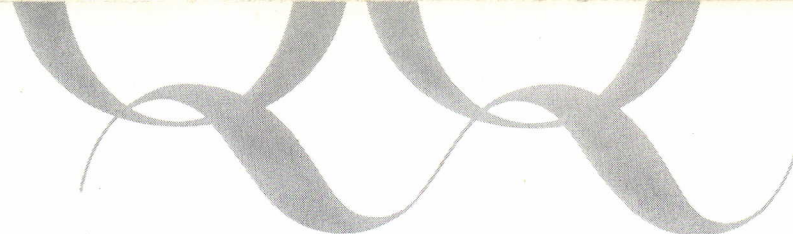


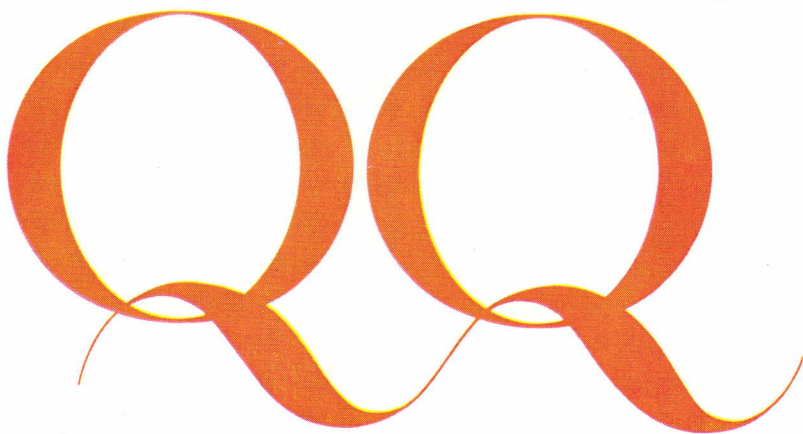
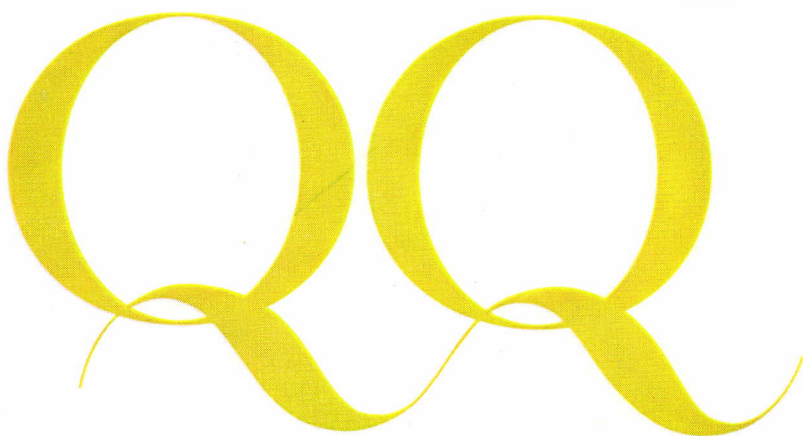
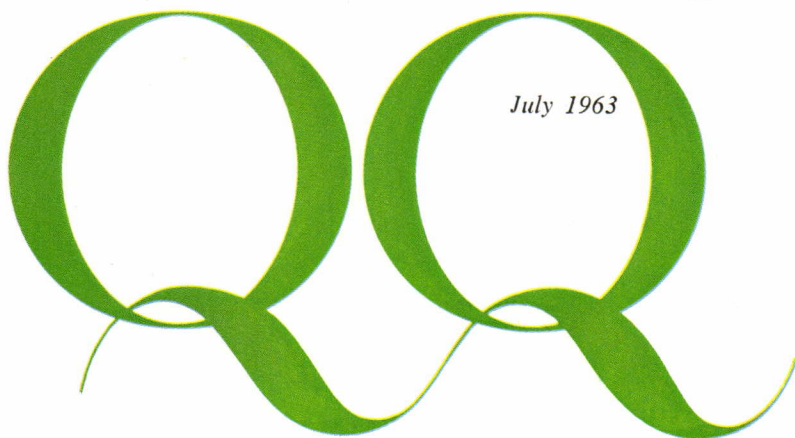


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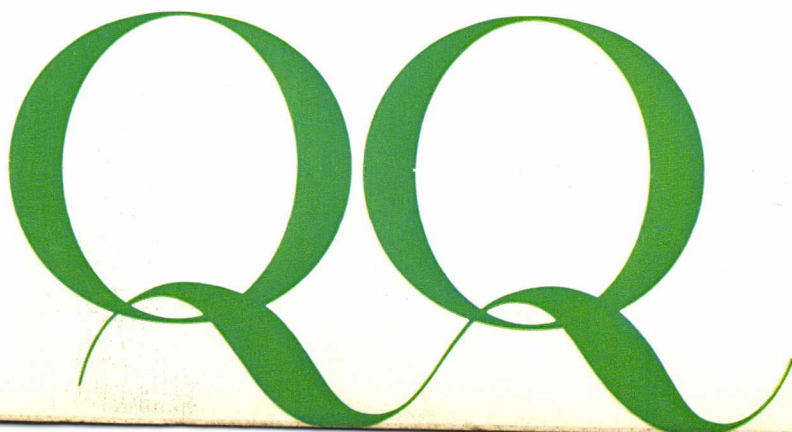
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Journal

JULY 1963
VOLUME XL, NO 1

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The Journal of The American Institute of Architects, official organ of the Institute, is published monthly at the Octagon, 1735 New York Avenue, NW, Washington 6, DC, Ex 3-7050. Editor: Joseph Watterson FAIA. Subscription in the United States, its possessions, and Canada, \$7 a year in advance; elsewhere \$8.50 a year. Chapter Associate members, \$4, Students, \$3.50, Members of Associations of allied professions, \$5. Single copies \$1. Copyright, 1963 by The American Institute of Architects. Second class postage paid at Washington, DC. Change of address: notify the Octagon, giving both old and new addresses. Allow four weeks. Official address of the Institute as a NY Corporation: 115 E 40 Street, New York, NY. Printed in Washington, DC by Judd & Detweiler, Inc.



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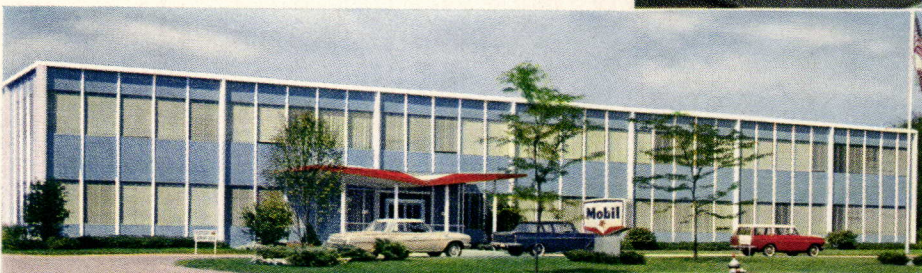
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Editor's Page

The Quest for Quality

(*One Man's Quest, That Is*)

While the experts talked about Quality, I sat there and listened with interest, and at the same time, in the back of my mind, turned over in my thoughts—what is *my* standard or definition of quality? At first it might seem that to enter upon a quest for quality in these days of tailfins and gadgetry would be as hopeless as the knight errant's quest for the Holy Grail—or at least, for Honor. Are we not more concerned with the Search for Solvency than the Quest for Quality?

The answer is, naturally, of course not. The majority of the members of the architectural profession are pretty well dedicated to the concept of architecture as an art. We feel quite confident that the architect who constantly strives for quality is apt to achieve solvency; while the architect who strives for solvency will achieve only his goal.

But to get back to how I would define quality. First, let's get quality in a material sense out of the way: The material sense of quality, of course, has to do with just that—the material. But it is not a matter of the use of expensive or exotic building materials; it is rather a matter of the sensitive and straightforward use of the most suitable—and often the simplest—materials for the purpose. It is a matter of a proper choice of materials and honesty in their use. It is also a matter of good detailing and a proper and fitting assembly of materials. This need not make the building more expensive—but it may cost the architect more money in time and study. It is also a matter of good craftsmanship, which alas, in these days of great scarcity may very well cost more money.

However, I do not mean to imply that fine materials don't help. They help a very great deal, but they are by no means essential to quality. Through long years of association, we are more impressed with the inherent quality of bronze than we are with that of aluminum; a marble surface pleases us more than a stucco one. On the other hand, quality in architecture *can* be achieved with inferior materials. This can be true as long as there is no deception involved—as in stage or exhibition architecture. Maybeck's Palace of the Fine Arts possesses a very high degree of quality of design—it has great elegance. Yet everybody knows that the crumbling masterpiece is built of lath and plaster. Whether or not this truly fine quality will still reside within it when the structure is translated into marble, will be interesting to see.

Quality of design comes only from the hand and mind of the designer. This we know, but who can put his finger on quality? Who can point to a spot on a building and say "This *is* quality"? Or to another spot and say "This is *not* quality"? But we *can* point to a building, a facade or a spot and say "This *possesses* quality." So quality in design is an *attribute*.

Possibly one man will see quality, in this sense,

where another will not. If that be so, then perhaps quality is just a matter of taste; but I don't think that *is* so. If quality is there, all sensitive men will see it, even though they can't define it.

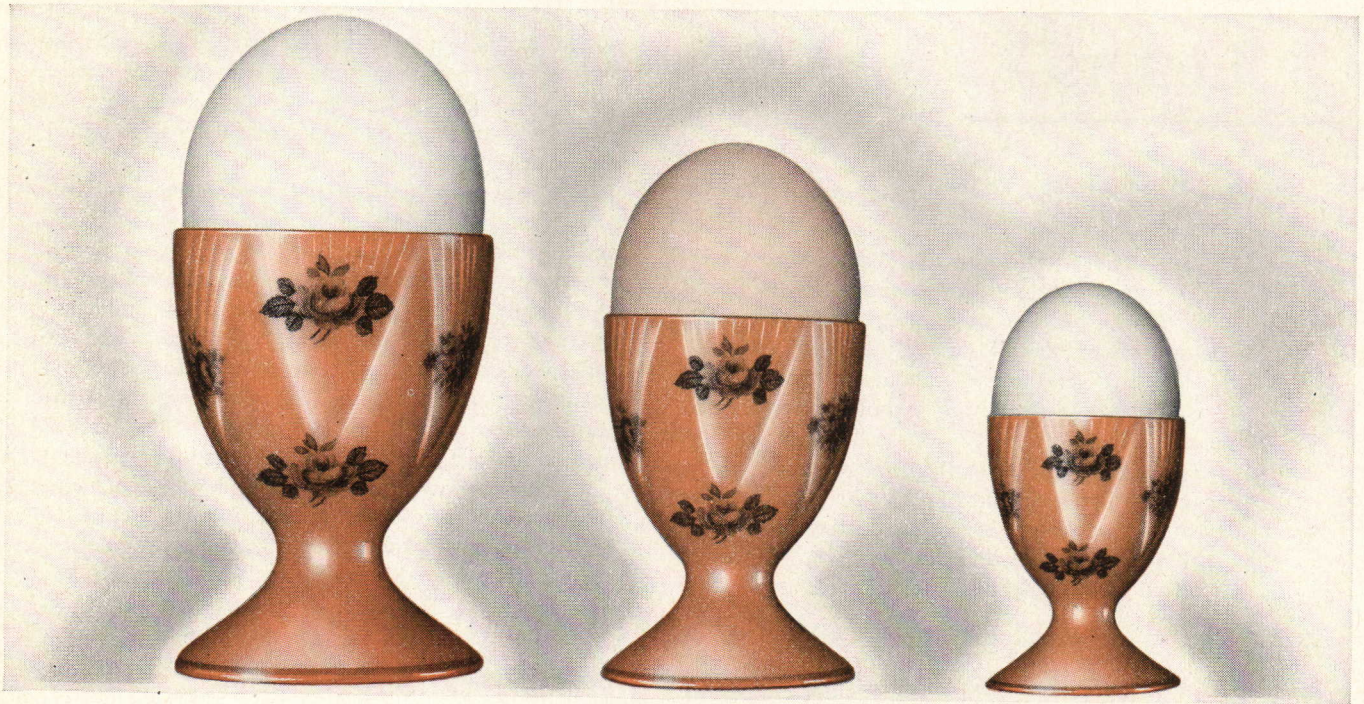
The experts on the panel were still talking about quality. I was still bumbling around in the back of my head trying to find *my* definition of it. What I finally came up with was the realization that the attribute, or quality (in its other sense), that I seek in a design is, to use my own word, *elegance*, and that thus perhaps quality is, to me at least, elegance. Others doubtless would have other words for what I call elegance. To some people the word may sound frilly or pompous. I know some architects who would use the word "style" (*not* in the historical sense)—even "class," to get a bit slangy. I've known some painters who used the word "line" to define the quality I call elegance. It really doesn't matter as long as we're all talking about the same thing. So for me, it's elegance.

A building does not have to be elegant to possess elegance. A simple little building can possess elegance. I might even say that a simple little building has a better chance of possessing elegance than a palace, for a palace is a temptation to extravagance; and extravagance is the antithesis of elegance. I'm not trying to define elegance—not even the dictionary can define my kind of elegance. But if I talk about it long enough (just as the panel talked about quality) the meaning of it may come through.

It is much easier to point out examples which possess elegance than it is to try to define it. By looking at enough of them one gets to know what elegance is—still, perhaps, without being able to define it. This is much as one gets to understand and appreciate music by *listening* to it. The exteriors of Michelangelo's apse and transepts of St Peter's possess elegance—and the dome possesses great elegance, no matter who actually designed it in its ultimate form. J. A. Gabriel's palaces on the north side of the Place de la Concorde possess elegance, and so does Poppelmann's rococo Zwinger in Dresden, and some of John Wood's facades in Bath, and John Nash's fronts on Regent Street, and the principal interiors of Monticello, and Sullivan's Wainwright Building.

Some believe that perfect proportions, the basis of elegance, can be reduced to a matter of geometrical formulas which can be thus applied to the designing of any building by anybody—with guaranteed results. Perhaps. Perhaps science will one day reproduce human life in the laboratory. At the risk of being called reactionary, I believe that human life, and true elegance in any art form, can only be achieved through the agony and the ecstasy of the creative process.

I'm sure elegance is not the sole ingredient of quality—it just happens to be my own term for that essence of quality that I respond to most profoundly. The panelists debated quality for three meetings. I sat there and hugged my own concept of quality to myself. Nobody asked me—but now it's out!



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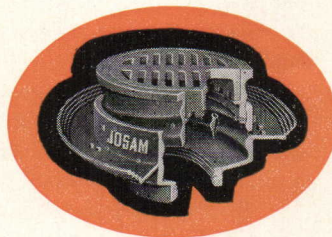
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Letters

Right Words, Wrong Photo

EDITOR, *Journal of the AIA*:

As a resident of Southwest Washington, I concur with everything that Matt Rockwell wrote about that section in the May issue of the *Journal*. I think it should be made clear, however, that the photograph following his critical remarks about the "newest project" with the high-rise "wall" is not the project that is described in his text.

The photograph shows the Capitol Park complex designed by Satterlee and Smith, which is the most successful development in the Southwest with respect to its building interrelationships and with respect to its relation to the neighboring public housing.

MELVIN F. LEVINE
Chief Planner
National Capital Downtown
Committee, Inc
Washington, DC

Lapidus: First Convention Post-Mortem

EDITOR, *Journal of the AIA*:

I am sure that you will publish a good part of the proceedings of this year's excellent AIA convention, especially the talks and comments at the three-session seminar on "The Quest for Quality in Architecture." Normally the letters to the Editor of the *Journal* would follow the publication of the reports on the convention. Since I had the good fortune, as a delegate, to attend the seminar, I would like to comment on it while the subject matter is still fresh in my mind.

For the most part the seminar was exciting and informative and at some points inspirational. The handling of the sessions by Dean Burham Kelly was adroit and at all times enjoyable. The talks by Sir Basil Spence, Paul Rudolph and Professor Pevsner were juicy and thought-provoking, Johansen and Harrison were lucid and factual with a touch of elegant humor. The hard facts from GSA's Yasko and the provocative light touch of Dr Hall were very much to the point in a quest for quality. The rest of the seminar, in my opinion, was a disaster!

Never have I heard a group called (not in so many words)—to their faces—idiots, incompetents, copyists and destroyers of landscapes and cityscapes. Constructive criticism will always be welcomed by our profession. A wayward or obstreperous child should be gently chided and then told how to mend its ways. This child (The American Institute of Architects assembled) was slapped, kicked and "stomped on." Clever phrases, pat prose, smooth rhetoric and a good dash of sly humor did not cover the fact that we were being made to appear ludicrous and clumpy charlatans professing to be architects. It is perhaps the function of newspaper architectural critics and columnists to be devastatingly

critical, but when one of us—an architect—decides to tear us apart in a jolly humorous manner, of course it's time somebody called a halt. Tearing us, as a profession, to shreds does not point the way in which we can achieve "quality."

A few of us may perpetrate some bad architecture, many of us design "pedestrian" architecture, and a good many of us can and do good work, sometimes even great work. All of us, however, are serious and usually dedicated practitioners. If now and again we fail, we should be *criticized*, not *ridiculed*. The slick phrases of ridicule, humorous as they were, did not cover up the merciless flaying we received at the hands of the charming lady journalist, the learned male columnist and the cryptic, caustic architect.

There was much to be learned during the fine seminar, including what quality in architecture is; but we should resolve that caustic, crucifying, cutting criticism is not quality no matter what form it takes.

MORRIS LAPIDUS AIA
Miami Beach, Fla

More About Stamps and Competitions

EDITOR, *Journal of the AIA*:

In the May issue of the *AIA Journal*, I noted two correspondents approve Von Eckardt's piece on stamp design.

I suppose a good many would agree that a competition is a good medium for obtaining better-looking stamps. But observe the latest fiasco as a result of a contest among "five distinguished American artists" as published in *The New York Times* on May 14 and again editorialized upon by the *Times* on May 16.

Of the four designs shown in the *Times*, three in my judgment were endowed with a good sense of design; the fourth—a miserable monstrosity—was awarded a first prize. The fact that it is the creation of Antonio Frasconi, whose work hangs in the Metropolitan Museum of Art and the Museum of Modern Art, does not make the chosen design a good one; that the jury included a vice president of an advertising concern and a painter does not in any way improve the ugliness of the selection, and that the Postmaster General confirmed the selection does not help matters at all.

In stamp design as in architecture, I have steadfastly advocated competitions as a means for improving the sad state of both, but the results of competitions will only be as good as their juries.

By the way, the Editor's Page on "Anti-Ugliness" in the same issue of the *Journal* and the "fruitless search for excellence in civic architecture in New York" by the City Club of New York reported in the *Times* on March 14 * are causing healthy reverberations. If multiplied and magnified, such critical reviews may bring about a long-delayed and long-needed betterment in the state of architectural accomplishments and in the field of stamp design.

JOSHUA D. LOWENFISH AIA
New York, NY

* Editor's note: See "News" on p 138

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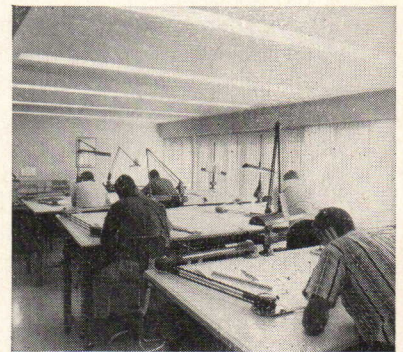
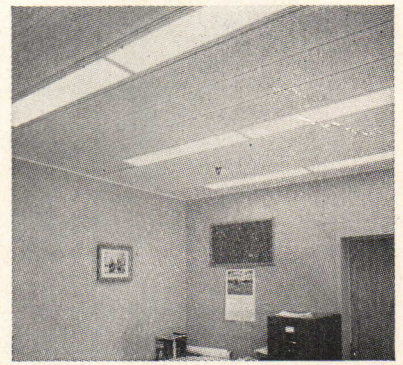
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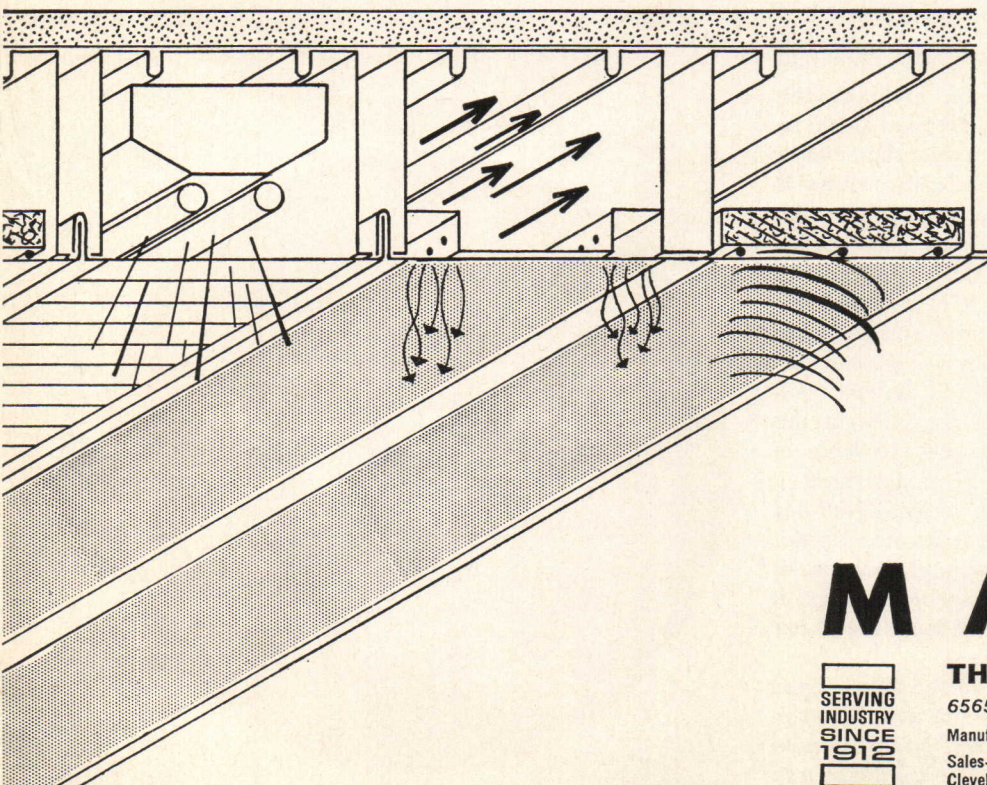


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ARCHITECT: WYATT C. HEDRICK, HOUSTON, TEXAS

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URBANISMS

A regular column by our specialist on Urban Programs, Robert J. Piper AIA

Appropriate Design

The truly successful thing *is* successful because it is appropriate to its place, to its time and to its purpose. This is equally true of puns and poetry, of foods and fashion, or of art and architecture. But more than any other thing, architecture must be initially and always appropriate if it is to be successful. It cannot be listened to or not, put aside, thrown out, worn once and forgotten, or stored away if it proves inappropriate to its place, time and purpose.

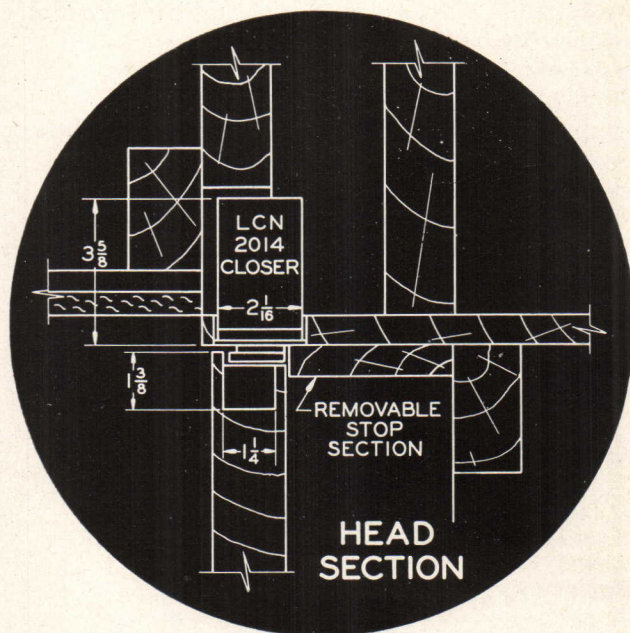
Urban design is the sum of the city's architecture, its streets, its ways and its spaces, and these must each be appropriate to their place, time and purpose if the total urban complex is to be successful. However, this is almost beyond accomplishment—too many people, of varying tastes and talents, are involved in the building of a city. We might wish this were otherwise; but it is not likely that the arena of urban design will change, at least not in our time. The architect's job then is to bring what order he can to the city through his own projects and designs.

To produce the truly successful project the architect must participate in the selection of its place or location, if in fact not dictating this choice. He must be free to design so that the building reflects its time as he interprets this criterion, and he must be free to design so that the project reflects its purpose or function. This is the ideal situation; in the usual situation the owner has selected the location and, in addition often dictates the "style" for the building thereby taking from the architect any control over the criterion: time. This leaves the architect only purpose with which to work—and the plan alone, regardless of its success, can hardly cause the building and its effect on urban design to be truly successful.

This problem was brought up recently in a discussion the writer had with one Washington observer in regard to the proposed new office building for the Federal Bureau of Investigation. It is proposed that this building be located on Pennsylvania Avenue: *the* great thoroughfare of the city of Washington. Was it appropriate to place the FBI on *the* "All-American" avenue? Emphatically not, thought this observer. With all due respect to the excellence of the organization and its record of achievement, it was believed that an "undercover" organization had no business occupying a prominent location on this main stem of America. Thus the chosen location, or *place*, was totally inappropriate, and the prospect of making the building truly successful had at least one strike against it from the beginning.

My friend then argued that the Washington fixation with neo-classic design all but tied the architect's hands in his effort to express the criterion of

Cont'd on p 16



Construction Details

for LCN overhead concealed door closer installation shown on opposite page

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Send for comprehensive folder and see Sweet's 1963, sec. 19e/Lc, p. 6

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Texture One-Eleven plywood ceiling

20'-0 1/8"

BEAM AND FOLDED PLATE DETAIL

Shaped precast reinforced concrete beam (intertied at central steel compression ring)

Steel hangers

96'-5 5/8"

61'-6"

50'-7 3/4"

Plywood folded plate shell

Window wall

ST. PETER'S CHURCH, PACIFICA, CALIFORNIA

ARCHITECT: MARIO J. CIAMPI, F.A.I.A.
PAUL W. REITER, ASSOCIATE ARCHITECT
SAN FRANCISCO

STRUCTURAL ENGINEER: ISADORE THOMPSON, SAN FRANCISCO

CONTRACTOR: PACIFIC COAST BUILDERS, SAN FRANCISCO

This parasol-like plywood folded plate roof, suspended beneath slender reinforced concrete beams, is another prime example of how modern materials and engineering systems can be combined to create a new architecture, free of traditional restraints. The plywood canopy is so nearly self-sustaining that each folded plate needs only two beam connections. The result is a large clear-span structure of remarkable harmony and simplicity. ■ Construction was efficient and economical. Components were site-fabricated with plywood and light lumber framing, and crane-lifted into place. ■ As in so many of today's new architectural forms, only plywood had the requisite design flexibility coupled with adequate structural and appearance values. For more information, write (USA only) Douglas Fir Plywood Association, Tacoma 2, Wash.

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PLYWOOD

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(*) Detroit Bank & Trust Company Building, Detroit

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Colonna and Company of Colorado has been crushing Suprema Aggregates in the heart of the Colorado Rockies for 26 years. For the past 8 years it has specialized in crushing the following:

(*) Suprema Milky Quartz (3,100 tons)

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Recent installations in which Suprema Exposed Aggregates have been used are:

(*) DETROIT BANK & TRUST COMPANY BUILDING

Architects: Harley, Ellington, Cowin & Sterton, Inc.
Detroit, Michigan

Construction: Minskoff-Detroit Construction Corp.
New York, N. Y.

Mfg. by: Pre-Cast Concrete Co., Marysville, Michigan

MASONIC HOME CHAPEL, Fort Worth

Architects: Broad and Nelson, Dallas

Mfg. by: McDonald Cut Stone Co., Fort Worth

For further information and samples, write to:

COLONNA & COMPANY OF COLORADO, INC.
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Urbanisms Cont'd

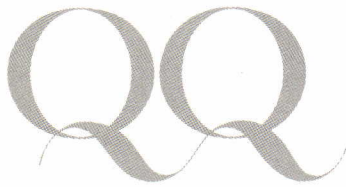
time in any proposed design. It was admitted, however, that this attitude was currently subject to some change and that we could hope for at least a token consideration in this respect. There was little question about *purpose* since it was thought that the architect would be free to express the function of the building, in the plan at least, if not in elevation.

Finally, my friend referred to a directive by President Kennedy that indicated "Pennsylvania Avenue should be lively, friendly and inviting, as well as dignified and impressive," and questioned just how lively, friendly and inviting such an organization as the FBI can be—philosophically, at least.

During our discussion it was pointed out that, in this instance, the place, time and function of the thoroughfare surpasses that of any building that lines it; that what went on behind the street facades was really of secondary importance to the facade itself and to the totality of the avenue; that all elements must be subservient to the place, time and purpose of the Capitol Building at one end of Pennsylvania Avenue and the White House at the other. This led to a further observation that our government was founded upon the principle of checks and balances between the legislative, judicial and executive functions and that from a philosophical point of view all three deserved equal emphasis and location along our capital's main street.

One can name varied examples in illustration of this "appropriate design" thesis: the US Capitol, for instance. When one thinks of our Capital City he first "sees," in his mind's eye, the Capitol, that center of national deliberation. This is most appropriate. Secondly, he probably visualizes the White House. Again, most appropriate. But who remembers the Supreme Court Building—where it is or what it looks like? Not so appropriate. Or consider the example of Mellon Square in Pittsburgh, a truly successful bit of urban design. Lively, friendly, inviting, dignified and impressive, it could only be what it is: a downtown park in a large American city. Again, Chicago's Lake Shore Drive and parkway system is equally successful. Open, breezy, full of life and movement—in step with Chicago and its people.

These examples—their problems and successes—are no different from those experienced by any community considering the construction of a new city hall, expressway system, county court house or other municipal structure. Its location is always a hot local issue. Once the location has been nailed down, the project's "style" becomes a subject of extreme controversy; and finally, the plan itself is subject to various sorts of minor arguments. This is not to suggest that controversy is undesirable; such discussion is the stuff from which civic esprit de corps emanates. However, these discussions would be less embittered and more to the point, if everyone kept in mind that their prime objective was to determine if the proposed project was appropriate to its *place*, to its *time* and to its *purpose*, and that the persons responsible for the design must be given the freedom and responsibility to answer to these criteria. ◀



the Quest for Quality

There has always been a time when organized society believed itself to be contemporary to an age of progress. This was true in the age of the wheel, true in the age of metal, true in the age of flight, and no less true to us who stand at the portal of the age of space exploration.

There has been progress—to a greater or lesser degree—ever since man had his beginning. Today, the evolution of our technology and science is such that progress is no longer marked by a step-by-step chain of events, but by an almost bewildering cascade of developments.

There can be no doubt but that we have whetted our intellectual appetite. We have every good reason to anticipate an exciting and rewarding future. Yet there is also a time when retrospection becomes an important word, when it is the most meaningful in our vocabulary.

I have always been curious concerning the tendency of a retiring President to review, sometimes in exacting detail, all of the acts and incidents of his administration.

I now know that he does this not so much from a feeling of prideful accomplishment, as he does from one of regard for the spirit of teamwork expressed by his colleagues in office and respect for an organizational structure that he is convinced is the finest in all of the professions.

The events of the past year have been thoroughly documented in the Annual Report and have been communicated to the members of The American Institute of Architects through the *Journal*, the *Digest* and the *Memo*.

These are excellent publications. The people who are responsible for preparing and disseminating them are alert and competent. When you read the communications vehicles that you receive from your Institute, you are brought up-to-date on all of the activities of the committees, you are kept current on the goals and intermediate objectives of the Board of Directors and the steps being taken to accomplish them.

*Opening address
by President Wright*

Before this convention has adjourned, you will be apprised of the work of your committees and the details concerning the operations of the Institute and its chapters. I will not, therefore, conclude my term in office with a comprehensive chronology of the events of the year.

Instead, I will attempt to articulate a perspective reached through an experience of five years as a member of the Board of Directors of The American Institute of Architects.

The principle of a single term of office for the President of the Institute is now in force and I am the first to have served under the terms and conditions for which it provides.

The one-term principle has my enthusiastic and unequivocal support. It is a decisive step in the direction of an association structure that is professionally, politically and economically effective *because its acts reflect the vigor and cooperation of every officer, every director and every committee chairman and committee member.*

The man who is elected to the Presidency of this Institute *knows* what his job will be, and *knows* that a part of it requires that the President-elect who will succeed him be properly prepared to assume his duties.



And I'm the guy who swore he'd never stand in line for anything

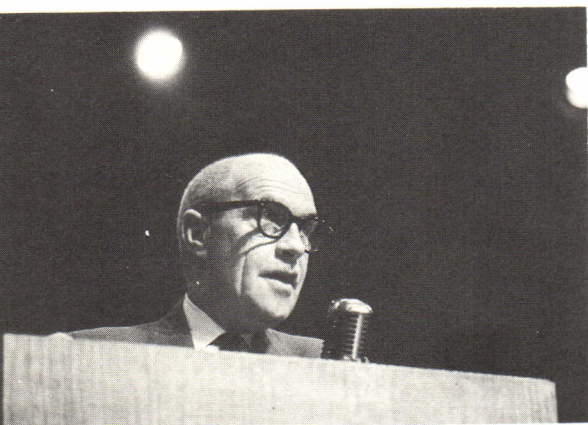
There is within the Board of Directors with which I have been privileged to serve, a spirit of friendly cooperation that challenges description. They provide encouragement when it is needed, help without asking for it, guidance without which a President could only move from month to month, completing his term with little to show for the expenditure of his time and effort.

If this has been a fruitful year, and I sincerely believe that it has, then the credit for it must go first to the unselfish and dedicated men who launched many of the programs during previous administrations that were implemented by our own, and second, to the splendid corps of officers and Directors who have been my good companions for the past five years.

The American Institute of Architects is unique among professional and trade associations. It is *actually* operated under the direction of the members. Why is this so different from other organizations?

One answer is that most others depend entirely on competent staff personnel to perform the functions of research and study and to submit the resulting findings or recommendations to a Board or committee for approval. Association members do little, or none, of the actual work. We have competent staff personnel. In fact, I believe that those who serve our profession are of the highest caliber and among the most capable anywhere. But I want to place emphasis on the point that the AIA is a professional society that is *manned* by active, constructive and aggressive members. The forty-five committees, and three hundred fifty architect-members who serve on them, are *working* committees. They represent the finest talent in our profession and they are unhesitating in their willingness to serve us, you and me, with the best effort of which they are capable.

The same sense of duty and responsibility is expressed throughout the one-hundred-sixty chapters and state organizations that are the true fabric of The American Institute of Architects. It is a sense expressed in terms of a vital and dynamic professional society, one that is capable of administering its own affairs and



"The one-term principle has my enthusiastic and unequivocal support"

does so, and one that is capable of providing a further service of leadership to the communities where we practice.

The Institute is strong, it has no perceptible weaknesses as such. There are many areas in which we can improve, and *will* improve. There are still other services that must be provided for our members, and through them, to the communities, states and nation which architects serve.

The Institute's perspective is broad. Its officers are representative of every corner of the country. They are representative of every area of practice, urban and rural, of the compact office and the large architectural organization. This is the framework of a professional society that is geared to serve every segment of its membership.

During these past months, I have visited many of our chapters and state organizations. I have met with, visited with and talked with hundreds of officers and rank-and-file members. I have left every meeting with a feeling of pride, of pleasure in my good fortune to be a member of a profession where I could hold my colleagues in such high respect and regard.

These have been interesting and busy months, spent in constructive meetings and conferences and singularly free from the cornerstone-laying ceremonies that seem to occupy the time of Presidents in other organizations. Several years ago, when I was a freshman member of the Board of Directors, I wondered what it would be like to be President of The American Institute of Architects. *Now I know.*

I know what it is like to spend long, weary hours in a chilly airport waiting for an overdue plane connection. I know what it's like to maintain an itinerary that involves six stops—each a thousand or more miles apart—all within a period of five or six days.

There were other physical discomforts and inconveniences, but they were quickly overlooked and forgotten in the realization that the AIA and its members are *accomplishing* something—a result that is important to us as a profession and to the communities we seek to serve.

During the past few years, the architect has experienced a surge of acceptance as *the* authority in matters concerned with building and building design. In many cities, he serves his community as a member of a planning commission, or an advisory board with an interest in the problems of urban design, urban development, urban renewal and industrial growth.

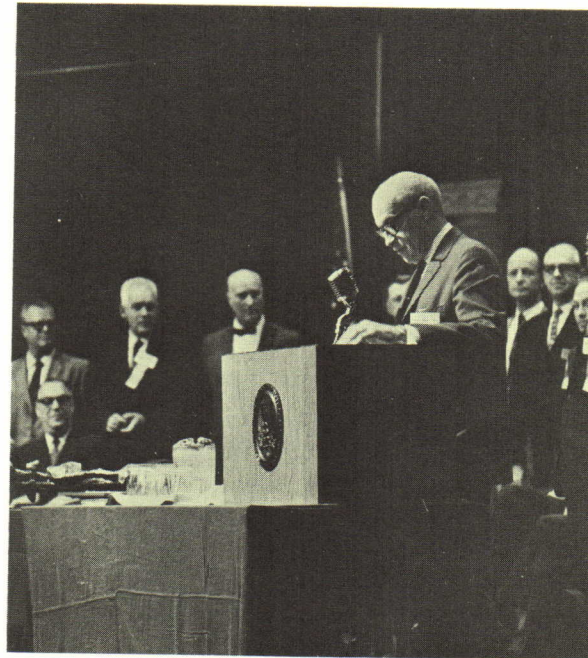
The architect is regarded by the public, in many areas, as responsible for the design of its environment. His professional society, the AIA, is recognized as a reliable design and construction authority by the government and it is sought out for advice and guidance by government agencies.

Prestige and authority imply a sobering sense of responsibility. Whenever we accept public service we also accept the burden of a public trust.

Private agencies, trade associations and professional societies are turning with increasing frequency to the AIA for counsel and leadership.

How do we respond? Here are several highlights:

Last June, I met with one of the major, national subcontractor organizations. They were told that the architect re-



"There is within the Board of Directors . . . a friendly cooperation that defies description"

gards the contractor, manufacturer and himself as inter-dependent. We share the responsibility for a finished product in which the factors of design, material and fabrication have been combined to meet the personal needs of the owner as well as the esthetic requirements of the community.

We pointed out to this group, as to others during the year, that our modern economic society has performance rules that no businessman can afford to ignore. He must assume responsibility for his work. The job he delivers to his customer must measure up to the promises he made for it.

When he fails to do this, he demonstrates his lack of integrity. His reputation suffers and it is only a matter of time until the door of his business opportunity is closed to him.

We placed strong emphasis on the architect's concern and interest in the *finished* building, stressed the importance of a return of craft pride by journeyman building mechanics, and the need for a well-organized apprentice training program.

Architects are concerned with design. Design is our job, but we must show equal concern in the manner in which our designs are translated into terms of structures.

We have met with the manufacturers of building materials and components to reassert the architect's requirements for application and installation data, for service and parts after installation, and for an expanding awareness of quality control at the production level.

Our tour of duty included conferences with educational groups, with design associations such as the landscape architects and consulting engineers, with general contractors, and many meetings in which architects, contractors, suppliers and public officials joined for the purpose of learning about the views of the architect at the national AIA level.

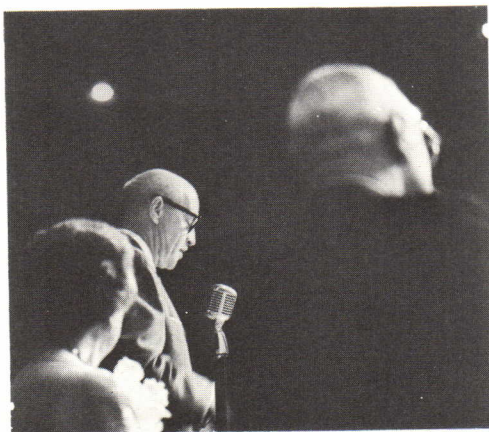
The construction industry—highly competitive—with a high fiscal mortality of contractors, is in need of the kind of leadership of which the architect is capable.

It is the task of our profession to create a design and plan a structure that will conform to our interpretation of the client's needs. This plan, this purpose, can be frustrated if not defeated, through inept workmanship and faulty materials.

Thus we are compelled, in the light of self-interest and the welfare of our clients, if for no other reasons, to maintain communications with all of the segments of the building industry, in order that the end-product of our effort will look and perform as we intended when we designed.

This generation of architects, more than any other, must anticipate change—must be able to visualize transition from past, to present, to future.

Our future is rich with opportunity, but acceptance of its rewards is conditional upon the acceptance of the responsibilities that are being thrust upon us. The impact of architecture upon environment, and the impact of environment upon human behavior, are pertinent to the practice of architecture. The course of man's future will be determined by the forces that combine to create his intellectual and physical surroundings. When his eyes seek the stars they will no longer do so over the shoulder-to-shoulder brick-and-concrete canyons of an earlier generation. We have learned to design buildings that are compatible with our con-



"The work that I have done is but a reflection of the work of my predecessors"



temporary civilization. We must also learn to anticipate the direction of man's future and *plan ahead with it*.

The planning of our new communities, and the redevelopment of our older cities, must be done with an eye to the economy of our society that will prevail twenty, thirty or forty years from now. We know, for instance, that the constantly-improving mechanization and automation of our production facilities and a soaring birth rate will combine to create a shorter work week, to achieve a wider spread of job opportunities.

What will the average American do with added leisure time? He will pursue his hobby, go fishing, or to the ball game, or watch television—and sooner or later, bored with it all, he will find time on his hands and no useful end to which it may be put. Our plans for the future *must* consider the leisure time of tomorrow's citizen. If our urban design encompasses thought for recreation facilities—for increased learning of all things, at all ages—and if our plans include facilities for the development and expression of the arts as well as the sciences, our civilization may experience a renaissance of culture beyond our most fervent hopes.

We have ample opportunity during the year, and during our convention, to study and acclaim the outstanding contributions in design that have come from the offices of AIA members. There is evidence on every hand that the architect has assumed the mantle of leadership in the construction industry, and the responsibility of the environmentalist in society.

During the past five years, as a member of the Board of Directors, and most recently as your presiding officer, I have become increasingly mindful of my colleagues' determination to accept the challenge of the future without hesitation.

We need only to pause and look back to see how far, and how well, we have travelled. I do not believe that the spirit of cooperation, the striving toward professional perfection, that is expressed throughout our membership and at this convention, will permit us to go in any direction other than straight ahead.

This year, for me as your President, concludes with the knowledge that the future of The American Institute of Architects—in fact, the future of architecture itself—is in good and capable hands.

The work that I have done is but a reflection of the work that my predecessors have contributed, and the strong hands of fellowship and cooperation that reached forth from our Board of Directors whenever and wherever they were needed.

There is no word of appreciation, or praise or respect, that can adequately express my high regard for the spirit of teamwork that exists in our AIA national organization, literally, the teamwork of officers, Directors, national committeemen and staff.

These men, the most competent our profession has to offer, accept responsibility and duty in cheerful good faith. Every member does his own job, completes his task, and his contribution completes a unit that functions, without interruption, with smooth and productive efficiency.

I am indebted, not only for the splendid cooperation that has made my term a pleasant and resultful one, but because my own life has been enriched beyond measure through my association with these good and dedicated men. I thank them—and I sincerely thank *you*.



*AIA's First Lady
with her husband's successor*





Burnham Kelly AIA, Moderator

At first glance, it may seem odd that a convention of architects should feel the need to address itself to "The Quest for Quality." For what, after all, is more fundamental to the very professional definition of an architect than his unending struggle to raise the quality of his physical environment? It is almost as though the doctors must ask themselves just such a question, because they face quite comparable problems. The powerful machinery of modern medical research has made almost miraculous advances in the war against disease, but it has also forced upon the doctors an increasingly subtle and difficult inquiry into the nature of health.

Similarly, in architecture, advances in technique and richness in new materials have not simplified, but rather have complicated the architect's professional mission. The more it becomes possible to do anything we want, the more it becomes imperative to explore just what we do want. The profession, its critics and many of its clients have come to recognize the importance of the problem.

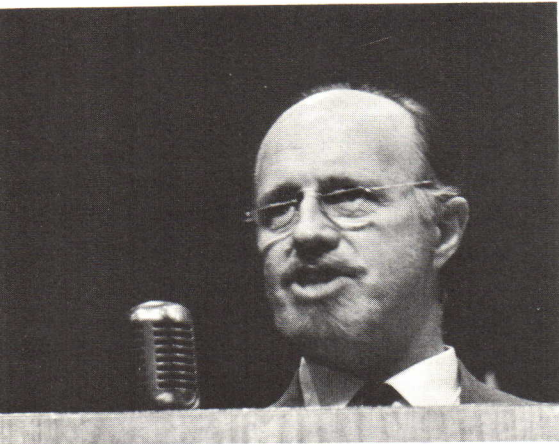
But we recognize also the difficulty of confronting such a problem. It is too tempting to hide behind semantic screens, or to seek to escape responsibility by protesting a lack of authority—placing heavy blame on an apathetic or insensitive public.

To face these issues squarely, we need the guidance of men of courage, experience, and intelligence—both performance within the profession and sympathetic observers. An outstanding group has been assembled for this convention, and it is my pleasure and great honor to present them to you.

*Dean, College of Architecture,
Cornell University*

Sir Basil Spence OM, RA, FRIBA

*Professor of Architecture,
Royal Academy
Architect of Coventry Cathedral*



Mr President, I am very conscious of the honor you, and through you, The American Institute of Architects does me, in inviting me to deliver the first speech, the first broadside, so to speak, on quality.

Everybody, I imagine, who is listening to me now has thought about, worried about, become exasperated and impatient, but never bored, with the subject of quality in architecture.

It is an illusive phenomenon like an extra dimension, for like Telstar it has many facets, and real quality, like the Greek variety, can reflect with undimmed brilliance through thousands of years.

I know a Polish nobleman, at present resident in Edinburgh, now poor but in the past a great and wealthy landowner, the possessor of a title given to his family by Charlemagne and at one time an enthusiastic collector of all beautiful things—books, sculpture, paintings, houses and Chinese jade. I asked him one day to define “quality.” He said, “I don’t think I can, but I think I can recognize it.” If you study a particularly fine piece of Chinese jade, look at it, appreciate its form, color, texture—but that is not enough, take it in your hands and feel it—then you recognize quality.

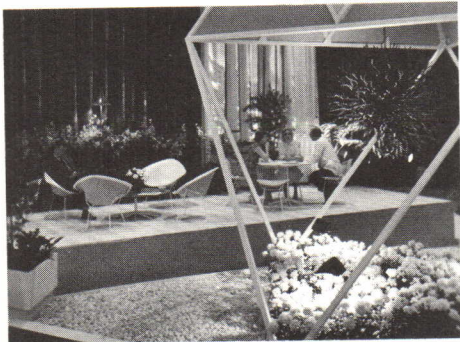
Now, as I have said, quality has many facets. What then is the general character of this essential ingredient to great architecture? Is it permanence, solidity, worth, heaviness? But surely a spider’s web has quality! What about the quality of rice paper? These are very ephemeral materials which can be easily destroyed. And timber, surely this has quality.

So I don’t think that one can say that quality goes hand-in-hand with a sometimes essential solidity and permanence. I would say that there is something much more fundamental as the core of the whole idea of quality, and I think this involves the initial attack to the whole idea of getting this extra dimension in the buildings we design.

Fundamentally, I think it is a quality of thought that is adopted by the designer. He must set his mind on the right strata. He must reject quite consciously the bad and fix his standards as high as he can. Of course, certain types of building can demand a high standard of quality whereas others may not present this opportunity.

But, by and large, I think the measure of quality in any work of art reveals the depth and fundamental understanding of the designer. This, in a way, is linked, of course, with motive and whether he wants only to be considered a good builder or whether he wants success and recognition or to make a lot of money or attract a lot of attention.

I think also that in order to acquire this penetrating vision and understanding it is essential to study and gain knowledge,



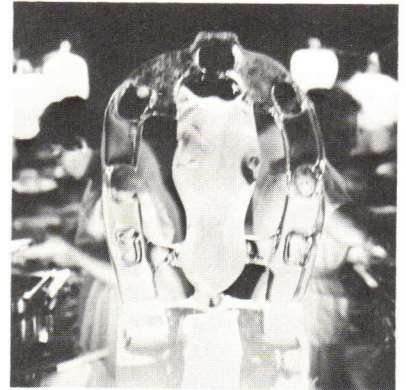
perhaps over many years, looking at past architectures and past examples of quality. For instance, and I would be the first to say this, though there may be many who will refer to it later on, I would like to cite the Greeks; the foundation of the first democracy, a great era of humanism and understanding where man was perhaps raised to his highest pinnacle in human dignity. It is this sort of fundamental thinking which goes with high moral fibre and a philosophical way of life that can produce the quality which we are examining today.

Now I propose to mention some of the facets. How can I mention them all? I can mention only a few and miss out a great many. No doubt, people present will be able to fill in many of the gaps.

First, I would like to stress the quality of simplicity. "Less is more." I wonder who said that? We know it well in Britain. What a depth of meaning there is in this economy of words. But it contains a pitfall, because so many people confuse simplicity with vacuousness or an arid lack of idea, or the idea may be judged unworthy of the simplicity bestowed on it. Simplicity must have tension, it must have many other things which I have not the time even to mention. Of course, elaboration results in a clouding of quality. Simplicity is truth and this is where the difference between true simplicity and plainness comes in. The truth will be known if there is beauty, serenity and sensitivity and if by the act of simplification this is revealed, the truth is then known. It is, in fact, architecture in the nude. There is no doubt to my mind that when one has revealed real architecture in simple truth it should be left at that. That goes for other arts too. The simplicity of a beautiful piece of sculpture is a remarkable and rare thing. Who would think of putting a brassiere on the Venus de Milo?

Architecture is building, and one of the great contributions to the history of building is this century's development of structure, though the thought of how to build must be tempered by a desire for simplicity and not resorting to "look, no hands" methods—structure can have a poetic quality exclusive to this age. I cannot develop this essential ingredient, as my total allocation is twenty minutes. A whole session could be devoted to it—the quality of structure—I will leave this to others who follow me. I will only say that structure is so fundamental that it identifies itself with the first two I have mentioned, quality of thought and simplicity.

Now another facet I would like to touch on is the quality of proportion. I have often wondered what proportion is. Is it a black art? Is it some sort of hoodoo? Is it an intricate mathematical system of relationships revealed by an understanding of the human form and anatomy? I like to think it is simpler than that. I feel that it is a handing-down of wisdom. Wise thoughts about the beautiful relationship of height to breadth to depth which one learns and feels and, in the end, I am certain, becomes a sixth sense that is developed through knowledge and practice. Of course, one knows of many theories put forward. Palladio's theory, the earlier Roman one by Vitruvius and recently, Corbusier's theory. In 1929 and 1930 I worked with a famous British architect named Sir Edwin Lutyens and he had his own theory of proportion which was purely mathematical and he applied it rigorously. For my own preference and this, I am certain, is com-

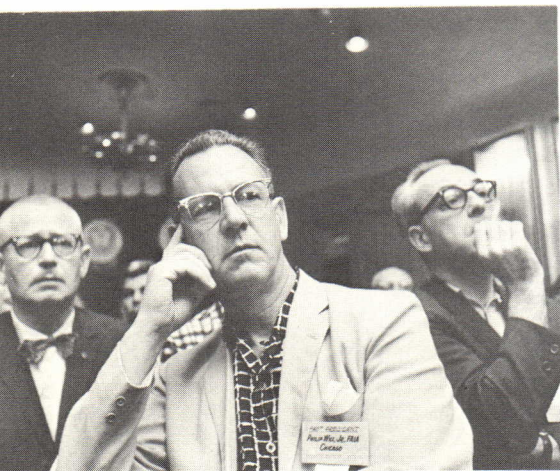


"When one has revealed real architecture in simple truth it should be left at that"





*"Quest for Quality
in Building Products—
See Them Here"*



mon to everybody here who will each have his own personal preferences, I like the simplicity of the square, the cube, the diagonal of the cube and the golden cut and proportional progression starting with the step which provides for a human act. I find that sufficient.

But proportion and simplicity are just not enough. One must have another very essential ingredient—the quality of material. I think one can say that natural material has a poetry all of its own. What I mean by natural material is that substance which has been wrought through the rigors and violence of creation, or through tempering by volcanic action or searing through the ice age. I think materials which have been subject to this sort of treatment have a character which is exclusive. How can one describe this characteristic? I have not the time to analyze it; an example will have to suffice—the difference between ivory and an imitative plastic. I am sure you get the point.

But then one couldn't just stop there. Some man-made materials have very great quality indeed in my view, such as bronze, the various mixing of alloys and metals, stainless steel and the best prefabricated building component ever invented by man, the brick. Perhaps more controversial is concrete. Corbusier, the great public relations man for concrete, throws it about as if he were an acrobat, and concrete is his rather heavy partner for which he had no respect at all. But he treats it like an artist. He emphasises the cult explored by some painters like Picasso, the cult of strangeness of beauty. That beauty is not confined to the clean and the smooth but can be the rough, the rugged and the grimy. This variety of quality goes hand-in-hand with some of the books one reads now, some of the plays which one sees and some modern paintings—the kitchen sink school.

But there are others who work in concrete in the traditional pattern of beauty and quality. I refer to Pier Luigi Nervi, that great artist from Italy who can throw a spider's web of concrete over an auditorium to hold 14,000 people and make it only one inch thick. The great roof at the Palazzo della Sport in Rome, which was erected for the 1960 Olympic Games, is a poem of beauty and simple, understandable elegance which the ordinary citizen can grasp. It doesn't require special knowledge, it's not snob architecture in other words. To me, looking up at this great ceiling which, as I said, is folded concrete, reinforced and only one inch thick, it is like a huge dahlia.

But the quality of material is very dependent upon craftsmanship and this is the next point which I would like to raise. The quality of craftsmanship. Must it be hand done? This is the question. So often the man in the street considers that the quality of craftsmanship can only be got by hand and a lot of nonsense is spoken about this. What is a machine but an extension of one's own hand under the control of the human brain? Machine craftsmanship should be better than hand-craftsmanship and here, in America, it is so, that is proven. For here there are many buildings which are examples of machine craftsmanship at its best, of a quality neither matched in Britain nor, I feel, anywhere else in the whole world.

But these few facets are all expert probings into the depth of the problem. One thinks of the purpose they have to serve—architecture. What is architecture but the background for our lives,

a background which should enrich our lives, enrichment in the broadest sense. So that this service should be effective and lasting it should be in sympathy with the human form, and another facet of quality is revealed—scale. This is perhaps the most difficult to define. Scale, if it has to have quality, must be first sensitive to the individual or group it serves. It must be consistent and, by its character, it should or could create opportunities for some of the ingredients already mentioned.

I know that scale is not consistent the world over and the human form is, by and large. For instance, in London is the Horse Guards building (eighteenth century by William Kent). This to my mind is quality of scale tuned to London and a man on a horse.

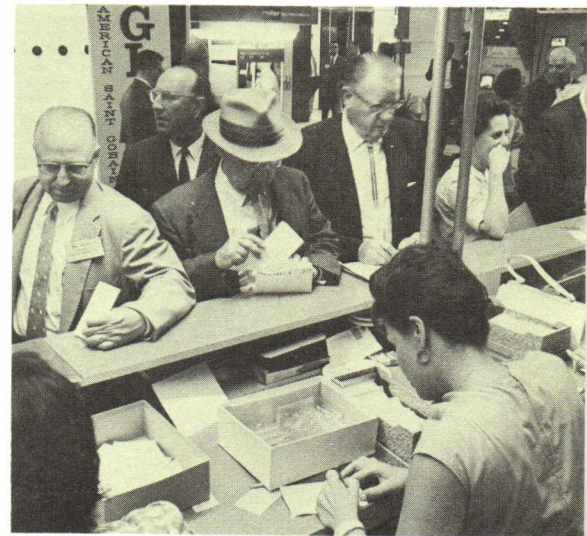
On the other hand, in Rome, the Porta Pia by Michelangelo (early sixteenth century) is also a building which is a masterpiece of scale—for Rome. The eternal city has an expansive scale which is good for the pride and gives self-confidence to the individual. Whereas the Horse Guards in London is tuned to a man on a horse the Porta Pia is man on an elephant.

But consistency of scale may require a very expert and subtle variation between external treatment and the interior. The brutal application of external details and profiles or rhythms or proportions to an interior, to my mind almost certainly kills the quality of scale and it is exactly here that quality comes in because quality is feeling. The Gothic cathedrals reveal this characteristic. Though many features are common to both exterior and interior, for example, mullions and string-courses, something extra was always done to reduce the scale subtly; the introduction of choir stalls, a little carving, something which identifies itself internally with the human being.

Connected with scale is pure physical size. Bigness is always impressive. In fact, many architects are seduced by bulk and height. Even Frank Lloyd Wright at the age of ninety was so seduced as to design a skyscraper one mile high. So often sheer size may, in the early stages, when excitement runs high, be confused with worth. I submit that quality is not dependent on bigness, in fact, I believe that small size helps quality as it is easier to design well to the highest standard in a small thing than a large. For instance, if I were to judge between a good but huge skyscraper—which is always an achievement—and a Georgian spoon on the question of quality, I would probably choose the spoon.

To sum up broadly it would seem that the architect who understands quality must be very near the Renaissance ideal of the complete man, artist, philosopher and thinker. Let me quote what Sir Henry Wotton wrote in 1624, a few words from his "Elements of Architecture."

"In Architecture," he said, "as in all Operative Arts, the End must direct the Operation. The end is to build well. Well building hath three conditions, Commodity, Firmness and Delight." He continues, "In Architecture, there may seem to be opposite affectations, Uniformity and Variety, which yet will very well suffer a good reconciliation as we may see in the great pattern of Nature to which I often resort. For surely, there can be no structure more uniform than our Bodies in the whole Figuration, each side agreeing with the other, both in the number, in the quality and the measure of the parts. And yet some are round as the Arms, some flat as the Hands, some prominent and some more retired. So as



LESLIE N. BONEY JR., AIA



upon the matter we see that Diversity doth not destroy Uniformity, and that the limbs of a noble Fabrick may be correspondent enough, though they be various, provided always that we do not run into extravagant Inventions whereof I shall speak more largely when I come to the parting and casting of the whole Work.”

So said Sir Henry Wotton in 1624. Though this is a much-quoted passage, in my submission it sums up, with a quality of the English language which I cannot match, the subject it is my honor to introduce today to this assembly.

Robert Anshen FAIA

*Anshen & Allen,
Architects, San Francisco*

Quality in architecture, as in all other aspects of life, has always been the result of the forward-going unity of design and purpose which makes man himself characterful and distinguishable from the lesser-equipped animals of the world. There should be in architecture a deeply spiritual oneness which encompasses and makes clear the total gamut of the culture of its day, and its aspiration to the future, while retaining the shade and shadow, light and highlight, which have been the hallmarks of great buildings of the past. Architecture's centuries-old lesson from nature comes from the forests, mountains, deserts, oceans, lakes, glades of the earth itself, and from the heart and soul of man.

In the beginning there was light and shade and highlight and shadow—and this was when man lived in woods and caves and before he attained civilized advantage over other primeval animals. They did not have quite the brains and understanding man had. Yet as man began his early striving toward the duty of accomplishment, the results, as the centuries went on, bore an essential similarity to the spirit of his first enterprise. His innate drive toward advancement is expressed in his most felicitous accomplishments of history. Temples, battlements, freeways are all architecture—even atomic submarines.

Quality is not the cliché, nor the phantom fad of the decade, nor derivative “posing” in the guise of the avant garde. There is the quality of total excellence—of beauty combined with functional clarity, which will live through the ages because it encompasses commodity, humanity, tension and delight. There is also the quality of social delight which so serves its purpose—temporary or more long term, that it makes some buildings, perhaps commonplace in design and appearance, such an improvement over the previous social norm that they create a temporary impression on society of excellence at the time, purely because of their social worth.

An example of this would be the temporary wooden buildings which the pioneers built in their rapid strides westward across this continent. Even though the towns burned down two or three times before they were constructed of more fire-resistant material, this temporary wooden architecture served its great social purpose when the need was greatest. In a similar manner modest apartments for low income groups have a great social purpose and, properly designed, can be as great architecturally as historic monuments.



Architecture necessarily takes its nature from the quality of the times in which it is built. Mussolini had his official fascist-like architecture; Russia has its slavish copyists of inept portions of the past; Egypt had its priestly authoritarianism; Japan the impermanence of its wood.

Architecture of quality today must be, above all, an expression of the most adept, profound and skillful synthesis of all the knowledge that can be had of the total elements which exist and are foreseeable at the time of building; a clear expression of the total wealth of our society; not just material, but spiritual, social, technical and moral as well. Quality should involve the conscience of the building toward its neighbors and environment rather than being a thing of quality in itself only. Yet, here, at a time in America of enormous wealth, not merely that of money, but of extraordinary technological invention, of new and sometimes wondrous materials, and of new and sometimes wondrous uses of the old, what proliferate along the avenues of our great cities but symbols of the architect's abdication of his responsibilities—the glass box, the dreary imitative towers, the forbidding prisons of public housing! And, all across this once beautiful land, the scourge of suburbia, the mindless, faceless malignancy of the “tract”—slums before they are even finished.

Architecture today is at a turning point, standing on the threshold of glorious new development. This is not entirely because of itself, but because of society, which having unleashed the power of the atom, stands before its most glorious future or its most ignominious extinction. Yet architecture, and mankind, has always been at a turning point in history. Today, however, the road is traveled by vastly more people, and lined with so many more buildings, that when the turning point is reached, if the traffic is so heavy and the freeway so contrived that we go forward to the wrong exit, it may take longer than the journey itself to get back on the right road.

There is a right road as distinguished from a wrong road. People in the past built for prestige and to express the power of rulers over the population of the day, secondarily, to impress that power on future generations. Today we have new opportunities for quality, not yet realized, in our warehouses, factories, offices, schools, hospitals, institutional buildings of all kinds, which together express our life much more than isolated buildings do. These are relatively new types of buildings, not prevalent three hundred years ago, and they express the great social advances we have made in their purposes, but not in their architecture. Today, most of them mar the landscape with their cheap expediency. The same corporation or government which will spend a king's ransom on its prestige headquarters building, or principal mall of its capital city, will feel unjustifiable the expenditure of proper sums on its “lesser” buildings. From a housekeeping point of view this is like society trying to sweep the dirt under the rug.

We have a tendency to architectural segregation. We hide our “lesser” houses in suburbia—future slums, factories and warehouses are “out-of-bounds” in residential areas, although today many factories are producers of less noise and tumult and are of greater architectural quality than most residences. To isolate them is a hangover of obsolete planning thinking. We can and should go back to clusters of uses as in medieval towns where living, ware-

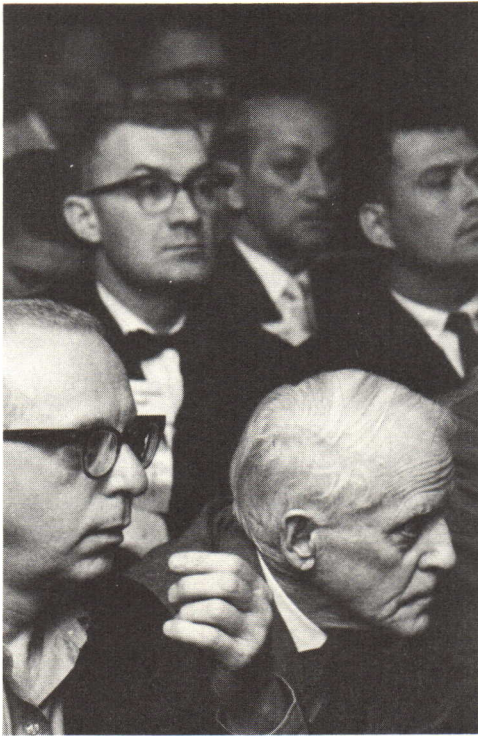
“We have a tendency to architectural segregation”



house, handicrafts were mixed together in a harmonious whole.

The time is past when the individual architect can rest on the laurel of a single successful building done for a "good" client or an isolated series of the same. He must become engaged in all facets of present-day life, and attempt to convince every client with every bit of his moral persuasion, whether it be the government, using public funds for public buildings, great corporations, or an individual, that better buildings may cost more, but that, in the long view, the impoverishment of spirit engendered by the mean, the ugly, or the merely dull—the unimaginative horrors built in the name of expediency and economy—are far more costly to the fabric of culture and society.

At the same time that today's architect, in order to attain quality, must commit himself to the community at large—to knowing and caring about the shape and direction his world is taking, it is equally incumbent upon him to stay abreast of all the technological developments that in any way relate to his art. While it is true that today the sum of knowledge is too vast for any man to be able to master it all, would you not, if you were a scientist, be appalled if you felt that I, an architect, did not have equal knowledge and command of my field as you have of yours? And yet, how many buildings are being built right now, housing some of the most exciting developments in the realm of human thought and achievement, that have not even a rudimentary relation to that intellectual stimulation that goes on within them. Such buildings usually are nondescript, ignoring, in their architectural expression, the intellectual and philosophical excitement within.



Quality in architecture is easy to recognize after the fact, modified by time. Time, in its remarkable relativity, was more drawn out in the previous history of man, because communication had not accelerated it to its present pace. While it has taken long to distinguish the wheat from the chaff in, for example, the Middle Ages or the Renaissance, it has taken less than thirty years to recognize the ineptitude and inefficacy of the glass box. What was hoped for was a lovely, revolutionary, new and esthetic architectural experience. It was thought that when a building was sheathed with glass, it would become, from the outside, a shimmering transparency. It did not, but instead became an opaque surface mirroring the surrounding objects. The perpetrators of this idea paid not the slightest attention to the physical facts surrounding it. The sun, blazing and glaring through the sides of the box, the cold air attacking the skin, make it impossible for the most sophisticated airconditioning system thus far devised to keep all inhabitants of the building comfortable at the same time. Other human elements ignored or overlooked were the fear of heights accentuated in many people by floor-to-ceiling glass, or the actual invasion of privacy in congested situations. Similar avoidance of simple human and physical facts can be attributed to a great deal of contemporary architecture. Glass does not weather with age, it does not take on the patina born of the sun and the water and the wind. It is breakable. The fact is that much of the building that is rising across our land is so monstrously lacking in functional competence, much less a modicum of amenity and beauty as to not even merit the appellation of "architecture."

The reason many thoughtful architects were bemused to



the over-extensive use of glass is easy to understand. It at first represented a breakthrough thought to demonstrate clearly that man's control of his environment was almost God-like and final. Here, finally, was a quarter-inch piece of transparent or translucent material, held usually by steel or aluminum, which took the place of thick masonry or reinforced concrete walls. An easy formula had been made which purported to show dramatically, man's superiority to nature.

But art is never attained as a result of formulae and we now know that the misuse of glass, beautiful as it is in the proper place, has boomeranged.

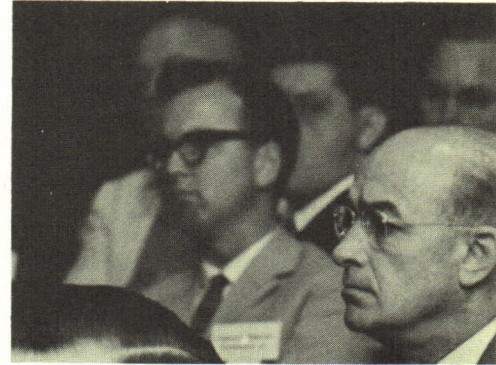
I have said that better buildings may cost more; and yet a good building—or even a great building—will not necessarily cost more if the architect really knows what he is doing; if he cares enough to utilize all the skill and knowledge available to him in this age of wonders; if he eschews the facile solution and the easy compromise; if he really regards each new project as a challenge, not only to his own intelligence, but the collective intelligence of mankind. There is so little excuse for mediocrity in this expanding and expansive economy that the vast expanses of it are all the more disheartening. In fact, the better building can cost less if the architect can modify the program for more effective result.

Quality in architecture no longer resides in the obsolete solitary genius of previous centuries. It does reside in the tremendously hard working, highly contemporary collective geniuses of a total art, who with their owners and co-workers, public officials and the building industry, comprehend how to arrive at a total solution of the problem of the need that the building complex is to serve. For architecture is no longer a single building such as the Taj Mahal, or Notre Dame. Nor is it a sterile redevelopment project surrounded by a present slum. It can be a present work of art surrounded by the artfulness of beautiful spaces and man-made buildings partaking fully of humanity, bathed with nature's light, highlight, shade and shadow.

It is not customary in speaking of contemporary quality to single out a single project. It is my intent to single out a singular one because, fortunately, it is architecture incarnate and serves as an example of total high quality. It partakes of the timelessness of history and yet it goes forward to the future while, in one full swoop, it solves the urgent problems of the present.

I speak of the Dulles International Airport, by Eero Saarinen. The key to the architectural solution was the design of the conveyances which allow the large jets to remain on the field and the passenger to proceed in comfort to and from a relatively small terminal, without having to walk through miles of interminable corridors. The architect here attacked the total problem and thus the design of the actual terminal building is a relatively small part of the concept and the airport. The result, in my opinion, makes all other large air terminals in this country obsolete. It is this kind of total solution involving examining and changing the program and the ability to carry it through, against great odds, which is the architect's most important duty.

It is one thing to consider quality in architecture as resulting from the skill of the architect, the good intent of the owner, and thus imply that if all architects were highly skilled and all



Dulles: "architecture incarnate"



owners esthetically responsive that all would be well. This is not so in this day and age.

As intimated above, society determines what, and the quality of what, we build. An architect in the Middle Ages could not conceive of the high-rise buildings among the new forms and uses which society would ask architects of today to design, because the society itself did not conceive of them. Croesus with all his gold could not have an electric lamp.

We know today, however, that all our buildings could be designed with beautiful quality if it were society's intent to have us so do.

Toynbee says that "Mankind has been misusing his surpluses ere it first had surpluses to dispose of. In the past, the world's rulers, with their subjects' acquiescence, have spent most of the surplus at their command on armaments, and the rest of it on frivolities. And the oldest and biggest of these frivolities are the Pyramids.

"There is a story that, when Bernard Shaw set eyes on them, he remarked that he would like to pull them down and break up the stones for building decent houses for the Egyptian peasantry, who have been housed in mudbrick hovels from the Pyramid-builders' day to our own."

The isolated beautiful building of quality is not enough for quality in architecture in the twentieth century.

All our buildings, particularly the ones I have called "service buildings," should have quality also. Is it possible that the philosophy of the world is such that most of our money today, as in Egyptian times, goes for armament and frivolity?

At no time in the history of the world has there been a period such as ours with skills and resources to make every building and group of buildings, every freeway and bridge, every city and countryside a thing of beauty and a delight to behold. We have an unparalleled opportunity and responsibility to make architecture of the highest quality. To achieve it, architects must go beyond technical ability to perform as requested, to doing their part in moving society toward this goal of total quality for all.



It tickles, Mr President



*Chairman,
Department of Architecture,
Yale University*

Paul Rudolph AIA

Quality or excellence in architecture is impossible unless the creative act is embraced. A few days ago an expanded Canadian architect, offering multitudinous expanded services, expanded office force, expanded office space and expanded waistline, informed me that he remembered me (we were once classmates) when I used to work with a grubby pencil at a grubbier drafting board. This startled me for I still work with a grubby pencil (and I am very happy when doing so), although the drafting board is sometimes the conference table, a pad at dull convention lectures, the train or the plane. If quality is to be obtained then I would say every architect, no matter how much besieged by clients, planners, reports, consultants, art historians, critics and other assorted types, must simply pick up that grubby pencil again and think with the heart as well as the mind.

There is certainly confusion today. Most architects seem to think this is so because 1) things change too rapidly; 2) the so-called leaders often are capricious, irresponsible and mostly interested in having their own work published as the first of some movement or other; 3) the architect wishes he had the leaders' clients for then he could show them; 4) most architectural schools should train better draftsmen (not architects).

To this I would say: Things change because 1) the problem changes; 2) the European theorists of the 'twenties left out a lot; and 3) we thought the planners were going to take care of large-scale three-dimensional design but they are concerned with analysis, programming, use of power, and reports, reports and reports about reports. Civic or urban design, as distinct from what has become known as planning in this country, is seldom discussed, let alone practiced by the profession.

Corbu wanted to tear down central Paris and rebuild it with his slabs. Wright wanted to abandon the city and give every man an acre, and Mies apparently felt that acres of curtain wall could make a city. They were wrong on most scores, but our own urban renewal program has not yet produced, to my knowledge, anything remotely resembling a work of art. Corbu did produce the twentieth century's greatest complex of buildings at Chandigarh. This lack of civic design theory leads to such things as a site selected in one of the Washington parks for the ill-fated Franklin Roosevelt Memorial where there was absolutely no chance of it having any true relationship to the Federal city.

How do you measure excellence in architecture? This is difficult because one architect addresses himself to one series of problems, and another, another. What was the architect trying to do in the first place?

This question is further complicated by the fact that there is no comprehensive academy today. As long as the Ecole des Beaux Arts reigned, one could measure design against their dicta. The nearest things approaching that today are the theories of the International stylist. But few find in them sufficient breadth today to form a valid yardstick. In truth we have no academy, and consequently "history" or what is currently interpreted as history, tends to be viewed as a potential yardstick. This is unstable ground, for historians love nothing better than to reinterpret history each generation and dispute their peers' findings. Art historians are first-rate detectives, often better than those in the flicks, but totally unreliable as yardsticks for excellence, because their interpretations will be quite different in the next decade.

Nor is the measure of excellence very much helped by that current crop of largely self-appointed would-be leaders. The critics tend to measure the work of each succeeding generation of a given movement by the work of the originators of that movement. However, if a given movement is truly to grow, then original assumptions and work must undergo incessant scrutiny. Principle is always elusive when it comes to art, for art is only a living force when it challenges, intrudes, upsets the establishment. Art is seldom concerned with refinements, more expensive materials and never with the merely polite. Art is always a rude intrusion at first, and no amount of wishing will change that.

All of us miss today the opportunity to attack an establishment—it's positively frustrating. My own temperament, for in-



"Art is always a rude intrusion at first"





to build a twentieth century building amidst its earlier buildings, but absolute disaster usually follows if two modern architects are within several blocks of each other. The process of change is the constant creative irritant.

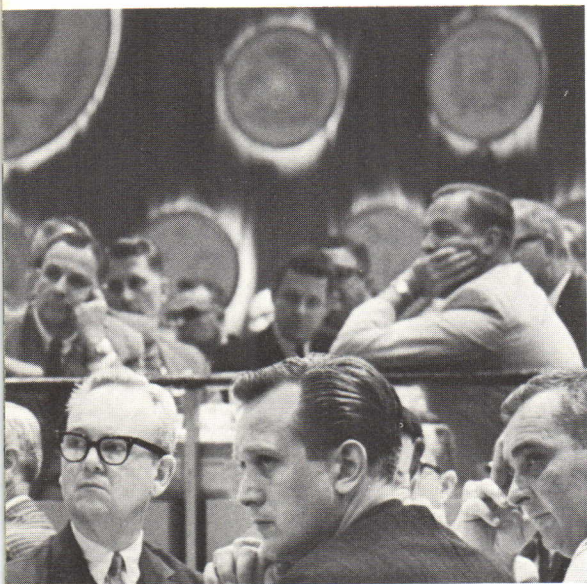
Respecting the eclecticism of the nineteenth century may lead to movie-set-making unless there is an underlying attitude towards social forces, a set of preferences, a translation of the spirit of the times. It certainly leads to buildings which seem inconsistent, not only with their predecessors but with concurrent efforts. And yet the variety, scope and spiritual demands of a great country can only be met by emphasizing the honest differences in each situation, not resorting to packaged architecture.

There were many who felt that the idea of building a flexible, loft-type space, sheathed with curtain walls, which of course was Mies' notion of "universal space," would make it possible for many less talented architects to build within this framework, and a vernacular architecture would emerge. Some thought that this packaged architecture required little talent or sensitivity, and the Europeans still find it the architectural equivalent for the machine age. Time has proven these notions to be a complete fallacy. Only Mies, Johnson and Bunshaft have been able to make of the loft-type building sheathed in curtain wall a work of art. Indeed, many who might well have succeeded in doing so actually turned to a meaningless elaboration of structure thereby reducing their efforts to mannerism. In this sense the seductive precast columns of Yamasaki, the carved stone columns and vaults of Johnson, the slightly tapered and formed columns and window mullions of Pei are all members of the package design school of architecture. Lincoln Center is fundamentally a package design contest: Which building will have the most seductively shaped columns and the slickest skin?

Of course, one of the original impetuses of modern architecture was that no valid traditional forms of architecture could accommodate the intricate, complex twentieth century programmatic demands, nor the leaps in sheer size necessitated by the population explosion. It was argued most eloquently by Le Corbusier that modern life could be accommodated only in new forms, and it was implicit that the new forms would read clearly, eloquently explain their purpose and be poetically manifest in the new architecture. This is the opposite of packaged architecture.

The harmonious relationship of parts eludes most architects today. Unless there is a single generating idea, an idea strong enough to bind all parts into a whole, no work of art will emerge. All of us have seen ludicrous and inappropriate combinations of structure systems, methods of handling light and space, multitudinous ways of relating building to the sky, the ground, the site, violent changes in scale, proportioning systems, etc, all in the same building.

Today we see many who would like to make their buildings more articulate by showing the uniqueness of the various parts. For instance, vertical circulation and toilet facilities are indeed the only desirable fixed elements in office buildings. Why must they always be buried within the package, when their nature is uniquely different from open office space? Similarly, the absolute boredom of uniform ceiling heights with cosmetic-like acoustical tile hanging



When do they bring on the girls?

precariously from the beautiful structure is characteristic of most architectural output today. Even the king of Seagram has the same measly, Miesian ceiling heights and therefore space that everyone else has, although the mere finishes are certainly lush. Auditoriums and special purpose rooms are also constantly buried within the package. Of course, the volumetric arrangement of any building is a matter of choice, but this does profoundly affect the scale and relationship of buildings to each other.

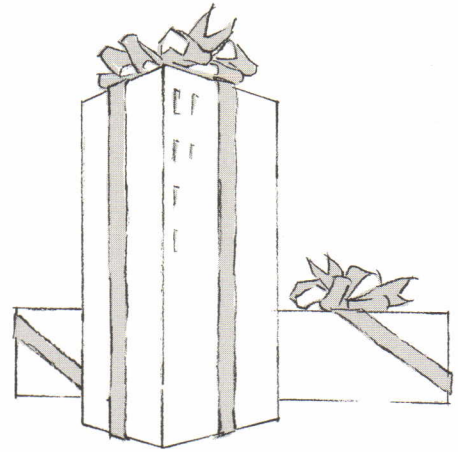
Architecture cannot continue to be a series of packages placed about the city. Size and placement may depend on the owner's pocketbook, but the scale (not size) can be controlled by the architect. Witness Lu Kahn's Medical Arts Center where he broke down the scale, to bring it into harmony with its Gothic neighbors. The scale of a given building can be reduced or heightened according to the environmental needs of a particular site. Buildings can be made to obey age-old optical laws as demanded by their sites. Buildings can have a sense of presence, a sense of relating and belonging, by fulfilling their assigned role in the cityscape, but little of this can be accomplished by packaging.

Our commitment to individualism, not teamwork in the sense that Gropius suggests, is partially a reaction to growing conformity in the twentieth century, but more importantly an excitement when we sense magnificent new forces and their possibilities. There are too many new worlds to explore, too many new problems crying for solutions, for there to be a universal outlook (every critic implores the gods to make us the same) in an age of profound transition.

The ever-evolving cycle in human affairs is at that point where action has outstripped ideas and theory.

The architect must be uniquely prejudiced. If his work is to ring with conviction, he will be completely committed to his particular way of seeing the universe. It is only then that every man sees his particular truth. Only a few find themselves in such a way. However, as a teacher he must put all of this aside and look dispassionately at the students' efforts and try to understand what it is he is trying to do. The teacher must be unprejudiced.

Now as never before all of us are students and teachers. Our first concern is to perpetuate a climate where the architect-student is acutely and perceptively and incessantly aware of the creative process. We must understand that after all the building committees, the conflicting interests, the budget considerations and the limitations of his fellow man have been taken into consideration, the architect's responsibility has just begun. He must understand that in the exhilarating, awesome moment when he takes pencil in hand, grubby or not, and holds it poised above a white sheet of paper, he has suspended there all that has gone before and all that will ever be. The "Agony and the Ecstasy" of the creative act cannot be delegated.



"A series of packages placed about the city"

"The 'Agony and the Ecstasy' of the creative act cannot be delegated"



Dr Edward T. Hall

*Washington School of
Psychiatry*



People generally think of the anthropologist as a person who spends his time digging up parts of old jars from ancient ruins or studying primitive exotic people in far-away islands. However, the truth is that we share a common interest and commitment—the creation and use of spaces. And I believe my presence on this panel is an indication that architects are feeling a growing need to know more about the people who will occupy the spaces which they enclose. However, I don't propose to talk to you about the changing concepts of architects. Rather, I would like to tell you about some recent developments in anthropology and psychology which have a direct bearing on quality in architecture, because if we are to define quality we must say something concerning the nature of man. We are apt to forget that man is first, last and always an animal with limitations by virtue of this very fact.

During the last few years we have learned a great deal about how living organisms structure micro-space—that is, how they organize the personal space around them—and of how deeply influenced they are by this spatial structuring. Some of these studies have revealed that the same spatial settings trigger different responses in people and that these responses are so deeply hidden in the recesses of the nervous system that the individual is not even consciously aware of them. They are what we call “out-of-awareness.”

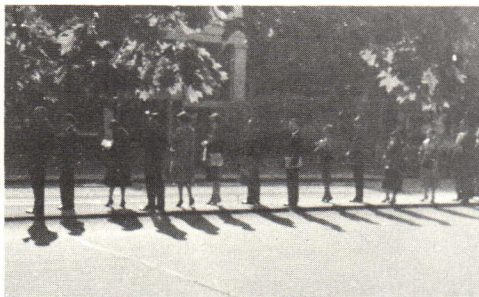
These studies have upset a number of widely held notions which have been accepted virtually without question for a long time. I would like to discuss three of these erroneous beliefs: first, the notion that man's responses to space are all controlled and intellectual; two, the notion that these responses are characteristically human and not to be found in lower organisms; and three, the notion that all men perceive space in pretty much the same manner.

None of these beliefs are demonstrably true. I realize that what I am saying may sound arbitrary, and I suspect that some of you may be mentally adding your own editorial comments at this very moment. I have overstated the case in order to focus attention on three ideas: first, the importance of out-of-awareness behavior as opposed to controlled or intellectual behavior; second, man's dependence on his biological past; and third, the influence of culture on man's perception of space.

Winston Churchill once made a remark which bears on the first of these. He said: “We shape our buildings and then they shape us.” You will remember that he was urging that the House of Commons, destroyed during the war, be rebuilt in its original form. He feared that changing the building might change the character of Parliamentary debates. I wonder how many of your clients understand this? Essentially when men build buildings they

Note: Research employed in this paper was supported by grants from the National Institutes of Health and the Wenner-Gren Foundation for Anthropological Research

DR EDWARD T. HALL



“Out-of-awareness”



“Territoriality”

are making statements which communicate with the users of the buildings as long as they live or work there. When man structures his space he also structures his life in a very special way.

Yet we work with much closer tolerances than might be supposed. The restrictions are not so much in the buildings as they are in man himself, for man is basically a biological organism, a product of his evolutionary past. I think we can understand his use of space better if we drop a few notches on the phylogenetic scale and take a look at how space is handled by lower forms of life before things are complicated by language and culture.

Forty-three years ago H. E. Howard published what has since become a classic in ecological literature entitled "Territory in Birdlife." We are only now beginning to understand the implications of this study for man himself. Since all of you may not be familiar with this field, I would like to pause for a minute to explain what is meant by territoriality. The term refers to the habit living organisms have of laying claim to a specific piece of land (and sometimes the air above it) and of defending this territory against their own kind. Apparently all vertebrates exhibit territoriality. Hediger, the famous zoologist and zookeeper, has pointed out that the first property any organism has is the space it occupies.

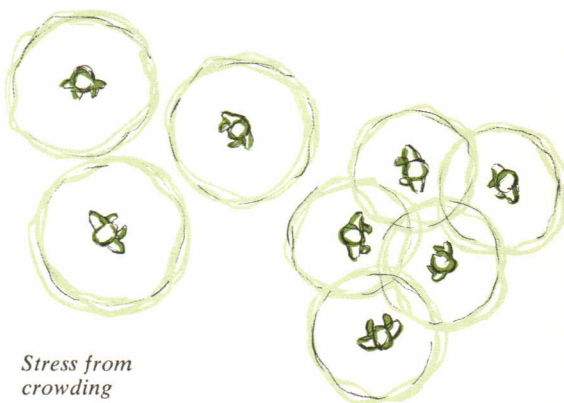
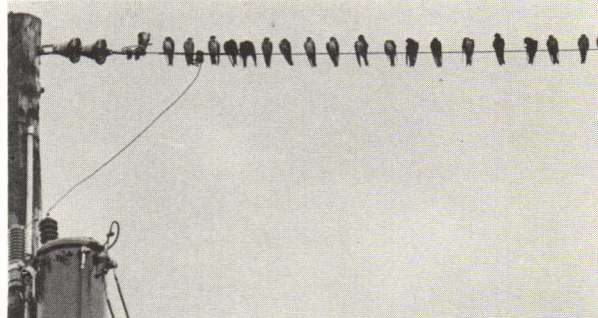
Territoriality performs a number of vital functions and has a great deal to do with ordering the life of animals. It assures each animal its share of the available food supply; gives it a place to court, to mate and to rear its young, and provides it with ready-made places of refuge from attacks by predators. Even the psychological responses of animals are influenced by the space they are in. For example, it has been demonstrated that animals are braver when they are on their own home grounds than when they are away from them. In their own territory they will discourage attacks even from much larger animals.

Moreover, when there is not enough space and animals become overcrowded, apparently stress is built up. This often has disruptive and even lethal effects. Studies of animals both in the wild state and under controlled laboratory conditions have revealed that nest-building, sex habits, care of the young, social organization and reproduction are all altered and disrupted when animals are overcrowded. Birth rates go down until the population stabilizes at a level where animals have the space they need. These studies indicate that stress is responsible for population control in lower life forms as much as lack of food. The need for proper living space would seem to be as basic as that for food.

Recent research has also revealed that space has a good deal to do with the way man behaves. Humphry Osmond, the psychiatrist, has described two basic kinds of spaces. He calls one "sociopetal space"—that is, space which brings people together, and the other "sociofugal space" or space that keeps people apart. The old-fashioned drugstore booth and the "conversation corner" in a modern house are sociopetal spaces. Many public and semi-public places are sociofugal—auditoriums, railroad stations, airports, lecture halls, classrooms and some peoples' living rooms.

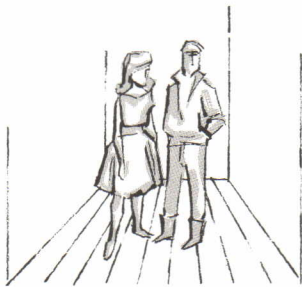
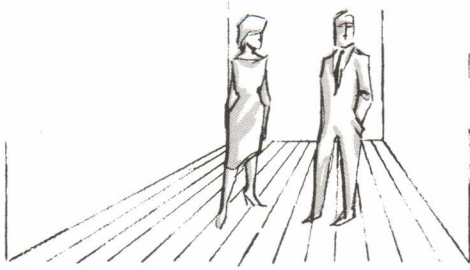
Let me give you two examples of how this knowledge has been put to use. A few years ago, Robert Sommer, a psychologist, was able to double the amount of conversation among elderly patients in a geriatrics ward by re-arranging the furniture and transforming what had been sociofugal space into sociopetal space.

H. HEDIGER, ZURICH



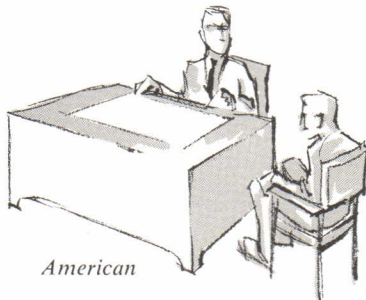
"Sociopetal, sociofugal" patterns





"Square meters of space"

Latin vs American interview patterns



American



American vs Latin



Latin

The French psychiatrist Paul Sivadeon had the entire hospital plant at Chateau de la Verrière at Le Mensil designed so that space acts as a therapeutic agent.

Lack of space affects people as well as animals. The studies of French workers' families by the Chombart de Lauwes, a sociologist-psychologist team, reveal the pathological effects of crowding on human beings. People with less than eight to ten square meters of space per person had double the number of social and physical disorders than were present in people with ten to fourteen meters.

In my own research I have been examining cultural differences in man's responses to space. The evidence I have collected indicates that the alienation people experience when they live in another culture can be directly traced to the new ways of handling time and space which they encounter. The United States has a dominant position in the world, and we tend to impose our own patterns of behavior wherever we go, but some things get through even to Americans.

For example, people from some cultures stand much closer together when talking than we do. I have interviewed many Americans overseas who were discomfited when talking to someone from behind a desk to find the person leaning over the desk, walking around it, or even climbing up on it. Frenchmen, Italians, Spanish-Colonials and Arabs are accustomed to a closer contact than Americans, and to them the desk is a real barrier during a conversational encounter.

In observing the Japanese I have noted how much less space they require than we do for even rather complex operations. There are several reasons for this: The Japanese order of hierarchy acts as a buffer for one thing, but there is also the fact that the small bubble of personal space surrounding every individual is smaller for the Japanese than for Americans. People in Japan can get closer to each other without crossing the invisible line which separates the personal zone from the intimate zone.

Let me illustrate some of these cultural differences with examples closer to your professional interests as architects—a few preferred sensory inputs produced by the houses one finds in different parts of the world are as follows:

When the German goes home at night he wants to be sealed off from the sights and sounds of the outside world. This doesn't mean Germans don't like views; they do. It's just that in Germany you will observe much more closing of doors and drawing of curtains to seal off the enclosed space of the home than you will in this country. The American likes to look out on the world from behind the protecting walls of his home.

In Japan appreciation of the visual world is very important. In the morning a Japanese likes to open his house up and look out on the world. If he doesn't have a view he creates a miniature landscape with his garden. As the day ends he gradually withdraws, reducing his visual field in stages. He does this by opening and closing panels. He doesn't screen out noises, but as your colleague Fumiko Maki has observed, the Japanese abhors sharing a wall with a neighbor, even though he does not mind hearing everything that goes on next door.

This lack of auditory privacy would be anathema to the German, but not to the Arab. The Arab would be bothered by

the screens, the small scale of everything, the miniature landscapes so characteristic of Japan. The Arab wants lots of space and a real view. Inside his house he wants to be screened from outsiders but not from those in his inside world. When we questioned Arab informants on privacy and where they went to be alone, they looked at us as if we were crazy—who would *want* to be alone?

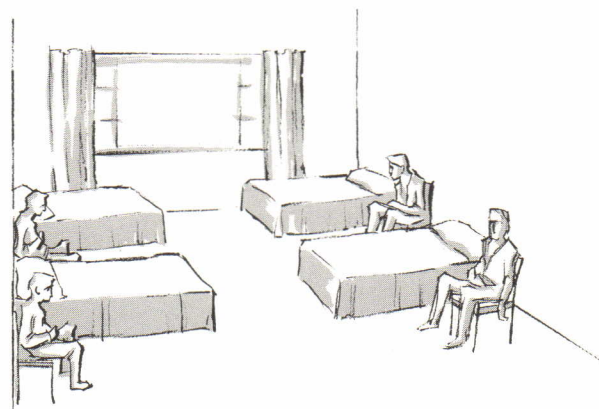
One of my subjects has a small, dark recreation room in his basement which has produced three very different reactions from Germans, Americans and Arabs. To the Germans it was “gemütlich” and it was hard to persuade them to leave. To the Arabs it was like a tomb; they could hardly wait to get out. The Americans didn’t seem to care much one way or the other.

What I have been trying to suggest in my remarks is that without knowing it, man has developed a whole complex of interrelated, culturally patterned, spatial ways of relating to his fellowmen which even involve the use of different receptors. Yet these patterns are almost completely outside man’s conscious awareness and must be tediously reconstructed from analysis of micro-behavioral events. What is acceptable to one person is not acceptable to another.

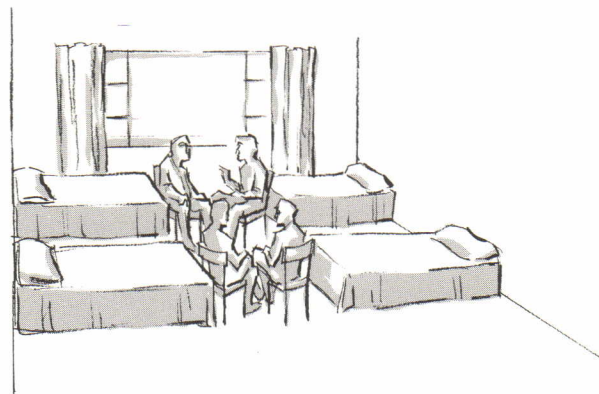
I believe there is quality in architecture when buildings are created which communicate man’s own indigenously patterned ways of handling space. A particular pattern should not be imposed intellectually even on people within our own culture, for we have learned that people will respond to identical surroundings in different ways depending on how long they have lived there. The sociologist Herbert Gans and the psychologist Marc Fried have discovered that three generations are apparently required to make the transition from rural to urban-surburban living. The change from the sociopetal spaces of the familiar small town and village to the more isolated sociofugal spaces of the megalopolis requires more time than we had supposed. An intermediary stage of urban-village living is often associated with the transition. The urban-village (often confused with a slum) brings people together in close relationships; the street becomes in effect a living room and the apartment itself a bedroom.

We have long understood the serious consequences of uprooting animals in zoos from their accustomed surroundings and putting them in new cages or pens. But it was only recently we discovered how deeply attached the occupants of a Boston slum were to the familiar area where all the significant relationships of their life had occurred.

Today it is obvious that architects are breaking away from the rather limited inventory of architectural styles based on the European intellectual tradition. Therefore, placing the stamp of quality on a given piece of architecture will become increasingly difficult and complex as time goes on. I think the day will come when architects and town planners will work much more closely with anthropologists, sociologists and psychologists, for I believe that architects will increasingly come to value their research on the basic space requirements of various groups of people. The architecture of the future will be judged not only on how well he makes his statement but also on whether there is congruence between his statement and the context in which it is placed.

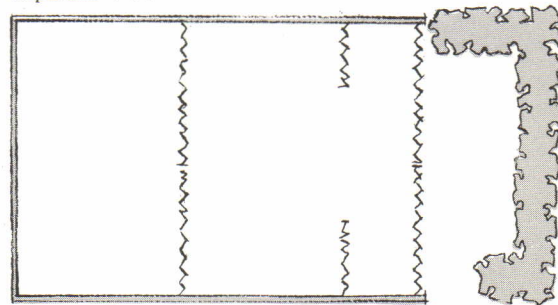


*The four-bed ward:
“Sociofugal . . .”*

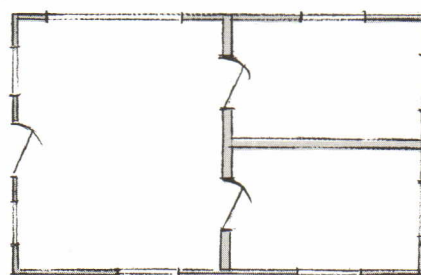


and “sociopetal”

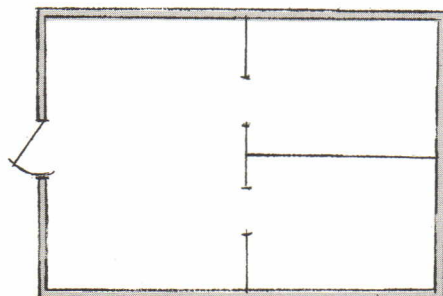
Japanese . . .



American . . .



and Arabic floor plans



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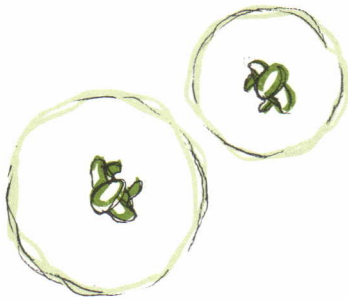
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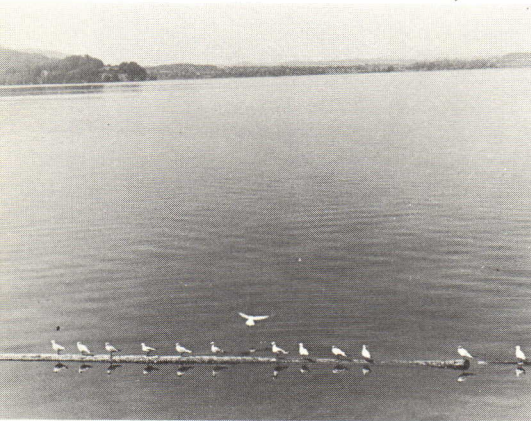
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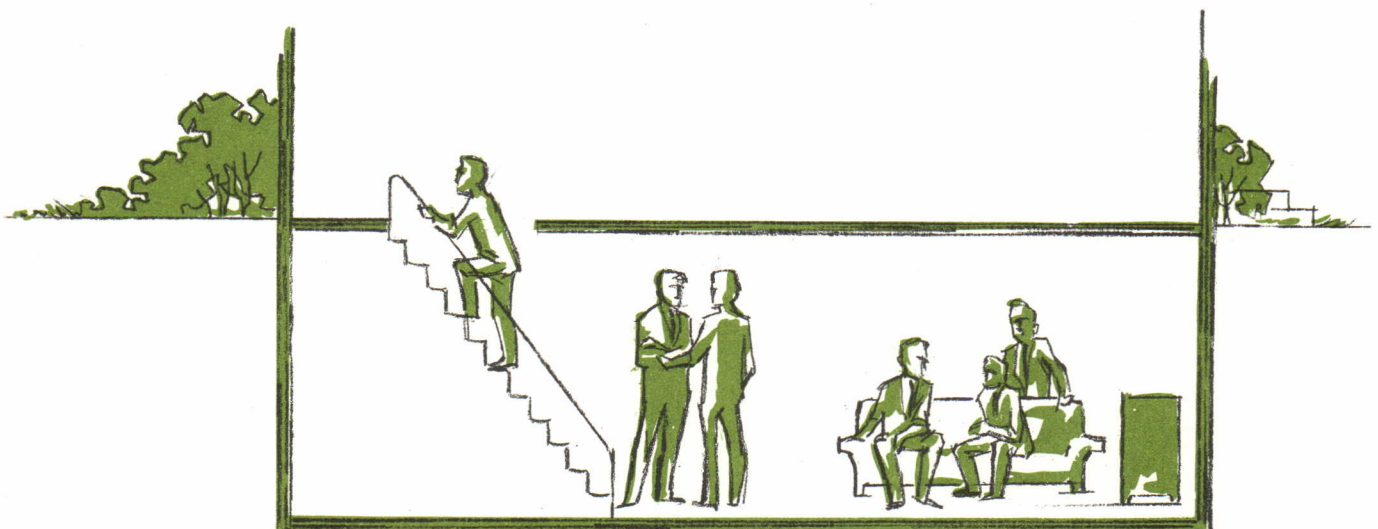
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H. HEDIGER, ZURICH



Japanese vs American space bubbles



German: "It's so cozy"

Arab: "Let's get out of this tomb"

American: "I see you have a recreation room"

Discussion Period

QUESTION: I want to address a question to Mr Rudolph who seemed to contradict his predecessor on the podium by eliminating one of the major components of Sir Henry Wotton's definition of architecture. At least the way I heard it, he seemed to belittle the need for functionalism in good architecture. He said many great buildings did not work very well.

MR RUDOLPH: I am surprised that you asked this question. It seems to me that the buildings which we regard as being the greatest actually work the least well. If you take, for instance, Wright's Guggenheim Museum—maybe you hate it but that's relatively unimportant—you can't show a painting or piece of sculpture at all. It is the least functional building and yet I would say its concept is a very great one. I don't mean to say that buildings should not work, obviously. It is a question of what does work and the interpretation of that. I would say modern architecture is no more functional than any other architecture has ever been.

MR ANSHEN: I disagree with that. The only reason that one says the Guggenheim doesn't work is because we are used to a derivative museum. Museums have their origin, willy-nilly, in the palaces and the houses of nobility and when the democratic forces in Europe took over, the new people didn't want to be besmirched with the taint of living in the old places so they turned them into museums, and all museums throughout history have been derivative, maybe a little better lighting or worse, or little better handling of facilities, but essentially they are derivative of palaces that were not designed to be museums in the beginning.

In the Guggenheim you see a total show, the total thing is a total work of art and functions excellently. Any building which does not function well cannot be called a great building.

MR RUDOLPH: A building can be great and not function. You cannot show a painting in the Guggenheim no matter which way you put it. It doesn't look straight up. Maybe it's not important. And neither can you see sculpture. The only thing possibly to be done with the Guggenheim is to bury Mr Wright in its bottom, which undoubtedly he had in mind, and put a few of his models around its ramp and call it a day.

DR NIKOLAUS PEVSNER: The basic functions of a museum are that you make it possible to see the exhibits as well as can be done both from near and from far. The Guggenheim prescribes the distance to the work of art. You cannot get nearer than that which is prescribed, something that should not be laid down by the architect.

Secondly, a museum ought to make it possible

for you to see works of art of various character in surroundings of corresponding character. So you want small rooms and large rooms and you want a certain freedom of moving about. If the whole thing is prescribed, if you know you have to start at the top and you won't finish this blessed place until you reach the bottom, that puts you in the wrong mood functionally, the wrong mood for enjoying what is in store for you and what you want to apportion according to the time you have and what you want to perform during that time.

MODERATOR KELLY: Is it possible, Dr Hall, there is also an element of personal distance and ownership involved here? I feel often that certain works of art become my personal possession and I resent people walking between me and the work of art.

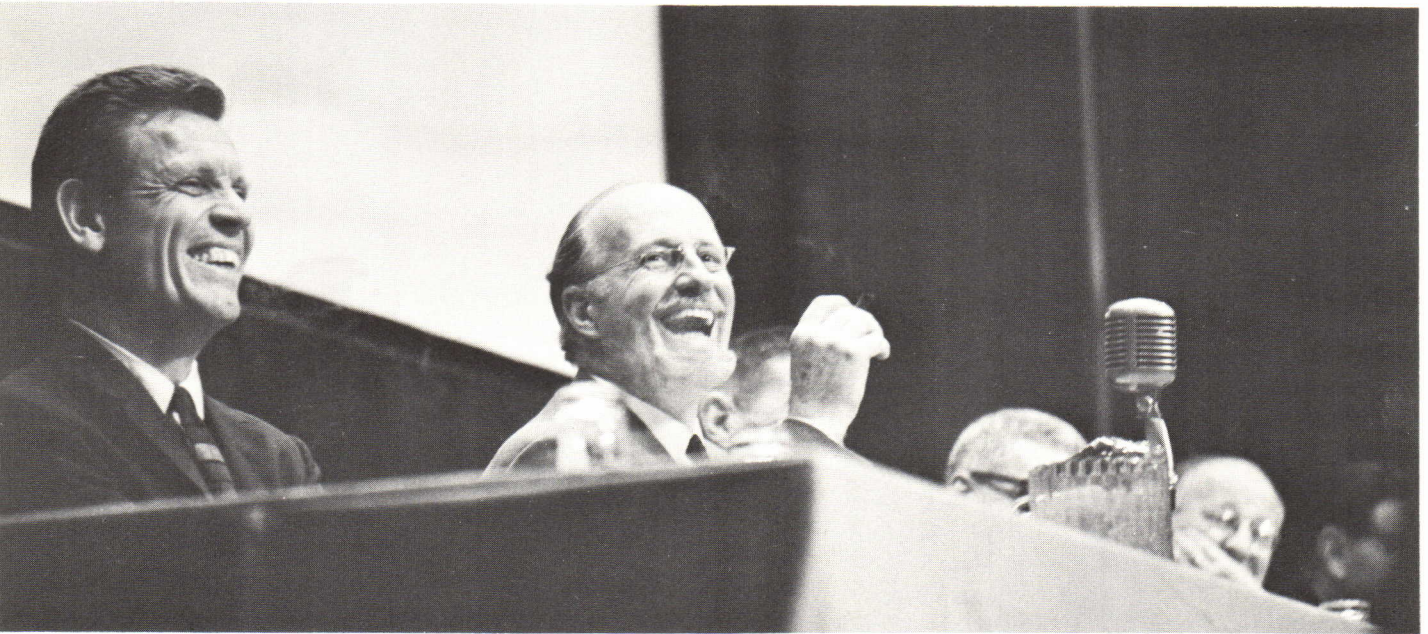
DR HALL: There are a number of elements. I happen to be very attached to this museum. Of course, I was repelled by it at first, and then I spent quite a bit of time in it. It is a wonderful place to photograph people. I found this a very satisfying place once you get used to it. It takes a lot of getting used to.

I have a lady in the balcony, Doctor



QUESTION: To Mr Anshen: Please enlarge upon your comments about the relationship to the intellectual and philosophical excitement within the buildings.

MR ANSHEN: The things that go on in many contemporary buildings are fantastically magnificent from the point of view that you have just brought up. Tension, of course, is our principal growing tool in the world in many things, including architecture. When you go into a philosophically contrived scientific laboratory you find fantastic objects which are quite small and large and made of wonderful materials with little strands of wires—I don't understand them at all but they are really beautiful things—and then you see a dull thud of a wall around them. And if only the architecture of that laboratory could



show some of these strands of tension set forth so that one approaching the building could have some precognition of these magnificent things that are going on inside, it would be a wonderful achievement.

I have never seen that. Possibly this may be because we have a habit of not liking to see buildings move. People get frightened if buildings move. So even though many of their parts structurally and architecturally may be in tension, they still have to remain in one place. Possibly this is why we can't express in the third dimension the things that are going on inside, but this is what I was referring to.

QUESTION: In your talk you made some reference to animal life and how civilization or man with intelligence has developed and then I think you mentioned what you consider a very fine building—Dulles Airport. Do you think that building is more beautiful than a bird's nest?

MR ANSHEN: Yes. It is much more beautiful because a bird's nest is a primitive, almost hand-crafted concoction of pieces of wood, cotton, things which are readily at hand. A bird's nest is very similar to an early hut which would be made out of mud by primitive man because he did not have that fantastic brain which we have which has transformed materials which are readily available in nature into something magnificent, civilized materials that we have today to deal with. Steel did not exist in nature. Aluminum did not exist in nature. Glass does not exist in nature. Many of these magnificent things which are made because man in his genius, in his desire to go forward, has transformed nature so that we transformed materials, and man at his will can transform the environment better to suit himself. This is essentially what civilization is.

DR HALL: I want to take issue. The bird nest in at least one dimension of quality is, shall we say, much preferable to the room that I stayed in last

night. I refer now to the auditory privacy. At least that nest is built in the middle of a nesting territory, and being built in the middle of a nesting territory—and incidentally it is properly insulated—it takes care of all the requirements that it is designed to take care of, but in addition it provides a privacy. In this really otherwise high quality room in which we are staying, one feature was omitted—auditory privacy. At one o'clock in the morning I would say a nest, at least on this point, is of much higher quality than some of these rooms.

MR ANSHEN: I take issue with you because you simply described an incompetent room. You have not described a room which we have all the technical, philosophical and economic means of providing. Probably, to use an example, if you go to the St Regis Hotel in Manhattan you would have complete sound privacy. This building here is built out of thin, cheap, improbable materials and the entire building is an evidence of incompetent, un-functional vulgarity.

MODERATOR KELLY: Possibly Dr Hall was speaking of personal distances. It may be that the normal residents of this area don't have the normal desire for privacy. Possibly the normal residents of this hotel have a different personal distance than you do.

SIR BASIL: I would like to take issue with the last speaker because I know that all the people who inhabit the area down below are not architects; I have never seen so many happy faces in spite of the fact that when I walk down there I am afraid of being bitten by the architecture.

I wonder if there isn't a certain small essence of truth in that a certain amount of vulgarity is necessary in order to make the normal person enjoy himself.

GEORGE MC CUE: I think it is important to ask ourselves what is the function of this building and I am not sure that the function is to attain privacy,

there is no indication that that was in anyone's mind. I have answered my telephone twice in the first hour when it was my neighbor's phone that was ringing. When the next door toilet is flushed, I want to run for the high ground.

I have been sitting here looking at these Baroque arches over the doorway with the Latin inscription in the middle, all of them floating in a green light, marvelling at it and yet as a whole in its larger aspect I think the Americana is perfectly designed for what it is intended to do. We feel completely away from home.

MORRIS LAPIDUS (Florida South Chapter): Am I stepping right into the lion's den? I would like to pose this question. This hotel is not by any stretch of the imagination an architectural masterpiece. It was designed for people who wanted to come here and have fun, and in speaking to the people who have come here they all have the same remark: We love your hotel, we're having a wonderful time, and then in a very polite way they tell me what bad architecture it is.

The structure, of course, is a cheap structure. That's admitted. But the question I pose is: Is quality in architecture that quality which can be seen from the outside or by the camera's eye, or does quality in architecture also have to presuppose the human emotions and human feelings? The two, I am sure, are compatible. People want their architecture to give them pleasure both inside and outside. When confronted with a problem where cost and many other factors make it almost impossible to create what the panel seems to think is quality in architecture, isn't there also that sense of quality which reduces itself to human comfort, human emotional satisfaction, and isn't that part of quality also?

MR ANSHEN: It is the client's job to get the money. And there what you say is true—an archi-

ecture can have those things and everything else as well. Lack of money is no excuse for lack of sound privacy. But I would say that the reason that so many people like your building is that it does have a sense of carnival and fun about it, and this is probably its greatest attribute and for that quality I congratulate you.

QUESTION: I wonder if the basic difference between the necessary tool, like the airport, and architecture is that the airport will be an obsolete expression in a few years if it carries no more than just a functional significance. Thus the difference between a necessary tool and a piece of architecture is that one is a tool and the other is an end. A tool building fulfills a function for a certain time. When the function is gone, it's gone. Architecture doesn't have anything to do with this kind of phenomenon.

MR ANSHEN: Have you ever heard of birds leaving their nest? The nest is abandoned when the bird leaves the nest. The building is abandoned when it has no useful function.

QUESTION: If you start to abandon a symphony, a piece of poetry, then nothing is left. You are living with them, but you are not living with a submarine.

MR ANSHEN: You are living with a submarine if you are a submariner and you are living in an airplane if you go in one; you are living in an automobile if you are in one.

QUESTION: The essential difference between a tool and a phenomenon like poetry is that poetry is not a tool. That's why a car is obsolete every five years.

MR ANSHEN: Poetry becomes obsolete, too. The poetry of Lovelace is obsolete.

QUESTION: Then it was not poetry. It was a tool of the time. That's why most of architecture is a tool. Construction has nothing to do with architecture. It becomes obsolete every few years.

DR PEVSNER: There is only one thing I want to say about this but I am going to say it tomorrow. However, in my opinion, architectural quality is not really entirely what we have heard today. Architectural quality consists of a tool value plus a poetry value, and only when you have the two together have you got what I would call architectural value. Sir Henry Wotton said it all, incidentally.

QUESTION: Mr Anshen, I believe you said wooden architecture, because of its impermanence, is not great or lacks quality. I would like to know if you feel that way about the Scandinavian expression in wood or the great ecclesiastical architecture in the West?

MR ANSHEN: The quality of architecture which can be expressed in wooden buildings can have the poetry that Dr Pevsner is speaking of. It cannot, however, have the permanence or the lack of danger from fire which more fire-resistant materials can provide for us. It also cannot have the resistance to the various bugs which are found in the world. It is affected by termites and by other things, and it also has certain olfactory considerations. It begins to smell with time, smell badly unless it is extremely well maintained.

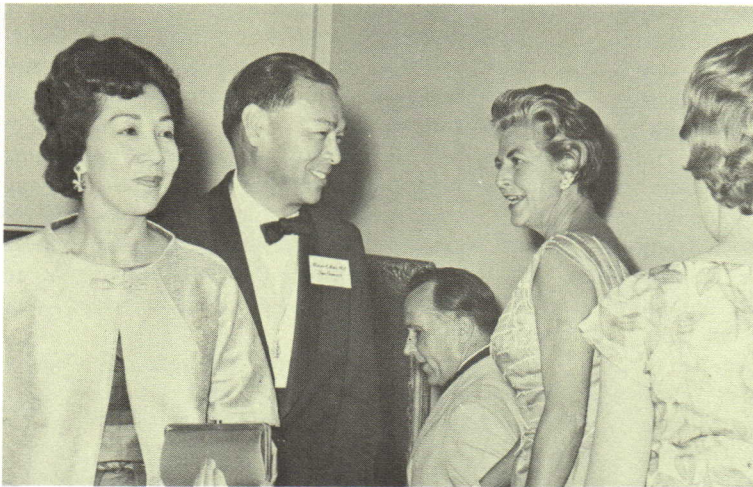
"Am I stepping right into the lion's den?"



THE FELLOWS

During the investiture ceremony at the annual dinner, thirty-five Institute members are elevated to the College of Fellows

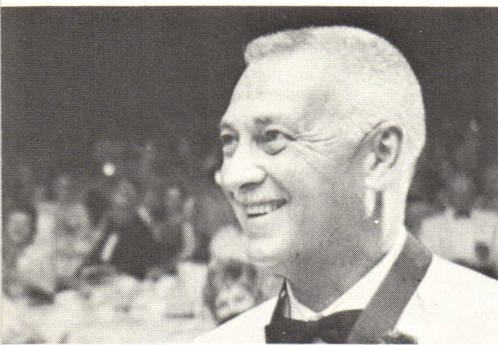
H. SAMUEL KRUSÉ FAIA



Convocation moves to La Gorce Country Club



*Paul Henton Kea, Potomac Valley
Service to the Institute, Public Service*

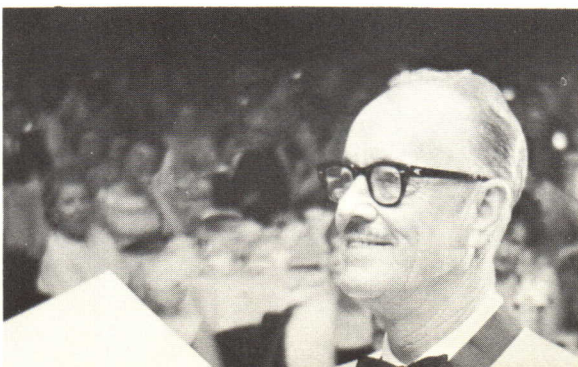


*Sidney Wahl Little, Southern Arizona
Education*

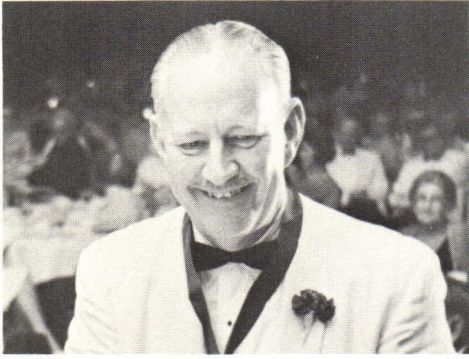


*H. Griffith Edwards, Georgia
Service to the Institute*

*Charles A. Blessing, Detroit
Design*



*Lee Sorey
Oklahoma
Public Service*



*I. Lloyd Roark, Kansas City
Service to the Institute*



*A. Reinhold Melander, Duluth
Public Service*

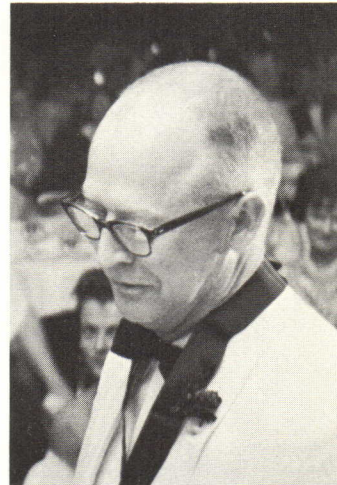
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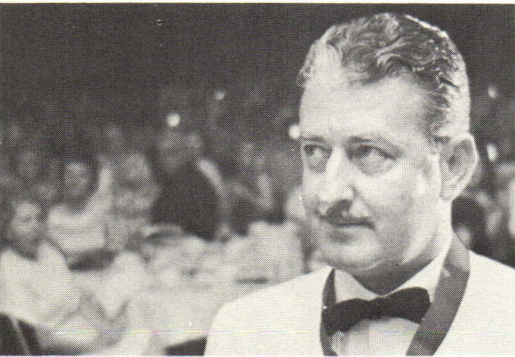
*College of Fellows re-elects officers,
headed by Chancellor Paul Thiry*



*Charles Luckman
Southern California, Public Service*



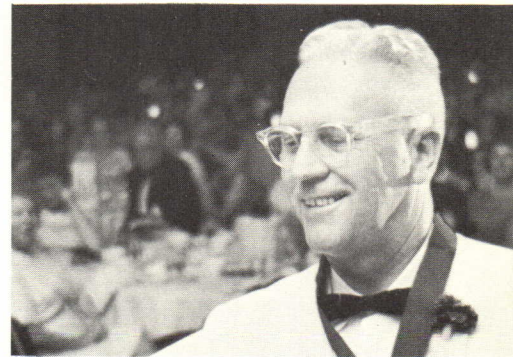
*James Harrison Finch
Georgia, Design*



*John Stetson, Palm Beach
Service to the Institute, Public Service*



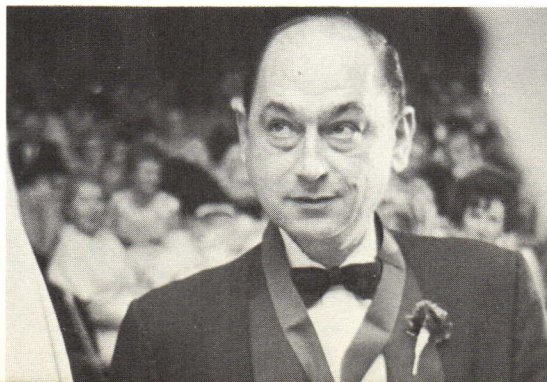
*Charles Rutan Strickland, Boston
Public Service*



James Herschel Fisher, Dallas, Design



*Willis Nathaniel Mills, Connecticut
Design*



*George Nelson
New York
Design, Literature*



*Louis C. Page, Central Texas
Design*



*Thomas Jones Biggs, Mississippi
Service to the Institute*

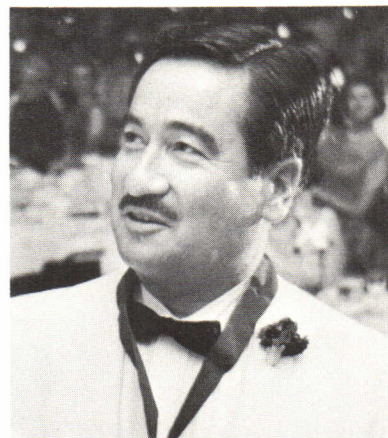


*G. Milton Small, North Carolina
Design*



*Frank Montana, Northern Indiana
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*Reginald H. Roberts, San Antonio
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*George Thomas Rockrise
Northern California, Public Service*



*Ernest Daniel Ivey, Public Service
Georgia*

*Clinton E. Brush, III, Middle Tenn
Service to the Institute*



*John Scacchetti, New Jersey
Service to the Institute*



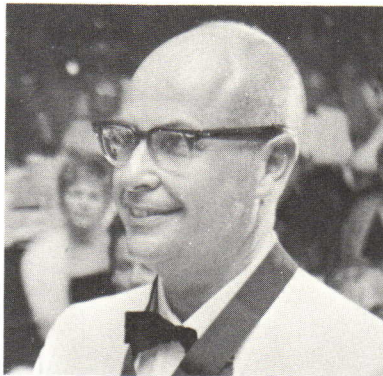
*John Savage Bolles, Northern California
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H. SAMUEL KRUSÈ FAIA



Convocation moves to La Gorce Country Club

*Walter Sanders, Detroit
Design, Education*



*Roger Yuen Lee, East Bay
Design*

*William Gray Purcell
Southern California, Design*







Nikolaus Pevsner PhD, CBE, ARIBA

The thing that makes architecture such a thrilling thing, to me, more so than the other visual arts, is that it always involves two human beings—a producer and a consumer; an artist, who in this case is the architect, and a client.

This is why the architect must, in my opinion, possess other qualities as well as those of the artist—which is another thrilling thing about architecture and the history of architecture as against the history of the other visual arts.

So if we want to start this great quest to seek what and who influences quality in architecture the first quick answer to *who*, is the architect and the client. But we can't start our quest really without having asked *what* is quality?

Yesterday's session was devoted to that, and I daresay a certain small part of the session was really dealing with it, and I will still give my answer to yesterday very briefly, very sketchily, and that is again that architectural quality, in my opinion, is not just esthetic values, it is automatically also functional values. That is to say, these two things must come together to create what I would call architectural quality.

Now we can go back to *who*. Obviously the architect influences the esthetic value of the building but I hope equally obviously the client influences the functional value of the building. The architect does his influencing by his genius. The client does his influencing by his brief.

I am an historian. You must forgive me. To tackle this more nicely I shall give you three very brief historical case histories to show what I mean.

*Historian, Critic, Member of
Architectural Board,
Architectural Review
Professor of the History of Art,
Birkbeck College,
University of London*

The first of these is the high Gothic French cathedral—Chartres, Rheims, Beauvais. The brief there is very simple. You need certain space for the clergy, certain space for the congregation, and you need certain spaces for processions.

Now, for reasons which have nothing to do with us here, the cultural development of the West, generally speaking, was an age full of faith in authority and precedent. Consequently, the brief being simple and straightforward, even the individual forms in a building were laid down to a remarkable degree, to such an extent that the form of the vault, not only the form of plan, but the form of the vault, the form of the piers—all that was identified in these buildings. In such a case it is the architect who influences quality and he does it by means of subtleties, subtleties of proportion and placement.

In a simple case, the Gothic town hall, it is amazing to see how far in Germany, France and England it's an absolutely standardized job—ground floor for market purposes and one hall above, and that's that. On the other hand if you take the town hall in Florence, now the Palazzo Vecchio, if you have seen the town hall in Siena—they have towers. The tower, I suppose, in medieval towns was a jolly good thing for a lookout but it was always done as a beacon of civic power.



"Every building . . . has an evocative quality"

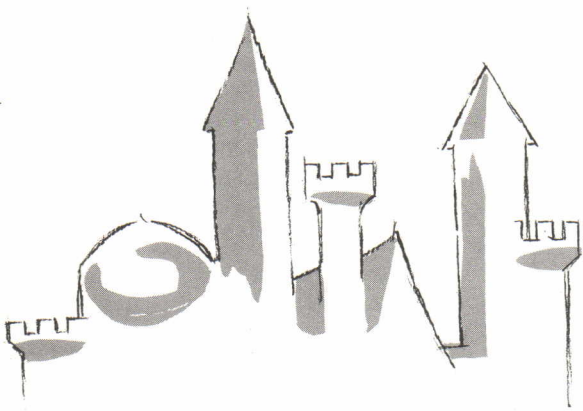
Now here is the next lesson. Surely this was done because every building, whether you architects like it or not, has an evocative quality. It evokes something. It may evoke something that you want; it may evoke something different, but it does evoke. We will come back to that very soon.

My second case history is the German Baroque. The formal elements, as everybody knows, are very much less similar to each other than they were three or four hundred years before, because the seventeenth and eighteenth centuries were more individualistic, more ephemeral. These are things with which we have nothing to do but the point is again the architectural quality—the brief is so simple that the architectural quality is not really very much influenced by the brief. It becomes again a matter of the architect's genius—the difference as compared to Gothic times is that now the possible varieties of ways in which he can show his genius are infinitely wider. Do you have a dome in one tower in the west, or do you not? The relief changes, the outline changes. Do you face your columns as they face each other so you get movement through spaces, and so on and so forth?

This means that the architect seems to be less tied to his brief—but here I am coming straight back to what I just said. Even here such a column is not really self-expression. It is an expression of the evocative intentions of the building. An abbey had to express at that age the triumphant church, the triumph of the Divine, so complexity, polyphony, unexplored spatial backgrounds, all these helped make the evocative intention of the building come to life.

My third case is one that gets us much nearer to today—what we call the Victorian era, the period between 1830 and 1900.

Now there the first thing I think anybody would say, the first phenomenon anybody would notice, is what I call the breakdown of the esthetic qualities. Of course, there are far more buildings preserved. The fact that so many Victorian buildings are so



"The relief changes, the outline changes"

thoroughly bad must have still another reason—as far as I can see a variety of reasons—and the thing is a little more complicated but I think I can at least put my view to you.

The first thing is again one which goes beyond our subject, which is just cultural history. It is the fact that more and more in the course of the eighteenth century the unity of European society was breaking down, the differentiation between classes, that general fragmentation in every creative process, specialization, and so on—all this was taking place everywhere and it means in our terms the cleavage between the artist and society which we all know as a phenomenon of the nineteenth century.

To our point of view there are two essential facts—for there are two aspects to the breakdown between society and the artist. On the society side, it was revolution; on the artist side, it was what you might call the romantic movement.

That means for us that the client of the industrial building—I am generalizing violently—is a different type of a man. The client of the eighteenth century was a cultured man who may have done a Grand Tour, who may have learned as a gentleman about architecture. The new client—who works all day, the self-made man, with no training in the refinement of the arts and no time to acquire them—probably regarded them as sissy. What he can recognize is whether the building is Renaissance, industrial or Gothic. He can see that. He can also, whether he wants to or not, feel the evocative qualities of Gothic, the evocative qualities of Baroque even if he cannot follow it. But I am afraid things have to be presented to him rather grossly to penetrate.

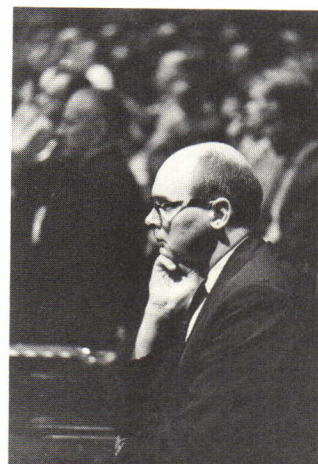
On the artist's side the new conception of the romantic movement is the artist as the High Priest. Shelley said: "Poets are the unacknowledged legislators of the world." This is what you architects into the bargain also became: the unacknowledged legislators to the world. Whereas the forms of a whole period still dominated in Gothic, dominated in Baroque, it is now the individual forms which dominate. Hence the chaos of the Victorian streets.

Nor was the architect-artist any longer interested in his clients. They were pretty despicable people to him—the public. So he turned away from the utilitarian toward expressing himself in facades and interior decoration.

Now, this is fatal, much more fatal in the Victorian age than before owing to the industrial revolution, owing to the growth of towns and to the growth of population. The multiplicity of jobs which were new in the nineteenth century was enormous and the factory, the office building, the bank, the exchange, the hotel, the hospital, the slaughterhouse, the jail, were all new jobs and they needed an architect who would deal with them functionally very closely and consciously. No, the architect clapped facades on them and let it go at that.

One result of all this, I submit, is that in the nineteenth century the most radical, the most innovating and the most sensitive people would turn away from being architects to being engineers on the one side, and artists on the other. The sensitive turned to art; the enterprising turned to engineering.

It was in the nineteenth century, by and large, that the most robust and the most accommodating would be happy as architects.



"The cleavage between the artist and society"

Footnote: This does not refer to the Church in England. The English Gothic Revival church was a very different case, but then it was a traditional case. The brief was to do a noble job, a non-utilitarian job, and so very fine talent was attracted to them.

This finishes history for you. The lesson we get out of the nineteenth century is this: Bad clients will get bad architecture. That is one. And the other is: An architect who neglects function where it is more than very elementary in order to have fun with his facades does so at the risk of his own perdition. So there we have reached today, obviously.

Now will you remember the few lessons we have had before. Architectural quality is both an esthetic and a functional quality. Architectural quality is made by both the architect and the client. And number three, the function of a building is not only its utilitarian purpose; it can also have, where spiritual content justifies it, a spiritual function, which calls for evocative qualities that the artist can bring to life in the building.

Thus I would say, as far as our question who and what influences architecture today is concerned, the answer would be that architectural quality is the result of a particular architect coming to grips with a particular job—that is, both an esthetic and an intellectual process.

To get the highest quality in architecture today the architect must be a genius. That goes without saying. There is nothing much else to be said about it.

But the job must also be in every respect appreciated by him. This latter is a limitation, it is an obstacle to the free expression of his genius. But I am standing here today in praise of the obstacle.

Le Corbusier is a genius. Ronchamp has a very simple function. Ronchamp evocatively fulfills the function of creating an atmosphere of the greatest possible emotional intensity.

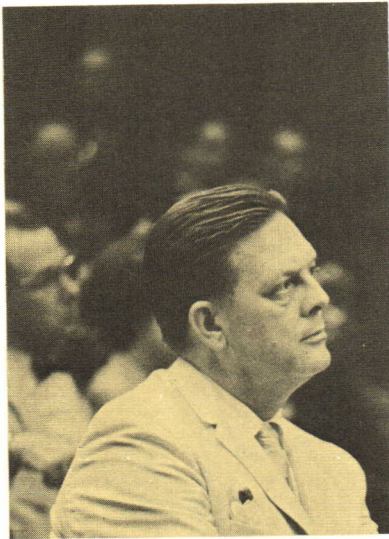
So it was perfectly all right for Le Corbusier to express this in terms of a structurally dubious piece of abstract sculpture. Mind you even there we have to be careful. It is by no means certain that it is the emotional intention of such a church to sweep you off your feet. There are others who will say that stillness is the thing you want. We must leave that open. But anyway within its own terms Ronchamp was just the job that called for that building.

TWA-Idlewild is not a job calling for great evocative intensity. An information desk is not something that really calls for abstract sculpture. And so I would say that the architect of the TWA terminal at Idlewild did not accept the consequences, or let us say the discipline, of the functions of his building.

That is, in my old-fashioned opinion, the danger to architectural quality today.

Strangely enough, nobody has said that before. It is quite wrong to separate these two things altogether. In the mind of every architect who is worth his salt the two things go on concurrently. I don't think he would really be able to say one fine morning at six, "I had a vision of this building and at nine I started to investigate its function." They develop concurrently and they ought to. I still think the danger today is that self-expression, the vision of the abstract, let us say the abstract vision of a shape, comes first, and that the direct pedestrian fulfillment of the function then comes second.

A convention first:
AIA's Information Center



"That sandbar's got to go,"
the Host Chapter Chairman said
unmovingly

We have in England at the moment a passion amongst architects for slit windows—windows that are very slight and very long, used in random pattern in conjunction with normal windows. I have looked at rooms which have these windows and you find that in fact the occupant has a normal window and a little slit in the corner which a curtain might actually hide, which doesn't do him any harm or any good, either. It is there. It is a facade.

I would say the client in this case ought to object and I think that in this country more than in Europe clients tend to be too timid. Clients tend to take from an architect his vision with rather less intense checking of the fulfillment of the brief than they ought to do in order to get what I would call top architectural quality.

To say it again in other words, his vision of the building ought never in the architect's mind get the better of what is for his client the best solution.

So I say it again, and this is the end of what I want to say, in my opinion today the highest quality in architecture comes out of the recognition of this limitation by architects who consider architecture not only as an art but also as a responsibility.

Karel Yasko AIA

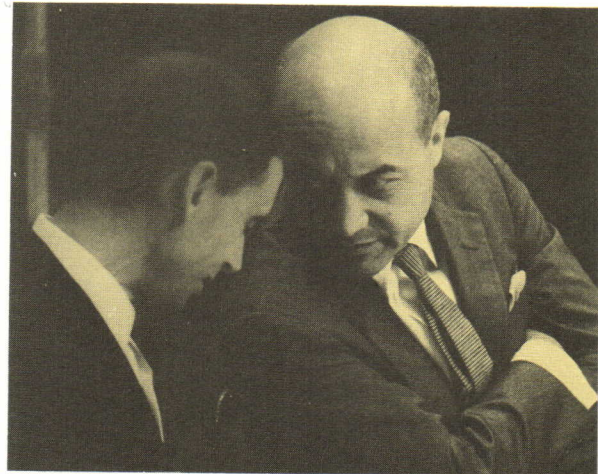
For the next hour or two you will be looking at one of those horrible ogres in American life—a "bureaucrat." There used to be another dirty word in our lexicon, the "politician," but somehow that has become a cleaner word, like the "clean" bomb. Probably because respectable people have entered government largely through election. To get elected they practiced the art of being politicians. Some people, however, elected to the highest offices will then work like beavers to maintain their purity by rising *above* politics—they say!

I can bring qualifications as a double-barreled "bureaucrat" because I prepped for my Federal position with three years in state government as State Architect for the State of Wisconsin. But I do claim a touch of "purity" because I was in my own private practice for some fifteen years.

I'll do my best to live up to the ogre image for you because I've been told that the *AIA Journal* program picture for this meeting suggests that I eat private architects—and mad as hops while I'm chewing. True, I am angry—a one-man angry generation—but you'll have to wait a bit longer to learn why.

A curious phenomenon of our society is that when one speaks of government the color is always black. It's the good guys, the citizen, versus the bad guys, the government.

Fresh in memory, of course, are the five per centers—influence peddlers, they were called. Per se, all government action which influences is tainted, particularly in design and the quality thereof. By the same token, my position as a representative of government should properly be defensive. But this stance I refuse to assume because I believe that government influence *can* be for the greatest good for the greatest number. If it doesn't accomplish this then *you* have the right, *and* obligation, to correct it.



*Assistant Commissioner for
Design and Construction,
Public Buildings Service,
General Services Administration*



*"One of those horrible ogres
in American life—a 'bureaucrat' "*

"We must always blame someone else for our own failures"



On a more lofty plane, a discussion of government and its influence in any area rightfully belongs in Political Science. There we learn how government came to be, why men banded together to form a unit of common interest—an integrated social organization—to protect themselves from the enemy, whoever he may be, and from themselves. It also provided them with a built-in ogre system in the unit official whom they elected or appointed to be executive secretary, or mayor, or alderman, or clerk. We must always blame someone else for our own failures and shortcomings. The institution which was built around the ogre was called government, to which was donated pieces of each individual's sovereignty, and it operated through the consent of the governed. This sovereignty, however, can be recalled at will. (You will note that I am referring to a political democracy.)

Philip Wylie cries over "Momism" as ruling the world; nevertheless, government, at every level, down to the hamlet, was molded in the Father image—which is authority. (At least Clarence Day's father ran his household.) Somehow, Mother doesn't equate out to authority. But who's kidding whom?

In the United States it is Uncle Sam (though an uncle is more often than not also a father), in Great Britain, John Bull, and Germany was always referred to as the Fatherland. *Der Deutsches* made no bones about it even though the Americans softened their male image by calling him Uncle, a much more benevolent connotation—a giver of counsel and money.

Of course, some sharp wit will remind me that there is "Mother Russia" and France is referred to as "La belle France." (But look at what those two are up to!)

The Father image is always very male, authoritative and of unquestioned judgment. This is the fountainhead of sagacity at every level of our society, in town, city, state and nation. (Who among us has muttered tough words when Father's back was turned or when he wasn't around?)

Let's say a little image algebra: Father (male)=authority; Government=father image; Government=authority.

In this authority lies the residue of the father image, the largest particle of which is fear; of punishment, of denial. Through our equation, therefore, any representative of government is to be feared, his decisions and authority to make them, unquestioned. Who knows what form of punishment he can inflict? How many of us are willing to risk punishment by sticking out our necks by challenging him?

When a design criterion is issued by a government agency for which you are the architect, you accept it without question, even if it goes against your grain. Why? Because you fear the punishment that might be inflicted upon you: 1) contract terminated or 2) you'll be passed by the next time.

Is this rebellion I'm inciting? Could be. What I do suggest is some human indignation, some human perseverance and the willingness to go to bat for that in which you believe.

The criterion may prove to be good but one way to find out is to test it. Father today is accustomed to being challenged though there's a room full of fathers here who believe they're doing OK without it. There should be, however, what Wendell

Bell calls, "continuous dialogue, based on examination and re-examination of our principles." But architects must have the courage to initiate it.

Also, in that image residue is a subtle element of protective safety for the less confident, those who will always look to papa for the word. It is risky because it depends on authority, ie, father being constantly revitalized.

If the authority of our formula will not only encourage but will accept only high quality, it will set the standards for its society. This society is composed of the citizens who operate on a day-by-day basis and have faith that their government, at every level—town, city, state and national, proceeds only after what big business terms "exhaustive research." "That's what those bureaucrats are supposed to do." It can be either IBM computers or just plain thinking. Madison Avenue would say that if it is approved by the government, it must be good.

But you don't need Madison Avenue; this acceptance and the willingness to go forth and do likewise is built into the image. What an instrument of power!

I tried out this theory of example by government to raise the level of design in Wisconsin. I took the premise that by stimulating design through encouraging the private architects we engaged on state projects, they would then find private clients more receptive to their design ideas. (What a field day!) Since these architects came from all over the state and most of our projects were in their trade areas, this had excellent possibilities for influence by government. (We also hired out-of-staters.)

How effective this idea was we'll have to wait for time to tell. Herbert Hoover once said that a new and interesting idea took between five and ten years to become rooted and grow. I hope that the power of visual communication finds more fertile soil in the Midwest.

Down what tedious road of verbiage am I leading you? Only to show you that when we discuss government influence on quality it translates into *your* influence on quality. Don't look at me wide-eyed, with that "Who, me?" expression. You're *it* and you're responsible for your servants, Mr Citizen. It should be Mr Citizen-Architect; for you have a dual responsibility in our society. It's time that you redefined your active and passive responsibilities in the democratic political process.

All right, where does this influence—*your* influence—begin? You'll recall that I mentioned how men united to protect themselves from a common enemy and to protect themselves against themselves, or as James Madison called it, "the tyranny of their own passions." To accomplish this protection, a procedure was set up called laws; agreements that established penalties for going against the common good (such as parking in the middle of the street, or shooting your wife, or not paying your share of the cost of enforcing the laws.) The unofficial American tradition (see American Revolution) holds that laws are made to be broken, if they are contrary to the popular will. Thomas Jefferson, in authoring one of our country's great documents, made the right of rebellion a right of free people. The Eighteenth Amendment is a classic example, as it also demonstrated influence on quality—quality of living.



Laws are a form of control or restraint, though all laws are not prohibitive or penalizing. As architects, one of our most ready contacts with laws is through registration acts and building codes.

Registration laws are written and interpreted by the courts, to confine themselves to safety, health and welfare—never with esthetics. Therefore, no direct control of design.

Building codes, a “must do” and “must not do” set of rules, are based on the same premise but by their very nature affect design but *not* quality. Codes are concerned with the *lives* of people (not property) so that they may live to enjoy the beautiful world created by architects.

Zoning regulations are segregational in nature in that they allocate areas of activities. When an abattoir is restricted to a very small section of a city, is that good or bad influence? Or when a hazardous activity is likewise restricted, is that good or bad influence?

Laws also create the power of taxation and permit the sale of bond issues, both governmental activities which influence our spending money as citizens and as architects—who would build with bond money.

Also laws can, and do, at many governmental levels establish the maximum architectural fee on a public project. (I’ve never heard of a protective minimum fee law!)

If the architect’s fee is not rigidly controlled, his construction budget is, providing the over-worked alibi, “How can I create a swell piece of architecture with such a pygmy budget?”

Where is the architect who does not confuse price with quality and says, “What a challenge!”

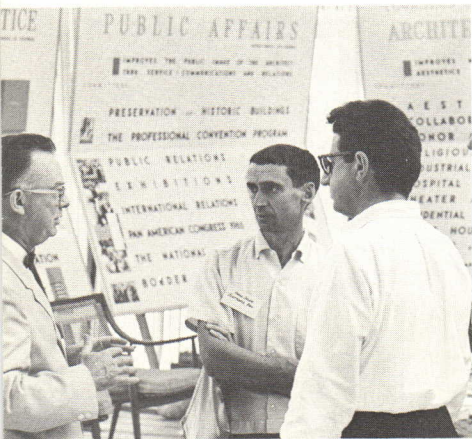
What agencies of government inflict this terrible crime against the creativeness of great architects? At the lowest level, since the American heritage decrees that every born child shall have an education, is the school board of any community. Or take it at any level of government, including the board of the state university which has the fancy title of Regents. These units are composed of the average American with his own do-it-yourself architect’s kit. This includes a book on “frills”—a beautiful and shuddering word of encompassing ignorance.

I’ve even heard of indoor plumbing for schools referred to as a “frill.”

This is what you face up to when you present your designs for the new school. Also, when you’re trying to talk them into hiring you for the job. How many architects resist the sales pitch that they can do the school for less than “x” dollars per square foot; or any other bit of economics intended to convey the idea that he will build it for a smaller unit cost than the other architects who also want the job, and without “frills,” even with an unrealistic budget?

Who stands his ground and builds his case on how well he will fulfill the needs of the program and will create—yes, *create*—an environment which will be an asset to the children and the community?

Who is going to influence the quality of this architectural project? Both of these architects, up and down the ladder of excellence, that’s who.



No “frills” at all!

The cash-register architect will not find nor accept the challenge to create design with a shoestring. (Paul Klee did create a charming design with nothing but a flat piece of paper and a string!) He's dollar-oriented, and therefore, cannot equate the fact that the beautiful is not always the expensive.

The results of this cash-register-computer architect are all over the countryside, where they have grown like mushrooms since World War II. A refreshing, and at the same time discouraging, note showed up recently in one of the large areas near Washington. The school board appointed a committee, which included a public spirited architect, to study means for pumping some design quality into the school construction program. Not the future program—the one they just completed!

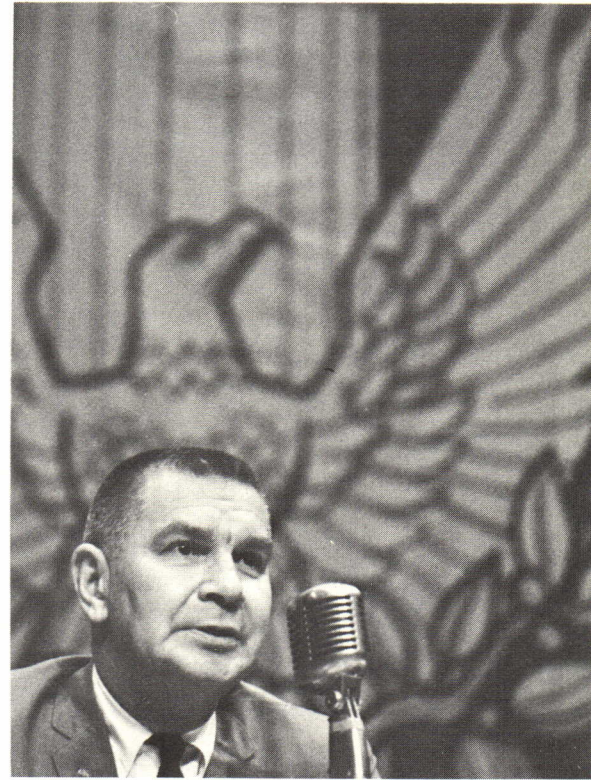
They have now discovered that led by the dollar sign, an anti-“frill” brigade to which their architects surrendered their creative rights, they have a passel of pretty drab schools. Now they seek beauty! Where are the architects who defaulted? Did the school board get the kind of architecture for which it was ready? Perhaps.

Isn't the role of the architect to lead or to point the way? Walter Gropius once wrote an article entitled, “Architect—Servant or Leader?” He said the answer was in substituting “and” for “or” because serving and leading seem to be interdependent. He also stated that, “Leadership does not depend on innate talent only, but very much also on one's intensity of conviction and willingness to serve.”

Even to government, as represented by a school board. If the architect doesn't lead in design, who will? Where are the fearless ones? A great deal can be learned from Frank Lloyd Wright on how to hold the shield, wield the rapier and the depth of the jabs.

Any other segment of government officialdom is but an extension of the local school board. City, state or national—all afford the architect the same opportunity for leadership, which *is* influence. But will he resign the commission rather than become a draftsman? No! Like Faust, he'll sell his soul for a pot of porridge. He wants the dollar for his cash register and, besides, there are a dozen other architects willing to be soulless.

Then there is the other side of the coin which may even be the most fatal indictment. This is the architect who, given a public project, gives of himself only enough to get by. He is, in a sense, a criminal who has robbed the commonwealth of his talent—if he has it. Especially when the road is clear and the opportunity to create a piece of architecture is laid in his lap. No amateur architects on the public building committee to design for him, no bureaucrat to impose rigid rules on him, only people looking to him to produce a fine piece of architecture. They stand before him naked and innocent and he leaves them dry and unfulfilled. Who can escape bitterness when he is led to expect the moon and instead is given a glass box? Even a mirror to catch the moon's reflection would have helped. Pablum cannot be disguised as steak for very long. Why then all the protestations to the neigh-



“Isn't the role of the architect to lead or to point the way?”



*"At the tender feet of
the architectural profession"*



bors that you offered steak but it was too rich a diet and Pablum was demanded?

I would paraphrase my friend Will Shakespeare and say, "Thou protest too much."

I will accept the much-beaten baby that says the influence of government, at all levels of society, is a deterring influence on the quality of architecture in the United States. I accept it only because everyone has said it long enough, and often enough to give it the respectability of truth. In fact, a recent issue of a national magazine devoted a large part of an issue to saying just that. It said that the selection of architects for public work was not very good and further dilution came from the government "boys." If the complaint was about names, GSA has signed contracts with Mies Van der Rohe, Walter Gropius, and John Carl Warnecke—and Yamasaki won an AIA award for his effort. Or I could string out the long list of names and talent the State Department used in its overseas embassies.

I accepted the baby (watch these bureaucrats) and now I toss it—no, throw it—at the tender feet of the architectural profession, individually and collectively. The design leadership has failed the country and its heritage. The "challenge of greatness" is blown on a tin horn, rather than a rich, brass trumpet.

John W. Gardner, President of the Carnegie Foundation, has written a little book which I commend to you: "Excellence: Can We Be Equal and Excellent Too?" In it he states that, "The long-run challenge of the United States is nothing less than a challenge to our sense of *purpose*, our *vitality* and our *creativity* as a people. If we fail to meet this challenge, the stratagems of the moment will not save us."

Where are the "pros" in architecture who will accept this challenge? Thomas Creighton, in a postscript to *P/A*, lamented the passing of the "pro" in American life as a sad phenomenon.

Where is the one, fully accomplished architect, yet anxious to improve himself and his architecture continuously?

Going into government as I have done, especially as an architect-client, gives you another look at the profession. The lens adjusts itself automatically into a cold-eye vision. It is an enlightening experience. I went through it, and continue to be astounded.

Through this experience I have discovered that the profession falls into three groups. The first is small and it contains the pros; those who have and give the best—the full service, the expanded service. I'd even call them the New York Yankees of architecture, their performance is that stylish.

The second group is slightly larger—the semi-pros. Here, there is hope because, with a slight shove, these architects can perform like pros.

But the largest segment sits—the proper word—in the pedestrian third group. I won't stretch A. Lincoln's comment on God, love and the poor people to cover these architects. There are some hopefuls in this group who can be rescued—if they *want* to be saved.

You know where you fit!

Now, suppose the government—let's say General Services Administration—the largest builder in the world—accepted the

critical comment on its choice of architects. GSA would then go only to the list of “pros” and watch its building program collapse for lack of numbers. In addition, there would be a march on Washington, Capitol Hill particularly, resembling the Big Parade. Carrying the pressure guns would be the pedestrians. I shouldn’t say “would,” I say *do*—right now, today. Not a day goes by that an architect isn’t contacting a member (or even several members) of Congress to use his influence towards getting him a project. Political pressure I have learned is always inversely related to talent. Big push, little talent. In any field.

Wouldn’t it be exciting if the parade to Capitol Hill was to fight against ugliness as was suggested by Daniel P. Moynihan, Special Assistant to the Secretary of Labor! When he spoke in New York at the Conference on Esthetic Responsibility, he pointed out that architects, both as a group and as representatives of the public, must learn the political advantages of lobbying for what they want from the government. “And don’t wait until it (the issue) appears in the newspapers before you organize your fight.” He, too, clearly sees the architect’s dual responsibility as citizen-architect.

To support my accusation of failure by the profession I add the unwillingness of architects to become dedicated public servants. Here is the great open opportunity to be influential and it is shunned like a rare disease. The stigma of a Civil Service rating is beyond professional endurance. (How strange that abroad the Civil Servant has rank rather than reek.) Also, the fear of becoming a number. I have a couple of identifications which don’t bother me. I think they offer possibilities; PC which I translate into Professional Conscience, *not* Professional Control. The other, ACDC—quite electric.

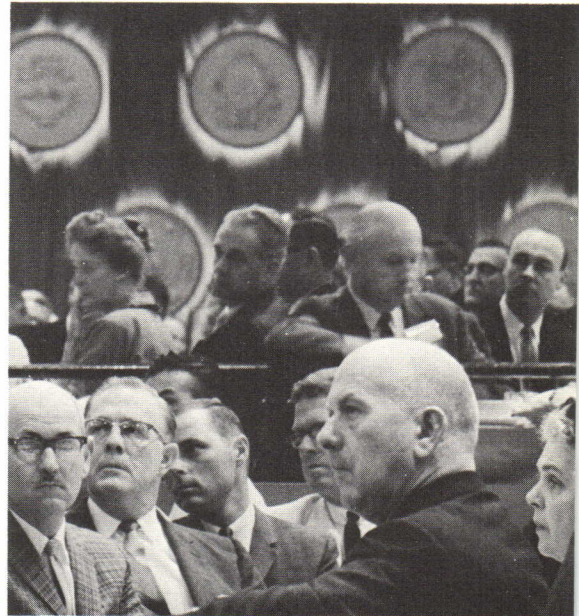
And the salary! Horrible you say. Who says that the government must be a non-profit organization? The citizen! Yet, I say, come in, the water’s fine.

Again I speak for government through GSA. We are conducting our business of design through what I like to call “our charter”—“The Report to the President by the Ad Hoc Committee on Federal Office Space” sometimes called the “Goldberg Report.” The specific charter is on page 13 (original printing) and called “Guiding Principles for Federal Architecture.”

This is a remarkable statement prepared by a committee of leaders in Federal government, and I’m pleased to say, it includes the Administrator for GSA. It has been endorsed by President Kennedy and issued to each agency to “take appropriate action.” This group was appointed to study Federal office space. The committee took the premise “that the economy and suitability of Federal office space derive directly from the architectural design” and holds that “the belief that good design is optional . . . does not bear scrutiny.”

One must be encouraged by the insight of such highly responsible laymen, (one of whom is now an Associate Justice of the Supreme Court) when they determined two major requirements in the design of Federal office buildings:

- 1 To provide efficient and economical facilities.
- 2 To provide visual testimony to the dignity, enterprise, vigor and stability of the American government.



That's the best one about Rocky I've heard so far

The first requirement should be easy meat for every architect since this is his business or is supposed to be.

The second will require some hard soul-searching on a lofty plane. All the sensitivity in the architect's antenna needs vernier tuning, for here is the challenge to translate our culture into "visual testimony" of its greatness—or rather the challenge to greatness which we have accepted.

The heavy mantle of responsibility to meet this challenge is placed on the architectural profession in the formalization of the three-point policy. Here the committee states firmly that, "The development of an official style must be avoided and design must flow from the architectural profession to the government and *not vice versa*. Major emphasis should be placed on the choice of designs that embody the finest American architectural thought."



*That would never pass
the building code in my town*

What a wave of fresh air! What a grave responsibility for the profession. Has such a mandate ever been issued before? I don't know of any. But I do know that GSA subscribes to it and has had it in operation for some time, which is why my predecessor was able to say that "we get the buildings the architects give us."

Other governmental agencies which operate in the influence areas have sounded the call. All of you received, with the AIA Report #9 dated January 7, 1963—but how many read it though it was printed in red ink—the brilliant document issued by the Urban Renewal Administration on "*Design in Urban Renewal*."

Here is a governmental agency, composed of "bureaucrats," working in one of the most sensitive areas of our nation, the cities, stating that good design can become a great asset. It also warns that with a poor design, "a basic purpose for the expenditure of public funds and public effort will be lost."

The document continues discussing good design and then lays it in your lap stating that, "ultimately, achieving good design depends upon more than procedures and *official* actions." Please note how the word "official" is used. Is that good or bad influence by government?

Likewise, the call to "take advantage of the increasingly fruitful collaboration between architecture and the fine arts" gives the architect the signal to design the total environment. There is no percentage requirement only that "where appropriate, fine arts should be incorporated in the designs, with emphasis on the work of living American artists." Please note the use of the word "incorporated"—not *applied* as afterthoughts.

This demands a collaboration and exchange of ideas early in the design stage for a true integration so that in the final construction the architect's work and the artist's cannot be separated. If this can be brought about, then this is government influence, on the positive side.

At this point you are wondering when that "bureaucrat" is going to get to some of the specifics on influencing quality. Certainly, I would discuss building codes but Bill Tabler has been showing you how to take care of them when you believe they exert adverse influence on your design.

In New York City sharp mathematical calculations of the setback requirements have produced the greatest skyline of treads



and risers in the world. Yet, even in the face of this, there is some good architecture there. Also, ingenious architects showed the city a trick or two.

Is the building height for Washington which Congressional action related to the Washington monument, good or bad?

I could talk about government interference with good quality through a tax situation which causes clients to build utility type buildings for investment purposes.

Must utility be ugly? Is the architectural profession so limited in creativity that only opulence will provide an outlet for its genius? Must the structure always be a memorial to the architect's genius, to "the cult of the ego," as Gropius calls it?

If, in this paper, I have appeared to be lashing out at private architects instead of concentrating on the narrow semantic lines of quality it is because I am angry. At the same time, I am one of the greatest optimists you'll ever know.

I am angry because the architects have failed to provide leadership in governmental design quality, through hell and high water. They have failed to abide by the best rule in politics, "A well-organized minority can lick an inept majority." Good design is its own best justification, that is the organized minority.

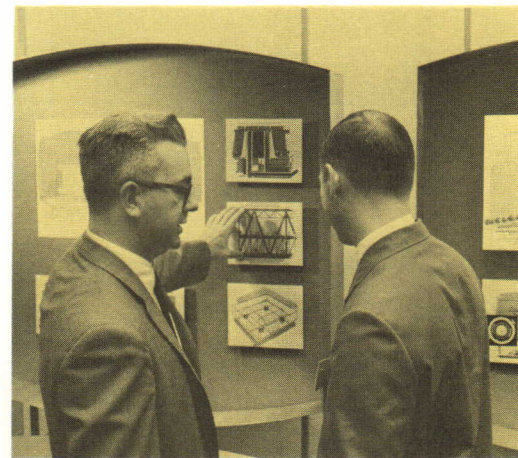
Robert Mills, appointed by President Jackson in 1836 to be the nation's first Supervising Architect, and providing me with a job 127 years later, once proclaimed:

"I say to our artists, study your country's tastes and requirements and make classic ground *here* for your art. Go not to the old world for your examples. We have entered a new era in the history of the world, *it is our destiny to lead, not to be led.* Our vast country is before us, and our motto excelsior."

How many have responded to it? Not very many.

I'm optimistic, because I believe that the architects of this country will respond to the Guiding Principles—the charter for public architecture and will take as their marching song Mills' proclamation and the quotation from Pericles, his evocation to the Athenians, which President Kennedy commended to the Massachusetts legislature in his address of January 9, 1961:

"We do not imitate—for we are a model to others."



George McCue

If I have any usefulness at all to these sessions, it will have to be in the role of echo. Painters and sculptors are sometimes heard to say that although they don't necessarily expect the spectator to understand their work nor the problems confronted in achieving it, they like to send it out into the world at intervals to see what sort of echo it sends back. Even an ill-informed reaction, if it is genuinely felt, has a certain value. So I offer you some echoes, not representing any such thing as *the* external point of view, but a few huzzahs and perhaps a couple of boos from one seat in the arena. All I can guarantee is that they are genuinely felt.

If it is true that the great architect needs a great client, as we have indicated previously, then it would seem that any architect needs, at the least, a client who has some glimmer of aware-

*Art Critic,
St Louis Post-Dispatch
Three-Time Winner
AIA Journalism Award*



*"The public client finds himself
in a constant dilemma"*



ness of architectural values. It might be asked whether these needs are being met—a timely and momentous question, because the principal client, at mid-twentieth century, USA, is the American public.

The American public is a well-meaning and well-disposed client willing to support bold, unfamiliar, far-reaching, expensive programs. He is an eager and cooperative client, aware of the need to apply massive remedies to large-scale predicaments. He is a client willing to entrust the job to the Man Who Knows How. But in many respects, the public client is not a good client.

The public client has been overwhelmed by the suddenness and the magnitude of his urban problems. He is confused and capricious in taste. He is too impatient to allow planners to feel their way into outcomes that might be the most effective and economical in the long run, so he pressures them into expedient, impulsive solutions for an early show of "results." His sublime faith in expertise sometimes misleads him into accepting the proposal that is presented the most plausibly.

The public client's shortcomings reflect his condition of being unequal to responsibilities of enormous complexity, and totally outside his experience, but which he has to assume in his capacity of voter and citizen.

If a civic development project gets to the point of a choice between rival proposals, with social, economic and esthetic values intermixed with different degrees of emphasis, or with alteration, then the public client, materializing out of public opinion, stands uncertain and vulnerable.

If a public decision has to be made between alternatives that are hard to juxtapose for point-by-point comparison, then what seems to be an attractive profitable short-time gain seems to have all the luck.

The public client is completely unable to grasp the design implications of a master plan, no matter how beautifully the map is drawn, or how many colors are used to print it. He cannot visualize the city from a land-use scheme any more than he can hear music by looking at a score.

The public client lives, for the most part, in or near cities, but he has no keenly felt sense of urbanity.

To most people, architecture means *a building*. The middle-aged part of the public—which is the segment most active in civic leadership and the most productive in tax yield—grew up in circumstances in which a new post office, court house or city hall, and, in some exceptional places, a new office building or apartment house, might have been the only architectural event their communities experienced over a period of years.

In the 1930's almost any new building was such a novelty, and so welcome an addition to the community, that hardly anyone would have been so ungrateful as to question its efficacy as architecture. Because, in a much-detested phrase, there was a war on, we asked nothing of architecture in the 1940's except that it hold itself up—with a special hope that there be no unpleasant surprises from the plumbing.

But now it is an old building that is the novelty. Who knows whether any structure that we pass on the way to work today will still be there tomorrow? We mark a ballot, and within

weeks a whole section of our city has been knocked down and hauled away.

The public client finds himself in a constant dilemma. He has been brought up in the belief that parks are important, but now he is expected to understand that expressways are more important. He has voted bond issues for tearing out slums, but now he is assured that it is equally good citizenship to tear down "x" number of blocks that are not necessarily slums simply because a redeveloper is interested in the land.

When he has become involved in this kind of program, he sometimes finds that the package includes a crisis of conscience—for the breaking up of a neighborhood, for the relocating of hundreds of families, for the fate of dispossessed businesses and industries.

He experiences the staggering uncertainty of trying to take a stand on the destiny of a historic building that stands in the path of progress. He flounders in new legal principles in the declaration of blight, in tax-abatement and in open-space easements. His simple, sturdy, faith in the verities of bricks and mortar is being sorely tried by new questions of esthetics, which he had heretofore considered to be rather sissy. He has a wistful yearning for a handy rule of thumb that will clearly distinguish between The Good and The Bad.

The architect has always educated his client, but this was before project architecture and mass clientele. This took place when the architect-client relationship was direct and personal, face-to-face, before the architect became a team, and before architecture became a matter of maintaining design authority over catalogs of pre-assembled units.

Today, the architect and the public client are almost inaccessible to each other. The work goes on without this relationship, because there are substitutes for it, but at certain crucial moments the client needs to understand what he is asking for and what is the hope of fulfillment. And the architect needs to be able to communicate the aspirations that he is presumed to have.

An imaginative beginning to re-establishing communication was made last October. At Columbia University, The American Institute of Architects and the Columbia School of Journalism confronted thirty newspaper writers with a corps of architects, planners, economists, sociologists and various technologists for three days of probing into the facts and possibilities of urban renewal, and the architectural contributions to it.

The transcript report of this conference shows that a program of the most impressive scope was developed. The conference undoubtedly will mark a turning point in a deepened and better-informed concern of newspapers in the issues of urban renewal, particularly since a series of regional follow-up seminars already has begun with one last month at the University of Kentucky, in Lexington. Others are planned later in the year. It was my privilege to attend both the seminars held so far. You are to be warmly congratulated for this idea, and for the tone and content of these seminars.

This is an organizational approach to educating the public client. Another tactic that you might try, as an organization, would be to open one of your national convention sessions to the



Smile, you're on the Lawrence Welk Show



public—perhaps an evening address by one of your more articulate spokesmen. You have quite a number of interesting exhibits mounted about the perimeter of your meeting area. Why confine them to architects? There are many people out there who would enjoy the opportunity of hearing an architect of national stature in a discussion of architecture, and who would respond to the possibility of meeting some of you informally, of talking with you about projects you have done.

You have individual approaches, of course, in everyday human relationships, including both conversation and statements made from a rostrum. When you have access to a public rostrum, may your remarks be tailored to the unaccustomed ear! May your slides be always in focus, and right side up!

As background support for the architect's emergence into the public arena, there remains his most important participation—the enduring statements about architecture that he makes through architecture itself.

To admonish a national convention of architects about the virtues of architecture takes a certain naive presumption. But that is supposed to be one of the attributes of my craft, and architecture is what we have in common. You create it, and I help to occupy it.

The relationship of the spectator, or the consumer, if you prefer, to architecture is exactly the same as it is to painting or to any other art. This is that the work, when it leaves the hands of its creator, remains to be completed by the spectator. The spectator looks at it, lives with it, talks about it, likes or dislikes it, and gradually assimilates it into his culture. This is the process of completion, and it applies with particular pointedness to architecture, I maintain.

When your designs are imaginative, interesting, inviting, harmonious, practical and rational, you are helping the public client to appreciate these qualities through his own experience of them. You are contributing to a standard that can be made to move steadily higher. One good building, and one enlightened piece of development planning, strengthens the possibility of another. It could help quality to come back into style.

Perhaps you miss the attribute "original" from the ones cited. As a member of your audience who gives way to no man in the relishing of originality, I still do not expect it in every vista, and there is reason to wonder whether originality has become confused with novelty and diversion.

If we are actually going to build, in the next thirty years, as all the authorities insist we are, another physical plant equal in extent to the present one, the quality of originality, as many of us have experienced it in our own communities, could prove to be quite burdensome.

Even original originality needs spacing and some reason for being. Ideally, it calls for siting at certain nodal points in the landscape or cityscape. It is hard to imagine anything but a state of shock in walking down a street past a lineup of architectural originals—say, for instance, the Taj Mahal, the Guggenheim Museum, the Philip Johnson house, the Robie house, Dulles International Airport Terminal, Unite d'Habitation, the Seagram Building, the Air Force Academy Chapel and the Brown Derby restaurant.



"When you have access to a public rostrum"



The likelihood that anything like this might happen need not concern us, but the emphasis on form-giving, image-building and status-conferring, as it may be witnessed in most big cities, seems at times to take on an unseemly clamor. Some of our metropolitan prestige blocks wage a strident battle of facades, entranceways, setbacks, textures, plantings, shadow-lines and, recently, gas jets. The main alternative appears to be the extreme opposite—a conformity of sheer-sided rent-payers that evoke recollections of that tightly packed cemetery in Queens, seen from the left side of the bus on the way out to Idlewild, where the stone slabs marching across the hillside solemnly affirm the eternity of urban density.

Somebody has said that the purpose of a building is to make all the others around it obsolete. He was speaking of an office building, but the vogue for buildings that outshine and outshout other buildings is applied without much discrimination to all types. This has brought about some approaches to design that strike an externalist as being much too frenetic, and it seems to have produced an eclectic originality.

Every community above the rank of hamlet now has at least one outlying commercial section that has grown in a long strip, in the midst of a lot of residential subdivisions.

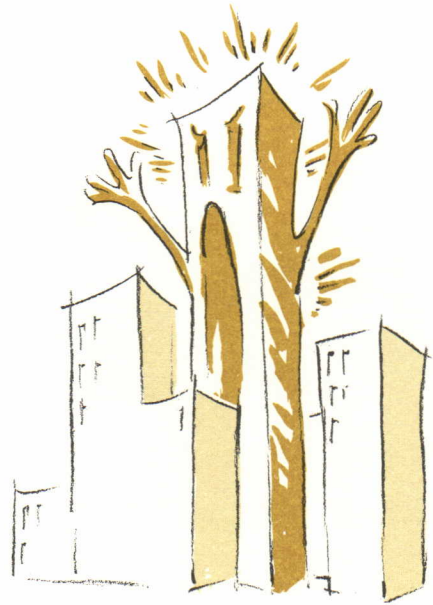
The tenuous connecting element in this confusion is something that we used to call a street, but we hardly know what to call it now. A street, in the familiar sense of an urban trafficway provided reasonably orderly passage. It had various kinds of definition that indicated where the vehicles left off, and the people began.

The passage through strip development functions more like a vehicular plaza. The curb has vanished, and an automobile can turn in or out almost anywhere, or swerve across the oncoming traffic. Street, parking spaces, driveways, walks, places for storing supermarket carts and the occasional building of real decency are all blurred into the common asphalt.

At this raw frontier may be witnessed the most unabashed eclectic originality. It takes two to tango, they say, but here commercialism has cut in on form and function, setting an eccentric beat and humming in the ears of its partners with snatches of tune plagiarized from the whole literature of design.

This is the zone of paved ground and muddy distinctions. In something vaguely owed to the Robie house, you can buy a hamburger. A wave of the magic T-square transforms a glass house from the New Canaan woods into a display where the shirts and petticoats are being spun dry for a quarter a load. To shop for a two-pants suit, you can choose between the Taj Mahal and the Governor's Palace at Williamsburg. You can get your income tax report made out in a one-story Seagram Building, and have your brakes checked in a secularized Air Force Academy Chapel. The Dulles terminal may be expected to be restated shortly as a chain drugstore. The Guggenheim is a little tough for the suburbs, but in downtown St Louis you can park your car in it.

There seems to be no characteristic of design that is secure from conversion to a baser currency, and this often happens so soon after a fresh design is published that we see the parody before we see it played straight. The Eero Saarinen design for the



"Buildings that outshine and outshout"

LESLIE N. BONEY JR, AIA



aimed for the junkyard, then it is hard to avoid a tendency to design junk.

Some of us are getting nervous and depressed over the paradox of impermanent permanence—of the sweeping away of steel, concrete, bricks, timbers and tile at the drop of a percentage point. We see materials as hard and durable as mountains assembled into structures as ephemeral as mist. Is this a city or a mirage? Is this a building, or a Boy Scout pup tent that can have its stakes pulled, its poles disjointed, its skin rolled up, and the whole shelter removed without leaving a trace of its previous existence?

A couple of years ago, I stood in front of the old Detroit City Hall, then about to be torn down. There are other buildings that I would lament more keenly, although this building had a certain rugged individualism in the eclectic originality of an earlier time. While this fortress of huge stone blocks stood waiting to be knocked down and dumped somewhere, a crew of workmen got busy on the City Hall lawn. They cut the sod. There it was, stacked in neat rolls, ready for installation in another place. The sod was more highly valued than the building!

There are values in buildings other than their rents and tax returns. Surely some architectural talent can be devoted to devising imaginative new uses to keep some of these hale senior citizens spiritually as well as physically alive. Surely every last landmark need not vanish simply because we are too dull to recognize their contributions to our urban texture, and too much devoted to the shiny new conformity to sense that it already is boring us to distraction.

If architects fail to maintain some protective surveillance over the bashing and bulldozing of respectable structures inherited from previous generations, their default persuades the public that talk of architecture is just promotional verbiage intended to sell this year's model of a design product.

In that case, architects can expect to be involved, to their disadvantage, in bad jokes, such as Art Buchwald's tongue-in-cheek movement to "Save Lincoln Center," which was an external reaction to the fast-approaching destruction of Pennsylvania Station. This affair, and the issue of Sullivan's Garrick Theater in Chicago, did bring about a mobilization of protest by architects, quite massive in both instances. But massive as they were, they were still too little because they were too late to educate the public almost overnight to appreciate the architecture in two grimy old buildings.

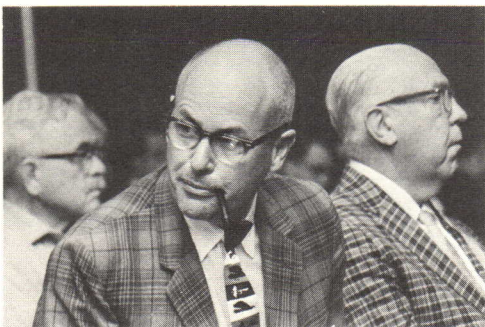
Almost everyone is aware by now that architects are beginning to find their voice, and to raise increasingly pertinent questions about some of the new blight that is replacing the old blight in urban renewal. It comes through too often as the sweet, tweedly notes of the shepherd's pipe, when it needs to be the clarion of massed trumpets.

At the symposium on esthetic responsibility, held in New York a year ago as an inspired project of the New York AIA Chapter, Ad Reinhardt, an artist, said, "Artists are responsible for ugliness."

It is the architect—who else?—who determines quality in the man-made environment. He is the man who makes it. An architect who regards such values as esthetics, amenity and humanity



I know I shouldn't have had that fifth martini



as a sort of paper-hanging to be applied after the walls are up, the roof made tight and the duct-work properly tuned, should relinquish his claim to being an architect, and identify himself as an expediter. Then the public client would know what to expect, and what not to expect, from him.

The architect is responsible for quality, and for the lack of quality. He is responsible for the quality of work by non-architects and by architects who operate outside the fold of professional affiliation. He is responsible because it is architects who teach architecture, who set the examples, and who pass on whatever tradition there is of craft and excellence. If the architect does not educate the public in architecture, through every means at his disposal, then who else is available and qualified to do it?

The client and the public have always been able to sense their instinctive pleasure or discontent with a building or an ensemble. Thanks to the educational work that you have already so well begun, our reactions are beginning to be better informed.

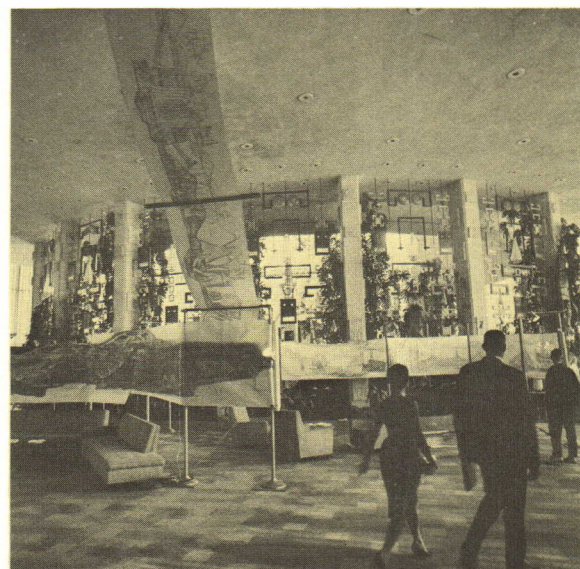
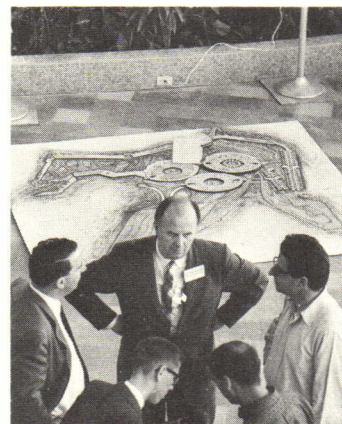
This could become most inconvenient for architects with shaky standards and leaky concepts. As soon as a substantial body of the public client can put the finger on a building that is plausible and ingratiating in its outward effects, but lacking in character—watch out!

If the future metropolis is going to amount to a conglomerate of monuments to conspicuous consumption, then we shall have a new, up-to-date kind of clutter—a monumental clutter. If cities are going to keep spreading and becoming even more congested, then we shall urgently need order and harmony, a sense of orientation (which is notably lacking in Miami I find), a mediation between the tower scale and the human scale.

Why not also cities that identify themselves in terms of their region, their cultural heritage, their activities? How suffocating it is to step out of an airplane, after a flight of two or three hours, and to hear the same syrupy music that we hoped we had left behind, to see the same subdivision patterns, the same kind of downtown, the same construction gimmicks that we get for box tops back home!

Too many buildings are being given these meaningless eye-catching elements—some of them the kind of exhibitionist structure that merely has let its pants down, others reflecting, in the modeling of the wonderfully plastic modern concrete, a misplaced enthusiasm for do-it-yourself sculpture. An architect who aspires to be sculptural needs to study sculpture, for that is an art, too, with its own disciplines.

The billboard building seldom relates, with any sense, to city cores or to neighborhoods. The opportunity in these crowded places should be for refinement of details, the use of tasteful ornament that takes on a landmark personality at sidewalk level, open space that is more than just a gap. There is certainly opportunity for the pursuit of a collaboration—which is still remote from an atmosphere of common cause—between the architect and the sculptor, painter and art craftsman, and there is plenty of occasion for the enrichment of character, as distinguished from the impoverishment of fashion.

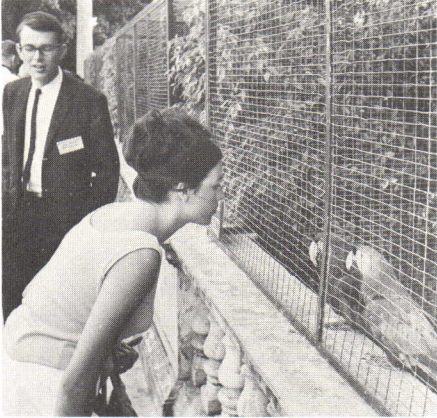


"An architect who aspires to be sculptural, needs to study sculpture"

I must confess to a certain curiosity as to what value you might place on the remarks of an externalist about matters of which you are already well aware. If you feel some doubts, and want them confirmed from an outside source, I have tried to indicate that your doubts are shared by many of us.

However, the only thing to be gained by this is to sharpen the issues. It is important to emphasize that many of us also share your aspirations. We recognize your very considerable progress in the last several years, and are "completing" in our spectators' way the steadily growing number of buildings that manifest efficacy and delight. There is an impressive summary of these in the new book from the Johns Hopkins Press that records the AIA honor awards from 1949 through 1961. We hope your successors will leave some of them standing! The new efficacy includes, it should be noted, some trail-blazing shopping centers.

If someone later is going to search among our artifacts for the architecture that expresses our age, we may hope that these evidences of quality will be noted, and that the junk will be discounted, as it is now. You gentlemen are demonstrating very convincingly that you are concerned with quality. I believe that the public client not only is willing to have you in charge of quality, but had been going on the assumption that you understood you *were* in charge.



Talk to me, talk to me, talk to me



Discussion Period

MODERATOR KELLY: One of our panel members would like to ask a question of another panel member.

SIR BASIL: The question I would like to ask is are we trying to inquire today who influences control or are we assuming that we found out what quality was yesterday? I would like to direct this to Professor Pevsner. Does he consider that the engineer influences quality today, with special reference to the pioneers of engineering, the ones in Britain, and also the Chicago school of engineers? Does he consider they influence quality today?

DR PEVSNER: The situation in the nineteenth century, as I tried to express it, was that a certain type of talent went into engineering rather than architecture because they were the ones that were keenly interested in the new possibilities of materials and their direct expression. So that would account to a certain extent for the fact that we find architectural beauty in the works of engineers who, I assume, created not really with esthetic intentions but purely with the intention of building a bridge with the minimum of material and the maximum of performance.

But there is a wholesome lesson. In the case of the Clifton Suspension Bridge, built by Brunel, designed in the 1830's, the engineer designed the pylons as well. The pylons are stone to hold the entire construction, and the engineer wanted to use scarabs. Scarabs are Egyptian. The engineer at that moment was doing architecture—that kind of architecture in which, if you want to express everlastingness, you do it in Egyptian. That means the engineer was influenced by the evil influence of the architecture of the day. At the end of the century, these two extremes merged and we find the architect aware of the possibilities and temptations of the new materials—until we reach the Nervi age where an engineer who happens to be an architectural genius is very anxious to deny architectural genius in himself and insists what he does is done because it seems reasonable and costs little. So that the engineer today would still not really want to be himself accepted as an architect, although the architectural problem of today is such that with engineering training or architectural training, the highest results esthetically can be obtained, always providing that the person in question has that particular genius.

MODERATOR KELLY: A question addressed to Sir Basil Spence: Mrs Huxtable recently wrote that science has tended to pull apart the engineer and the architect, giving the first power and prestige and the second some cultural prestige. Do you care to comment on that?

ADA LOUISE HUXTABLE: I said that?



SIR BASIL: I don't think recent events really quite prove that. There are, of course, superb instances of collaboration between architect and engineer, or engineer and architect, which tend toward the whole object of today's discussion, that is, the search for quality.

Of course, as Nikolaus Pevsner just said, it might be true of some engineers. Today the wonder bridges, ribbons of concrete thrown over ravines—they are to me great constructions that have enormous quality. I feel that if there is common intent between an engineer and an architect the marriage can be a very happy one, and I can't see any divorce in sight.

MODERATOR KELLY: A written question for Mr Rudolph:

With respect to Mr Rudolph's statements on functionalism, are we to understand that he would assign a system of priorities to the three basic facets of great architecture? If so, would he so commit himself now, and if not, will he explain why a building which does not work well should be called great?

MR RUDOLPH: Apparently I have been very unclear with respect to functionalism. I'm all for functionalism. I don't think anybody ever builds anything good unless it works. It is a question of *what* works and so forth. Dr Pevsner summed it up very well when he said not only functionalism in all its manifestations is necessary but a kind of poetry too.

I am very much interested in poetry. It doesn't seem to me we have enough of that. If I talk about the additional aspects of architecture, other than functionalism, it's not that I don't believe in functionalism or indeed that that is not the place where one begins.

DR PEVNER: It is a thing that has not come up in this discussion yet, and again it is connected with this tricky business, with the evocative qualities of architecture. I think the functionalism of the 1930's was not only the program of making a building which works but also—which is not at all the same—making a building which looks as if it would work.

You see, you can have a beautifully working building all covered with Ionic columns but the 1930's would not have done it. I think what the functionalism of the '30's said was that this business must look functionalist and function well. And that perhaps is what we are moving away from.

MODERATOR KELLY: This question addressed to Mr Yasko: In regard to quality in architecture, what is the architect's responsibility to the public as to the present growth in activity of the untrained and unlicensed practitioner?

MR YASKO: I am not sure what area of activity you are talking about. Are you talking about the unlicensed man in government, since it is addressed to me, or are you talking at me as a contractor?

MODERATOR KELLY: I would assume what the architectural profession should do about registration laws and practicing.

MR YASKO: Always looking to father. From my recent experience on NCARB, having been on the Board and having acquaintance with other boards, I know there is vigilance certainly in the state. Each state has its own great sovereign right and protects it zealously. That's why we do not have a uniform registration law because of this question of sovereignty.

Each state is interpreting its law and prosecuting violators. It requires constant vigilance on the part of the profession through its registration boards. And I throw it to you again, there are continued violations of the law which says you can call yourself an architect only if you have a license from the state. It is again your responsibility to kick the bums out who are interpreting your law. I will keep stressing this and I will probably keep tossing it back at you. It is the failure of the architectural profession



to recognize its own responsibilities as individuals and as architects. They are not doing these things? Throw them out. Don't sit back and bewail these people who were appointed to a registration board or to a government position by you. Again, pursue your legislator at any level in behalf of these things and don't sit back and just complain about it. "Do" is the word.

MRS HUXTABLE: May I toss something back at Mr Yasko who seems to be tossing the ball to the architect.

I listened to his talk with particular interest, even though I didn't understand it very well. I was rather confused by baseball allusions, and my impression is architecturally the government is producing some very splendid work. I hope the building will match the power in the government's manifesto.

MR YASKO: This is our fondest hope, and I am not passing the buck back in. It is in the hands of the profession to bring these things about. It isn't our responsibility. It is in the hands of the profession to produce this architecture.

I cited a few names in answer to criticism that we weren't selecting "pros." Some of their structures are up; others are coming up. It is my fondest hope that we can use these "pros" and we are doing it. With all due respect for Senators and such—and government people are not supposed to say these things—we are doing what we call Operation Goose in order to get this thing out of the profession. So, again, it is back to you.

QUESTION: I would like to direct this question to Mr Yasko because it is very pertinent to what has just been going on. The GSA has a policy of asking entrepreneurs, or should we call them "speculators," to build new buildings which are then leased to the government. It has been my observation that there isn't anything that does more to produce bad quality than that policy. We always end up with the lowest common denominator because the bidder who produces the cheapest bid is the one that gets the job. Would you recommend that we throw you out of office if that policy isn't reversed?

MR YASKO: I would say absolutely yes if it applies to GSA. But we do not do this. This occurs in the particular realm of the Post Office Department, this business of lease tending to purchase. We have not had, to my knowledge, any critical control over these. This is within the Post Office Department. We handle certain aspects of the Post Office Department business. They were twenty- and thirty-year leases. They are looking into this thing very hard. And





they are conscious of the fact that maybe not all came out well. Maybe this was one of the flags I put under my shield coming out of Wisconsin because right there we were covered with some of these monstrosities that you are talking about. And it indicates a curious double standard that for the post-office facilities that come out under GSA direction, POD set a higher standard than they required of these other people.

QUESTION: Does the role of the city planner, be he architect or whatever, really have any validity? Does it matter if death is imposed by the master plan—for surely conceiving perfection and trying to keep it that way is a kind of death? Does it matter if the comprehensive plan is conceived by a Le Corbusier or a Saleri, whether it be a Brasilia or a Chandigarh, Vallingby, Reston, or Mesa City, or is the architecturally episodic role of the city planner (regardless of the quality) a sophist?

MR RUDOLPH: If I understand the question correctly, you would like to know whether it is necessary to have anyone other than an inspired person do a master plan.

QUESTIONER: No, sir. Is the master plan itself a kind of death? I think of the Volkswagen ad: Think Small.

MR RUDOLPH: Master plans have constantly to be updated; they reflect only what is known at a given moment. If they are any good at all, they have to be inflexible, in a way. I agree with you that master plans have great limitations.

MODERATOR KELLY: A question submitted for Sir Basil Spence: Are excellence of proportion, material, craftsmanship and scale fixed standards today or do they vary according to the individual contemporary architect?

SIR BASIL SPENCE: As far as that is concerned, I can only speak personally, but I believe there are certain principles that are being proved permanent and these principles are proportion, scale and so on, which I tried to enumerate yesterday; I think they are constants. But the interpretations of these must vary surely according to the time and the place and the character of the people because I come back always to this final objective that I believe to be an objective of architecture—of creating an environment for human beings that enriches them during their life-span. But I am absolutely certain that the constant principles must be followed in order to do that.

MODERATOR KELLY: Is it a realistic objective for contemporary architects to strive to build every



functional structure to quality as a "work of art"?

JOHN M. JOHANSEN AIA: No, I don't think so. I think that we must judge, as architects, each time we are given an assignment or a commission, to decide whether we are going to try very hard to achieve a major artistic value. It is also a matter of appropriateness. We make mistakes very often by trying to hit the ball every time we get up to bat, particularly younger architects. As we get older, we exercise judgment. I think we should never miss an opportunity to try to create a work of art.

MODERATOR KELLY: We're back again to Mr Yasko. Are the professional (trade) architectural magazines qualified to select the "pro" architects? If so, will they look beyond sensational photography to quality of performance?

MR YASKO: I don't think the magazines are in any position to choose the "pro" architects. I think the "pro" architects declare themselves in their performance, in the thoroughness of the performance and not in the design alone. I think the photographic reproductions show only the beautiful picture and they can be done both ways.

When I speak of the "pros" in architecture, I am speaking of the complete architect that gives service from top to bottom and not only the one that puts together the elevation and the tricky landscape. I mean the complete architect is the "pro."

MODERATOR KELLY: A question: If the concept of quality includes the client's satisfied use of the building, do we not need to include satisfying performance of materials and satisfying business and financial arrangement for the owner?

DR PEVSNER: Yes.

MR YASKO: Here is this opportunity for leadership on the part of the profession to lead this poor, ignorant character down the line.

MODERATOR KELLY: A question addressed to Mr Rudolph, apparently stimulated by some remarks by Mr McCue: If sculptural forms become so brutal as to offend lay people, are we justified in practicing sculpture without a license as did Michelangelo and Bernini?

MR RUDOLPH: Quite often a given form of art will seem terribly awkward when introduced, be brutal and so forth when it is first seen. In time quite often this aspect becomes less. I don't mean to say that everything which has these characteristics will in time be more significant. We get terribly mixed up, I believe, in the difference between that which is pretty or even beautiful and that which is significant. It is my opinion that all forms of art, including sculpture, and certainly architecture, should be concerned with that which is meaningful and significant and not merely pretty. I might add that it seems to me we are indulging in a kind of prettiness stage right now which one hopes will pass.

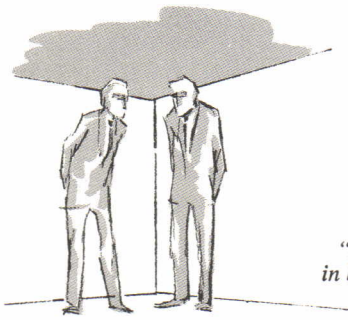
MRS HUXTABLE: I would just like to say that I think probably the first building on the Renaissance street was a terrible shock to everyone.

DR PEVSNER: When Beethoven wrote the Seventh Symphony, Carl Maria von Weber, the distinguished composer of "Der Freischütz," said, "Now they should lock him up in a mad house." That was one composer's reaction to the Seventh Symphony. It doesn't seem very revolutionary now.

MODERATOR KELLY: A question to Mr Yasko: Problem: Is it the lack of "pro" architects or is it the lack of recognition of "pro" architects? Fact: There is an adequate but unused reservoir of qualified architects. Challenge to GSA: Find the qualified. Challenge to magazines: Look beyond photography, find architectural qualifications at least to the extent required by society.

MR YASKO: I won't say yes or no. I will say again I believe in the emergence of "pro" architects. There is a difference between that and qualified. Qualified is a licensed architect. You have all proved that in the eyes of the law. The fear is always exercised: I am hidden away, with all my great talent nobody will find me unless I use Congressional interference. The young man wants his recognition through competition. This is where the greatest cry is coming from—the young man who believes he is being ignored.





"Actually put people
in buildings like that?"

I don't subscribe to that. I believe the "pro" talent and the talented architect will come up, no matter where he is and if it is directly aimed at GSA we send out mailings for any particular project to every corner of the country, and the cost is fantastic. No stone is left unturned.

MR JOHANSEN: At a recent conference at Columbia, at which Mr Slayton, then head of the Urban Renewal Administration, was present, after talking for some hours we came to the conclusion that urban renewal projects were limited, for this reason: that presently there are 1200 projects scheduled or under way and there are certainly not 1200 very fine architects to fill the bill. This is a basic problem we face. Does it mean the top sixty get the repeated commission? Probably the better way to get results but it runs against the democratic process.

MR YASKO: When you find the guy, give him as much as he can hold. I don't subscribe to that we must spread it, quality or not. If we have a hundred or sixty that have it, that's it, and let the other fellows pull themselves up by the bootstraps. I don't think we should dilute it just for what is known as democratic distribution.

MODERATOR KELLY: Are you prepared also, Mr Yasko, to give some of these jobs to people who seem to have the proper qualification but have not yet built tremendous offices to assert this authority?

MR YASKO: Yes. I don't think the tremendous office is the true evidence. Somebody has heard me mutter this before. I am a believer in modesty. I think the modesty will show through all, the qualification will show. We don't need the big neon sign, the punch-in-the-nose job. Sir Basil pointed out that the Georgian spoon is a work of art.

QUESTION: I would like to address this to Dr Hall: I was very interested in his comments regarding people's reactions, the intuitive reactions of people to their environment and I would like to know whether in his studies he had made any observations of people as to their intuitive reactions to environment.

DR HALL: That's about all I study. I can give you an example of what I mean. I was talking with one of your members before this session and he asked me the meaning of the term "kinesthetic" and I explained to him that this meant the feedback that you get from the movement of your own body and that you are not ordinarily aware of this but nevertheless you do get an impression you might call intuition.

He said you mean to say that if you lower the ceiling height that you might be aware that you could touch it without even touching it? Then he told me of an instance of a study that was made and a good deal of money saved by lowering the ceiling height from the required 8' to 7'-6". He wanted to know whether anyone actually put people in buildings like that, whether they were living in 7'-6" buildings.

My hunch is that was a cost accounting job. Anyone that knew the meaning of the word "kinesthetic" would know that the 7'-6" ceiling would give you an entirely different sensation of spacing than 8-, 9-, 10-, 13-foot ceilings. It is a matter of sensation.

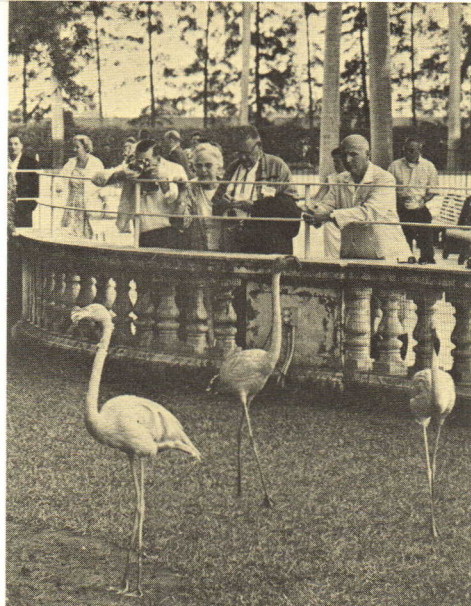
This space, with the 7'-6" ceiling, is the kind of space that a German, and possibly an American, might feel comfortable in if he were sitting down, if he were with friends and if the outside world were screened off. He would find this space *gemutlich*. I am referring now to a basement recreation room that is in the house of a colleague of mine who has observed Arabs, Americans and Germans in this setting. The Germans want to stay there because they feel comfortable in it, they are together. The Arabs go down there to listen to Arab broadcasts, and they can't actually wait for the program to end to get upstairs and get out of the place. They feel as though it is a tomb. The Americans don't feel strongly one way or the other.

Now, what it is that gives the Arabs this particular sensation I have not been able to find out, although I do know that they tend to like large spaces for certain types of activities in part because of this voice level and in part the way in which they use their eyes.

QUESTION: I wonder if it is really a matter of adjusting to the cataclysms as long as they are inspired. Or are cataclysms disrespectful of people? I refer to the Harvard University Medical School and Boston General Hospital study in which Mark Fried participated, which indicated that when people in an urban renewal area were removed from their homes to "better" accommodations they grieved for as long as two years as if for a lost love? Aren't people's feelings a function of the program? Sir Basil, what about the "New Town Blues" in Harlow?

And a second question: Do you really believe the banalities of the Federal urban renewal programs are disciplines which the most inspired of you can use?





But the horses didn't run

DR HALL: You notice the architects all duck. I can only speak as a non-architect. I think the questioner is referring to a study of sources of grief in the removal from an urban slum. This was a study done by Herbert Gans, Peggy Gleicher and Mark Fried, where it was shown that people moving from a rural setting into a town carry their village with them and create a village environment in an urban setting, actually making a village out of a slum. And it takes them about three generations to move from the urban village to suburbia or into one of the redeveloped centers. And if you tear these people out of their setting, which happens very often—it happened in Boston anyway—they then actually do grieve as though they had lost a member of their family, for their friends and colleagues and for the environment in which they lived.

Now, this is a type of study that is very new. I think that many of you had suspected these things but the social scientist had not come up with the data for you and you are going to have to push the social scientist to gather a lot of this data. You really don't know much about the kind of thing that I think you are referring to.

SIR BASIL: It may be of interest to draw to your attention the problem that we have in Britain because, as you know, we pioneered several new towns which are being planned very, very logically we thought, to stringent health standards.

Now, quite often the people who had been taken out of condemned areas that were considered unhealthy from the point of view of hygiene and health requirements—because quite a few of these houses didn't even have bathrooms, they had to share bathrooms and lavatories and things like that—the people who were taken away, sometimes protesting, did greatly enjoy being together. They enjoyed being unhealthy. They probably enjoyed having to grumble about something that was really quite tangible that they could grouse about together and thereby create a bond of companionship. We know this is created always by some sort of common disaster. It certainly

is with us in Britain. There has to be some common disaster to bring people together.

These people were taken out, given houses and standards which they never dreamt of and it seems to create a middle-class snobbery and this great comradeship seems to crumble. It seems to inculcate in them a strata of social consciousness which was lacking before. I know we are now looking at this very, very closely in some of the new towns being planned.

QUESTIONER: Sir Basil, I am told at Harlow there is a terrible amount of mental illness among the wives, a reaction against the banalities?

SIR BASIL: That is perfectly true. Harlow was the first one. There are others. It is called "New Town Blues."

DR PEVSNER: On the other hand, I think one has to be terribly careful about this kind of so-called scientific research because it is, by and large, sociological research and in sociological research scientific proof is not easily obtained, and I can well imagine that those who tackle a particular neighborhood will find what they want to find, and the situation may be different.

MODERATOR KELLY: I cannot quite let him get away with this. I think the danger is to use them for a purpose not intended.

MR YASKO: I was going to throw a question. I don't know anything about this report but it does suggest to my mind some studies and experiences we had in Wisconsin with adjustments of people.

We found in doing work on a mental hospital that we had to treat people, the senile, with kid gloves in maintaining associations for them with their past, that we couldn't give them, for instance, fine aluminum windows, we had to give them double-hung windows. These were for the senile, not the mentally ill, and curiously enough senility begins at fifty and it depends on input to keep it alive.

MRS HUXTABLE: You don't need studies, just eyes, to see the destructive effect that urban renewal has had on neighborhood character in our cities.

MODERATOR KELLY: I would like to ask one question. I read in the paper recently a remark I found very interesting to the general effect that for a critic or teacher it is essential to keep an open mind but for the practicing architect, he soon has to disregard and move the other way as rapidly as possible. I think the implications are quite important and I wish Paul would say a word of two.

MR RUDOLPH: I don't know who said if one keeps such an open mind about something then everything just flows out of the mind and nothing is left. I am a firm believer in that when it comes to practicing architecture. It seems to me one has to have a very definite point of view, indeed prejudices if you want to think of it that way. As someone who undertakes to participate in architectural education, it seems to me of utmost importance to take the opposite view and to make an effort to see what the student is trying to do to indicate the validity in the first effort even though you may not be sympathetic with it and assist the student insofar as possible to arrive at a solution within his own bounds.

HENRY H. SAYLOR FAIA



Alvar Aalto

GOLD MEDAL OF HONOR

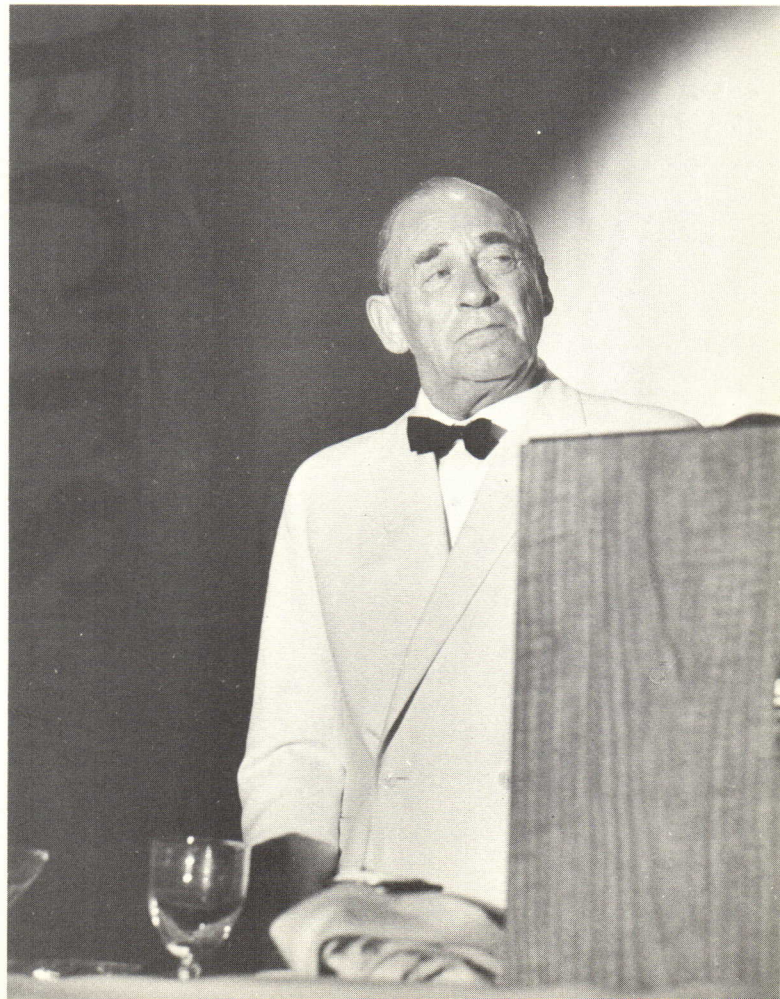
President Wright: The Gold Medal of Honor is the Institute's highest honor to be conferred upon a member of our own profession.

It was given for the first time at the convention held in the year 1907. Only thirty men have been thus honored in the fifty-six years since Sir Aston Webb came over from London for the initial investiture. Eight of the men who have received it have been architects of countries across the sea. There were three from England; three from France and one each from Sweden and Holland, and tonight we add a ninth in Alvar Aalto of Finland.

Alvar Aalto: Ladies and gentlemen and my American colleagues: I think I shouldn't say too many words. I should say thank you to all my American colleagues, and sitting here is the Ambassador of Finland and Madame Seppala, and I think I have the right to say thank you from Finland as a country, too.

Finland may be a smaller country than America, and I guess you know that. I feel deeply the honor I get from this big country with traditions from Jefferson on down and from the same liberty of cultural things which has been growing here.

I think we are so close to each other that I do not need to say more, but, Mr President, my dear colleagues, all my heart is thanking you and my country, with the authority of my Ambassador, who joins me on this memorable occasion.





AWARDS

Citation of an Organization:
American Craftsmen's Council

Honorary Memberships
Dr Kenneth John Conant
Dr Walter Littlefield Creese
The Rev Edward S. Frey
Florence Gervais
Charles D. Gibson
Ernest P. Michel



R. S. Reynolds Memorial Award: Hans Maurer, Munich; Student Winner: Manuel A. Fernandez (upper left)

Library Buildings Awards: Seventeen projects win kudos

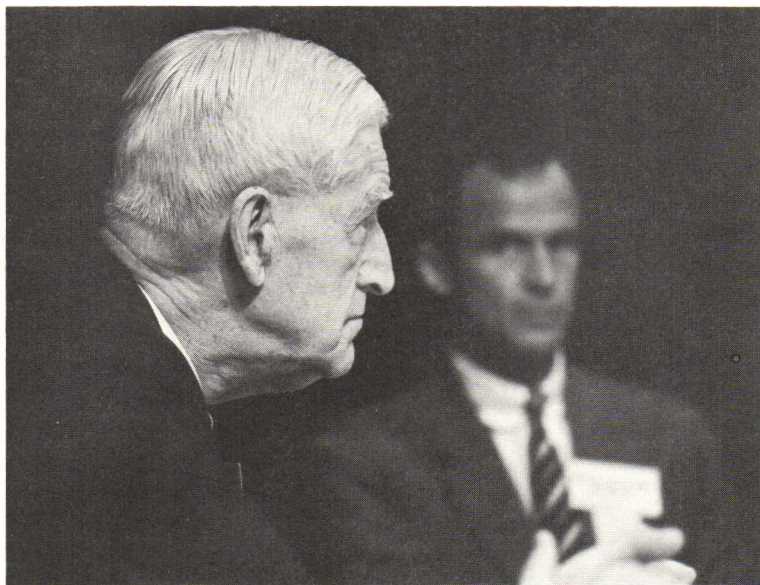


Homes for Better Living Awards: Thirty-four in all



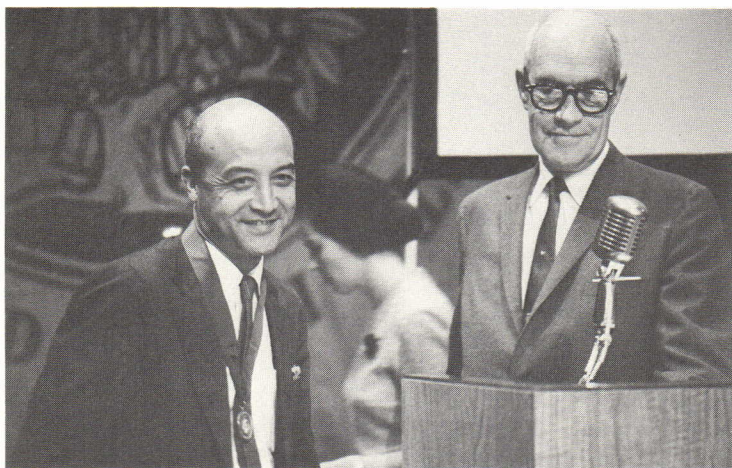


AIA Honor Awards: Thirteen is a lucky number in 1963



Special Citation: William Stanley Parker FAIA

*Edward C. Kemper Award:
Samuel E. Lunden FAIA*



Fine Arts Medal: Isamu Noguchi



*Craftsmanship Medal:
Paolo Soleri*

*Architectural Photography Medal:
G. E. Kidder Smith FAIA*

Allied Professions Medal: R. Buckminster Fuller, Hon AIA







Ada Louise Huxtable

Since this conference is devoted to the quest for quality in architecture, I assume that we don't have it. If we did, we wouldn't be discussing it. We've lost it, and we've spent two days worrying about where we've mislaid it in a kind of mass therapeutic session surrounded by chastening evidence of sin.

We have good buildings, of course; we even have great buildings; we've agreed on a few. Quality exists, or we would have no yardstick to measure by and find it lacking. Our superior buildings remind us and the world of architecture's traditional, honorable, time-proven role as an art, as a singular statement of excellence, as an unparalleled instrument of prestige, as one of the most satisfying of human experiences, as the physical summation of a society's achievements and ideals. Architecture has even been the guarantee of some men's immortality—the ultimate status symbol. Without the great buildings, the architect indeed is a pretty small man.

Interestingly enough, he has been getting smaller as his buildings grow bigger. There are a few giants; we all know their names. But the individual architect who proudly produced an individual building and took his bows from a rather elevated and respected position in society went out with the Victorian Age. He's wearing fancy waistcoats again after a generation of button-down shirts and black knit ties, but that's about the only similarity. The architect's name is missing from ninety per cent of the news stories about his buildings. Even his most ambitious work is generally classified as real estate—a marketable commodity and nothing more. And we know that he resents this downgrading of his tra-

*Architectural Critic,
Contributor
The New York Times*

*"Is there an architect
in the house?"*



ditional role and his reputation, and he sometimes has a right to. Not always. But sometimes. Sometimes he's merely gotten what he asked for. The architect himself is not without guilt in the loss of quality in architecture, he is not without responsibility for the scuttling of architecture as an art. But he has a large loophole to weep through, because he can legitimately place a lot of the blame on the nature of his times.

First, it should be pointed out that loss of quality does not mean that there is less good work now than formerly; as long as there are talented men there will be good buildings, and without the products of that talent there is nothing worth calling architecture at all. What we have today is an extraordinary and unprecedented imbalance. There is more bad building than ever before. Bad buildings outnumber good buildings on an awe-inspiring scale. Pedestrian in concept, routine in design, tasteless in detail, ordinary in material, inferior in execution, disastrous in the aggregate—we are facing the *fact* of an architecture without quality, and we can honestly be afraid of what this is doing to our environment, to the profession's reputation.

I quote the pointed editorial question of the *Washington News* after the *Architectural Forum's* attack on the Capital City last January: Is there an architect in the house? Who was responsible for all those bad buildings, anyway?

An even more pointed question for all of us here is how has this situation come about? The answer may give some clues to the real nature of the dilemma and to its solution—if a solution exists.

The arts of any age mirror that age; the present state of architecture reflects in no small measure the nature of our century. It has been a century of revolutions; of greater and faster and more numerous changes in a brief span than the world has ever seen before. Everything that built up the architect's traditional reputation and position went overboard; all of the skills, knowledge, materials and processes that were part of his time-tested armor and equipment were replaced. With them went the philosophical attitudes and the accepted esthetic principles that were the solid foundation of his art. The word art went too—a loss that has taken away one of the architect's greatest weapons for excellence, granted that it was often misused. It is entertaining and pathetic to watch today's architect grope for a pragmatic way to express the esthetic necessities of his design to a client, or even to a fellow professional.

All that remained were the pressing, puzzling needs of an expanding industrial society, and the promises—undelivered—of a new technology to solve them. (And how the early modernists faked those technological effects—in enthusiastic, sentimental anticipation of answers that never came. One thing they were unable to visualize was a pastel plastic world.)

Economics and technology—the twentieth century challenges that were to be the saviours of the new architecture—have sabotaged it into standardized mediocrity. They were to remake the world, and they did, but not in a way that anyone expected. Today we no longer speak of the promise of economics, but of its tyranny. You can't beat costs: the cost of good materials, the cost of a good design, the cost of labor, the cost of supervision, the cost of upkeep. Cost has eliminated the craftsman and pride in craft.



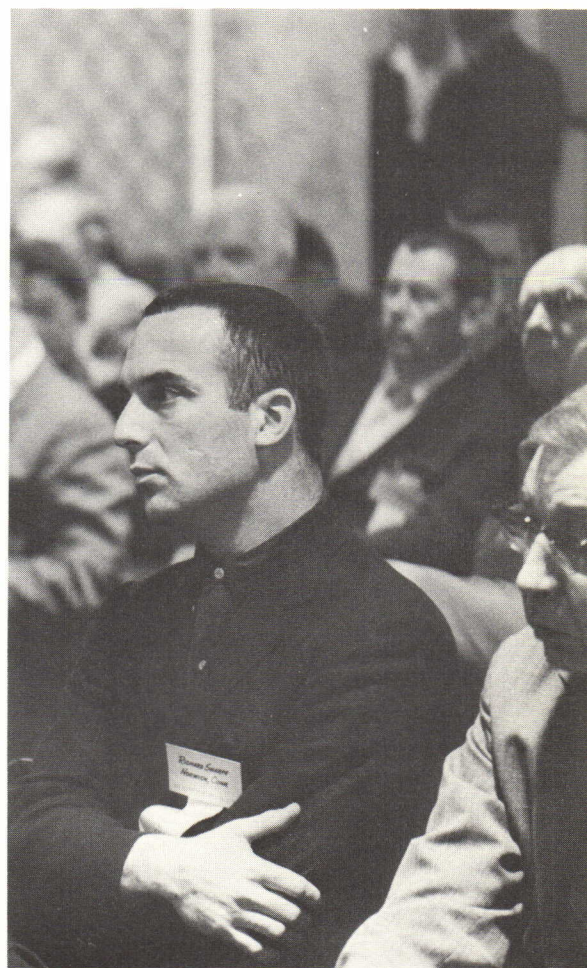
It has enforced conformity and dictated minimum standards. It has put the architect behind the eight-ball. And it has not yet been compensated for by technology, which, theoretically, offers new products and processes to overcome these costs, but has succeeded in producing very little that is anything more than efficiently second-rate. There are exceptions, in structural technology particularly, and there is always hope. But the new world is a pretty shoddy thing.

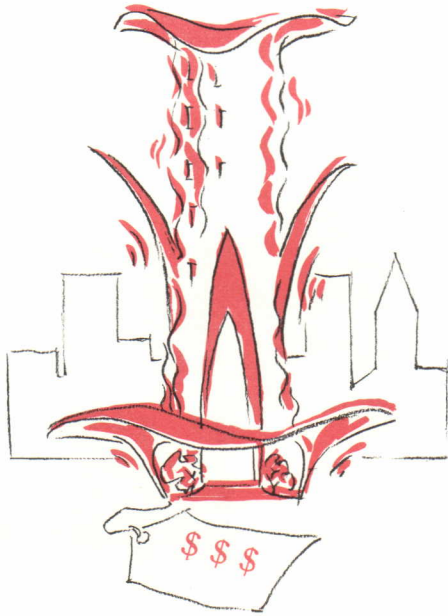
A generation has grown up that has never known quality or the tradition of quality; whose standards have been formed by the synthetic, the substitute and the cut-corner. It is the same generation that has never known real bread and that celebrates its birthdays with ready-mix cake. For every one of those young men whose imagination is great enough to go beyond the offensively pedestrian solutions to be fired by genuinely new possibilities, there are hundreds who accept and propagate the faith of the ordinary, the gross and the vulgar. It's all over the landscape: the aqua green metal panels that turn uncountable facades into common kitchen walls, the bronzed tin that would make the Seagram Building blush, the acrobatic marquees, the pseudo-glamorous grilles; this is trick-or-treat architecture—the shell game. Every building is a blow to quality.

In this hideous evolution, the art of architecture has died. It lives only in the hands of its few most talented, dedicated, persuasive and sometimes belligerent practitioners—for these are the qualities required of the architect of principle today. In his desire to talk nothing but the businessman's language in a dominantly materialistic age, to offer no mysterious values that are difficult to accept or understand, the architect, himself, has buried it. He has lost control of interiors. He has abdicated on planning, to specialists in so-called research sciences, the architectural equivalent of Nielson ratings. He accepts his design programs and components ready-made by non-architects. He has bowed to the gimmick-merchants or become one himself. More and more he is a performer of pseudo-scientific sales-pitches, quick with psychology and statistics. He sells everything but architecture. And the tragedy is that he has forfeited his architectural birthright without any real battle; he has sold out, thrown in the sponge. Having sacrificed his values, he is now taken at his own valuation. He is even guilty of underestimating the client, who may know nothing about quality in architecture, but who frequently does know what it means, in terms of prestige, impact, status and other values important to him.

I know the practical problems are enormous, with the complexity of modern architecture today. I realize how little time, money or energy are left after the inevitable client-squeeze and the serious pressure of competing services. But the near-total abdication of esthetic responsibility—or, one suspects, of esthetic knowledge or interest—is inexcusable.

There are other factors at work. Standards have been changing constantly, as America's mobile society shifts and reforms. In the United States, the advertisers keep telling us, people move up. However, they don't move up into existing standards; they bring their own tastes with them. The nineteenth century was the age of the rise of the middle class, and its taste was for an opulent, elaborate and borrowed Old World culture, reeking





of the exaggeratedly exotic and ornate. The twentieth century is the age of the rise of the lower class (no snobbery intended); it is simply a continuation of the prosperous, democratic, economic process. What it has left behind was old-fashioned and shabby; what it wants now is aggressively, blindingly novel. Its palace, as Russell Lynes has pointed out, is the multi-laned bowling alley, the mauve and magenta, stainless steel and plastic architecture of the tailfin age.

Democratic taste requires the renunciation of the informed and aristocratic standard of judging. This is the esthetic climate of the country now, and rare is the architect who defies it.

And so we have a new set of standards. Most of the public finds these very satisfactory. Here are the rules:

First, the building must be big and up-to-date. It impresses by size, modernity and cost. The price tag is the real cachet. Add to this an unequivocal blatant newness; let everything be inescapably the latest thing. If screen walls are fashionable, use larger and fancier ones where they will surely catch the eye. It helps if they undulate. No one will notice what's behind them. Use plenty of color; if it grates on a few observers, it will be socko with the majority that counts. A really odd shape is desirable—it can't possibly be called old-hat. Avoid repose. Seek dynamic effects. Excruciatingly smart entrance details—preferably bullet-shaped or winging upward—will establish the building's credentials immediately. If it blends with anything else on the skyline, it's wrong. If it deranges the eye and smashes the sensibilities, it's really great.

Or make it pseudo-scientific. It's got to look a little bit strange to begin with, but then justify it with mathematical equations proving that the solution is the most economical engineering means for maximum structural efficiency, or that total psychological and climatic factors equal environmental euphoria, or that biological functions are being properly accommodated for the first time.

Third, stress integration of the arts. This is quality and culture in one package.

Fourth, if all else fails in the quest for quality, talk about it. There was an extremely thoughtful, well-run, AIA-sponsored symposium on esthetic responsibility in New York last spring, which came obliquely to an interesting conclusion. Beauty, in our dollars-and-cents culture, like whitewall tires, is an optional extra. Ugliness is here to stay.

I do not mean to imply that I am against newness or legitimate change or advance, or scientific exploration, or the use of the arts. I am against their abuse, their exploitation, or their substitution for architectural quality, which always has been and always will be the same: suitability of concept, thoughtfulness and conscientiousness of design, finesse of detailing, and superiority of materials and execution.

As a case history of what passes for quality today, let us consider the Pan Am Building in New York. This is the biggest office structure in the world and it cost 100 million dollars, which takes care of point number one. It passed up the familiar glass wall for the newest wrinkle—Mo-Sai panels—and its shape is octagonal rather than square. Okay on point two. It has the world's



Pan Am: "a monument to mediocrity"

largest airconditioning system and every modern mechanical amenity—point three. Leading painters and sculptors were commissioned for art in the lobby—point four. And as an extra added attraction and guarantee, the prestige touch of big names was given by distinguished architectural consultants. The result? A monument to mediocrity.

Because *mediocrity*, not *quality*, is the present norm. And now we come to the final, disturbing question—can it be otherwise?

For a few strong architects of superior talent, it doesn't matter. They will produce good buildings, whatever the prevailing standards, over the client's and society's dead bodies, if necessary. They are strong enough to win their battle for excellence against economic restrictions and against the tides of public taste. They can push their budgets outrageously. They can wheedle their clients persuasively. And clients come to them who are already sold on the uncompromising nature of their work.

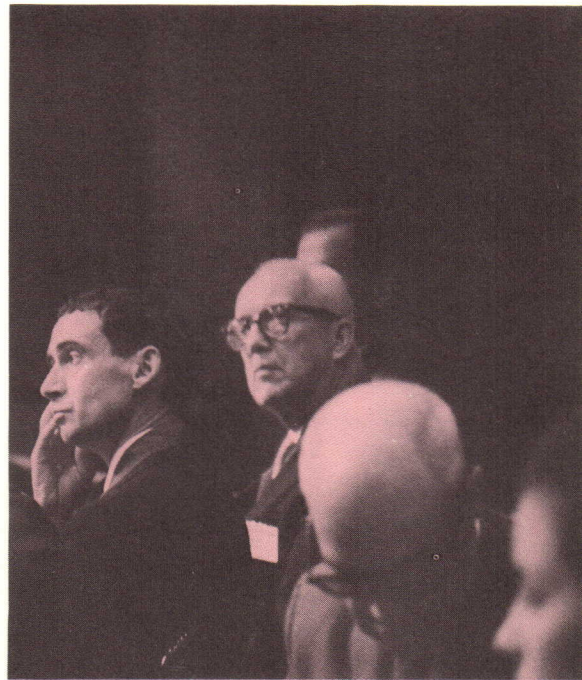
But not every architect is a genius, or that persuasive, or that lucky. There is also the man of talent short of genius who offers taste and competence—two sterling virtues that our society doesn't want. In today's atmosphere his work suffers unending compromise and defeat. A more sympathetic environment might encourage, rather than discourage, his level of production. It might—if the architect had not already sacrificed his status, or if he were not too busy pandering to the debased values that have caused so many of his difficulties. It's a double dilemma: Taste and competence, which should be the broad base of all architecture, are victims of the climate of the times, and the architect, in his own words, "has moved with the times." The attainment of quality comes down to two factors—the attitude of society, or its tolerance of and desire for excellence, and the ability and desire of the architect to produce it.

On the first conditioning factor, I am optimistic. I believe that the "times can be moved." Or more accurately, that the times are moving. And that *architecture can, and must move with them*. My opinion is based simply on observation of the relationship between supply and demand, which works as well esthetically as it does in its more pragmatic manifestations. There is a change taking place in the cultural climate of America today that can have a profound effect on the public opinion and professional practice of architecture. This change is a noticeable, growing, public consciousness of architecture. And it is the climate of the times that creates the ambience, the permissive atmosphere for the realization of architecture's highest objectives.

Those organs of public opinion and information, the newspapers and magazines, which wanted no architectural writing a decade ago, are competing for it now. Planning and esthetics are given serious editorial attention. Television, which wouldn't touch architecture, is interested and experimenting. Public response is surprising. I speak from personal experience, because I have watched all this develop. I do not delude myself that this interest goes much beyond an intellectually elite five per cent at present, but the trend is well begun. Pick up *Time*, *Look*, *Life*, *Business Week*—all of the standard publications—there is competent and growing architectural coverage.

This consciousness has come in spite of the architect, who

"Taste and competence . . . are victims of the climate of our times"



*"Throws the serious responsibility
right back at the profession"*

*Architect,
Teacher and Writer*



has earned it only in small degree, through some top level, and some histrionic performances. It is lagniappe, a bonus riding on the coattails of an overwhelming public interest in the arts; it is part of the American cultural boom. This is not all good, the interest is not uniformly discriminating, it will never be genuinely knowledgeable. What it produces, however, and this is of primary importance, is an *aware* public—aware that other desirable standards exist, aware of architecture as an art. This kind of public will give the architect his due, and may even ask him to do his best. Which throws the serious responsibility right back at the profession.

But it is also a gullible public; it accepts charlatans and pitchmen as easily as geniuses. It offers one guarantee only: the existence of a receptive audience. The rest, gentlemen, is up to you.

John M. Johansen AIA

Yesterday you were told what is quality in architecture. Today you are being told how to produce it. It all sounds very easy and I don't know why we detain ourselves any longer. What are we waiting for? Why don't we simply go back and produce?

However, architecture of quality, although a joy, is indeed painfully difficult. I am thinking now of a painfully difficult year; the first year I started my architectural practice. I am asked to speak particularly about the performance of a small office; in fact it was so small that it was in a room of a house we lived in, in New Canaan, and I was consulting with my first client. A long distance phone call came in. I excused myself and answered it. By the time the conversation was well under way, the door opened—I might say my wife was away and there was no baby-sitter—and my infant daughter, age about three, came in, lifted her smiling face and offered me two raw eggs. I put one down on the sloping drafting board, it rolled down and smashed on the floor. I held the other in my hand and continued my conversation. Very shortly the door opened again and she came in with two more eggs. Before it was all over she had delivered me a full dozen. After the conversation on the phone was over, I looked around at my client sitting there patiently; in one hand he held some parker-house rolls and in the other, a grapefruit. These are the hazards of a small office.

After the phone conversation was over, the client gone, I said, "Deborah, is this all?" "No, Daddy, come with me." And she led me over to the certificate I had just received which entitled me to practice architecture in Connecticut, beautifully framed, leaning there on my desk, "Look, Daddy, what I've done." And this certificate was festooned with raw bacon. This office was *too* small!

Let us examine for a moment the characteristics of a small office. In staff I would say roughly it is from one to twenty, preferably ten. In the amount of construction, it might be one to ten million dollars, preferably about five million. This is indeed arbitrary, but let us think of it in those terms.

I would say quality in architecture is possible both in a

large and small office. I wouldn't argue this point, though it may come up during the course of this panel discussion. Probably the difference is in the character or type of design which is done in the small office compared with that of the large. A small organization has a small staff, produces a lesser quantity of work and smaller commissions. It does so less quickly with perhaps less dispatch and possibly makes less profit due to a less businesslike approach to its operation.

Design and production are more closely integrated. These aspects of work are usually found on adjoining drafting boards rather than in separate departments, which are sometimes even set up in different parts of a city.

It cannot afford to "build in" such services as engineers, publicity agents, public relations advisors, or research staff. It must depend upon calling in such service from the outside.

A small office, as you may know, has much more agility. It can adjust itself to revisions in plans, revisions in assignment, revisions in team-scheduling and staff cut-backs or hiring when such is necessary. There is more freedom to "retool" as the adjustment may call for. A large office, obviously, like any large industry, "tools up" for a job or jobs and once the tooling up is done, and the product design set, the question arises, "Why should we retool?" This I have seen in large offices, and it is a rather set attitude to work against once it is established.

The most characteristic phenomenon of the small office, is the "designer-principal." The designer-principal may be alone, as in my case, or he may be one of several partners. If alone, the designer-principal concerns himself with all aspects of work. He is manager, job-getter, job-seller. He may even make models. He certainly draws.

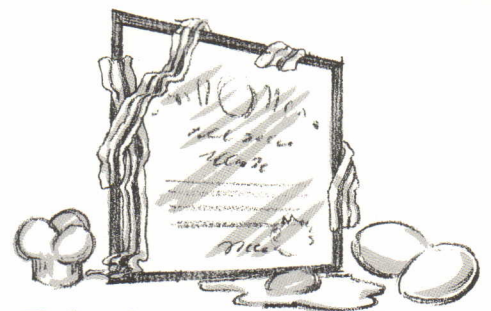
The significant thing, I believe, is that he works as an initiator or originator of design, and he maintains complete follow-through and control of that design.

Such an office with such a designing-principal can handle, as I say, about five million dollars' worth of work a year. After that, if he takes on more work, something happens, and there is a change, because of his human limitations. If he goes beyond this limit, it seems to me, he becomes a critic of work by others; he is no longer an originator. This is the basic difference between the small and large office.

The architect in the large office becomes a person of judgment rather than one involved himself with the creative process. In the small office the control of design is not through a hierarchy of responsibilities by which it may filter down, or not filter down, to the man particularly concerned with the design solution. There, on the contrary, is a much deeper personal involvement on the part of the designer-principal.

This type of designer, who operates pretty much as a free or a pure artist, is less trusted by the businessman-client and this is unfortunate. The businessman-client is looking for size, organization, uniformity of product and a predictable result for his money. He is looking perhaps for someone of the same mentality as himself.

The large office, then, does work which is more uniform and repetitious; the small office does work which is perhaps more inventive. The large office does work which is more anonymous;



"The hazards of a small office"

the small office does work, I believe, which is more varied and more personal.

But, ultimately is it not a matter of attitude rather than size? Is it not the attitude of business as opposed to the attitude of the professional performer?

So I would retract, for a moment, this definition as to size of office, designated by the amount of work or the number of staff, and place this comparison on the basis of attitude; from which I conclude the danger point which the very large offices are reaching, is indicated by their loss of professional attitude. This is something the Institute and all of us would like to preserve. Whether we are conducting a large or small office, I would urge you architects, as I would myself, to conduct yourselves as professionals rather than as businessmen.

How are we going to produce architecture of quality in the small office? First, possibly, we might examine its organization. Even a small architect, such as the one I described, who operates pretty much as a pure artist, must present to the public at least a semblance of organization. He should get himself up at least in a suit. I have actually lost a commission because of wearing sneakers. I've been all through that. The fact that they turned me down indicates perhaps that they were looking for something other than design ability, so I feel no regret whatsoever.

This small organization must offer a complete service. It must surround itself with specialists. If we cannot provide all the technical answers ourselves, we must be very quick to know from whom we can get these answers, and to do so with dispatch.

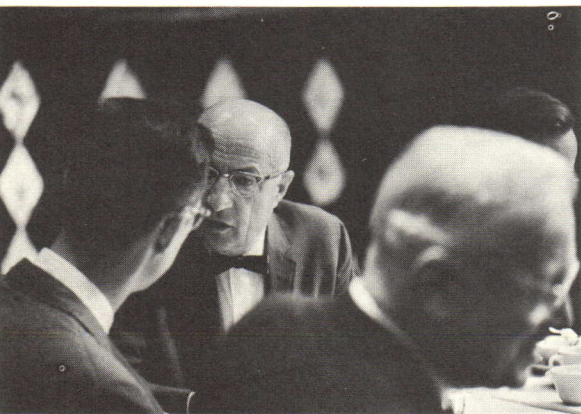
I would add also that a small office that does a fair amount of experimentation in design should take out an extensive policy of professional liability.

In conclusion, it means we should make the very most of what the small office is. And now, how can we make the most of it?

Design should be our sole concern. We should not be operating a business. Money income, if we can manage to stay alive, should be considered a by-product. We might make profit, but our first concern is not with money income. If we do our very best professionally, the money will come to us by reputation. In any case it is not easy to subsist on minimum AIA fees, and you may agree with me. We should have possibly a fee for producing competent design for functional shelter; an additional fee for architectural quality. I am sure the AIA will never make a distinction of this sort within its membership. But there are glaring inequities. For those who try particularly hard, for those who feel the seriousness of their purpose, there is no reward, except prestige.

The small office can make charts and analyses of its organization, such as for salary, overhead and profit, an analysis which you all know well—take the fee, pay off the engineers, leaving sixty per cent; take that, divide by three, you have a third for salary, a third for overhead, and a third for profit. But to the serious architect, this is only amusing. This should be only a framework of reference from which to judge how well, or badly, we are doing, but we should not actually be controlled by such charts.

The small office perhaps has a distrust for a large staff. It is a distrust of anyone coming between you, as a creating archi-



*"Design should
be our sole concern"*

tect, and your work. I recently talked to Nivola, the sculptor, who is doing work large enough to be considered architecture; and I asked him why he was not an architect. And he said, "It is because I couldn't stand anyone coming between me and my work," not even a few draftsmen in a small office. This illustrates very clearly how close a serious architect should stay to his work.

We should rely on special abilities such as that of public accountants, lawyers, etc, and I have even considered the possibility, if I can manage to remain on top of my small firm, of actually hiring management rather than having management hiring the designer, as is generally the case.

We should not try to impress upon our clients, particularly the businessman client, that we are businessmen. I regret the loss of awe or respect for the architect and his creative processes, well established during the years of McKim, Mead and White. Something has broken down since their time. Now the architect tends to be a well-adjusted executive. We cannot allow this to be the case, and we should try to reestablish our identity, and a greater respect for creative work. Nor do I often set a deadline for myself. Generally I work from "concept to client" rather than from "client to concept." This allows a natural and continuous creative growth, in very much the way the painter and sculptor perform.

We should accept commissions for buildings which offer the greatest opportunities for quality. I wouldn't strike out all commercial work, but I would be very wary of commissions where profit is the sole concern of the client.

But, whether it is the large or small office, design talent is essential; and we all have to face this question, large or small, "Do we have the talent?" In one's early forties, one has to examine oneself: "Do I have it?" One is now too old to be promising, yet probably old enough to be accomplished. This is a very critical time. If you have the talent, fine; if you have not the talent, there is no excuse for not hiring it. There are many talented students. We know that at the Harvard Law School, top students are signed up for important jobs before graduation. This is not true in schools of architecture. Why not avail ourselves? For these young graduates these are the wasted years, and waste to me is a sin. I talked to one of them recently and after five years of obscurity, he said "I feel like a violet under a cowpad."

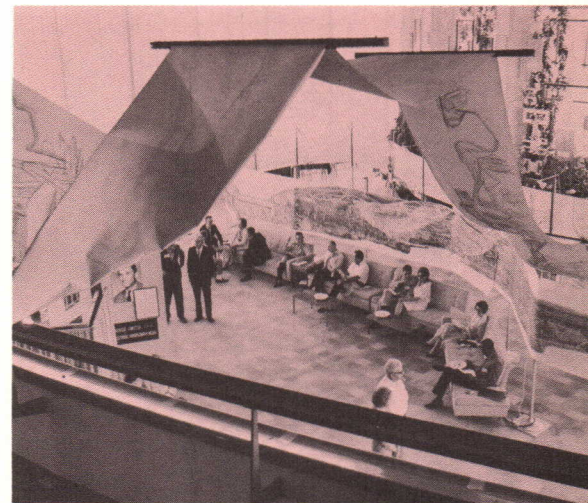
Why does not the AIA have grants for the talented young, struggling graduates? Why, with a membership of some 16,000 can't we get up two dollars apiece to either keep somebody alive while he records valuable ideas or, better still, builds them. Why should Soleri be honored for pots instead of his architectural ideas? Why is the lobby festooned with these valuable drawings as though they were toilet tissue sailing aloft after a football triumph?

Now then, who is to produce architecture of quality? It may often be the "disciple architect" who is found in great numbers, and who is immensely valuable, who can perform best by being faithful and competent. However, it invariably is the "original creative architect."

Again, whether it be a large or small office, ultimately we are concerned with talent; concerned with architecture as an



*The Lady from Connecticut:
thirty years of transcribing*

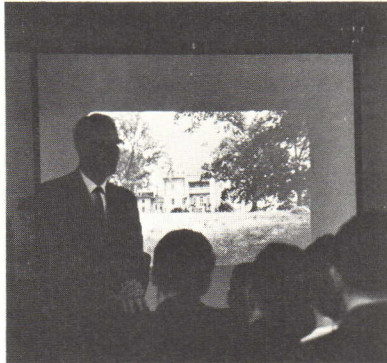


art, concerned with the architect as an artist, concerned with the “architect’s architect.” We are talking, then, about a type of mentality, a type of person, a creative person, whether he be a principal or a hireling.

I am reminded of studies in personality made by Dr McKinnon at Berkeley, California, a few years ago, in which the creative architect was analysed. A number of creative architects were asked to submit themselves for three intensive days of examination. An amusing story is told of this: One of the tests given was a panel twelve by twelve inches on which many little colored squares were to be placed, supposedly with taste. Certain architects were self-conscious as to how they had performed in relation to the others. One of them said to the other, after the test, “Weren’t those awful, all those colors they showed us? I just used black and white and gray.” The second architect said, “Weren’t those blacks and grays ugly! I used only white.”

The amusing thing about the results of this little test was that those architects who dared to venture more deeply into the greater color ranges were reported to have the greatest creative ability—an interesting commentary!

And the slide is right side up!



But seriously speaking, a valuable distinction of type which was brought to light by this study was that between “men who make judgments,” and “men who construct.” The former type, found in the world of law and business administration, is the one that takes facts accurately presented, evaluates them and makes a judgment. The creative person may seize a few facts, the first few very often—and sometimes before all the facts have been presented—has already started constructing in his imagination. He is, as the report goes, subjective; probably introverted, introspective, though adjusted to reality and getting on with other people. He is probably egocentric, and facetiously, one of the first things said to us was that you’re certainly egocentric or you would not have come this great distance to take these tests. It was also said that there was noted a great breadth of interests, encompassing even the feminine world of interests—though it was quickly added there is no hormone imbalance!

To the above, I would like to add, according to my observations, other characteristics of the creative architect: He may display the “honest arrogance” of Frank Lloyd Wright, but during the creative process I believe he exemplifies great humility. He has no overwhelming concern for the narrower interests of his client, though more concern for his best interests. The creative architect should set his own standards, invariably higher than those set by the client. He works for himself and perhaps for a few select professionals whose opinion he respects.

He more than satisfies his clients, and accepting the responsibility to educate, he enlightens his client to a gratuitous esthetic value which he never expected. The creative architect combines the interests of building technology, human need and art. He has complete comprehension and command of both building techniques and the building program. He is “original” in that he deals in the origins of architecture—that is, basic derivation rather than borrowing from the works of other living architects. These origins may be historic example, geologic or biologic forms.



These are basic investigations, or his own observations which he brings into the play of his imagination, and uses in his work. He may at times alienate himself from society, but I think he does this in order better to serve society.

He is interested in the human processes which are to take place in his buildings—which make the building literally alive. He tries to “pre-live” all the experiences and processes so that others may see how the building is to be used; or he “pre-lives” life so that others may see a way of life. I believe his architectural forms derive more correctly from an understanding of these processes. And in this connection it was very interesting to me to learn from a doctor recently that in schools of medicine, instructors are acquainting students these days with the organs of the body, not by a description of their physical aspects, but by a study of the processes for which they were intended.

This architect is more governed by direct act rather than by good behavior. He does not produce “prudent architecture”; he does not concern himself with “good taste.” He is a vehicle through which architectural history may sometimes speak. He is subject to the experience of “self-transcendence,” which Eric Fromm indicates is present in creative work, as well as in the sentiments of love and in religious experience. The creative architect is also familiar with the “patient search” which Le Corbusier uses as his definition of architecture. He displays impatience with the slow realization of the concept which Michelangelo expressed when he said that “in this block there is a beautiful figure if I can only get this damn stone out from around it.” As is the painter or sculptor, he also is involved in this dialogue between the artist and his work, in which the artist speaks to the work, and the work itself begins to speak back to the artist. Louis Kahn describes this, too, in saying that the Building insists on being what it wants to be.

The effective architect, whether small or large, cannot know all the special fields of knowledge, ie, engineering, sociology, sculpture, etc, but I believe he has an intuitive sense of awareness in all these fields. He has a sense of structure, a sense of human need, whether on the small scale of a shelter, or on the great scale of city planning. One might consider him a philosopher who deals with man’s physical environment. He is concerned with the “poetic truth” rather than the “scientific truth,” or rather, his buildings are a poetic statement of function, and a poetic statement of structure.

He has the courage to be independent and is not afraid to offend and transgress the established. He is dedicated, and not only must his work be architecture, but his leisure, in some contributive way, must also be architecture.

Last of all, he must have a creed, a philosophy, a body of work, a world of his own from which to draw upon for each individual creative effort. The great architects have had these characteristics—Frank Lloyd Wright, Mies, Le Corbusier, and I believe Lou Kahn.

This is what it takes to produce architecture of quality. Who will follow?



“He must have a creed, a philosophy, a body of work, a world of his own”

Wallace K. Harrison FAIA

*Harrison & Abramovitz
Architects, New York*



"It is found when a baseball player like DiMaggio hits a home run or Sutherland hits a high note"

We have had two wonderful people to introduce this subject: how to attain quality in architecture. Mrs Huxtable was right when she said if all else fails in the search for quality in architecture, talk about it.

You have heard from two experts—Mrs Huxtable and Mr Johansen. As an architect who runs what I call a middle-size office, I feel, therefore, that the job of the architect is generally one of keeping his men paid, his overhead down and the hundred-and-one tax men out of the office without going to jail.

I know of no way to achieve quality in a very large office. Large offices, as Johansen said, can never give the intimate touch of the architect which is absolutely necessary for good architecture.

However, to refresh my memory about quality I looked in the dictionary just to find out what the word "quality" meant: that which makes a being such as he is; second definition was the characteristics of anything regarded as determining its value, place, worth, rank, position and so forth. The following nine definitions left me in a blank—now rare, quality in social rank; instrumental sounds, logic, philosophy and phonetics. I had to leave the phonetics and the dictionary definitions and try to find out what quality is by some other means.

To me quality in architecture is similar to quality in music as it exists in the shortest melody, in the spaces of Beethoven or the fullness of Handel. It is evident in the small colonial house or even the Georgian spoon and the Palace of the Alhambra. Personally, I don't think quality is definable but it is clearly recognizable. To me it is found when a baseball player like Joe DiMaggio hits a home run or Sutherland hits a high note. It can be seen in the dancing of Fonteyne or Nureyev or in the sketch of a hand by Leonardo.

It seems to me quality is produced by the artist who has courage and energy, a kind of self-assertion. It is produced with care, time, skill, fine and proper materials. There is in quality a kind of permanence. It transcends style and taste. The native of the African jungle will produce quality when he builds his house out of his favorite possessions, his friendly trees and what he believes are his protective stones. The Shakers in this country attained quality in their furniture and in their tools designed for use. Brancusi attained it when he shaped his fish; Lipschitz when he twisted bronze into almost Indian Baroque; Cézanne and Mondrian found it, each in his own way. My friend Léger returned to Paris after the First World War and found his friends deep in the Cubist movement. But Léger had to face enough cubes and angles during the war, so the robust, beef-loving Norman made curves and coined the name "Roundism" for his sense of quality.

Quality is sometimes recognized at once, then forgotten and found again. We have to remember that Bach's was forgotten for over one hundred years. Today westerners still find it difficult to find quality in Japanese music while we all believe Japanese Zen gardens are beautiful.

As time changes, we change; as society changes, art changes. What we consider quality changes although the essence

of art remains. In a world where our notion of what we can see and touch changes to atoms and electrons bombarding each other in space, the quality of things is no better understood, if it is a part of the inner mystery. Floating in space, Niels Bohr used to say, we are both spectator and actor. As spectators we can see the quality of the whole. As actors we can only judge the part.

Perhaps the younger generation brought up on hamburger and television will find in pop-art an experience which will lead to another kind of art.

After all, it was not such a long time ago the same Fernand Léger told me how Rousseau took him to the Louvre. Rousseau's favorite bit of painting was Bouguereau's painting of a fingernail. It is rather astounding to think that the great Primitive went back to Bouguereau for example.

And one of the men who was with the group of Malevich and the other great Russian painters in the early 1920's told me that in Russia the reason they became interested in white was that when they were the only ones left in Moscow—when the middle-class had been put in camps or had been shot—they, the artists were put in empty apartments. There was no water and the apartments became dirtier and dirtier and they moved from one to another as they became unpleasant. They painted white on white canvasses because to them white meant quality.

Einstein showed us that time does not run at the same pace for different observers. Delames has shown us what every man sees is conditioned by his past experiences. Hence if we live longer than we expect to or time changes enough, we may all succumb to the so-called television movies and even a canvas showing stacked Campbell Soup cans will be considered beautiful.

I do not believe that architectural quality depends on size or cost or structural theories, nor modules, nor inventiveness, nor discovery. I believe it depends on understanding the essence of the project. To me the architect must find the essence of a project. This I believe is the thing that causes him to be able to evoke, as Dr Pevsner said, a certain kind of quality for a particular project. But the architect must find the essence of the project. The project's relation to its neighbors and then by means of the design and the right use of materials carries the essence of the whole into and through all its parts. If he is able to do this he will have produced quality and that kind of excellence which is peculiar to architecture.

This statement does not mean that I have been able to find out how to do this. Because I think to attain quality is a very difficult thing. Perhaps it is even more difficult to produce quality in a space age while astronauts set off on the most dangerous trips ever made by man; computers calculate a thousand years in one night. We architects still long for masonry four feet thick while our world is one of fantastic technical marvels. But our only way to build modern architecture is by using new and incredible inventions to build our buildings. It may take us a generation to get used to this fact.

We must not forget architecture is a space art. Architecture is space, mass, line, form produced by light. The structure is the servant, not the master.

I can't forget being in Nervi's office one day and watching him try to detail a truss. He spent more time detailing one joint



The party's over . . .

in that truss than most of us would spend on a room. It takes not only the great genius of a designer but it also takes the care which he puts into his detail.

The architect must know structure as Chopin and Bach knew their scales, their harmony and their counterpoint, in order to use it as a basis for making a beautiful form. The knowledge of structure without an understanding of its use in architecture and of its relation to the needs of human beings is nothing. The architect must understand why the architects of ancient Egypt made their designs and plans so they led you through a half-mile-long line of spots on a dazzling desert, then through a closed door; again and again through open courts and closed doors to the final room where in the black the pupils of your eyes adjusted themselves to the dark in such a way that the cat seemed to jump out at you. The architect must understand the revolving columns as seen from the ziz-zag ramp as one climbs to the Propylaea.

In addition to being designer, the architect must have the skills of the businessman and those of the artist. He must know finance, politics and law. He must draw and sculpture and paint. And I believe, for better or worse, must spend a good part of his time working in these disciplines. He must know how his client reacts to architectural presentation. Design is all important but the architect must know how to get a job to design.

How does the architect attain quality if he has nothing to build? The best architect in the world must have people, culture, a society; to understand the importance of architecture which will support the architect and give him the freedom to build.

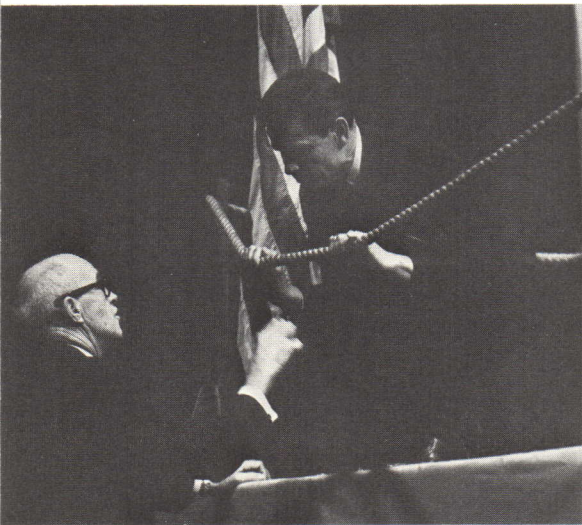
In our country I truly believe that this is something the architect has not had for over a hundred and sixty years. You all know our difficulties in trying to persuade the public to back us, especially when it costs money. Are we to believe that the people of this country, if they realized the great advantage of building with quality, would not demand this quality?

Some thirty years ago I had a job in New York building schools. We built a hundred schools in the poorest possible way in one year, to satisfy the incredible stupidity of the politicians of that time. Today every one of these schools costs a fortune to maintain. A few years later, during the depression, a team of architects built Rockefeller Center, using a little skill in placing buildings, maintaining a modest standard at that time called the "Graybar standard." These buildings still provide decent and desirable offices while the schools have practically worn out.

I don't know how a public official can use figures to prove that it is cheaper to build a cheap building than to build at least a medium-grade building.

Architects throughout history have been accorded various positions of influence in society. They have been slaves whose eyes have been put out if they found quality and a king in power at that time did not want the building repeated. They have been the right hands of the kings of Egypt. Today the title means different things in each country. In Russia it is quite different from the United States or Brazil or the Congo.

My young friends tell me cultural conditions for real architecture today are better in the Congo than they are here in the United States.



Let him go one more round

Perhaps a way to attain quality in architecture is to accord the architect of quality a more influential position in our society. I believe that in order to be able to do this and to have better architects we must do something about our schools. To eventually reach the public we have got to improve our architectural schools and ourselves. We have got to ask for sound standards which are uniform, at least within the particular area. Today one can get an architectural education based on the Beaux Arts, CIAM, International or New Brutalism or the Bauhaus. Today even the great schools of Europe have no common ground.

What would happen to medicine in this country if our schools of medicine were run on the haphazard methods used by our architectural schools? I don't think our architectural schools are keeping up with new teaching techniques and materials available from other fields of society.

All scheduling in our architectural practice is coming to be done on computers. The men who are going through architectural schools certainly will have to know how to run them. Do they have a computer in the architectural school of any university in this country?

We don't have in our country one single research laboratory specializing in shell construction. I have tried very hard to see if one could be started. They have truly wonderful and great ones in Lisbon, Madrid and Bergamo.

Are all the newest German, English and French technical books in our school libraries? Is there even at this late date a translation of Choisy?

Where are the teachers of architecture taught? What is their philosophy? Does it relate to our world of congestion, slums, gas-filled streets, quick money, real estate ventures, shopping centers? Do they teach in architecture that which can lead to a new world or are their feet in the mud and their heads in the clouds?

Architectural students must realize that their profession is both an avocation and a vocation. For this reason it should not be a chore for them to work harder and longer than in other fields. They ought to paint and sculpture as well as architect. They ought to study the possibilities of transparency and light, and know about color and texture as well as structure and form.

How often do the architectural schools invite the other disciplines? How much do the students work with the scientists to find out what living condition man needs for working, for sleeping or for play? Twenty years ago at New Haven we tried to find out in the other sciences whether there is anybody that could tell us about the needs of man just in relation to heat, and we were very glad to find a Dr Sawyer there who not only had spent a lot of time studying how a man reacts to heat and cold but finding out that many of the standards we have today are not applicable, really not based on what man needs but on what the heating plant needs.

Some detailed questions we might ask the students: Why are students still working so much with drawings when models and photographs and all the techniques that have been developed since the war are available? Where are the experimental spaces where students can set up full-sized compartmental and changeable rooms and really find out what a room is like, how high they should be, and so forth? Are studies being made to take

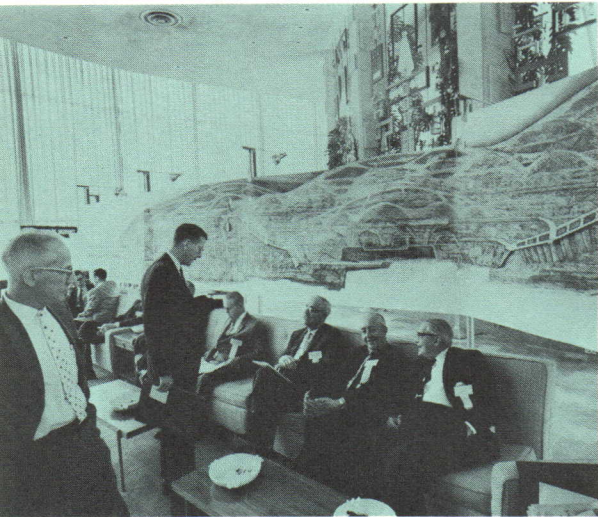


*"Their feet in the mud
and their head in the clouds?"*

advantage of the new age found in design of space craft? Where are auditoriums with screens large enough to show a building at its full size? I know that this will not give you a real answer to scale, proportion and quality of a building, but just to see something at the right size rather than a reduced picture would be a great help.

Are there libraries of films on aerial planning views of our great cities, townscapes of England and of southeast Sicily?

While we have not done anything about our schools, the public has started to educate itself. Unfortunately it has decided that it can do many jobs better than the architect. There are planning commissions all over the country with no architect on them; city planning schools that are not part of the architectural schools. How can architecture and city planning be divorced from each other? City planning can only be done by architects.



One example of the failure of the architect to keep up quality is our present trouble with the Fine Arts Commission in Washington. Burnham and McKim created the Arts Commission, which revived the plan of L'Enfant, removed the railroad from the Mall, restoring the center of Washington. For years the Planning Commission was in control of architecture and planning in Washington. The Fine Arts Commission made a great many mistakes and in Washington today it is the lowest man on the totem pole. You have there now the National Capital Planning Commission, the District Planning Commission, two or three decorators' organizations, two District commissions—all trying to do the same thing the Arts Commission was supposed to do.

Is it too late or can the Institute try to keep some force or some power in the hands of the architects in Washington?

One power in this country other than money is the power of the press, the television and the movies. These are ideal media through which to tell our story but this must always be done with quality. Why not give our men who started to do a good job of public relations in the Institute nation-wide backing? Why not as an Institute try to solve the problem of getting quality by seeing that capable young men in the profession get jobs?

I was part of the generation that killed competitions because of their faults but what have we found to replace them? At least they helped the younger men and I think it is time we went back to them.

The problems: zoning problems, open spaces, city traffic, canyons, facilities of all kinds that are either worn out or have become antiquated or are not fulfilling their job such as bus lines, buses in the cities and so forth. Our strangling automobile traffic. Our countryside is being, as you all well know, destroyed by real estate ventures. Will we begin to solve some of these things in our lifetime?

I believe these problems ought not to be relegated to the politicians and the city officials, nor to the slow-reacting public which too often gets angry only after the damage has been done or meekly puts up with it. These are problems which must be solved by our profession if only because our architectural training has taught us to care about them. At least I hope it has.

You asked me how to attain quality? My only answer is I don't know. An architect is a creature of society. He is supported



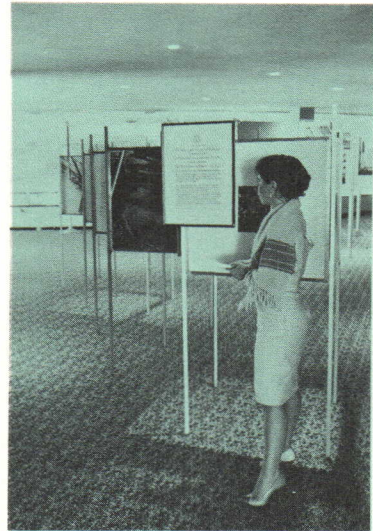
"Can the Institute try to keep some force or power in the hands of the architects in Washington?"

and destroyed by it. He has, if he wants to be vindictive, the satisfaction of writing history in terms of stone and mortar that can never be erased. He shows society's weaknesses and its strength. The men who turned to brutalism in architecture had strength. When applied to larger space concepts, I hesitate to think of the results of brutalism.

If our country is to survive architecturally we must face reality, not try to escape into the false stages which we have been building since we built the Potemkin-like shop fronts in the small towns on the way to the Golden West.

Architects have a key, they have a responsibility, and as Mrs Huxtable said, if you want quality talk about it and look to yourselves.

LESLIE N. BONEY JR, AIA



Discussion Period

MODERATOR KELLY: A question for Sir Basil Spence: Is not modesty one of the principal ingredients of even great works of architecture? I offer Alvar Aalto.

SIR BASIL: The answer is yes. If I may just develop that for a moment—I think that modesty is probably one of the most rewarding aims, one of the most rewarding characteristics to try to attain, to try and imbue modesty into a building.

I feel, also, that in our objective to achieve quality, that modesty of approach, a gentleness toward the problem and solution, throwing away ideas of violence and exhibitionism, there is a far greater chance to achieve that quality that everyone seems to feel is so lacking in architecture today.

MODERATOR KELLY: I have a question for Mr Yasko: Aren't the Federal Urban Renewal Programs a kind of patronage to the urban areas, and don't we embrace them because they create jobs—artificially create jobs by establishing definitions of blight guaranteed to demolish huge areas of cities? Have you any suggestions for subsidizing housing, et al, which are somewhat more modest and somewhat more moral than the present programs? Wouldn't this improve the quality of our cities?

MR YASKO: I can only speak on that subject from my recent involvement with the Urban Renewal people. I had a sketchy experience with it before. All I can hold out to you under Bill Slayton is the document that was published in the AIA Report and I think you will find great encouragement for what is bothering you. They don't look upon it as a make-job or political patronage. In fact, quite the contrary is true.

I think they have taken a whole new look at this thing. They want to contribute to cities. They are faced again with the shyness, some of that fear toward government that I mentioned this morning. I think these things can come about if you at your level will stimulate it. I know you will get encouragement from Urban Renewal just as you will from GSA if you start at your level and push back toward Washington.

MODERATOR KELLY: Another question of a similar character to Mr McCue: Your remarks about swift disappearance of urban areas leads me to ask: Would you, if you could, hold whole city areas unchanged so that more buildings could have a longer useful life? How would you do this?

MR MCCUE: The St Louis Mill Creek Valley that I referred to this morning was about 400 acres, most of it a real, unquestioned slum. It included several blocks of very nice houses which, if they had been receiving the kind of attention about forty years ago that we now give to houses of that character, would now provide St Louis with a very interesting midtown section of seventy-five- or eighty-year-old houses that we would prize tremendously.

As it was, they simply had got beyond the point of no return. I don't think anyone could possibly have saved more than a scattering of them.

I certainly don't know how we could suggest any way to save whole neighborhoods that have been allowed to go by default for that long a time. If there is an answer to it I certainly would be interested in knowing. Some of the neighborhoods that I saw apparently could still be doomed and might be worth saving. I think in Philadelphia, on Society Hill where some of the houses were not quite so far gone as that, they are getting a kind of schmalzy degutting process which saves the facade, gives them a complete reworking inside which has its own legitimacy. I think they have done something like that in Providence.

It is a question to what extent you want to become involved with a question like that. Do you want to save the house, lock, stock and barrel with the old cistern and all of the original features, or do you want to save an exterior reminder of what the house once was with a more up-to-date interior, if you are used to something more modern?



SIR BASIL: This question of trying to keep examples of quality in order to get a tradition of quality is a very real thing. We have it in our country. We have various organizations, preservation societies; I am afraid some of them are over-active on preservation which makes it very difficult for some architects who would like to put in key places buildings that they hope will be preserved for the future preservation societies!

But I think it is a very real problem that should be faced. I am certain that there are some marvelous buildings built in this period of great vitality which we call the Victorian period, from 1850 to 1900, which should be preserved on this continent and I occasionally hear of wonderful buildings by originators of the great modern school of architecture, the forerunners of even Frank Lloyd Wright, being pulled down to make way for commercially lucrative ventures.

I think that as we are discussing quality here it is imperative that all over the world good examples of quality should be preserved with the greatest of vigor.

DR PEVSNER: I am really very shocked by the absence of the possibility in this country so far of preserving that particular group of buildings in so many states of the United States. It might be a matter of a very limited number and I find it very difficult to see, although I can perhaps from your history, that there should be no way of applying something similar to the zoning law to preservation. If you have legislation which prevents a man from putting up a factory where you don't want it, I cannot imagine that it should be impossible to have similar legislation to prevent a certain number of Victorian buildings from being pulled down.

I must confess I belong to the preservation society, even the Victorian Society. I belong to a committee that advises the Minister of Preservation.

To defend myself from Sir Basil, I would say that one is, of course, in the very awkward position of being faced with a threat to a building without as a rule knowing what goes on. It cannot, obviously, be possible for a committee advising the Minister on Preservation to be a jury to decide whether a building will be a good building. However, in places the vote may be for the old. As a result you see a good building of its kind and God knows what will happen when they pull it down.

MR. YASKO: I would like to give Dr Pevsner some encouragement and at the same time perhaps give GSA a little credit. In the preservation particularly of this style—and it confused Washington somewhat, for they went ahead and cleaned up, scoured and put into shape the old Army-Navy Building, now the Executive Office Building in Washington, a great example of the General Grant era—they did it on the basis of economics first and now they are a little confused because the architects have come forth and applauded the preservation of this building when right up to the time they started to clean it they were being beseeched to tear it down. This has confused upper echelon policy. Should we go along and do it, clean these things up, or should we wait and see if the architects want it torn down?



I want Dr Pevsner to go home and think a little kindly of us. In St Louis, we are doing the same thing. I would like to say that it came about, the preservation of the old Post Office there, through the pressure of the architectural profession. But I can't honestly say that it did. It was not organized enough or early enough. We are preserving the old Post Office for at least five years. Here again is that eternal vigilance—at the end of five years this will come up again. So I say to Mr McCue that he is in a good spot—keep your eye on that ball so we don't let Dr Pevsner down.

I too belong to all the preservation societies and I am afraid I am going to discourage Dr Pevsner. These few buildings that have been preserved recently are the result of years of battling and education which has accomplished very little. We are beginning to see a little of the first fruits of professional interest in preservation and some participation by the architects and historians as well. But in New York where I have been very closely involved with preservation we have lost virtually everything because they are not monuments. They are what the English have called "street architecture"—groups of buildings of a specific period; they have a character and quality or a flavor but cannot be pointed to as great historic monuments. We lost them. We lost them all for urban renewal. The last of the early nineteenth century Greek Revival style, the historic area is going and going in New York. The cast iron buildings are threatened. I am afraid I can't give Dr Pevsner much hope.



MODERATOR KELLY: A question for Mr Harrison: Can quality be achieved by standardization of architectural schools?

MR HARRISON: It depends on what you are talking about. If you are talking about schools that is one thing. If you are talking about the rest of architectural training obviously not. In other words, you can't achieve quality through having standardization of schools, as I understand the word, but you certainly have standard tools that would be helpful to you. For instance, laboratories I mentioned, the shell laboratory—I think every architectural school should have one right now.

MODERATOR KELLY: I have another question for Sir Basil: In your talk you said a good building depends on three people: a good architect, a good builder and a good client. We have heard about the first and last of the three. Have you anything you would say about the builder?

SIR BASIL: I am very glad you have given me the opportunity to put in a plea for the poor old builder because it is from the builder's hands finally that we get quality. And it is from the craftsman that we get the quality that we recognize. It appears from the discussion that you are discouraged about it. I may say when I go back to England I tell them of the buildings I have seen and the word I use quite often is quality. But that quality comes from the brains of the architect who is stimulated by the client and it is through the hands of the craftsman that it comes about.

This is an interesting phenomenon to me because if the craftsman or the builder or the man who is working the machine is given an opportunity to make his contribution somehow the creative process works in him, too, and you get something extra.

Also, if you are interested in labor disputes and that sort of thing, on jobs where I found this true there have been not a trace of labor disputes or desire for better working conditions or anything like that.

I feel that if we are today examining where quality comes from, where do we get it, I think we must acknowledge the quality that comes from the craftsman.

MR JOHANSEN: I mentioned pre-living a building, which I think an architect has to do. He has to have been there first, as we say in common speech—pre-living spaces. The same might apply to the pre-living by all the crafts in the construction of a building. You can conceive details for a building that simply cannot be built and you get reports from the

MR ANSHEN: In San Francisco we have the best preservation society of all. We are about to spend eight million dollars to tear down and rebuild the Palace of Fine Arts which was the center of the 1915 World's Fair. It was a papier maché building, designed as a temporary building. And the cost of re-doing it as a temporary building is such that it has to be replaced with permanent materials.

MR YASKO: Also commend the Lafayette Square in Washington. As a taxpayer I won't tell you what it costs. This is another bit of preservation. At the same time that we are rebuilding Washington we are also doing preserving, and it is costing an awful lot of money but we are doing it.

MRS HUXTABLE: After a tremendous battle, Mr Yasko, in which I was closely involved and which took place before you came into the job, I think, we did a lot of editorial writing and editorial agitation in the *Times* which I think may have had some influence. When I was in Washington last year I quite accidentally saw the GSA schemes for the buildings that were to replace those buildings, which would have horrified you as much as they did me, I am sure.



builder that this does not go together at all or goes together badly. A successful construction job has to do not only with the builder but also with the architect who has conceived these ideas first.

MODERATOR KELLY: I have a question to Mr Yasko: Your agency has just adopted a policy of removing supervision services of the designing architect. How can you expect quality if the designing firm is not allowed to follow through?

MR YASKO: I wondered whether this was going to come up. I have to restrain myself. No one feels this more keenly than I. Because when I came to Washington this paper was in the process and I managed to withhold it by pigeonholing it. Then looked into the facts and again I must toss it right back at you viciously because it is the fault of the profession, which performed, and I will say it bluntly, a very bad job of supervision on GSA buildings. I wouldn't have believed it, and I almost had my head cut off—I was defending the right of the architect who conceived the building to follow it through and see it accomplished and that he could do the best job.

I wish I could reveal it here—a pretty horrible scoreboard of some of our major buildings and they were pretty well-designed buildings but so bad was the architectural supervision that in self-defense the only thing GSA can do is to put on competent people and hold them responsible. We don't intend to do that as a permanent policy. It will be selective and keeping it open and kept alive so that the architect can have his man again.

This is a cold-blooded example and cannot be refuted on the matter of opinion. The records are there. You wouldn't believe it if I told you. If anybody wants examples, I will give them to you. It is before the profession, the horrible job it has done—they spend time on the designs, but the quality of the supervision was so bad that in order to protect the taxpayers' money, to get the job built as closely as possible resembling the original drawing, somebody had to step in. It is an expedience that will have to continue until the profession can prove that it is willing to assume the responsibility of execution of its designs and do the job as it should be done. I am sorry about it. I have done everything I can but I can't overcome the cold, hard facts of the record where we have had to spend as much as a million dollars to correct things that were the architect's responsibility to see executed right in the first place.

MODERATOR KELLY: When I first heard that we were going to spend three programs talking about the quest for quality I invoked what is known in my family as the Louis Armstrong Principle. This derives from an article in a jazz magazine that came out at one point in which Mr Armstrong was asked to tell how he played good jazz and he said, "Man, if you have to talk about it, you just ain't got it."

On the other hand, I think we have demonstrated that when you get intelligent people who care deeply about their subject there is a great deal that can be learned by talking about it. I find I profited very much from these three sessions. I hope you have.



The Institute

WASHINGTON, DC—May 22, 1963

—The American Institute of Architects has awarded a citation to President John F. Kennedy in recognition of his actions and policies related to architecture and the fine arts.

The award was voted by the AIA Board of Directors in a unanimous resolution, which comes within no established award and is given for the first time. The citation was presented to President Kennedy today in his offices by AIA President J. Roy Carroll Jr., FAIA, of Philadelphia, Pa. Mr Carroll's statement to the President:

Mr President, in its one hundred and six years of service to the people of the United States, The American Institute of Architects has seen many Presidents come and go. There have been few who showed an awareness of the esthetic aspects of their surroundings—that physical environment with which we architects are so vitally concerned. True, there have been some Presidents who fostered the development of great architectural plans—many of which came to naught. There have been others who showed an active interest in the arts and in the preservation and restoration of the Capitol and the White House—for which we are deeply grateful.

But you, sir, are the first President of the United States—except, possibly, the first and third ones—who has had a vision of what architecture and its allied arts can mean to the people of the nation, and of what the careful nurturing of the architecture of the city of Washington can mean to those millions who come here to pay homage to the heart of their country. But you have not just had this vision, you



Citation to President Kennedy

have actively set forth policies to ensure that the architecture of government buildings will be an architecture of vitality and leadership, and you have thrown the full weight of your great personal prestige behind the cause of good architecture and sound planning.

It is with affectionate pride, therefore, that The American Institute of Architects awards you this Citation which reads:

"We cite with honor John Fitzgerald Kennedy, thirty-fifth President of the United States, in recognition of:

"His appointment of a Special Presidential Consultant on the Arts;

"His adoption of a policy, recommended by a special Cabinet Committee of his appointing, calling for the finest contemporary American architectural thought in the creation of Federal buildings;

"His selection of a qualified advisory committee for the development of an appropriate expression of architecture and landscape architecture in the transformation of Pennsylvania Avenue in the Capital.

"All of these actions emphasize his awareness of the basic need of beauty in man's physical environment, the vital role of architecture in its development, and his readiness to employ the presidential power in achieving this goal."

Accompanying AIA President Carroll to the presentation ceremony were the following AIA officials: First Vice President Arthur Gould Odell, Jr, FAIA of Charlotte, NC; Board Member Charles M. Nes, Jr, FAIA of Baltimore, Md; Executive Director William H. Scheick AIA; and Institute Director of Public Services Kenneth C. Landry AIA.

President Kennedy appointed

August Heckscher, writer, teacher and philosopher, as Special White House Consultant on the Arts in March of 1962. Heckscher's primary duty is to review, examine and make recommendations to the President on all governmental programs, policies and activities related to the arts.¹

The President's policy calling for "the finest contemporary American architectural thought" was adopted last June on recommendation of his Ad Hoc Committee on Federal Office Space. The policy also calls for the avoidance of an official style and excessive uniformity in Federal buildings and for the holding of competitions for their design where appropriate.

Members of the Ad Hoc Committee were Secretary of Commerce Luther H. Hodges, Supreme Court Justice Arthur J. Goldberg, then Secretary of Labor, Bureau of the Budget Director David E. Bell, General Services Administrator Bernard J. Boutin and Special Assistant to the President Timothy J. Reardon Jr.

Last July, the President named a Pennsylvania Avenue Advisory Council to develop recommendations for redevelopment of the Avenue "so that it may assume its rightful place as the principal thoroughfare of the nation's capital."

Members of the Council are architects Nathaniel Owings FAIA, chairman, Minoru Yamasaki FAIA,² Paul Thiry FAIA, and Ralph Walker; painter William Walton; landscape architect Daniel Kiley; art historian Frederick Gutheim; designer Charles Eames; Special Assistant to the Secretary of Labor Daniel P. Moynihan; and Douglas Haskell FAIA, editor of *Architectural Forum* magazine.

EDITOR'S NOTE

1 Mr Heckscher submitted his resignation in June and, after a successor has been named, will resume his full-time duties as Director of the Twentieth Century Fund

2 Mr Yamasaki has since resigned and has been replaced by Chloethiel Woodard Smith FAIA





Business Session

First Vice-President J. ROY CARROLL JR FAIA, Presiding

Proposed Bylaw Changes:

(Note: For fuller detail, members are referred to the Official Notice of Business for the 1963 Convention, mailed to the membership in February, and the yellow Supplement mailed early in April. Bylaw changes will generally be referred to below only by title, with the Resolution and the action of the convention.)

Right of President of Chapter to Cast Votes for Absent Delegate

Resolved, That the following paragraph be added to the Bylaws of the Institute:

Chapter VII, Article 1, Section 3—

a-5 In the event, after assembly of a convention, any delegate is not present during a roll-call vote, the President of such member's chapter, or, in his absence, one to whom he has delegated the authority, shall be entitled to cast the votes allocated to such absent delegates.

(Motion seconded by Director Charles Nes FAIA, Baltimore Chapter.)

HOWARD L. MC MURRAY (New Jersey Chapter): I, as President of the New Jersey Chapter, am opposed to this proposal. One very important object of these national meetings is to convey to the grass

roots of our organization, which is our individual members, our thoughts.

We have been talking about this for years—better communications. If this proposal passes, I am very much afraid that it would develop into a meeting of Presidents.

I know that the Directors desire to hear the opinions of the members throughout the Institute. This is one meeting in which the members stand up and voice their opinions. There is no reason whatsoever that if a delegate registers, he should not be here at this meeting.

We all know what prompted this proposal. That was last year, and, gentlemen, I think that whoever was responsible did a wonderful job in rescheduling the meeting. I think you have solved the problem. I think that is where it should stop.

If you will recall the basis for it, we are this year meeting the second day in the business session. There is no reason whatsoever that the delegates should not be here, and thus, we are opposed to it.

HOWARD H. MORGRIDGE (Southern California Chapter): The Southern California Chapter is also concerned about this resolution on absenteeism. We feel, with the rearrangements of the business of the convention, this will avoid the Dallas problem. We think a full representation of the members at the convention is much more important to carry on

business, than to carry it on with the Presidents.

CHRISTOPHER D. DUTRA (Rhode Island Chapter): I am not speaking for my chapter. I have spoken to quite a few of the men this morning, and I fully endorse the two previous speakers. After all, when someone indicates his desire and willingness to serve, he comes here, is registered and qualified. Following that, it is his duty to be here to serve his chapter, and to give the others present the benefit of his thoughts.

You could have all your Presidents, and have a delegation of Presidents. The rest of us could be in the sun and on the sand.

I know what happened last year. I was there. But here I think is the answer to that. If a fellow doesn't show up, your chapter is penalized. As the former speakers have said, it is our duty to be here and take something back to our chapters and to contribute.

DIRECTOR CHARLES NES FAIA (Baltimore Chapter): I very much favor this proposal. I agree with what the previous speakers have said—every accredited delegate should be here. If they are not, even though this has been put ahead as the first order of business of this convention, and if we fail to either speak or pass things because not enough of the delegates are here, we would be in the same box as we were in Dallas.

I don't think you will ever have all the delegates here for one reason or another. I think it is unfair to penalize all the members in the country because some delegate was dilatory in not getting up this morning.

DEANE M. WOODWARD (Maine Chapter): I think this should be a little more specific. As it is now, it can be transferred from any person from that delegation, to any person from that state or some other state, and I would feel that it should be revised to state that it should be a member of the delegation from that state, or some representative from that state. I would suggest an amendment.

SECRETARY CLINTON GAMBLE FAIA: We could say after the words, "in his absence, one *in his Chapter . . .*" Would that answer your question?

MR WOODWARD: Yes.

CHAIRMAN CARROLL: Will the seconder accept that?



DIRECTOR NES: Yes, sir.

Action: The voice vote seemed inconclusive, so a ballot vote was taken. Result: For the Resolution, 780; against, 225. Approved.

Supplemental Dues

Resolved, That Section 4, Article 2, of Chapter 1 of the Bylaws be amended as indicated.

"Annual supplemental dues, in addition to the regular annual dues, shall be paid by each corporate member who is a proprietor, partner, owner or co-owner of an architectural firm or an officer or member of the board of directors of a corporation offering architectural services.

"Annual supplemental dues shall be calculated as a percentage of the amount paid under the Federal Insurance Contribution Act (FICA—'Social Security') by the proprietors, partners or corporation during the preceding fiscal year both on behalf of themselves and their employees, and shall be set by a Board of Directors; provided, however, that such percentage shall not exceed two per cent of the said total annual FICA tax. The amount of supplemental dues which each proprietor or partner of an architectural firm and each officer or board member of a corporation offering architectural services shall pay, shall be the proportion of the amount calculated above for the entire firm or corporation which his participation in the income of the firm or corporation for the preceding fiscal year bears to the total income of such firm or corporation for such year. In computing such participation, any salary, bonuses, dividends, directors' fees, and other compensation and interest of any kind, whether distributed or not, shall be included."

(Motion seconded by Herbert Smith, Virginia Chapter.)

DIRECTOR REGINALD ROBERTS FAIA: The programs for supplemental dues last year and the year before have been previously authorized at a previous convention, and have been modified in accordance with the Resolutions presented to this convention.

Primarily, the considerations of the Committee were to make this resolution reflect the architectural ownership of each firm. This is the primary difference that exists between this proposal and the proposal that was passed two years ago.

An architect who is a fifty per cent owner in a firm would pay fifty per cent of the required dues under the resolution. However, if his partner was other than an architect, he would still pay only fifty per cent of the required dues.



If the firm was one hundred per cent architecturally owned, it would pay one hundred per cent of the dues required under this resolution.

I would like to point out that the programs that have been initiated under these supplemental dues, I believe, in checking throughout the various regions, have been highly acceptable to the membership.

One of the fruitful things that has been done have been the seminars in regional conventions, Those of you who witnessed the comprehensive services seminars last year would, I think, agree with me that they are effective and very enlightening. This is done with the funds directly from the supplemental dues program. In addition to these, you have seen articles on urban design appear in our *Journal*.

These will be combined in a book when they are completed.

Those who attended the World's Fair saw the public relations that architects received from the endeavor that was made there.

There is in the process of being formulated a pre-registration training program for the young members of our profession.

MR MC MURRAY: I had hoped that maybe those who would be completely in favor would come up first. We are not objecting to all of this. I might say that we are for this program. We have only one small change to propose

In all the background material explaining the proposed programs to be financed by this dues structure, only the figure one per cent of the FICA tax has been mentioned.

We realize that when this was first passed in Philadelphia, there was a two per cent figure mentioned. This one per cent figure resulted in the total income of 1962 of \$103,080, and from this figure, some \$67,000 has been expended, thus leaving a balance carried for the year 1963, of some \$35,000.

Anticipating the same income in 1963 as in 1962, we shall have available \$103,000, plus \$35,000, for a total of \$138,000.

CHAIRMAN CARROLL: I don't want to interrupt, I don't want you to give up the microphone. The fact is that money has been assigned for these programs to this year, and the next, and it is not true that the \$35,000 is just lying around, and will be added next year.

The Board was, of course, unwilling to initiate any program for which they did not have funds, and both the urban design series program and the comprehensive service program extend over the calendar year of 1963. So actually, that money has been committed for programs in effect.

The second point I would like to make is that while we know what money we have gotten this year from the dues, now we are saying that firms that have fifty per cent engineers and fifty per cent architects, which last year, out of the goodness of their hearts, paid the full amount for the firm, from that same firm this next year we may only get fifty per cent.





MR MC MURRAY: There are the figures taken from official reports. Let me continue.

The program approved to date for 1963 amounts to an expenditure of \$96,500. This is approximately the one per cent that we are talking about. Therefore, you are asking one hundred per cent reserve for certain programs that have not as yet been established.

CHAIRMAN CARROLL: This is not true.

MR MC MURRAY: We would like to know the other programs. Mr Chairman, I move to amend this Resolution that one per cent of the FICA tax be substituted for two per cent of the FICA tax.

(Motion seconded by John Trich, New Jersey Chapter.)

GEORGE S. LEWIS (Boston Chapter): I would like to pose a point of information, please.

Why is it that we have so many corporate members working for architectural firms, making good salaries; why can't they participate in contributing to this cause? The proprietor or the owner is contributing but the individual corporate member, who is a registered architect, working in these firms is getting possibly a larger salary—why can't he contribute, also?

CHAIRMAN CARROLL: I would be glad to answer that, because this is a matter that has been discussed for a couple of years by the Board.

We believe that the present \$50 dues for corporate members is a pretty good sum for a man who isn't running his own office; indeed, if it were possible, it has been thought that this sum might be decreased. For the young practitioner, for the older practitioner whose work is not as full as it was in his heyday, for the educator, but especially for the young practitioner, we believe that if the corporate dues were \$25 instead of \$50, the Institute would interest a lot of young men—and these same young men, ten years from now, would be delighted to pay not only their corporate dues, but their share of the supplemental dues.

DIRECTOR ROBERT L. DURHAM FAIA: The present supplementary dues Bylaw gives the Board the right to assess two per cent. But, as I understand it, it is not the intention of the Board to raise the present assessment without at the same time reducing the corporate member flat fifty dollars dues. This is right.

I think this is an important point supporting the Resolution as proposed, and turning down the amendment proposed by Mr McMurray.

Action: Amendment, not approved. Original Resolution, approved.

Bylaw Amendment Re New Headquarters Building (yellow Supplement)

In the official "Proposed Bylaw Changes and Related Business for the 1963 Convention," under the heading, "New AIA Headquarters" it was stated that:

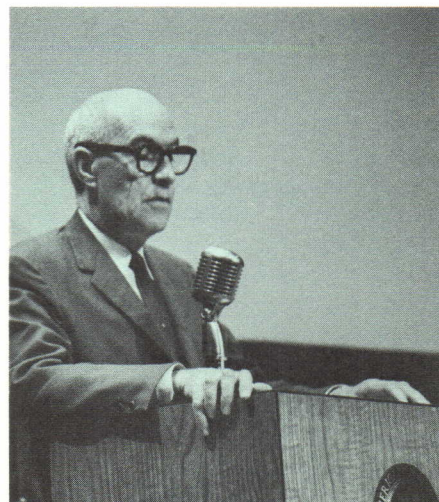
"The Board will ask the Convention to separate the headquarters property into two parts: (1) the Octagon building and garden, up to the present garden wall (this will remain within the Bylaw restrictions of Chapter XI, Article 2, Section 1, which prohibits its mortgaging, transfer or conveyance, without action by two separate conventions of the Institute); (2) the remainder of the property, including the land and buildings which are now generally called the Institute Headquarters Building and Library, and which will be removed from such restrictions of the Bylaws, so that a mortgage or deed of trust can be placed on the property by action of the Board, without further reference to the Convention, in order to facilitate the planning and financing of a new headquarters building."

Resolved, that the following changes in the Institute Bylaws be and are hereby approved:

In Chapter XI, Article 2, Real Property, Section 1. Authority to sell, mortgage, transfer or convey the Octagon House property.

a) Action by Institute Meeting Required.

The real property of the Institute situated at Eighteenth Street and New York Avenue, NW, Washington, DC, consisting of the Octagon House and such portions of the garden behind it as lie west of the eastern lot line of Lot 35, Square 170, and south of a line running along the south face of the



garden wall from said eastern lot line in a north-westerly and westerly direction, said line being continued beyond the western end of the garden wall to intersect with the western lot line of Lot 35, as shown on the Survey of the Surveyor of the District of Columbia, dated February 4, 1963, and recorded in Survey Book 177, page 72, in the Surveyor's Office, District of Columbia, shall not be sold, mortgaged, transferred or conveyed by way of deed of trust or otherwise unless, first, a resolution of notification is duly passed at a duly called meeting of the Institute by the affirmative vote of not less than two-thirds of all votes accredited to be cast at the meeting on any question or division relating to the property of the Institute or its chapters, and second, such sale, mortgage, transfer, or conveyance has been directed and approved at a duly called meeting of the Institute occurring next and at least six months after the passage of the Resolution of notification proposing such sale, mortgage, transfer or conveyance, by the affirmative vote of not less than two-thirds of all votes accredited to be cast at the meeting on any question or division relating to the property of the Institute or its chapters. Each such voting shall be by roll call.

Article 2, Section 2, paragraph b:

Delete the words "and Administration Building Property."

Article 2, Section 2, paragraph c, Change to read:

"The real property of the Institute situated at Eighteenth Street and New York Avenue, NW, Washington, DC, including the Octagon House property and the Administration and Library Buildings property, and the improvements thereon, shall be under the jurisdiction of the Board;"—the balance of the paragraph remains unchanged.

There is one further technical change to be added for clarification, which our Legal Counsel considers is covered by the general notice requiring all the changes in the Bylaws necessary to give the Board authority to mortgage the property.

Under Chapter XVI, Article 1, Section 1:

a. Delete the words "on any question or division not relating to the property of the Institute, or its chapters," appearing on lines 4, 5 and 6 of this paragraph.

PRESIDENT HENRY L. WRIGHT FAIA: I would like to make a general statement regarding this whole proposal, assuming that you have read the notice that was sent to you in February, in which the origin of the idea of the new headquarters building was thoroughly described, a description of our present facilities, and also a statement on what makes the headquarters grow.

I would like to emphasize one or two points. The present space is now inadequate. Also, there is no way to add to the present facilities on the site that we have. Our problem is that we do not have adequate meeting space. It is very difficult to have more than one meeting at a time in the headquarters building, when other events are going on.



We need exhibit space. We also need efficient spaces for the people who are now occupying the building. If you have been there, you can recognize how inefficient it is for those who have to work there.

What we are considering today is enabling legislation so that the Board may proceed with the program for the headquarters.

I would like to remind you that in Dallas we did pass the proposition of a competition. The reason we have not gone ahead with the competition is that we do not believe it would be fair to the members who entered the competition if we were not absolutely sure we could proceed with the new headquarters. It would be rather ridiculous to have a competition and find that we could not go ahead with the building program.

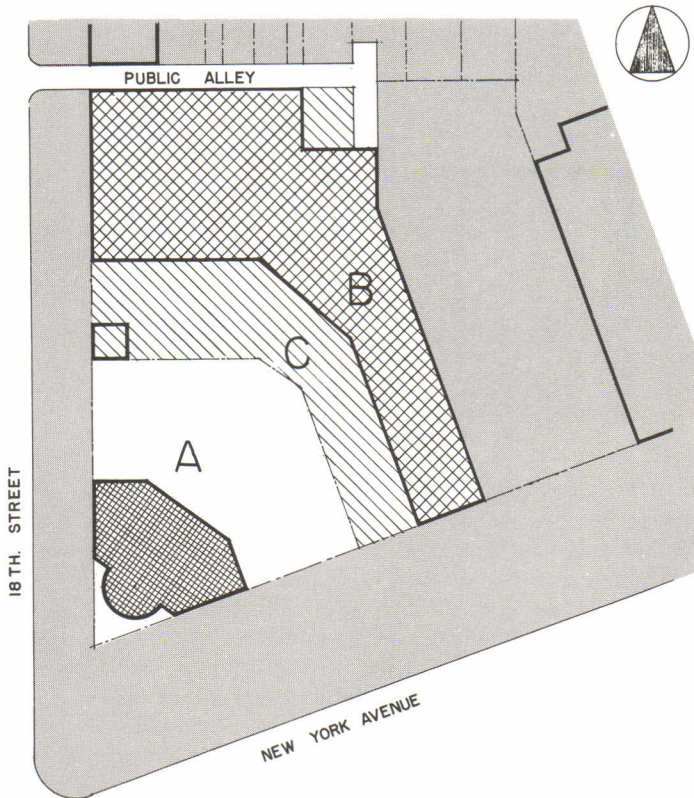
Also, I would like to remind you that in Dallas this proposal was made, and that although it failed by a lack of two-thirds majority, the vote that was taken was overwhelmingly in favor of the new headquarters—669 votes for, and only 41 votes against.

I urgently ask you to pass this proposal.

SECOND VICE-PRESIDENT ARTHUR GOULD ODELL JR, FAIA: As you know, there is really nothing new about this entire proposal. Your Committee, composed of Leon Chatelain Jr, FAIA, William L. Pereira FAIA, Hugh A. Stebbins Jr, FAIA and myself as a Board member, feels that really nothing new has been raised on this subject since last year.

However, there have been a number of questions asked and although we felt they had been originally covered, we have done the best we could to answer all these questions that the Board or the Committee has received.





*Plot Plan of Octagon Area:
 Octagon House and adjacent garden not to be mortgaged (A)
 Existing Administration Building (B)
 Mortgageable area to be partially occupied by new
 building. Winning design will determine ground coverage (B and C)
 Existing additional garden space (C)*

Q Must the new building be on the existing site?

A The present location is a choice one in the nation's capital. The Committee on the New Headquarters considered other sites and decided that this is by far the most desirable. Furthermore, the feasibility studies proved that the site is also the most economically advantageous because of the high value of the land.

The AIA's equity in land on the present site (exclusive of the Octagon House and its adjacent garden) is \$900,000. The existing two-story building represents a most uneconomic use of this valuable land.

The land outside the garden wall and improvements on it can be mortgaged when the convention approves the Resolution.

Some of this area now exists as a part of the total garden or open space and some of this area will remain as open space.

No part of a new building can be closer to the Octagon House than any point on the garden wall. However, zoning limitations will prevent the design of a building covering all of the land outside the garden wall. An 80,000 square foot building of the maximum allowable height of 90 feet would occupy

less ground area than the existing two-story, 22,000 square foot Administration Building.

Obviously, the competition will produce many solutions involving various building shapes and masses. Many solutions are possible having a ground coverage no greater than the existing building.

Q Can the proposed new building be built on existing property with funds currently available?

A Yes, provided authority is granted to mortgage the property, excluding the Octagon House and adjacent garden.

Q Why don't we buy the property to the north and utilize it for a more impressive development?

A Presently all of the property cannot be bought as some of the owners of the various portions have refused to sell. If the property were assembled at a later date, it would cost approximately one million dollars which would preclude our ability to finance a construction program.

Q Why can't we buy the property to the east and use the existing building for Institute purposes?

A This property could probably be bought for approximately \$750,000, but its purchase would prevent our constructing a new building in the foreseeable future. Further, the use by us of this old building, with its high maintenance and operation costs, would delay future accumulation of savings and indefinitely postpone the construction of new facilities.

Q Why shouldn't we assess each member \$75 in order to procure additional property?

A One out of every three members joining the Institute are employees, not practitioners, and it is unrealistic to assume they will accept this additional financial burden. If the Institute, in the eyes of the government and the public, is to speak effectively for the profession it must do so with a large membership, the attainment of which will be hindered by assessments or increases in dues of employees, educators and small practitioners who comprise eighty per cent of our membership.

Q Is the existing site adequate for a building that will meet all future needs of the AIA?

A On the existing property, exclusive of the Octagon House and its adjacent garden, a building of 100,000 square feet is allowable under the zoning law. The Board recommends a building of 80,000 square feet, which is 2½ times the space requirements of the AIA for the next decade of growth and should be ample for all foreseeable expansion.

Q Is the new building to be strictly an office building?





A No. The requirements include ample Board and committee meeting rooms instead of the single small Board room in the present building. Space will be provided also for first-class architectural exhibitions and related public space. These public elements in the design suggest a relationship of these spaces to the garden at the ground level.

Q Can the construction of the proposed new building on existing property be developed in spatial and architectural harmony with the Octagon House?

A The proposed building could be designed to occupy less ground area than the existing headquarters building, and the garden area could be enlarged. The Committee on the New Headquarters Building, the Commission on Architectural Design and the Board of Directors are confident that an esthetically impressive development can be obtained.

They have complete confidence in the skill and competence of competitive designs to produce an efficient and beautiful solution that will enhance the historic Octagon House.

DIRECTOR ROBERTS: In the Official Notice of Business, on pages 14 and 15, there is a summary analysis and a detailed analysis of the financial structure of the proposed new headquarters building.

Rather than go into the details of these figures which were put together by experts in Washington, I think that the most pertinent thing that we could say here at this time, is that we have a piece of property that has a value of \$911,000, and as someone said in the meeting of the Presidents the other morning, we sort of have a ranch house sitting on it. We really can't afford to own this property the way it is being used.

It seems to me the logical thing is to use this valuable property to build a larger, more firm equity for the Institute and its members.

The important figure is that if we approve this Resolution, hold a competition, and the building is constructed, the Institute itself will gain an equity value of \$112,500 per year.

Another way to put it: As long as we do not use this property, this, in our lack of wisdom, is the amount of money we are, in effect, losing each year. Obviously, if we are not taking advantage of it, we are not receiving it.

I hope that an examination of these figures will get across the story to you, that we are delaying income by not moving forward with this program.

(Motion seconded by Edward A. Killingsworth FAIA, Southern California Chapter.)

GEORGE VERNON RUSSELL FAIA (Southern California Chapter): In the portfolio called decisions, 1963, item 3, it says: "The total design must be one of great distinction achieved by national competition."

Now, juries are strangely swayed by good design rather than by economical design—the two are not necessarily compatible. I am not against the new headquarters building except on the grounds it might propagate organizational elephantiasis. I am against wishful thinking. If for twenty-four dollars a square foot we can get anything beyond the faceless anonymity of a reasonably weathertight curtain wall, I shall be greatly surprised.

Slave labor was abolished quite a number of years ago, but I suspect only by such means could a building which would befit the profession be constructed according to criteria which would achieve a "total design of great distinction."

Along with wishful construction cost thinking comes wishful projected income thinking. If the new headquarters building is really needed, let us not deceive ourselves about its criteria, let us not deceive ourselves about its cost, let us not deceive ourselves about its projected income.

I would suggest a sober reappraisal of the situation for as it now stands it reminds me of the crack by G. K. Chesterton (I believe) about "anything worth doing at all is worth doing badly."

Let us "up" the penny ante, if we are to have a building.

A. STANLEY MC GAUGHAN (Washington-Metropolitan Chapter): As you can imagine, we are most concerned with the future of the headquarters building. We have been concerned for much, much time. Many of our members participated in the changes that took place in the headquarters building over a period of years.

Currently, Leon Chatelain of our chapter has been chairman of the Committee on the New Headquarters Building. Another member, Mr Satterlee,



was engaged by the Board to work on the feasibility studies. To say that our chapter has any unanimous view with this background is asking too much of a group of architects.

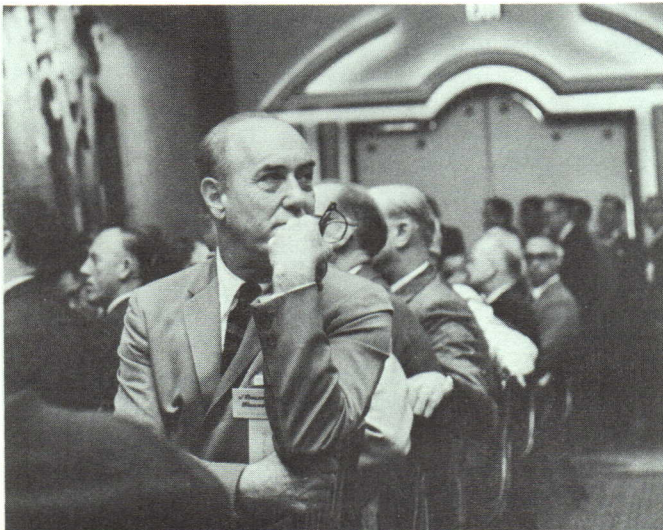
I think you can well understand the reason. I have been several times puzzled as to how I should answer questions that came to me informally: How does the Washington-Metropolitan Chapter feel about this?

After several caucuses and much cooperation here, I thought it would be useful to bring together some concensus of opinion that I find in several discussions here. There is, first no considerable opinion in the chapter that says that the Board should not have the right to mortgage.

This is largely due to the fact that they think the protective clause is in the Bylaws and has been well used in spite of an accident last year when there was an expression in one convention—the protection of the original clause is still in effect there.

So we are perfectly willing to see the action taken in this convention. I say “perfectly willing,” though it is not unanimous in the chapter. I think it is predominant in the chapter.

On the other hand, there are strong objections in the chapter to the proposed plan for the expansion of the headquarters building, and these I could characterize as simply as a feeling that the



Board itself is too timid. We feel we do not want to punish the Board for being too timid; we feel that the Board has not appraised the temper of the membership. They feel that past actions, the action to turn down a move to option property some years ago, have undoubtedly meant to the Board that the membership was timid about it, but yet it seems to us we, in our practices, are continuously working with clients to try to get them to raise their sights, and we feel the architects have not taken the action that we think is proper for our own professional practice.

I think that about summarizes the problem. There may be other members of the chapter who wish to speak more strongly to this point, but we believe very, very strongly that additional land would improve the possibility of good solutions. We do not like to see the restriction of holding to the existing property. We realize fully that these things have been investigated. We are not entirely convinced that the membership at large is not willing to provide additional funds to help this along.

I have had several calls personally from firms who said we would be glad to contribute to a building fund that we feel would improve the image of the society. I am sure the Board must have the same general attitude as well.

CHAIRMAN CARROLL: As a member of the Board, I would like to interpolate and make it clear that programs such as these are not dreamed up in an administrative vacuum. This is something that has been talked about for two years, has been talked about in chapters, at regions, and indeed just two days ago was reasonably thoroughly discussed by the gentlemen that we hope represent the grass roots, the Presidents of the chapters. The will of the convention will decide. But I want to make it perfectly clear that the Board has been in touch with the chapters, with the regions, and with the grass roots, and their elected representatives, whose will is law.

DANA B. JOHANNES (Florida Central Chapter): There is one part of this Bylaw that I am unalterably opposed to. The wording “up to the present garden wall.” As I see it, that would give carte blanche to make the final decision carry the new building right up to the garden wall. If this sketch we have in this brochure here is in scale, actually that building could be brought as close as fifty feet to the present Octagon building.

I think this particular part of the Bylaws should be changed, instead of saying “to the present garden wall,” should be changed to “maintain the minimum width of the terrace which now occurs on the north-east side of the garden site, maintaining that minimum width all the way around.”

I served for two years on the National Headquarters Committee. Before joining the Florida Central Chapter, I was a member of the Washington-Metropolitan Chapter, and I lived practically at the Octagon for many years, I know it from top to bottom, and love every inch of it. I cannot envision a new building, no matter how well-designed, coming within fifty feet of the present Octagon building.



CHAIRMAN CARROLL: Before I ask you to suggest a change to the actual resolutions, I think I should say the Committee and the Board felt that they would prefer to leave to the wisdom of the jury and the ingenuity of the competitors the actual design of the building. So frequently, as we all know, we see one solution very quickly, and after the smoke has blown away, we see the fellow who placed first did what we thought no one could do.

This is what we would like to do: We would like to give the architects freedom to design this, and not restrict them or restrict a brilliant solution, because you and I can't see it at this moment.

DIRECTOR REGINALD ROBERTS: Mr Chairman, the Board of Directors last week passed a motion saying if this moves forward, there will be an open competition held. This simply means that every person in this room, all of their draftsmen and all of their kin will have a chance to design this building.

PAUL THIRY FAIA: (Seattle Chapter): The short-sightedness of not acquiring additional property next to the Octagon has been pointed out, and I heartily concur in that viewpoint. I am sure if we don't take action, that this thing will not develop to our satisfaction.

I do think a program to broaden the program, if not brought before us during the convention, should be brought to the Board so that we do get ample property.

VINCENT KLING FAIA (Philadelphia Chapter): My main concern with this proposal is the absolute finality of the future of the AIA operating on that site. If we should agree to come forth on the 18,000 square foot irregularly-shaped piece of real estate, we do several things to ourselves very finally, and to all of those who come behind us, to support this institution over the next century.

First of all, we will upgrade the real estate values around us, and the chances for getting more real estate will diminish from the very minute that we announce the program.

Secondly, I just cannot conceive any architect building on this less than one-acre property, respecting the Octagon building in its dominating position on this site, and then doing the real grace and charm that is due the Institute on that property.

It is impossible, I think, for us to build 80,000 feet in the air on 1,800 square feet of ground, get

rampage, respect the rear lot line, so that when we do put the building up, we don't look into the building right across the way from us, and in any way conceive a scheme which could subordinate the four-story-plus-high Octagon building.

Now, I think we must consider that the growth of the profession will involve not only more men, but more activities. Our whole concept of the expansion of the profession will certainly demand a growth beyond the concept of this one vertical structure, or this one 80,000-foot building. I have a very strong feeling that by the time we house ourselves here, some four or five years hence, do the necessary parking which is minimal in my opinion, eliminate the meeting rooms which we thought so important in the early program, that we will have boxed ourselves in so tight, and invested ourselves so heavily that future generations will not be able to reverse the course.

I am opposed to the project progressing on the current site. I am opposed to having the membership vote today, on this one solution, without having a chance to say yes, we will strike out to do a fine building, with a creditable building, with some preservation of amenities, so that we can be proud of the result.

I think we are boxing ourselves in, and I think the convention should have the privilege and the opportunity to take care of the additional funding to get the adequate real estate now, before we progress this matter any further.

CHAIRMAN CARROLL: The increase in area from the present 20,000 square feet to the 80,000, the Board believes is more than enough, and also, having considered the structure of the Institute, and the way the Institute might operate in the future, we are of the opinion that if we need that much more space, our activities will be centered also in regional offices.

One thing finally, and that is that some programs, such as the Building Products Registry, which perforce we have to perform presently at the AIA headquarters, we would much prefer that, once these programs are off the ground, they would be administered by us, but operated some place else.

HUGH A. STUBBINS FAIA: Mr Chairman, the whole idea for a new headquarters building started with the Committee on the Profession. The Committee on the Profession was charged with the duty of proposing things that would make The American Institute of Architects the leader in the building industry. We felt that we needed a symbol. We felt that in the city of Washington, where the Carpenters' Union, or the Railroad Unions have large buildings, that a large building may not be the most impressive thing to have, but we did feel that our own little building on the site of the Octagon was not a symbol for this organization.

Do you realize that fifteen million people visit Washington every year—high school children, people from all parts of this country? We felt at that time on the Committee on the Profession that we should have a building which was a center for the arts, with a court of honor, with exhibition galleries, with

auditoriums, and with our own offices there.

I think we were a little slow in making this proposal, because, as you know, a cultural center has already been proposed for Washington, and our member, Edward Stone, is the architect for it. It is a little too late, I think, for this kind of thing.

The Committee on the New Headquarters looked around Washington for additional property, away from the Octagon site. We finally came to the conclusion that we had one of the best locations in the city. As you have read here, we did consider purchasing additional property north of the Octagon. This would mean the we would have to build a larger office building.

I do not believe that a commercial office building that could be competitive with other office buildings in Washington would be the kind of thing that should represent The American Institute of Architects.

In other words, gentlemen, I am not impressed with the idea that size is the thing that should represent us in the city of Washington. I believe that we have the opportunity to do something which is a fine piece of architecture. When you say this piece of property is impossible to build a building on, I am sure there is enough imagination in this room here today that could counter that argument.

ROBERT ELKINGTON (St Louis Chapter): I realize that according to the architectural contract, the architect is not quite responsible for his estimate. And I also realize what George Russell says is true. It would seem to me it would be a little more realistic to double or triple the \$24 figure.

DIRECTOR ROBERTS: Class A buildings being built in Washington, according to the advice which we have, cost \$20 a square foot in this area—first-class airconditioned office building space.

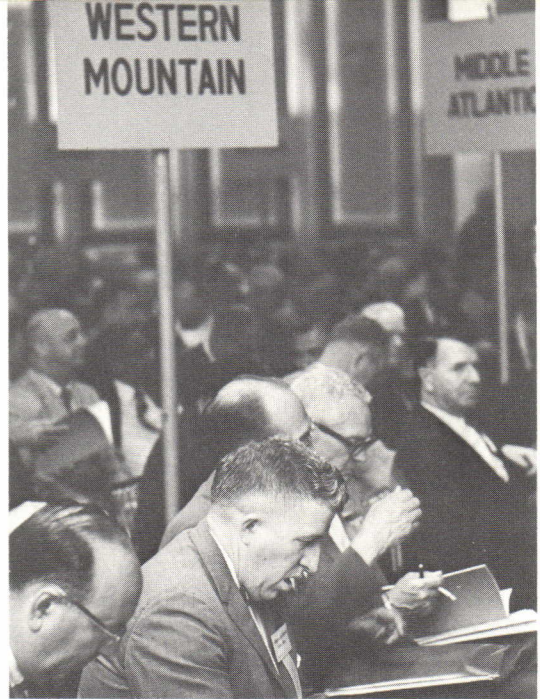
The Committee saw fit to raise the figure to \$24. It is anybody's guess whether or not this would build a building that would satisfy all the architects in this room. However, I don't think that is necessarily a question here today. I don't think you can answer every single detailed thing. We simply want to proceed.

JOHN STETSON FAIA (Palm Beach Chapter): I would like to speak as one of the original doubters, but as one who has been completely convinced that I was wrong. All of us want the same thing, and want the best possible headquarters. We all come to convention very much uninformed about what is going on. We read very simple things, presented very well, we read them and immediately jump at our own conclusions.

If we don't pass this here today, we will have another delay, another year in which some committee is going to work very diligently to prepare information to convince us what is good for our best interest.

The next year we will come, and we suddenly read all this information, and again jump at conclusions. I for one, of course, having been convinced, would like to move the question. I think it is high time the organization took forward steps.

SAMUEL E. HOLMSEY FAIA (Delaware Chapter): Apparently we now are concerned with a project



on which, if we were not faced with architects for clients, we might tell the client that this property is so defective that he must look around, and perhaps take an option on the building behind our property. Don't tear the thing down. Plan the structure, and then when the time comes, we will have seen the climate, and still we can sell that building. As Mr Kling said, we are going to up the values all around us.

Thus it might be practical to see if we can buy that building for a million dollars now, we are better off than worrying about what to do later, when its value is so high, and we should have had more air space, and not necessarily more building around our structure.

CHAIRMAN CARROLL: The Chair would like to point out that this Resolution only allows the Board to mortgage the property. And while all these other facets are of interest, believe me, the Board realizes, and the new Board will realize that at each step, gentlemen, we will seek your counsel.

Today we are only asking you for permission to mortgage the property, and I think we are ready for the question.

Action: Resolution approved.

Changes in Judiciary Procedure

Resolved, That the following changes in the Bylaws, relating to the handling of charges of unprofessional conduct, be and hereby are approved.

In the left-hand column, pages 17, 18, 19, 20, 21, and part of 22 of the Official Notice of Business, relating to the charges of unprofessional conduct, be and hereby are approved.

(Seconded by Albert O. Bumgardner, Seattle Chapter.)

GEOFFRY LAWFORD (New York Chapter): The New York Chapter has an amendment to the amendment, which it would like to present. The New York Chapter is somewhat concerned as to whether the size of the Committee and the quality that it calls for,

is giving the safeguards that we would like to see with respect to disciplinary action. It has an amendment to this amendment that it would like to offer.

It is being offered as one general amendment, and covers the three points under Article 2, Section 1.

The first item: Article 2, Section 1, a—Add the words “and two alternates,” following the words “five members” in that first sentence.

The second point asks the rephrasing of the last two sentences of Article 2, Section 1(a), with the following: “Four members of the National Judiciary Committee shall constitute a quorum for the purpose of hearing disciplinary cases. An affirmative vote by not less than three of the members present shall be required to inflict a penalty for unprofessional conduct relating to censure or suspension of membership. An affirmative vote of at least four members present shall be required to inflict a penalty for unprofessional conduct relating to termination of membership.”

The third and last point, add to Article 2, Section 1(b) at the end, the following:

“An affirmative vote by a majority of the Board present at a hearing shall be required to inflict a penalty for unprofessional conduct relating to censure or suspension of membership. An affirmative vote of at least two-thirds of the entire Board shall be required to inflict a penalty for unprofessional conduct relating to termination of membership.”

SECRETARY GAMBLE: I accept these amendments in substitute for the original motion. I would also like to add that at the pre-convention Board meeting these items were discussed, and the Board voted to support the amendments.

Action: Resolution approved.

Termination of Corporate Membership “Without Prejudice”

Resolved. That the following addition to the Bylaws of the Institute be and hereby is approved:

Add to Chapter II, Section 11, a new second paragraph, as follows:

When the Board, the Executive Committee, or its delegated authority finds that a member is no longer eligible for corporate membership, judged by the same standards as those for new members, it may in its discretion terminate his membership “without prejudice,” provided, however, that such member shall be given full opportunity to explain his position before such action is taken.

A former member whose membership was terminated without prejudice may be readmitted at any time he applies and meets the eligibility requirements without payment of a readmission fee.

(Motion seconded by I. Lloyd Roark Jr, FAIA, Kansas City Chapter.)

E. JAMES GAMBARO FAIA (Brooklyn Chapter): Mr Chairman, this is basically the same amendment that was submitted to the San Francisco convention and was not approved by the convention.

This present proposal is one I agree with, but it does raise many questions. Our current qualifications for corporate membership were obtained in a letter from Secretary Gamble to all component organiza-



tions of the Institute, dated February 16, 1963, and it reads in part as follows:

“It is the policy of the Institute to welcome to corporate membership every architect who is registered in one or more of these United States, and is willing to abide by the Bylaws and the standards of professional practice. Such activities by chapters involved is a necessary step toward achieving one of the goals of the Institute: the establishment of a more democratic membership, aimed at the ultimate membership of all registered architects in the country, who accept the Bylaws and the standards of professional practice of the Institute.”

We have members who fill these qualifications, but are employed by building products manufacturers, publications, architectural departments, public utilities, department stores, banks, kitchen equipment manufacturers and manufacturers of other materials, and of course, those with entrepreneurs.

To avoid misunderstanding and concern to our current and prospective members, this unapproved type of work should be clearly specified. If this amendment is approved, we might possibly lose one of our valued chapter officers. In answer to your question: No, he is not employed by a package dealer.

As I said, it is difficult not to accept this proposal for its basic premise, but I must express my concern over the possible loss of many valued and valuable members who might be affected unless this hazy area is defined and clarified. Perhaps our standards of professional practice could be improved to cover this particular group.

CHAIRMAN CARROLL: The point is already clear with regard to the eligibility for corporate membership. If, for example, we are talking about a man who is an architectural consultant to a manufacturing firm, this man indeed presently may become a corporate member.

The minute that any member joins a package dealer, the minute he engages in building construction, then he is no longer eligible.

The real purpose of this is to permit members who do not wish to continue in a professional status to move into some other field and leave the Institute. We don't want to bring judiciary cases against these men. We simply want to give them an opportunity to be builders, if they wish, or anything else. This is the real purpose, and it will avoid judiciary cases by the dozen, when a man moves into some other field, other than our professional field.

Action: Resolution approved.

Business Session



Second Vice-President ARTHUR GOULD ODELL JR., FAIA, *Presiding*

Report of the Committee on Structure.
Morris Ketchum Jr, FAIA, *Chairman*

It is a privilege to present the final report of the two years' work of the Board Committee on Structure.

Two years ago at the national convention of the Institute held at Philadelphia in 1961, the Board Committee on Structure was appointed by the President of the Institute in accordance with the Resolution proposed by the Northern California Chapter and approved by the convention.

This Resolution was based on the belief that the structure of the Institute should receive continuing and constructive attention in order that it be always sensitive to the needs of the membership of the Institute.

The convention directed that the Committee be established for a minimum term of two years, with an intermediate report given to the 1962 convention, and a final report to the 1963 convention.

The membership of the Committee during 1962-1963 was composed of: Morris Ketchum Jr, FAIA, Chairman; Malcolm D. Reynolds FAIA, G. Scott Smitherman; President Wright, corresponding member; and Executive Director Scheick, Staff Executive.

The Committee also sought and received the advice of Past Chairman Linn Smith FAIA and Past President Philip Will Jr, FAIA and other prominent members of the Institute.

The Committee has developed the following basic objectives:

1 The development of a structure which will better enable the Institute to function as a professional society fully representative of a strong profession united within the Institute, with the objective of raising the professional competence, stature and status of the profession.

2 The defining of the function, scope, and necessity for each of the components—national, regional, state, chapter or individual in the Institute structure, present and future.

3 The establishing of relationships between all components of the Institute which will ensure an effectively functioning organization with active participation by the membership.

4 The developing of lines and methods of communication which will enhance the understanding and the achievement of the objectives of the Institute.

In order to achieve these objectives, the Committee has acted as a "steering committee" with the function of formulating basic proposals for strengthening and improving the structure of the Institute and equipping these proposals with as much pertinent detail as seemed necessary and appropriate. The Committee then submitted these proposals for approval to the Board of Directors. Following Board approval, the Committee further developed these proposals in collaboration with the appropriate Board or Institute committees.

It has been the established policy of the Committee that changes and improvements to the structure of the Institute should preferably be achieved through the use of existing or modified Bylaws and without any unnecessary creation of new Bylaws.

The Committee has recommended measures designed to strengthen the structure of the Institute in regard to membership, sections of chapters, regional organizations, national convention procedures, the status, functions, and terms of Directors, the number and duties of Institute Vice-Presidents and the procedures of the Board of Directors and the Executive Committee of the Board.

These recommendations have been approved by the Board of Directors and the majority have been put into effect by the Board under the powers granted it by the Constitution and Bylaws of the Institute. Some involve national Bylaw changes which are now being submitted to this convention for your approval.

I will now briefly describe these proposals relating to the Board and the officers, and omit those already passed, such as the first resolution today.



First of all, these are relative to the Board of Directors:

Inasmuch as a Regional Director is greatly concerned with the national, as well as the regional affairs, of the Institute, and the emphasis on his national duties is steadily increasing with the formation of strong AIA state and regional organizations, this Committee recommends that the title of Regional Director be changed to Director.

Number of Meetings of the Board:

Since the present system of holding a total of three meetings of the Board per year—one immediately preceding and one immediately following the annual convention of the Institute and an annual meeting in November—does not give the majority of the membership of the Board sufficient contact with and experience in Institute affairs, this Committee recommends that the number of meetings of the Board be increased to four meetings per year, including a pre-convention meeting, an organization meeting following the convention and two other meetings to be scheduled during the year between conventions of the Institute.

Number of Vice Presidents:

More officers of the Institute are needed to assist present officers of the Institute in meeting the enormous annual load of speaking assignments at national, regional, state and chapter meetings and to share in the responsibilities of membership on the Executive Committee of the Board of Directors.

President-Elect Carroll dwelt on this this morning, and there are other valid reasons which he explained.

This Committee therefore recommends that two additional Second Vice Presidents be added to the number of Institute officers, thus increasing the total number of Second Vice Presidents to three, and that the title of Second Vice Presidents be changed to Vice President.

Executive Committee:

In view of the above recommendations on the Board of Directors and the Vice Presidents, this Committee recommends that the Executive Committee of the Board be thereafter composed solely of the elected officers of the Institute and that it meet as directed by the Board, or on call of the President, or of any three members of the Executive Committee. In other words, with no set schedule.

In conclusion, I would like to say on behalf of my Committee members and myself, that we have, during our two-year term of office, endeavored to study and analyze all aspects of chapter, state, regional and national inter-relationships within the Institute, and to make recommendations for their continued development and improvement. The Committee believes that its task is now completed, even though future and similar committees may again take up the same task in the years ahead, and it hopes that all its recommendations meet with the approval of the membership of The American Institute of Architects.

CHAIRMAN ODELL: As Chairman Ketchum has just indicated, the recommendations of the Committee on Structure involve certain changes to the By-



laws. These will be read one by one, and we will take action on these in that order. (Note: These Resolutions appear in the yellow supplement.)

Resolved, That in Chapter VIII of the Bylaws of the Institute, and in all other places where the designation appears, the title "Regional Director" should be abolished and the title "Director" shall be substituted in its place.

(Motion seconded by Charles J. Marr FAIA, Eastern Ohio Chapter.)

ALTON S. LEE (Northern California Chapter): Mr Chairman, speaking for our delegation, we are opposed to the change in the name of "Regional Director" to "Director." While the job will not be any different regardless of name, we feel that the identity of each region will be lost with reference to the Board of Directors. Therefore, we would like to see the name "Regional Director" retained.

MR MC MURRAY: New Jersey concurs with California. I might suggest, instead of stating "Regional Director" or just plain "Director," if it was "Director of So-and-So Region," we would still have identity, and that, I think, is what we would like.

CHAIRMAN ODELL: The identity of the region will not be eliminated. The Director will always be referred to as being from that particular region. Instead of having the double title, "Regional Director from the Gulf States Region," it would be easier to say "Director from the Gulf States Region." This is only a change in nomenclature. It omits "Regional" from the description in the Bylaws. That is the only place this will have any effect.

Action: Resolution approved.

Resolved, That Chapter VIII, Article 5, "Meetings of the Board," Section 1. "Regular Meetings of the Board" be changed as follows: In each Institute year the Board shall hold four Regular Meetings.

(Motion seconded by Director Nes, Baltimore Chapter.)

Action: Resolution approved.

Meetings of the Executive Committee of the Board

Resolved, That Chapter IX, Article 3, "Meetings of the Executive Committee" be changed as follows:

Delete Sections 1 and 2 as now written, and substitute Section 1. Meetings of the Executive Committee. A meeting of the Executive Committee shall be held when so directed by the Board, or when called by the Chairman of the Committee, or when requested in writing by three members of the Committee.

(Motion Seconded by Director Little, Florida South Chapter.)

Action: Resolution approved.

Election of Three Vice Presidents and Change in Title

Resolved, That the following changes be made in the Bylaws of the Institute:

Chapter VIII, Article 1, Section 3. Officers-Directors.

The Officers-Directors shall be the officers of the Institute: The President, the First Vice President and President-Designate, the three Vice Presidents, the Secretary, and the Treasurer. To take effect January 1, 1964.

Chapter VIII, Article 2, Section 2(b) Limits of Terms of Officers.

The following shall be the terms of office of the Officers-Directors and the limitations on their elections: Vice Presidents: Length of term—one year; number of terms—two.

NOTE: The Vice Presidents and the Secretary are restricted to serve not more than a total of four years in these two offices or any combination of them.

Chapter X, Article 4. The Vice Presidents.

In the event of the absence of the First Vice President, or of his disability, refusal or failure to act, the Board of Directors or the Executive Committee (if the Board of Directors shall not have acted in the matter) shall designate which of the three Vice Presidents shall perform the duties of the First Vice President. The selected Vice President may not, however, become President-Designate by means of such succession to the office of First Vice President.

(Motion seconded by Director Langius of Michigan.)

Action: Resolution approved.

Succession in Office

Resolved, That the following changes in the Bylaws be and hereby are approved:

Chapter X, Article 7. Order of Succession of Officers.

In the event that, for any reason, the President or the First Vice President, the three Vice Presidents (in the order designated by the Board or the Executive Committee), shall successively be absent, or unable, or refuse or fail to act, then the Secretary and the Treasurer, in that order, shall perform as may be required, the duties of any of the several officers preceding those to which the Secretary and the Treasurer shall severally have been elected.

(Motion seconded by Director Freeman of the South Atlantic Region.)

Action: Resolution approved.

Membership on the Executive Committee

Resolved, That the following changes in the Bylaws be and hereby are approved:

Chapter IX, Article 1, Section 1.

There shall be an Executive Committee of the Board composed of the Officers of the Institute.

(Motion seconded by Director Clark, East Central Region.)

MR MC MURRAY: Gentlemen, I want to say this before I talk to this motion. We have studied the Bylaws very thoroughly in New Jersey. We come here very sincere in voicing our opinion. I know the sincerity of the Board and the officers and that is what they desire.

Our concern is this: We have a great deal of faith in the present officers and in the Board. They have done a very wonderful job. I know they are going to continue to do a very wonderful job. But let us play it ahead. What will we get in some years to come? You don't know, and I don't know.

With the present Bylaws, the Executive Committee has the full authority, right and power to act for and in behalf of the Board, with a few exceptions.

I know that we have just approved a Resolution that the Board will have more meetings, the Executive Committee will have less. But it is still law that if anything new comes up that we may not know about today, the Executive Committee will have a great deal of power, as they always have had.

When you take the Regional Director off the Executive Committee, you are eliminating the voice



of the individual member, and that is what we are objecting to.

PRESIDENT WRIGHT: Mr Chairman, I must say that I am definitely for this motion. I want to remind you all that the officers of the Institute are elected by the whole membership at large. There is one thing about the democratic process and that is that you can always correct your mistakes, and I think in the past we have demonstrated that no Board of Directors, or a slate of officers, would violate the trust of the men whom the members have elected. I would urge your passage of this particular Resolution.

Action: Resolution approved.

Report of the Committee on Resolutions
Clinton E. Brush III FAIA, Chairman

Resolution re Committee on Public Housing Administration Liaison

Presented by the New York Chapter.
Referred to the Board of Directors with consent of the sponsor.

Resolution re AIA Participation in New York World's Fair 1964-65

Presented by the New York Chapter and the New York State Association of Architects.
Withdrawn by the sponsors for direct communication to the Board of Directors.

Resolution re Appearance of National Officers and Staff before Congressional Committees.

Presented by the North Dakota Chapter.
Referred to the Board of Directors with consent of the sponsor.
The Resolutions Committee recommends that procedures of communication between the Octagon and government agencies be distributed to the membership.

Resolution re Architect/Engineer Contracts and Fee Schedules

Presented by George Stephen Lewis, Boston Society of Architects Chapter.
Referred to the Board of Directors with consent of the sponsor.
The Resolutions Committee recommends that the matter be referred to the appropriate AIA committee.

Resolution re the National Shelter Program.

Presented by Arthur Deimel, Chicago Chapter.
Referred to the Board of Directors with consent of the sponsor.
The Resolutions Committee recommends proper public relations to correct the public impression that the Institute may be opposed to the shelter program.



Resolution re Amendment of Bylaws: Eligibility and Qualifications for Corporate Membership Presented by the East Bay (California) Chapter. This Resolution proposed amending the Bylaws so that the requirement of US citizenship be removed as a requisite for corporate membership. (Motion moved for adoption by Mr Stubbins, seconded by Roger Y. Lee FAIA, East Bay Chapter.) Chairman Odell pointed out that the Resolution was out of order, since a Bylaw change requires a thirty-day notice to the membership, which had not been given.

Action: Resolution tabled.

A motion was made by Mr Lee, seconded by Mr Stubbins, that the Resolution on the requirement for US citizenship be placed on the agenda for the 1964 convention.

Action: Motion passed.

Resolution re Memorial Citation to Henry S. Churchill FAIA

Presented by Charles A. Blessing FAIA, Chairman of the Committee on Urban Design.
Resolved, That the Institute place on the record of this convention, the following Memorial Citation:

In the death on December 17, 1962, of Henry Stern Churchill, Fellow of The American Institute of Architects, the Institute, the profession and the nation lost a fine mind, a perceptive critic and an accomplished planner.

A lover of life and living, a broad humanitarian and a social philosopher of deep wisdom, it was inevitable that Henry Churchill, soon after his graduation from the School of Architecture at Cornell in 1916, should turn his interests and activities more and more toward the broader fields of city and community planning, for his concern was always with people. To him, "The City Is the People," as he titled his now classic little book, first published in 1945. Associated with Clarence Stein and Henry Wright in the pioneer planning of Radburn during the 1920's, he entered more fully into community planning and later became consulting architect to the New York State Division of Housing and to other public agencies, as well as a lecturer at Columbia University and the University of Pennsylvania.



He devoted many years to activities within the Institute, including membership and chairmanship of the Committee on Community Planning and the Committee on International Relations. He was also active in the UIA, and became the American member of its Executive Committee.

Through all this, Henry remained always the architect—the architect engaged in planning. He had a scholar's knowledge of and love for the architecture of the past, yet the contemporary designer's sensitivity to the need for an architecture of the present.

He traveled widely, especially in his beloved France, he read broadly and he wrote beautifully of his wide-ranging thoughts and observations on architecture and its relation to people.

Modest, mild-mannered and self-effacing, at the same time Henry possessed a quick wit and could be keenly critical when the occasion demanded it. He saw through sham and hypocrisy, and he invariably pin-pointed the weak spot in a plan or in a situation. In all his works, his concern was always with humanity, with people.

We express our sorrow at the loss of this quiet man, whose life and works have brought dignity and distinction to the profession and the Institute which he served so well; and our gratitude for this fruitful life which has brought order and beauty into the development of so many communities and into the hearts and lives of so many people.

(Motion seconded by Director Ketchum.)

Action: Resolution approved.



PRESIDENT ODELL: The Chair recognizes Karl Kamrath FAIA, of Texas, member of the Committee on Preservation of Historic Buildings.

MR KAMRATH: I make this announcement at the request of the Robie House Committee in Chicago, which is now conducting a fund-raising campaign to obtain, by public appeal, the funds necessary to restore the internationally-known Robie House in Chicago, designed by Frank Lloyd Wright in 1909.

As architects, you are well aware that this famous house is a milestone of independent architecture, and as such, a precious American heritage.

Those who are working to save Robie House are doing a real service to architecture, to the nation and to the world.

After receiving the deed to Robie House last

February 4 from William Zeckendorf of New York, the University of Chicago has agreed to take the responsibility for Robie House as an irreplaceable cultural asset. But it cannot fulfill this obligation without financial support, to restore the house to its original condition.

About \$250,000 is needed for this work.

I urge each of you as individual architects to contribute what financial aid you can to this fine effort. Checks can be sent to the AIA headquarters, made payable to the Robie House Fund.

I represent the AIA as a member of the Robie House Committee in Chicago, because I am the sub-chairman. There is a preservation project of seventeen buildings approved by our AIA convention in New Orleans several years ago. I think this is an extremely worthy cause, and urge everybody's support.

COMMITTEE CHAIRMAN BRUSH: The Resolutions Committee presents the following Resolutions:

Resolved, That the Institute extend its great appreciation to Regional Director Robert M. Little FAIA, to our hosts the Florida South Chapter and its President, Earl Starnes; to the Florida Association of Architects and its President, Roy M. Pooley Jr; and to the General Chairman, Samuel H. Krusé FAIA, and to all of their colleagues whose attention to myriad details has made this an outstanding convention and has contributed so much to our enjoyment.

(Motion seconded by John M. Rowlett, Houston Chapter.)

Resolved, That the members of the AIA in convention assembled, express their great appreciation to the Producers' Council for participation in our convention and for the outstanding products exhibit, and especially for bringing to the Convention a renowned and inspiring speaker, in the person of Chet Huntley.

(Motion seconded by Robert H. Levison, Florida Central Chapter.)

Action: Resolution approved.

Resolved, That the members of The American Institute of Architects, in convention assembled, express appreciation and deep gratitude to the retiring Officers and Regional Directors for their dedicated efforts during their terms of office; to the Officers and those continuing to give their time to the services of the profession, and to our Executive Director, and to his staff at national headquarters for the diligent and faithful performance of their duties.

Mr Chairman, the Resolutions Committee so moves its adoption.

Action: Resolution approved.

Resolved, That the entire membership of the Institute express its grateful appreciation to Henry Lyman Wright FAIA—a good friend, a wonderful leader and an inspiration to all of us; and to his charming wife, Virginia, who has loyally supported his tremendous contribution to the Institute.

Mr President, we salute you!

(*Action: Resolution approved by acclamation.*)

Remarks by the Incoming President

I am honored and proud to have been selected to represent you as President, and I must confess that as I listened to the several descriptions of a man standing for that office at the business session two days ago, I felt sure that an alternate candidate was being presented to the convention.

As a member of the Board of Directors I believe I have not been known as one who withholds his opinions or quietly seeks his own counsel.

Now that I have been officially elected as President, I shall frequently be speaking for you. The voice will be mine but the text shall largely have been furnished by you, the composite you, of over 15,000 members speaking to me through your chapter officers, your regional councils and your Directors.

Mark Twain said that whenever you find you are on the side of the majority it is time to reform. The majority is recorded in the voting of our delegates at this convention who gave it clear direction for the Board's work for the coming year.

I shall endeavor not only to administer the implementation of these approved programs, but with your Board of Directors and our superb Octagon staff will continue to consider other necessary reforms and new programs. I intend to pursue this course with vigor and with understanding, for I want to assure you all that under this very rough exterior there beats a heart of granite.

In our efforts to communicate with you through seminars, articles and Institute publications, we shall, all of us, strive to express our thoughts clearly and in the language of our native tongue rather than in the obscure patois of some newly emerging design discipline.

I have not always been able to dig certain committee reports at first or even second reading.

If we wish to say, for example, that a homosapiens assaulted with a shod foot, as the lawyers say, a canis familiaris, our statement will read, "The man kicked the dog."

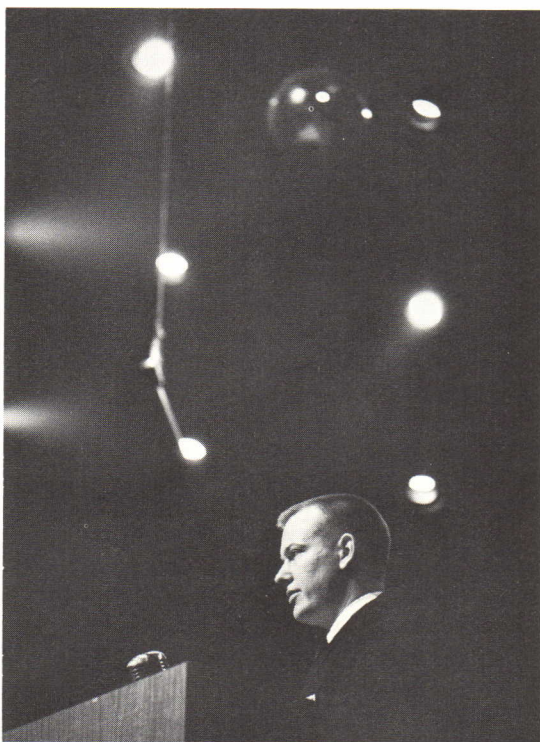
In short, we shall do our best to avoid any form of semantic choreographics.

During this truly stimulating convention, all manner of facts have been paraded before us; the Board's report and other publications have recorded our successes, our failures and our frustrations. Both members of our own architectural profession as well as experts in related fields have philosophized about them. Indeed, some of these same facts have, at times, moved as close to laughter as to tears. George Santayana puts it very well, I think. "Between the laughing and the weeping philosopher there is no opposition; the same facts that make one laugh make one weep. No whole-hearted man, no sane art, can be limited to either mood."

J. Roy Carroll Jr, FAIA



Report of the Student President



Carl Schubert, California State Polytechnic College

The officers and students of the Association of Student Chapters AIA join in expressing their sincere gratitude for the wonderful support of the officers, the Board of Directors and the members of the Institute, and for the tremendous opportunity to join you here in Miami.

As we begin this year's convention as students, architects and professional men, let us be motivated by principles which will guarantee the AIA a great and successful future.

Students, let's look to these fine architects and artists for counsel and guidance. Make it a point to ask questions and discuss current problems. Be inquisitive.

Many students in the United States do not enjoy the privilege of coming in contact with successful practicing architects, which is a necessary criterion for a clearer understanding of this complex field.

The breadth of contemporary architecture, its rapid technological and subsequent philosophical change, its inherent immense quantity of diversification and specialization, force students and professionals to a much deeper and more concentrated association.

As the profession builds, it gets more and more complex. Therefore, the student architect must involve himself with the problems of esthetics, sociology, ethics, technology, philosophy and politics.

As is well known, the Institute and the profession have initiated the immense task of bringing the student closer to architecture. In this respect, concerning Miami, they have succeeded beyond their wildest expectations.

As the AIA pursues its programs to raise the professional level of competence, so must it concentrate greater interest in the student. Good architects remain students all their lives.

In closing, you may recall the words of our 1927 Gold Medal Award Winner, Howard Shaw: "Be a gentleman, if you can. But for God's sake, be an architect."



NCARB Convention

PAUL W. DRAKE AIA, *President*
RALPH O. MOTT AIA, *First Vice President*
C. J. PADEREWSKI AIA, *Second Vice President*
EARL L. MATHES AIA, *Secretary*
JOHN E. RAMSAY AIA, *Treasurer*
GEORGE F. SCHATZ AIA, *Director*
HOWARD T. BLANCHARD AIA, *Director*
G. STACEY BENNETT AIA, *Director*
CHANDLER C. COHAGEN FAIA, *Past President*

by JAMES H. SADLER AIA, *Executive Director*

Immediately following the AIA convention, ninety-six delegates representing forty-five architectural registration boards met at the Americana Hotel for the 42nd Annual Meeting of the National Council of Architectural Registration Boards on May 10 and 11.

The meeting convened on a somber note in realization of the problems that the NCARB had encountered during their 1962-63 year of operation. Chandler C. Cohagen FAIA recognized these difficulties in his report of the President during the opening session of the meeting. His address included the formal announcement of increased administrative personnel for the operation of the newly relocated Council offices that were moved from Oklahoma City to Washington in December of 1962.

Shortly after the offices were moved to Washington, Sherley W. Morgan FAIA, nationally known for his outstanding contributions to architectural education at Princeton University and his past service as Secretary-Director of the New Jersey State Board of Architects, was engaged as consultant on Certification. John S. Hoover, career business administrator, was employed as Deputy Executive Director in April of 1963. These administrative additions to the staff, combined with new personnel replacements for the clerical core of the Council offices necessitated by the move to Washington, and a crash program that utilized members of the Council Board of Directors for evaluations of Certificate applications, had reduced an unwieldy backlog of work in the Council offices to a normal working load for pending Certificate eligibility evaluations.

Approval of the proposed 1963-64 budget for

NCARB included a substantial increase in funds for the operation of the Council offices with particular emphasis on provisions for the increased office staff.

The NCARB convention schedule that had prevailed during recent years was revised to allow for discussions in smaller groups on NCARB Certification procedures, a proposed regional structure for NCARB and on the committee reports. Lengthy verbal presentations of committee reports were eliminated by the prior binding of convention reports for distribution to the delegates as they registered for the convention.

In discussing the committee reports the convention did not approve a committee recommendation for the formation of an Academy of Nationally Certified Architects.

The Committee on Licensing included with their report a study of the contents for a model Registration Law. This Committee will continue work on the implementation necessary for approval of the Model Law. The AIA and legal advisors will participate in the future considerations of the Committee's recommendations for the Model Law.

The convention program stressed two primary areas of vital concern: the NCARB Certification procedures and architectural education as it relates to architectural registration.

Second Vice President Ralph O. Mott reviewed the Certification procedures and a proposed new system of reference inquiries which will more closely parallel the reference procedures utilized by the state boards. In a continuing effort to expedite Council applications the convention delegates divided into dis-

cussion groups and returned to the general meeting with many constructive suggestions for the improvement of NCARB services to the profession.

The afternoon session on Friday, May 10, was centered around a panel discussion on architectural education as it affects the candidate for state registration and for NCARB Certification. Panelists were selected to represent the profession from several viewpoints. Leon J. Meyer, a recent graduate of the University of Florida, presented the viewpoint of the student. Philip Will Jr, Past President of the AIA, represented the practicing architect and the AIA. Karel Yasko, Assistant Commissioner for Design and Construction, General Services Administration, represented the architect in a highly responsible employment status with the government. C. J. Paderewski, Secretary of NCARB, represented NCARB and the state registration Boards. Charles P. Graves, Dean of the School of Architecture at the University of Kentucky, represented the architectural schools and the Association of Collegiate Schools of Architecture.

The purpose of the discussions on education was to produce thoughts that through the educational process might more nearly prepare the candidate for the requirements of architectural registration and practice. No concrete actions were anticipated and none resulted, but the discussions provided many interesting viewpoints and a variety of stimulating thinking.

Student representative Meyer looked back on his recently completed academic training and observed that "it is undiluted as yet by working too long and having a million and one excuses for not producing good architecture." He felt that perhaps he would have benefited from a laboratory course during his education that would have enabled him to build full-sized details and better understand the juxtaposition of various materials. He also felt that it should be the responsibility of the student to acquire continuing education after graduation and that the diploma was not a release. He charged architects with the responsibility of helping their schools and the schools in their particular locale.

Philip Will Jr, FAIA, in a well-studied presentation on architectural education, noted that any discussion on education must start with the question of what the needs of society are that the architect might be reasonably expected to serve. Only then can it be decided what training is needed to produce the skills that are needed. He observed that regardless of the specialization that may need to exist in future architectural education, it was his opinion that the architect should be a broadly educated person. He saw no reason why the architect should expect anything less of his educational process than that which is found in the processes leading to the practice of medicine or of law. He suggested that the architectural schools might well look to the other areas of education for models of service to society, observing that architectural education includes no substantial research programs and no provisions for extension work.

C. J. Paderewski felt that the schools should provide discussions of the problems that will face the students upon graduation, the apprenticeship program

and the examinations for architectural registration. During the discussions he cited an experiment by educators that exposed students at the junior high school level to skills required for architectural practice and he commended the advantages produced through the experiment toward orienting students at an early age toward areas of achievement in which they would be most proficient. Paderewski noted that because of the expanded responsibilities of the architect and his concern for the total environment, there must of necessity be changes in the educational system and these factors would also have an eventual effect on registration laws. He felt that a continuing coordinated effort between the AIA, NCARB, ACSA and NAAB were mandatory to develop a satisfactory program for basic and continuing education.

Charles P. Graves, speaking for the architectural schools and the Association of Collegiate Schools of Architecture, quoted from a report of the ACSA Committee on the Advancement of Architectural Education four major problems which were facing architectural educators.

- 1 The need for a broader general education base prior to professional training.
- 2 The upgrading and greater integration of the professional training programs provided by the schools and the offices.
- 3 Increased participation by the schools in administering the state board examinations.
- 4 The revision of curriculums to reflect more adequately than at present the emerging changes in professional practice.

From Dean Graves' review of the activities and proposals of the ACSA it was apparent that the educators were aware of and were realistically facing many of the problems involved toward attaining an improved educational process that is flexible enough to adapt itself to future needs.

Karel Yasko, while summing up some of the pertinent points of the presentations by the individual panelists resisted the impression that the responsibility for possible deficiencies in the future architect should be placed so heavily on the schools. He observed that unless the architects decided that they could take some time out from their offices and "stop the computer machines and auditors, and devote some time to the young graduates who want to learn the profession," they are not going to get very far.

The foregoing impressions and selected comments are representative only of the far-reaching and stimulating probe of architectural education included in the panel discussion.

The major resolutions adopted during the NCARB Convention involved a proposed regional structure for NCARB and continued work on uniform NCARB objective-type examinations for use by the Member Boards of the Council. As a result of a progress report by Chairman L. A. Ferris of the Committee to Study a Regional Structure for NCARB, and in recognition of the substantial advances toward uniform examinations evidenced by the work of the Western Conference of Architectural

Registration Boards, the convention approved a three-point program recommended for implementation toward a regional structure. As approved, the program includes an immediate exploration of the possibility of creating a regional structure to handle examinations and reciprocity on an area basis. It involves an examination of the internal organization involved in fitting a regional structure into the over-all program of NCARB services and activities from the standpoints of personnel, costs and procedures. The State Boards are to receive a progress report in six months, and a final plan within nine months to the end that the 1964 Convention may take action, one way or the other, on the proposal. An enabling resolution to

Past President Edgar H. Berners presided during the installation of the following new officers and directors who were elected to serve until the 1964 Convention: Paul W. Drake, President, Summit, New Jersey; Ralph O. Mott, First Vice President, Fort Smith, Arkansas; C. J. Paderewski, Second Vice President, San Diego, California; Earl L. Mathes, Secretary, New Orleans, Louisiana; John E. Ramsay, Treasurer, Salisbury, North Carolina; George F. Schatz, Director, Cincinnati, Ohio; Howard T. Blanchard, Director, Garden City, Kansas; G. Stacey Bennett, Director, Olympia, Washington; and Chandler C. Cohagen, Past President, Billings, Montana.

Social affairs during the convention included a



initiate such changes in the NCARB Constitution and Bylaws as might be required for a regional structure was also approved.

Resolutions involving NCARB objective-type examinations included a strong recommendation for this type of examination and the initiation of explanatory material and personal contacts to encourage the use of the examinations by all of the states. NCARB has previously developed, and put into successful use by twenty-eight of the Member Boards, objective-type examinations on Professional Administration and on Building Equipment. The convention approved a resolution that the objective-type of testing be developed by NCARB for other areas of the examinations, but not to include Design or Site Planning.

luncheon in the Bal Masque room of the Americana Hotel on Friday, May 10. The luncheon speaker was H. T. "Dutch" Shulenberger who provided a very light and amusing talk that very successfully attained its one major objective—entertainment. Delegates, wives and guests enjoyed a get-acquainted session under a Miami moon in the Starlight Patio of the Americana Hotel on Friday evening.

Through special arrangements that are rarely available, the convention ended with a dinner in the Edwardian manner at Villa Vizcaya. As the buses prepared to return to the hotel the musical strains of "Meet Me in St Louis, Louie" echoed through the Villa in anticipation of the forty-third Annual Convention to be held in June of 1964 at the Chase-Park Plaza Hotel.

Convention Personnel

Recorders	Frederick J. Woodbridge FAIA, Chairman Charles J. Marr FAIA Kenneth E. Richardson
Credentials Committee	Arthur Fehr FAIA John Stanely Hagan Mark D. Kalischer
Alternates	S. Elmer Chambers Howard Morgridge
Ex Officio Resolutions Committee	Clinton Gamble FAIA, Secretary Clinton E. Brush III FAIA, Chairman Jack D. Train Harold Calhoun FAIA George T. Rockrise FAIA Franklin S. Bunch FAIA
Alternates	Mario C. Celli John D. Sweeney
Professional Program Committee	William W. Eshbach, Chairman Robert M. Little FAIA Charles M. Nes Jr FAIA Julius Sandstedt Oswald H. Thorson
Ex Officio Host Chapter Committee	Henry L. Wright FAIA, President Robert M. Little FAIA, Regional Director Earl M. Starnes, Chapter President H. Samuel Krusé FAIA, General Chairman C. Robert Abele Charles S. Broward Jr James L. Deen James E. Ferguson Edward G. Grafton Verner Johnson Russell T. Pancoast FAIA Alfred B. Parker FAIA Herbert R. Savage Wahl J. Snyder Jr FAIA Mrs Wahl J. Snyder Jr Frank E. Watson FAIA



ALFRED BENDINER FAIA

For MODERN SCHOOLS

The demand for public school housing was economically met in Springfield, Oregon by the use of the standard grades and sizes of West Coast Lumber in this modern senior high school. Located on a suburban campus, the enclosed classrooms, laboratories, offices, cafetorium, gymnasium and shop areas cover 110,514 sq. ft. and are joined by 33,840 sq. ft. of open corridors. Square foot building cost was \$9.70.

The adapting of this group of buildings to the campus site brings into focus a convenient traffic plan that results in a minimum of time spent in traveling between classes. The multi-purpose building, gymnasium, library and administrative offices surround an attractive court that is a pleasant meeting place for students. The site provides plenty of room for expansion as more space is required.

Trusses built of glued laminated and solid Douglas Fir members support the roof in the gymnasium and multi-purpose buildings. The classroom, laboratory and other buildings employ glued laminated beams of Douglas Fir to support roofs of 2" x 6" heavy flooring. Joists and wall framing are fir framing lumber.

With the need for economical school buildings increasing, this high school illustrates the practical application of the standard sizes and grades of West Coast Lumber to meet a budget objective. Your local lumber dealer is your dependable source of information and supply.

The standard sizes and grades of West Coast Lumber used in the building of this school were:



West Coast Douglas Fir 2"x6" joists, 2"x4" and 2"x6" wall framing.



West Coast Douglas Fir 10"x18" columns; glued laminated trusses, 5 1/4"x8 7/8" cords with 6"x6" struts; purlins are 6"x10" in gymnasium and cafetorium. Classroom roofs are supported by glued-laminated beams 5 1/4"x19 3/8" and 5 1/4"x24 1/4" spaced 8'0" o.c. Exterior corridor beams are 6"x10".



West Coast Douglas Fir 2"x6" tongue and groove for roof decking on classrooms and over passageways.



Western Red Cedar 1"x6" and 1"x2" board and batten siding with sawn surface to the weather.

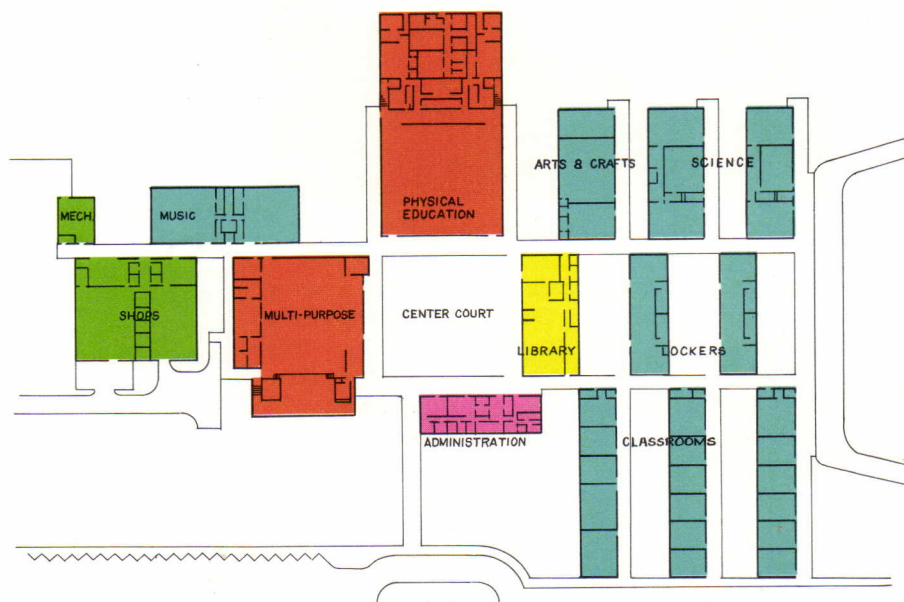


West Coast Douglas Fir used for all window and door frames and trim.



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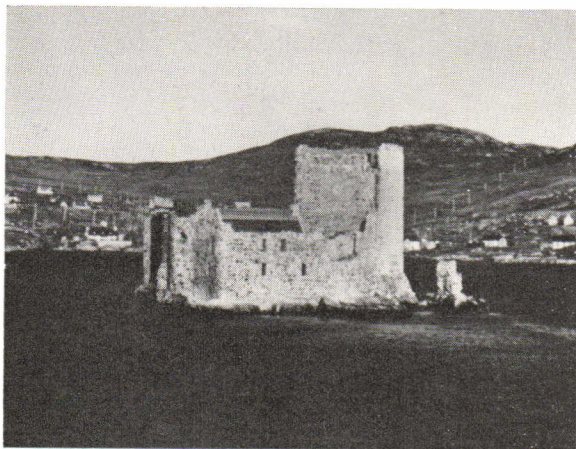
Scotland: Restoration

Kisimul Castle, a national "ancient monument" on Scotland's Isle of Barra which has had a stormy nine-century history, is being restored under the personal supervision of a retired Vermont architect, with the blessing of the AIA Foundation.

In 1937 the Macneil of Barra, also known to AIA members as Robert L. Macneil, Secretary of the Washington-Metropolitan Chapter some forty years ago, regained the castle and estate—both had been lost through financial difficulties by the chief of the clan in 1838—and began restoration. The project thus far has been done mostly by the present chief's own funds together with a grant from the British government and contributions from Macneil clansmen.

When the Macneil purchased the castle, it was a forlorn ruin, having been vandalized in the 1850's and '60's by the salt-boat crews of the fishing industry, who demolished many of the standing walls in order to obtain ballast.

Construction of the castle was begun in 1030 by the heir to the chief of Clan Neil, who had been sent to Barra to colonize and Christianize this land, part of the campaign of the King of Norway to eliminate the Viking menace. The site was an island only about



Kisimul Castle: an exciting nine-century history

thirty by forty yards, chosen because it possessed a fresh-water well and was a Celtic dun which had been built between the years 100 BC and AD 100. This gave an ample supply of stone with which to build a wall around the high-tide line of the tiny island.

A chapel was constructed as soon as the stone wall was completed, followed by the construction of the watch tower, consisting of a dungeon, a guard room and the watchman's lookout. Next were the great hall and the heir's house. The great tower, five stories high, was completed about the year 1120, along with the galley crew house, sitting outside the wall. Then came the keeper's house and the kitchen building. In 1430 an addition consisting of two bedrooms was made to the great hall building.

For more than the following three centuries, the castle successfully defied several sieges and frequent attacks on it. In fact, during the nine centuries of its existence, the castle was never lost to any enemy. The castle was abandoned in 1748 by the clan chief of that day, and seven years later a fire of unknown origin burned out all of the floors and roofs but left the masonry intact and undamaged.

The great hall building, the heir's house and the watch tower and most of the stone wall have been restored. Efforts are being made this year for restoration of the great tower, the chief architectural feature of the castle, at an estimated cost of \$30,000.

Donations for the project should be directed to George B. Mayer FAIA, Secretary-Treasurer, AIA Foundation, 616 The Arcade, Cleveland 14, Ohio.

New York: "Fruitless Search?"

The New York Chapter AIA has chastized the City Club's 1963 Bard Awards competition for civic architecture as "misleading and irresponsible," resulting in a "hoax."

But forty-two members in turn have rebuked the official stand as "not representing the views of the Chapter at large."

"What the City Club described as a 'fruitless search for excellence' was nothing more than a superficial, lazy and slipshod review of a small fraction of the buildings eligible to compete," declared Simon Breines in speaking for the Chapter as an executive committee member before the Architectural League of New York. At a June program titled the "Pursuit of Civic Excellence," Breines said that the City Club's report implied that a thorough look had been taken at the best efforts of the city's building program since 1958, the qualifying date of the competition.

"To leave no doubt of the breadth and depth of its effort, the City Club made the pronouncement that 'New York has not built a single municipally-sponsored building of generally recognized excellence since City Hall was designed in 1803,'" Breines said.

"One would suppose that such a sweeping indictment of civic architecture would be based on a study and inspection of a reasonable number of the 300-odd buildings erected by city agencies in the past five years, to say nothing of the past 160," he added.

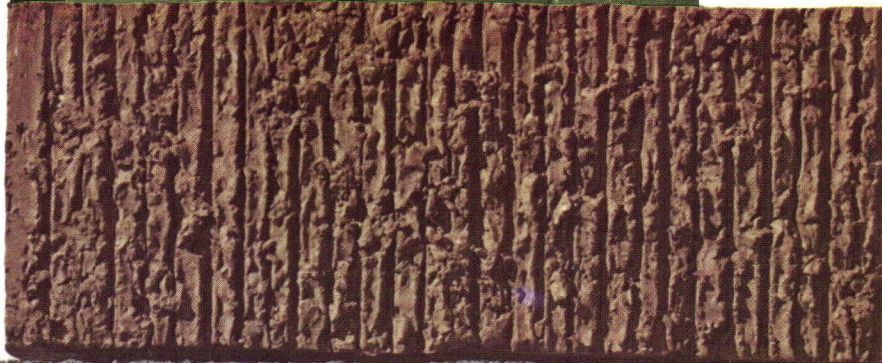
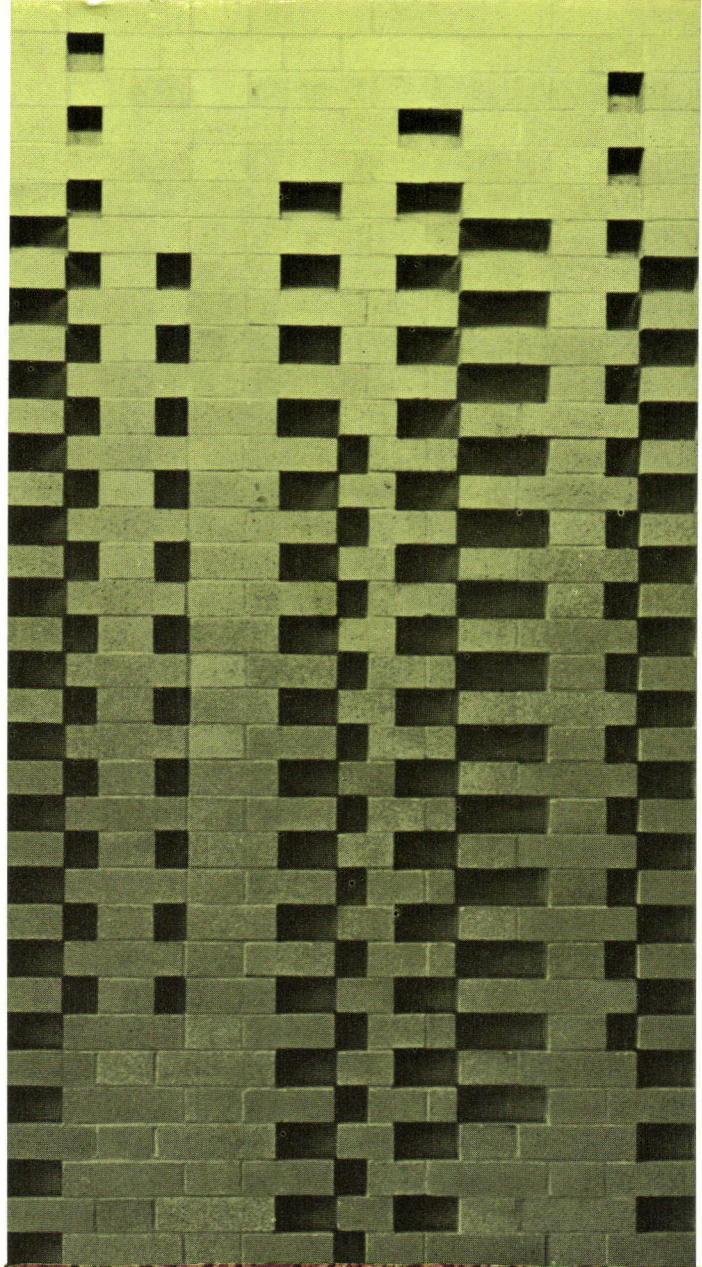
"Nothing could be farther from the truth," Breines continued. "I quote from the report: 'They (the jury) examined twenty-four entries representing the best efforts of the city's building program since January 1, 1958.' The impression given—and accepted by the newspapers and public—is that a selective process had been used to narrow the field to twenty-four. The fact is that the twenty-four entries were submitted by architects who had decided for themselves to go to the expense and effort to prepare the special brochure of plans and photos required and to pay an entry fee as well."

The jury was composed of three architects and a lawyer: Gordon Bunshaft FAIA, partner in the firm

Cont'd on p 140

Structure As Mural

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News Cont'd

of Skidmore, Owings & Merrill; Charles R. Colbert FAIA, former Dean of the School of Architecture, Columbia University; Jan C. Rowan, editor of *Progressive Architecture*; and Richard S. Childs, chairman of the executive committee of the National Municipal League.

Breines told his Architectural League audience that Colbert firmly dissented from the majority opinion of the jury. "As a matter of fact, the dissenting juror indicated that twenty per cent of the twenty-four entries were worthy of some award," he added.

In closing, Breines suggested a public exhibit this fall of some of the good work among the twenty-four submissions to the City Club and, more important, from the larger number of noteworthy projects not considered by the Club at all.

The dissenting group, representing what might be called the "younger" members, referred to Breines's speech as "intemperate and selfish—a defensive whitewash with which we do not agree."

Their statement said further: "These views do not represent the views of the Chapter at large, but only of its executive committee and a segment of the membership committed to the status quo. Many serious architects, including many of those who have worked for the city, feel the City Club report to be pertinent and accurate."

New Jersey: Citizens' Awards

US Senator Harrison A. Williams Jr and Sherley W. Morgan FAIA, Dean Emeritus of Princeton University, have received the non-architect and architect awards presented annually by the New Jersey Society of Architects to state citizens for outstanding contributions to the cause of architecture.

In accepting the honor, Senator Williams, who has introduced a bill to provide for the establishment of a National Council on Architecture and Urban Design, said: "This award, in a very real sense, is an important symbol of the critical need to establish closer links between the architectural profession and the general public.

"The New Jersey Society of Architects deserves great credit for its efforts to encourage greater understanding, involvement and cooperation in the challenging task of building a better society," continued the Senator, whose two bills—mass transit and open spaces—were made law as part of the Housing Act of 1961.

"The architect plays a vital role in determining whether our cities and suburbs will be beautiful," Senator Williams added, "but the task requires the wholehearted dedication and effort of every citizen and public official."

Architect Morgan is a Past President of ACSA and served as Secretary-Director of the New Jersey State Board of Architects from 1956 to 1960.

The awards were presented in mid-June during Architects' Week at the Society's annual convention in Spring Lake.

Williamsburg: Preservation Seminar

Eight essays by American and European authorities on the preservation movement will serve as the basis for discussions during a Seminar on Preservation and Restoration, to be held at Williamsburg, Va, September 8-11.

The speakers, whose papers will be circulated prior to the meeting, will include Jacques Dupont and Mlle Raymonde Frin of Paris, Charles B. Hosmer Jr of Principia College, Stephen W. Jacobs of Cornell University, Stanislaw Lorentz of Warsaw, Peter Michelson of Copenhagen, Sir John Summerson of London and Christopher Tunnard of Yale University.

The National Trust for Historic Preservation and Colonial Williamsburg are co-sponsoring the three-day conference. Reservations must be made by August 1 through the Registrar, Seminar on Preservation and Restoration, Goodwin Building, Williamsburg, Va.

Washington: Appointment for Thiry

Paul Thiry FAIA of Seattle has been named to a six-year term on the National Capital Planning Commission, succeeding Alexander C. Robinson III FAIA, whose term expired April 30. As Chairman of the AIA Committee on the National Capitol, Thiry was Guest Editor of the January 1963 *Journal* devoted to "Washington in Transition" and serves on the President's Advisory Council on Pennsylvania Avenue Redevelopment.

Boston: Panel Aids Architect Selection

A panel of advisers has been engaged to help find an architect for the Boston Public Library addition. The six-man panel met in mid-June to present their recommendations of the architects—not fewer than five or six and not more than ten or twelve—whom they feel should be considered, and the Library Trustees will limit their choice to that list.

The addition will have to live with Charles Follen McKim's Renaissance building designed in the late 1880's and early 1890's and be on speaking terms with its contemporary neighbor, the Prudential Center complex.

Dean John E. Burchard of the School of Humanities and Social Science, Massachusetts Institute of Technology, is acting as general consultant to the panel and to the Trustees in their evaluations of the candidates. The panel members: Douglas Haskell FAIA, Editor, *Architectural Forum*; Bartlett H. Hayes Jr, Director, Addison Gallery of American Art, Philips Academy; August Heckscher, Director, the Twentieth Century Fund, and Art Commissioner of the City of New York; Martin Meyerson, Acting Dean, Graduate School of Design, Harvard University; G. Holmes Perkins, Dean and Chairman, Department of Architecture, School of Fine Arts, University of Pennsylvania; and Christopher Tunnard, Professor of City Planning, School of Architecture and Design, Yale University.

Cont'd on p 142

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Nigerians study the USIA-sponsored Honor Awards exhibit during a conference at the British Council Hall

Nigeria: USIA and AIA

When the Conference on Urbanization and Problems of Town Planning was held in Ibadan, Nigeria, earlier this year, the participants on three different evenings gave a fine reception to the exhibit, "American Honor Awards in Architecture 1961." About 300 members of the general public also viewed the show, exhibited by the US Information Agency

on nineteen panels which were constructed locally.

This is just one example of how the USIA and the AIA work hand-in-hand to tell America's architectural story abroad. In recent months several hundred copies of the hard-bound edition of the *AIA Journal* for January 1963, "Washington in Transition," as well as the Octagon booklet, have been distributed to the Agency's European Information Centers.

The Nigeria conference was organized by the Department of Extra-Mural Studies (adult education) of the University of Ibadan, with which the USIA posts work closely on tutorial courses in American studies given at the American Library.

Seventy leading experts involved in problems of urbanization and town planning from the three regions of Nigeria and the federal capital of Lagos attended. It was the first conference to bring representatives from all five of Nigeria's universities to Ibadan.

In cooperation with the British Council, the USIA posts displayed the Honor Awards exhibit at the British Council Hall as part of a larger show on housing and town planning in England, Scotland and Lagos. Mimeographed copies of a bibliography of books available in the American Library on architecture, building construction and town planning were set out beside the display for conference participants and others to take.

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Publications

• Sporting a completely new text and format, the familiar "Architect's Handbook of Professional Practice" will be ready for shipping August 15—in time for the 1963 fall semester. All text and appendix material is punched and bound in a 10½x11½-inch vinyl-bound, gold on maroon three-ring binder.

Each of the twenty chapters is a circular of information on a particular subject, varying from four to sixteen pages in length. The appendix includes over thirty official AIA documents.

Edited by the AIA Committee on Office Procedures and the Department of Professional Practice, the new publication is priced at \$15 per copy; \$12 to AIA members and chapter associates when ordered from the AIA; \$10 to students.

• Charts and illustrations from the article on "Budget Estimating and Cost Control," by Charles Luckman FAIA, which appeared in the October 1962 *Journal*, have been reproduced in an 11x8½-inch brochure. For a free copy write the Director, Professional Services Division, AIA, 1735 New York Ave NW, Washington 6, DC.

• The Committee on the Preservation of Historic Buildings of the Philadelphia Chapter AIA is proposing the publication of a Catalog of Original and Measured Drawings of Historic American Buildings. Information concerning the repositories of such drawings other than the Library of Congress should be addressed to George S. Koyl FAIA, 4400 Spruce St, Philadelphia 4, Pa.

• The *AIA Journal* is included in the latest edition of "The Architectural Index," which indexes all edi-

torial material that appeared during 1962 in the seven major US magazines related to architecture.

Others are *Architectural Forum*, *Architectural Record*, *Arts and Architecture*, *House & Home*, *Interiors* and *Progressive Architecture*.

The 1962 edition, or back issues, may be obtained at \$5 each by writing to the editor and publisher: Ervin J. Bell, Architect, 517 Bridgeway, Sausalito, Calif.

• First in a new series of publications released by the Modular Building Standards Association and being distributed to AIA members is devoted to doors and frames. Its thirty-eight pages contain architectural details of wood, metal and sliding doors, in five types of typical building construction methods.

The second issue on windows is expected for distribution in January. The complete series anticipates coverage of twenty-four major categories of building materials and products. For further details, contact MBSA, 2029 K St NW, Washington 6, DC.

• A pamphlet entitled "Supervision," an argument for the use of that word in Article 38 of the AIA General Conditions, still is available in a limited supply. A free copy may be obtained upon request to its author, William Stanley Parker FAIA, 120 Boylston St, Boston 16, Mass.

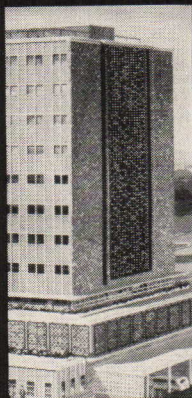
Correction

In the article entitled "An Occupational Therapy Unit for a Small Hospital" by Carl C. Britsch FAIA in the May *Journal*, Mrs Ray Soreghy and James Pumo inadvertently were not credited with their collaboration on Plans C and D.



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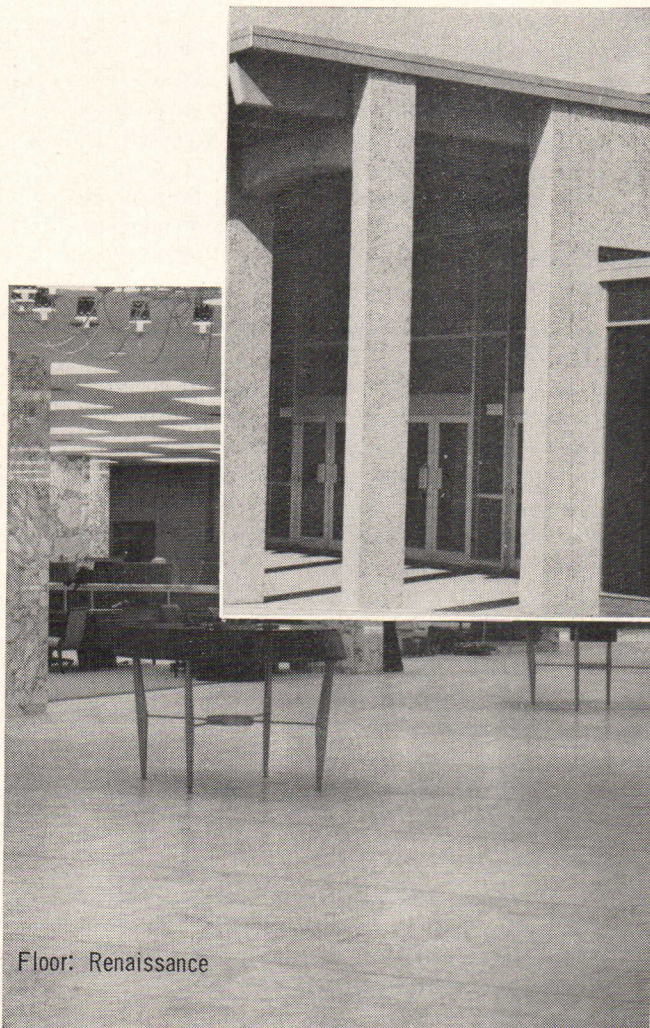
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Calendar

September 8 to 11: Seminar on Preservation and Restoration, Williamsburg, Va. Co-sponsored by the National Trust for Historic Preservation and Colonial Williamsburg

October 8 to 11: Symposium of the International Union of Architects, Mexico City (see tour listing below)

November 13 to 27: International Building Exhibition, London, England.

November 19 to 21: BRI Fall Conferences, Mayflower Hotel, Washington, DC

AIA Regional and State Conventions

August 1 to 3: Michigan Society of Architects, Mackinac Island

September 8 to 12: Northwest Region, Hyatt House, Seattle-Tacoma International Airport. Theme: "Architecture on the Move."

October 12 to 18: California Region and Pacific Rim Architectural Conference, Mexico City, Mexico

October 16 to 18: Gulf States Region, Dauphin Island (Mobile), Ala

October 17 to 19: Middle Atlantic Region, St John's College, Annapolis, Md

October 20 to 23: New York State Association of Architects, Grossinger's Hotel, Grossinger, NY. Theme: "The Efficient Architectural Office"

November 7 to 10: Florida Region and Florida Association of Architects, Grand Bahama Hotel, British West Indies

Tours

July 30 to August 20: Architectural Highlights of Europe. Limited to members of the Gulf States Region AIA and their immediate families. Contact: European Tour Director, PO Box 51852, New Orleans 50, La

September 25 to October 7: Mexican Architecture and Interior Design Seminar-Tour, coinciding with the UIA Symposium. Tour repeated February 2. Contact: Gira Arquitectura, Apartado Postal 20351, Mexico 5, DF, Mexico

October 6 to October 31: Architecture and Gardens Tour of Japan. Special extension to Hong Kong to November 3. Contact: Kenneth M. Nishimoto AIA, 263 S Los Robles Ave, Pasadena, Calif

Necrology

According to notices received at The Octagon between May 1, 1963, and May 31, 1963

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