If Frederick Gutheim has his way, this design, by architects, William F. Pederson and Bradford S. Tilney (in association with Joseph Wasserman and David Beer) for the Franklin D. Roosevelt Memorial shown on page 37 will not be built. As the first critic to speak out, Gutheim reacted "sharply and instinctively" against it in an article published in the *Washington Post & Times Herald* the morning after the jury announced it the winner of the competition. Gutheim proclaimed this design "not architecture, but literature" and declared that it looked like "book ends out of a deep freeze." Other critics, pro and con, will have their say as this inspired work of art now runs its arduous gamut past the National Capital Planning Commission, the Fine Arts Commission, the National Capital Parks Service and Congress to either realization or oblivion. Public opinion, guided by qualified critics such as Gutheim, will largely determine its destiny. And that is as it should be.

I hope, however, that the tone of this discussion will not be jarred by too many glib diatribes

of the kind the *Washington Post* printed on its editorial page the day Mr Gutheim's criticism appeared. Under the head "Poor FDR" this paper baptized the winning design with epithets such as "instant Stonehedge . . . left-over parentheses from an architect's apologia, or tired grave-stones from a cemetery of broken dreams." It wasn't funny. It is dangerous.

The *Post* is a splendid paper and its interest in art and architecture is heartening. Its editorial writer obviously overlooked the fact that for the sake of a tired chuckle, he provided ammunition to people who, wittingly or not, have encouraged the fearful mediocrity of our public art and architecture by violently attacking all modern art. Among them, unfortunately, are a number of Congressmen, clergymen and others in a position to command headlines, and on one recent occasion even the past President of the United States. These attacks reinforce the venom of those who, in Harold Taylor's words, believe "modern art along with modern education . . . to be corrupting, enervating, decadent and Communist, because, as one happy little band of critics put it, it is dangerous 'to the whole philosophy of national normalcy.'"

Such "normalcy" is at best mediocrity which Jacob Burckhardt defined as the truly diabolical force in the world and which is *my* epithet for most of our public art and architecture of recent years (with some of our new embassies abroad a notable exception). There is now more than a glimmer of hope that official Washington, if not the nation, may at last realize that we can do better; what with our charming young First Lady indicating that she might hang some favored modern paintings in her private White House quarters and new men of culture and sensitivity assisting her husband with his self-chosen task of providing "the climate of freedom, deeper and wider education, and intellectual curiosity in which culture flourishes." The new frontier includes the world of imagination and truly creative art. It is essential to raising our national prestige.

A new climate for a true public manifestation of America's contemporary creativity must begin with enlightened and fair discussion in which humor certainly has its place. But glib, derisive clichés do not. That's too easy.

I'd hate to drive east on Independence Avenue and, across the Tidal Basin, see before me another instant Monticello, a left-over parthenon, or tired tombs from a cemetery of neo-classic plastercasts.