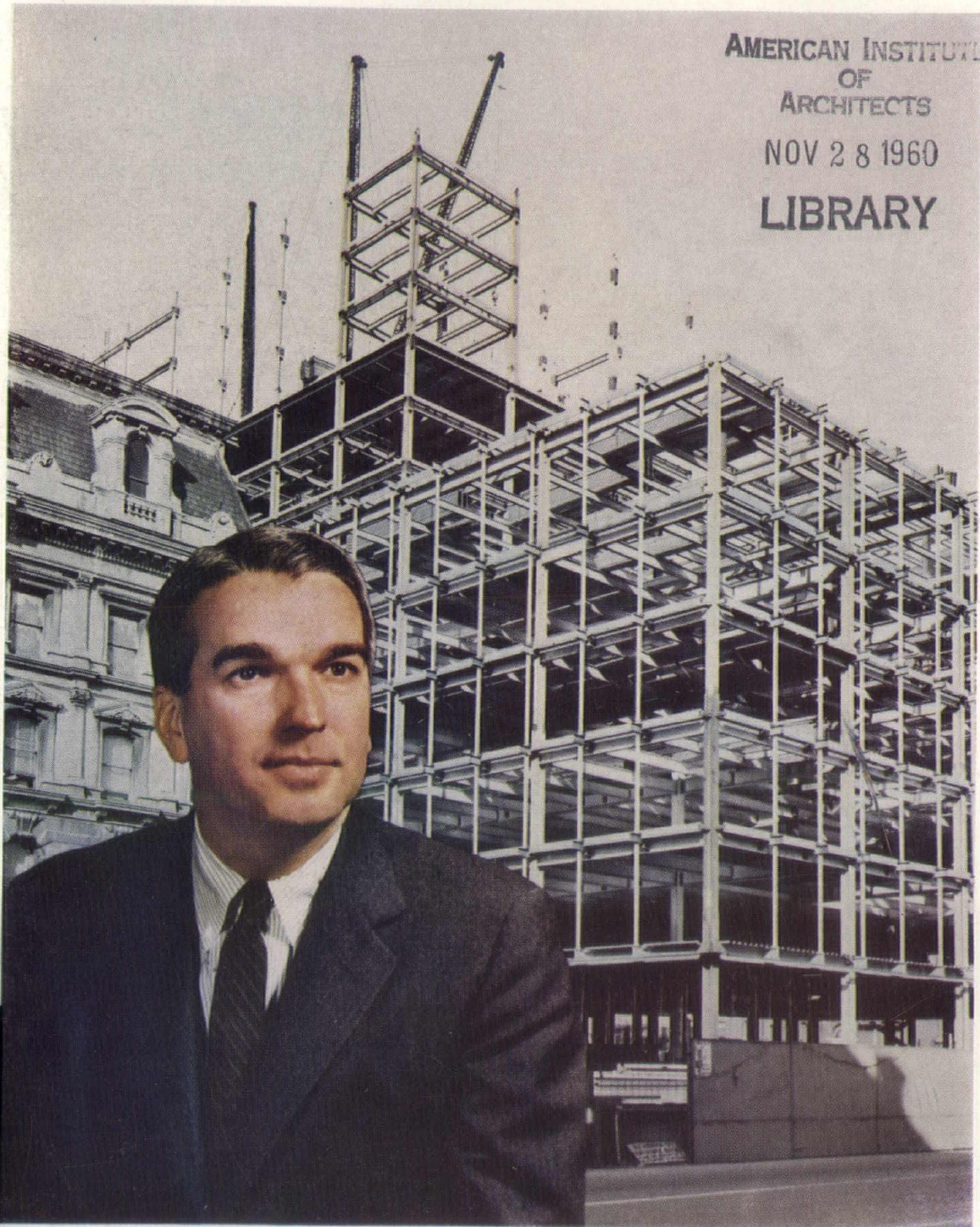


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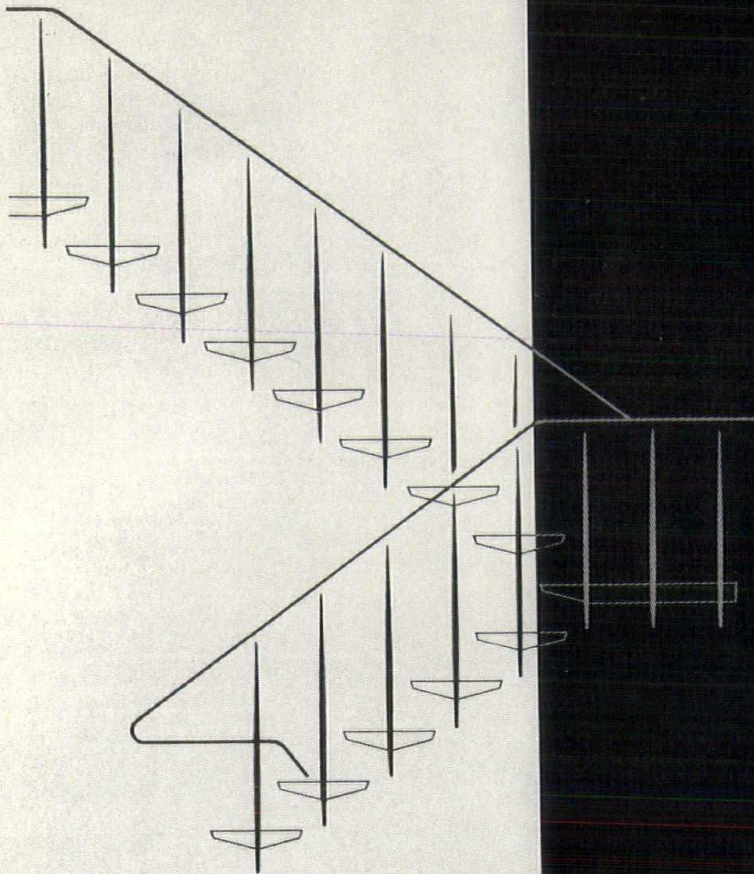


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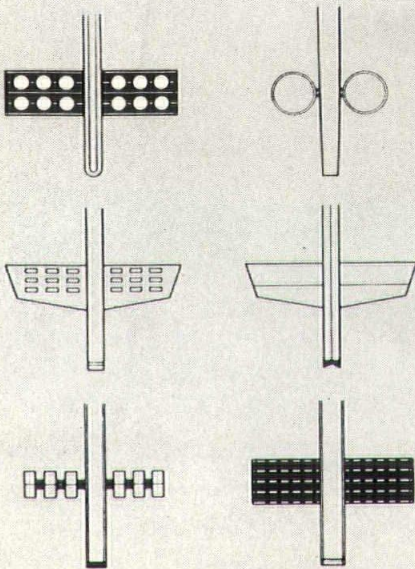
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# INDIANA ARCHITECT

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## CONCERNING THE COVER



Professor George Edson Danforth, AIA, head of the Department of Architecture at Chicago's Illinois Institute of Technology, visited Indianapolis last month to discuss the possibility of establishing a new school of architecture in Indiana. He is pictured on this month's cover in front of Indianapolis' new City-County Building, which is now under construction.

The cover design this month was provided through the courtesy of the United States Steel Company, who also sponsored Professor Danforth's trip to Indianapolis. The color portrait was made by Loudermilk Studios, Indianapolis; background montage by Professional Photography Studios, Indianapolis. Transcript of meeting (starts on Page 10) from recording by Graham Electronics, Indianapolis.

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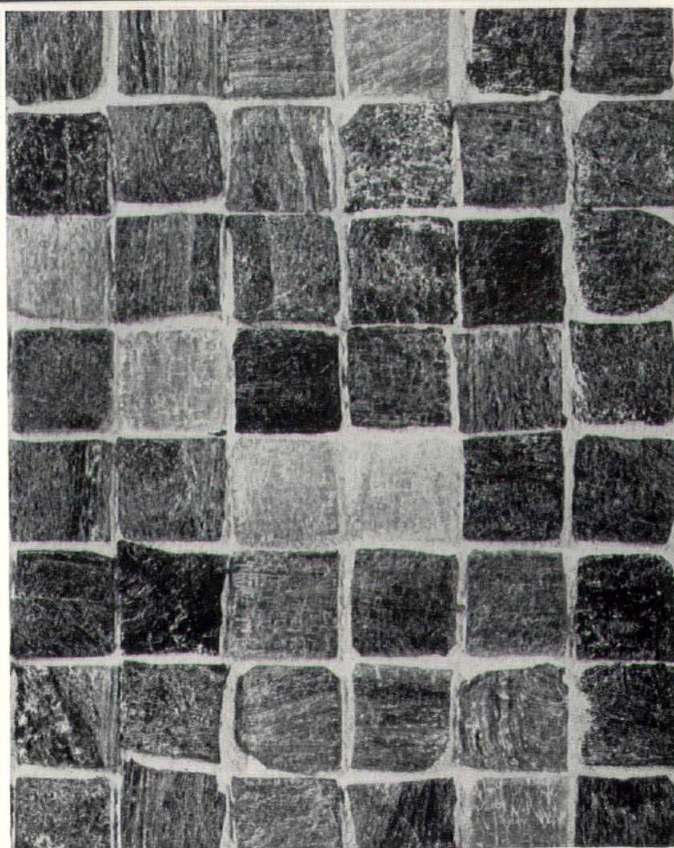
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# Edmund Purvis Resigns AIA Post

Edmund Randolph Purves, FAIA, Executive Director of The American Institute of Architects since 1949 and a member of the Institute staff since 1941, has resigned as staff chief of the national professional society effective Dec. 31. He will be succeeded by William H. Scheick, AIA, vice president of the Timber Engineering Co., and former Executive Director of the Building Research Institute, National Academy of Sciences. The resignation and appointment occurred at a Sept. 30 meeting of the AIA Board of Directors in Las Vegas, Nevada.

Mr. Purves' contract as Executive Director expires at the end of 1960 and he had notified the Board more than a year ago that he wished to leave the post no later than January, 1962. A search for a successor was instituted by the Board at that time. Between Nov. 15, when he joins the Institute staff, and January 1, 1961, Mr. Scheick will hold the title of Managing Director.

AIA President Philip Will, Jr., FAIA, announced that, notwithstanding the resignation, "the Board has prevailed upon Mr. Purves to accept a new contract for 1961 in which he will bear the title of Consulting Director and discharge an assignment which needs his demonstrated leadership, wisdom, and great prestige."

"We fully respect Ned Purves' wish to relinquish his Institute duties by 1962," Mr. Will said, "and we do not wish to unduly burden a man who stands unique in our profession for the contributions he has made to America's architects and their professional society. At the same time, the Board felt that perhaps we could ask one more substantial favor from Mr. Purves and we were most delighted that he accepted a further one-year assignment."

During 1961, Mr. Will disclosed, Mr. Purves has agreed to advise the new Executive Director on a continuing basis, to tour AIA regions to strengthen communication between the Octagon headquarters and the profession in the field, and to represent the Institute abroad in international professional conferences, "an area of professional participation in which we have been embarrassingly weak."

"Accordingly," he said, "we are in a doubly fortunate position. We not only find ourselves able to retain the services of Edmund Purves, but we have a bright new star in William Scheick. We had despaired of finding a successor of comparable stature to the present Executive Director. We are happy to say that we now have one."

Mr. Will declared that Mr. Purves, in his 30 years' participation in AIA affairs, "has created a record of service and accomplishment which will stand alone in the history of the professional society."

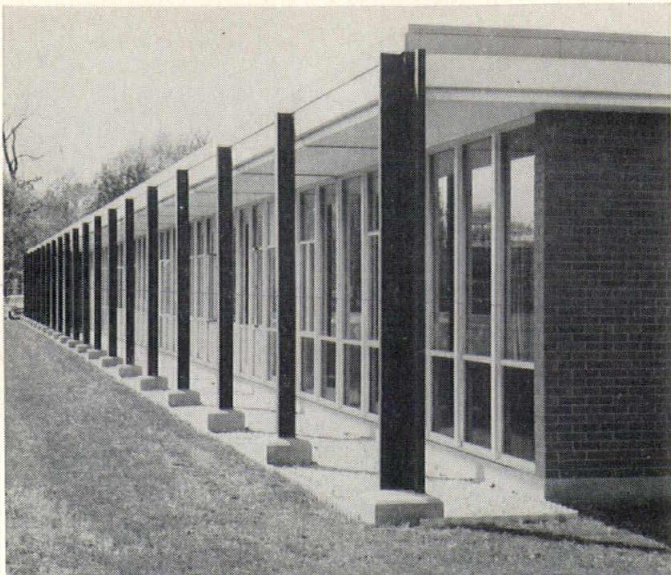
"Many people, of course, have devoted themselves conscientiously and well to the affairs of the profession and the public it serves," Mr. Will said. "I have the honor at

this time to serve the AIA as its President. However, presidents come and go, as do other officers and committee chairmen on all levels of professional activity. We look to the Executive Director for the knowledge, leadership, and judgment which give us direction and purpose. In Edmund Purves, we have found all of these qualities. When he joined the Institute headquarters staff in 1941, we had a membership of 3,000, lacked any form of contact with the Federal government, and enjoyed little or no recognition as a profession with a service of high value to the community. Today, we number nearly 14,000 members, have 131 Chapters and 12 State societies, maintain effective and widespread liaison with the government, business community, and building industry, and hold a prestige second to no other profession. In large measure, we look to Mr. Purves as the source of this strength and vitality.

"It is for these reasons, which also include our genuine personal devotion to the man himself, that we are very happy to be able to depend on him for still another, if shorter, period of distinguished service," Mr. Will said.

Mr. Purves, born in Philadelphia on June 20, 1897, attended the University of Pennsylvania. He interrupted his architectural studies in 1917 to join the American Field Service of the French Army, later transferring to the A.E.F. His service in six major engagements was recognized by the Croix de Guerre with Silver Star and other decorations. Returning to the university at the close of World War I, he was awarded a Bachelor of Science degree in Architecture in 1920. In the same year, he was a finalist in the Paris Prize design competition. After a period of study and travel abroad, Mr. Purves began architectural practice in Philadelphia in 1927. He became a member of the Institute in 1930. From 1936 to 1938, he served as President of the Pennsylvania Society of Architects. From 1938 to 1941, he was a member of the national AIA Board of Directors. He became Washington Representative for the AIA in 1941, leaving the following year to join the Seventh Air Force in the Pacific as Chief of Counter-Intelligence. During 1944, in his absence, he was named as a Fellow of AIA. In 1945, Mr. Purves resumed his post as Washington Representative. A year later, he was appointed as Director of Public and Professional Relations, assuming the post of Executive Director in 1949. He is an honorary member of the Royal Institute of British Architects; an honorary corresponding member of the Royal Architects' Institute of Canada; holds the AIA's coveted Kemper Award and special commendations from the HHFA and the U.S. Atomic Energy Commission—the latter for his service on the AEC's Advisory Board on Contract Appeals—and has served on the Committee on Economic Policy of the U.S. Chamber of Commerce, and as chairman of the Public Works Advisory Committee of the General Services Administration.





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*"To The Point" is published for the interest of the architectural profession. Comments you write will be discussed anonymously in this column. Write: H. W. Wehe, Jr., Executive Vice President, Overly Manufacturing Company, Greensburg, Pa. Other Overly plants at St. Louis, Mo., and Los Angeles, Calif.*



# AIA Announces 1961 Reynolds Award Program

The American Institute of Architects has announced that it will receive nominations for the fifth annual \$25,000 R. S. Reynolds Memorial Award, largest award in architecture.

"This international award is conferred each year on an architect who has designed a significant work of architecture using aluminum creatively," Edmund R. Purves, Executive Director of the AIA said.

Prime consideration is given the creative value of the architect's contribution to the use of aluminum and its potential value on the architecture of our times, Mr. Purves explained.

An architect may be nominated by anyone, including himself or his firm.

Mr. Purves said that the AIA this year, for the first time, was encouraging newspaper, magazine, radio and television editors to nominate local architects whose buildings are eligible.

To be eligible, the building should have been completed between January 1, 1958 and January 1, 1961—although the AIA Jury may consider earlier work if it desires. The designer should have used aluminum in a creative manner.

Nominations should include: the architect's name and address, the name and location of the structure, and the date it was completed—and the name and address of the person making the nomination.

Nominations should be sent to: The Reynolds Award, AIA, 1735 New York Avenue, N.W., Washington 6, D.C.

The Award, which may be given to any type of structure, was established four years ago by the directors of Reynolds Metals Company in memory of the firm's founder, the late Richard Samuel Reynolds.

It is administered by the American Institute of Architects.

In addition to the \$25,000 honorary payment, the recipient also receives an original piece of sculpture especially created by a prominent contemporary artist.

The 1960 Award was conferred on Professor Jean Tschumi, noted Swiss architect, for the Nestle's International Headquarters Building in Vevey, Switzerland. The sculpture he received was designed by William Zorach.

Six Australian architects won the 1959 Reynolds Award for the Sidney Myer Music Bowl in Melbourne; seven Belgian architects were recipients of the 1958 Reynolds Award for the Transportation Pavilion at the Brussels World's Fair; and three Spanish architects received the 1957 Reynolds Award for a building in Barcelona.

An American architect has yet to receive the Reynolds Award.

The AIA said nominations for the 1961 Reynolds Award would be accepted until December 12, 1960.

Architects practicing in any nation are eligible. Membership in a professional society is not required.

Programs giving details of the Award will be sent by the AIA to each one of the members of the Institute, numbering over 13,000, as well as to all foreign architectural societies.

The Award with the \$25,000 honorarium and the sculpture will be formally presented at the annual convention of the AIA in Philadelphia, April 25-28, 1961.

## U. of I. Architectural Fellowships Announced

The Department of Architecture of the University of Illinois at Urbana announces the competition for the Francis J. Plym Fellowships in Architecture and Architectural Engineering for 1960-61. Each Fellowship carries a stipend of \$2000 for six months of travel and study in Europe. Those eligible are students in architecture who received their undergraduate degrees in architecture from the University of Illinois and who will be under thirty years of age on June 1, 1961, if time spent in military service is excluded. Submissions, consisting of work done since graduation, will be due at the Department by January 3, 1961.

The Department also invites applications for graduate fellowships and assistantships for 1961-62. The Fellowship stipend amounts to \$1500 plus tuition and fees. The salary for half-time assistantships is \$1900 for nine months plus exemption from tuition and fees. Applications from architectural graduates of schools in other countries as well as the U.S. are welcome but all applicants should be in approximately the upper ten percent of their graduating class. Applications for these fellowships and assistantships are due on February 15, 1961.

For additional information and application forms, write to Professor Alan K. Laing, Department of Architecture, University of Illinois, Urbana, Illinois.



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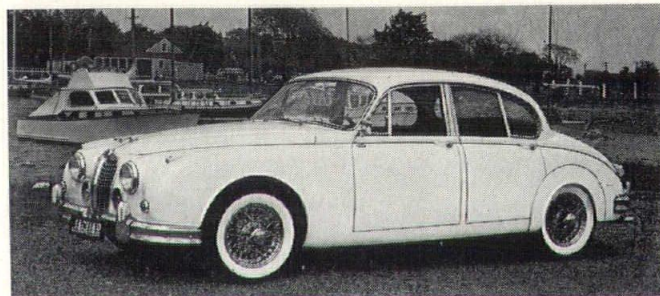
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# Reynolds Student Prize Created

Creation of a Reynolds Aluminum Prize For Architectural Students, with a top award of \$5,000 to be divided equally between the winning student and his school, has been announced by the American Institute of Architects.

The prize will be administered by the A.I.A. under a program sponsored by Reynolds Metals Company, A.I.A. Executive Director Edmund R. Purves said.

Under the program a \$200 prize will be awarded to the student in each participating college of architecture who submits the best original design for any type of building component in aluminum. Each school will handle its own judging in any way it chooses. Participants must be third year, fourth year, or graduate students.

The winning design from each school of architecture will be judged by a jury of three distinguished architects chosen by the A.I.A.

For the initial year's program, each school must complete its judging by February 1, 1961, with winning designs to be submitted to the A.I.A. by February 13, 1961, for the national competition. The national prize will be awarded

at the A.I.A. Student Convention in April, 1961, in Philadelphia.

To date 31 schools of architecture have given formal notice of participation in the prize program, including the University of Notre Dame.

David P. Reynolds, Executive Vice President of Reynolds Metals Company, said the student prize was established to encourage creativity and inventiveness in architectural design, and to foster the interest of the nation's future architects in the design potential of aluminum as a versatile building material.

"We anticipate that many practical designs suitable for general application in the building industry will result from this program," Mr. Reynolds said.

This is the second competition for distinguished architectural achievement to be sponsored by Reynolds Metal Company and administered by the American Institute of Architects. The R. S. Reynolds Memorial Award, a \$25,000 international award for distinguished design by architects and architectural firms, is now in its fifth year.

## New Architects in Indiana

The Indiana State Board of Registration for Architects recently announced the names of twenty-three architects who successfully passed the 1960 State Architects' Exam-

nation. Final grading of the examination papers took place on October 13th and 14th in Indianapolis.

The successful applicants were:

Thomas T. Solley,  
8160 Sycamore Road,  
Indianapolis 20, Indiana

James Edwin Rennard,  
2010 Ruth Drive,  
Indianapolis 20, Indiana

David Joseph Albright,  
3311 Kinser Pike,  
Bloomington, Indiana

Fredric V. Schroder,  
4022 Meadows Drive, Apt. E-1,  
Indianapolis, Indiana

James Gerard Ochs,  
509-F S.E. First Street,  
Evansville, Indiana

Andrew Michael Toth,  
1218 Black Oak Drive,  
South Bend 17, Indiana

David Lee Richardson,  
6642 Brookhaven Drive,  
Indianapolis, Indiana

William B. Haynes,  
1207 N. Forest Avenue,  
Indiana University,  
Bloomington, Indiana

Michael Charles Sutton,  
3425 Ellen Drive,  
Indianapolis 24, Indiana

Robert Allen Blakeslee,  
3671 N. Penn. Blvd.,  
Indianapolis, Indiana

Phillip Neale Perry,  
2006 E. McGalliard,  
Muncie, Indiana

Lawrence Carl Olson,  
(Orig. from Logansport)  
420 E. Garfield,  
Tempe, Arizona

James Edward Burlage,  
4330 Fairfield,  
Fort Wayne, Indiana

Robert Allen Kissinger,  
109 Villa Drive,  
Sellersburg, Indiana

Richard Harry Shannon,  
1212 S. Randolph,  
Garrett, Indiana

Wayne Elbert Spangler,  
(Orig. from Logansport)  
812 N. Wilson,  
Rice Lake, Wisconsin

John Morris Walters,  
215 East Wabash,  
Crawfordsville, Indiana

Ronald Keith DeLap,  
8025 Meadow Lane,  
Indianapolis, Indiana

James Charles Sherbondy,  
2416 Garden Park Drive,  
Fort Wayne, Indiana

Charles Eugene Pye,  
(Originally from Indpls.)  
206 Flint Hill Road,  
Vienna, Virginia

William Douglas Farmer,  
54059 Burdette Street,  
South Bend, Indiana

William Joseph Lindsey,  
614 S. Seventh Street,  
Vincennes, Indiana

Philip Roger Cohen,  
6861 Magoun Ave.,  
Hammond, Indiana



# School of Architecture Discussed

*(Editor's Note: This month we have borrowed a reporting technique used frequently by our British architectural friends in their monthly Journal of the Royal Institute of British Architecture. We are reproducing for you a complete transcript of a meeting held in Indianapolis on October 27th; the topic for discussion that evening regarded possibility of establishing another school of architecture in Indiana.)*

Guest speaker for the evening meeting was Professor George Edson Danforth, AIA, chairman of the Department of Architecture at the Illinois Institute of Technology in Chicago. Other guests included Mr. William S. Birney, AIA, of Pittsburgh, architectural representative for United States Steel Corporation; Mr. Sam McFarland, Jr., director of sales for U. S. Steel in Indianapolis; Mr. Roger Grimshaw, assistant director of sales for U. S. Steel; Mr. Donald Mattison, director of John Heron Art School, Indianapolis; Mr. Adolph Wolter, Indianapolis sculptor; and Mr. Clay Trusty, City Editor of the "Indianapolis News." Approximately forty architects attended the Indianapolis District meeting.

A brief business session preceded the discussion on a school of architecture; this portion of the meeting is not included in the following transcript.)



GEORGE EDSON DANFORTH, AIA

**Al Porteous (Indianapolis District President):** I would like to introduce to you again Mr. F. A. McFarland, manager of sales in Indiana for the United States Steel Corporation. Mr. McFarland has been here in Indianapolis for about a year and a half; formerly he was with U.S. Steel in Pittsburgh, specializing in stainless steel products sales. Here he is interested mainly in selling steel, anything that has steel in it—buildings, pliers, cars, anything. Especially, I think he's interested in getting closer to us architects in bringing the story of what they can do for us.

**Mr. McFarland:** Thank you very much, Mr. President. Members of the Indiana Society of Architects and guests, I am happy to be here with this assemblage this evening, but I feel somewhat out of place. I feel somewhat like a midwife, possibly witnessing the birthpains of a very illustrious being; in this case, the new-being or the new-born would be, perhaps, your new school of architecture.

So I am somewhat out of it, and I admit it. But I do feel privileged to have the opportunity to introduce to you gentlemen this evening, a person who is eminently qualified to participate in a discussion of the educational aspects of the architectural field. This gentleman's qualifications include, first of all, having been born in Kansas, though fortunately there has been no affiliation with the University of Kansas scandal out there of proselyting their athletes. I am happy to know this, for we wouldn't want anyone in Indiana to be accused of such a thing.

Professor George Edson Danforth has the educational background of a Bachelor of Science Degree in Architecture from Armour Institute of Technology in Chicago, having been graduated in 1940, with graduate study from 1940 to 1943 at Illinois Institute of Technology.

From 1940 through 1949, with several years out for service in the U.S. Navy, Professor Danforth gained experience in the teaching ranks of I. I. T. In 1949, he went to Western Reserve University as Professor and Chairman of the Department of Architecture. He remained as Western Reserve in this capacity until 1959, when he returned to Illinois Tech as Professor and Director of the Department of Architecture.

He is a member of the American Institute of Architects, Chicago Chapter, where he is on the committee on Education and Registration; a member of the A.I.A. Cleveland Chapter, where he was chairman of their Educational Committee. He belongs to the American Society of Engineering Education, is a licensed architect in Illinois, Ohio and Iowa.

There are many other facets to his experience, including five years of association with Mies van der Roe, several



projects with Raymond Loewy, and serving for the past several years as architectural consultant to U. S. Steel. He has just returned from a tour of Europe where he conducted seminars on new developments in the American curtain wall construction field; earlier this evening he was telling of some very interesting experiences over there. I am pleased to present to you Professor George Edson Danforth.

**Professor Danforth:** Thank you very much, friends. Mr. President, colleagues and guests, that makes me feel very old, all of those things.

I told Al Porteous when we spoke in August that I would not give a long, formal speech. This would be boring; this would not get down to the kind of discussion that I think may bring out questions which I hope may help you and will certainly help me. I certainly do not propose to tell you what you should do in formulating a new school or architecture in Indiana, or where specifically it should be. But I would like to just go over some thoughts about the problems of an architectural program, which I hope then will stimulate some discussion amongst us in which I can participate and learn from you, too.

There are obvious advantages of having any professional program in a community; we need not elaborate on that too much, I think. The distinction of having it as such, in a community, the contribution that the professional faculty and the students can give to the civic development and the civic life of the community, the people it attracts as lecturers, guests, and so forth. This is very important, but I think it should not be the motivation as such for a school, it should be the result of a good professional program.

I think that in placing a professional program, and let us say in architecture since that is the subject at hand, in a community, the community must provide something in support of the program. It should provide the means, to a certain degree, of employment of the students (not that they all have to be right there when they work in the summer). It should provide within its complex the development of the city; it should provide the means by which the student broadens himself outside the classroom and the drawing board activities.

I will speak in a moment, or at least infer, the feelings I have about an architectural program within the complex of other disciplines within an educational institution. I have had the opportunity of working within two, the one at Illinois Tech and the one at Western Reserve in Cleveland. Prior to 1940, Illinois Tech (it was Armour Tech then) was strictly an engineering school; it had no liberal arts program to speak of, just token gestures of these classes. President Fields, then president of Armour Tech, was, I think, a very far-sighted man in that he affected the merger of Armour Institute of Technology with the Lewis Institute of Arts and Sciences, thereby forming Illinois Institute of Technology in 1940.

It was a great move, an important move educationally in this country, to involve disciplines other than mere technical training, to relate education to technical training. You can train anyone; but you also have to educate them to make use of that training, to give them a sense of judgment to

apply the proper techniques that they use. M. I. T. has gone in this direction, greatly elaborating upon their humanities program; other schools are doing so also.

To say it in another way, I think that an architectural program or curriculum is both a means of training and a means of education. It is certainly not an end in itself, but rather depends on, and serves, a philosophy. The absence of a philosophy in any architectural curriculum is not a virtue but a weakness. A curriculum without some philosophy supporting it, in guiding it, in giving it force, is not broad and wide, it is not even neutral; it's nebulous.

I think that a philosophy upon which a realistic program in architecture may be based is certainly essential in an architectural curriculum; and it should accomplish two principal objectives. (I shall speak general in terms now, not getting down to the contents of the curriculum; I don't think we are concerned with that at this particular point.) It should accomplish the objective, first, of acquainting the student with the necessary technical subjects for his work as a professional. How this is accomplished can be done in many ways; there are many roads to Rome. But this is one of the ends which a professional curriculum in architecture should accomplish.

The other, then, is to provide the student with the cultural education to work in the social and the natural sciences and the humanities. In addition, there are courses of particular importance to the architectural planner, such as urban sociology, political science and so forth.

To accomplish these twin principals, it is of course necessary to have a curriculum which will serve some philosophy. To carry out the curriculum there must be a staff with the members selected for their ability to compliment and further this philosophy. I think to give any program real force, there must be unity. Unity is not in a program, unity is in thought; if there is no unity in thinking, no program is going to make it so. This does not mean that everybody must think alike, but there must be unity in spirit, I think, in supporting through the staff an architectural program based upon some philosophy which the staff is in agreement upon.

I have found as a valid way of teaching that there must be a recognizable system; (I hate to use that word, it has bad connotations sometimes; so bear with me on the interpretations I give it). A recognizable system in an educational program has an overall coherence and consistency throughout its development. Such a program must make use of an ordered sequence of studies in which the successive parts depend upon the understanding of preceding fundamentals.

The program should provide a curriculum in which the student develops his understanding through his own investigation and the evaluation of his esthetic and creative experience. Certainly a program, when it is formed, should be concerned with the right use of materials, with clear construction in its proper expression. Again, how that is taught is a matter of the individual school.

A building is a work, and not a notion. Therefore, I think that a method of work, a way of thinking, a way of analysis,

(Text Continues on Page 14)



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(A) 88%  
(B) 87%  
(C) 125%  
(D) 103%

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- THE ARCHITECTURAL PROFESSION IN INDIANA NEEDS.....  
.....AN ADEQUATE NUMBER OF WELL TRAINED ARCHITECTS

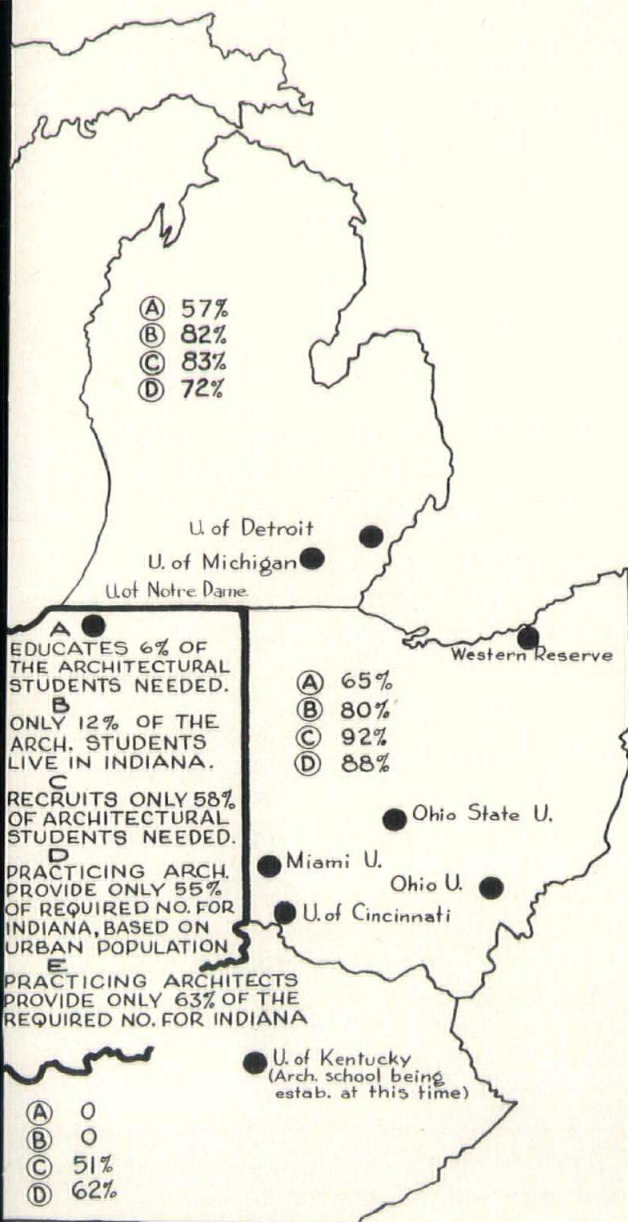


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<b>A</b> 1959 ARCHITECTURAL STUDENTS % of educational need being met by state			
STATE	Required No. of students based on urban pop. <sup>10</sup> % 100,000	Actual no. of students in school in their own state	Percent of need now being met by state
ILLINOIS	810	710	88
OHIO	700	456	65
MICHIGAN	580	329	57
INDIANA	297	17	6
KENTUCKY	136	0	0

\*BASED ON 1953 NUMBER ADJUSTED IN PROPORTION TO TOTAL ARCH. STUDENT POP. CHANGE BETWEEN 1953 AND 1959

<b>B</b> 1953 IN-STATE STUDENTS			
STATE	Total no. of students provided by state	In-state students	% In-state students
ILLINOIS	946	882	87
OHIO	577	461	80
MICHIGAN	422	347	82
INDIANA	154	19	12
KENTUCKY	60	0	0

<b>C</b> 1953 ARCHITECTURAL STUDENTS % of recruitment need being met by state			
STATE	Required no. of students based on urban pop. <sup>10</sup> % 100,000	No. of students provided	% of this need being met by state
ILLINOIS	753	946	125
OHIO	625	577	92
MICHIGAN	509	422	83
INDIANA	265	154	58
KENTUCKY	117	60	51

<b>D</b> 1950 ARCHITECTS % of need met based on urban population			
STATE	No. of architects needed based on urban pop. <sup>25</sup> % 100,000	No. of architects provided	% of need being met by state
ILLINOIS	1393	1433	103
OHIO	1130	995	88
MICHIGAN	880	633	72
INDIANA	472	260	55
KENTUCKY	211	131	62

<b>E</b>	
<ul style="list-style-type: none"> <li>• IN INDIANA IN 1959 THERE WERE 351 REGULAR ARCHITECTS (<math>\frac{351}{23,500}</math>) OR 1.49% OF TOTAL FOR U.S.</li> <li>• THAT YEAR THERE WAS \$672 M. OF BUILDING CONSTRUCTION IN INDIANA OR (<math>\frac{\\$672 \text{ M.}}{29,536 \text{ M.}}</math>) 2.36% OF U.S. TOTAL.</li> <li>• TO HAVE 2.36% OF NATIONS ARCHITECTS, INDIANA NEEDS 554 <math>\therefore \frac{351}{554}</math> OR 63% OF NEED IS MET.</li> </ul>	

NOTE: NEARLY ALL DATA WAS OBTAINED FROM "REPORT OF THE COMMISSION FOR THE SURVEY OF EDUCATION AND REGISTRATION OF A.I.A.", VOL. I EVOLUTION AND ACHIEVEMENT, '54



# School of Architecture

(Continued from Page 11)

should be the essence of architectural education. Such an ordered system, a way of work, should dispel any confusion in the mind of the student and should promote comprehension of both the possibilities and the limitations in a problem.

Now the value of repartee amongst the faculty in following their teaching objectives must not be underestimated. The instability of a part-time faculty, I have found, cannot develop a coherent program. One of the difficulties at Western Reserve when I went there and formed the new curriculum was that the program for a number of years had been kind of sustained by willing and well-meaning architects from the community, who would come in two or three hours a day, as they could get free from their work, to keep the program going until something else could be done.

This went on for a long period of time without any real nucleus of intellectual and academic and cultural direction being given to the students. The staff was not unified for the simple reason that they were not there long enough to form a consensus of thinking about the problems of architectural education. It was not their fault; they were helping to keep the program going. But it developed, and consequently showed itself to be not a sound basis of architectural education.

However, not having a part-time staff certainly is not to underestimate the importance of augmenting the teaching by the active engaging of the faculty in the professional field. This makes possible the integration of professional practice in community problems in the teaching program; it provides an important balance which is effective for the faculty themselves. And furthermore, it permits the faculty to demonstrate for the students and for the other faculty members their principles outside the classroom.

I wish to stress, as I said, the importance of education in an architectural program, above the acquiring of professional techniques. The curriculum is far richer, educationally, when it derives the support of courses from other disciplines within the associated or associating institutions. No longer, if it ever was, is architecture simply a training; there is no other profession, as I tell the freshmen when they come and I talk with them the first day of the school year, there is no other profession which encompasses so much of the structure of civilization than does architecture and planning, and sometimes it is difficult to separate the two. From the design, shall we say, of the teacup to the city.

Few professionals come in to such intimate contact with people, from the client who may be highly-educated and sophisticated, to the laborer on the job. This takes a kind of training for students to prepare them to handle this intelligently and with understanding.

Now you have a big problem ahead of you, I need not tell you that. It is a formidable one: Where to put the school; who should be connected with it; how you will support it; what in time will be the contents of the program itself; how

shall the philosophical structure upon which the program is based be determined, and by whom; and many other questions. Questions that you yourselves, of course, are going to have to answer. You know the situation in Indiana much better than I, and I would not presume to say any of these things in the specific.

Before we get into the question period, I would like to say a word about planning in an architectural program. I feel very strongly, from the experience of having gone through an architectural program in which some of the courses were devoted to the fundamental problems of city and regional planning and the functions of buildings, that planning is an important part of an architectural curriculum. At Illinois Tech, we are just graduating in June the first students of a new four-year undergraduate planning program; there are only about five or six students graduating this June. In forming this program, we are working on it as a kind of experiment, observing to see what the students are like when they come out of it, whether they are measurably better prepared within this particular area than those who get planning from our architectural program, which still includes three years of planning courses in the third, fourth and fifth years.

But I do feel from experience, and from looking at the general architectural act, that the architect no longer in the main really is separated from the problems of city and regional planning. Perhaps some of us are separated, individually, but I am thinking of the profession as a whole. Therefore, we have found, and I feel strongly, that some indoctrination at the undergraduate level into the fundamentals of city and regional planning problems is, again, one of those broadening and necessary areas to which an architectural student should be subjected.

Whether we shall keep this four year program in planning is, at the moment, dubious; some of us feel that maybe it is not serving the ends to which we had hoped it would. We may drop it, we may not; we are quite undecided at the moment. We are observing, through three years of graduates, to see what happens.

I don't know what you are planning, or if you have gotten to this point or not in your programming on the curriculum; I suspect you are not quite at all at that stage, but those are some thoughts of mine.

But maybe now I can answer some of your questions, or discuss them with you, relative to your thinking and your ideas about this possible step.

**Lloyd Scholl:** Do you have established in your program the cost basis per credit hour per student, or any other such cost denominator, upon which you base your budget?

**Professor Danforth:** No, we haven't, but let me speak around that a little bit. I know the Deans may have that figure, and they may be sitting on it way up there in their cubicals; but I have not found that figure, myself.

At Illinois Tech, as opposed to Western Reserve, we have a flat tuition rate; twelve or more credit hours per semester represents a full-time load; below this the fee is charged at one-half rate. At Reserve, the student is charged by the credit hour, \$26.00 or \$28.00 per hour now, I believe.



These are just different ways of approaching the same problem, and I think they more or less balance out.

I do not have any figures, nor have I ever heard that it is calibrated in the particular way you asked. We have a budget, of course, which is made up of faculty salaries, my own and the faculty's estimate of what we need in supplies throughout the year, lecture fees, and a few things of this nature. Although it is not directly related, we can figure that as we get more students, naturally we need more supplies, we need more staff, and there is a certain relationship of faculty to teaching hours, of faculty to people, and so forth, which moves as the student body increases, or decreases as the case might be. But we have no figure quite as you asked.

**Calvin Hamilton:** I have two questions. First, what advantage do you see in having an architectural school in a large city as opposed to, say the University of Illinois which is in a small town? Second, what advantage is there in having a graduate program in planning rather than an undergraduate program associated with an architectural school? I'm a city planner, you see, and I wouldn't agree with part of your statements.

**Professor Danforth:** Which part?

**Mr. Hamilton:** Well, I won't go into that.

**Professor Danforth:** I, personally, feel there is, to a certain degree, an advantage in having a school in a large city. Now, of course, this depends on a number of things; it is not completely "yes," and not completely "no." If in a smaller town, the university or the whole educational complex would have the budget to bring in those cultural things that I think any student should be subject to—concerts, lectures, good libraries, maybe a good slide collection in lieu of actually seeing some buildings, let us say—this should compensate a great deal for not being within the cultural center of a great city, such as New York, Chicago, or even a city like you have here where these things are immediately available.

There is a lesser advantage to being in a larger city; we found, at least, that our students have less trouble in Chicago getting jobs in the summertime in architectural offices than the students at Western Reserve in the relatively smaller town of Cleveland. Because there are more offices, there is more work available. I think the general offerings of the city, beyond what the students get in the classrooms, which broaden the cultural background of the student are very important. They are not absolutely mandatory, but if they are not there, there should be some means to supply this sort of environment and situation to some degree.

Regarding the planning school, we have found that the graduate planning school at Illinois Tech has worked out very well in the years before we started the four-year undergraduate program. The students have come in generally quite well prepared; if they have not, we have chosen those courses which will fill in those weak areas, whatever they may be, just as we do at the graduate level in architecture.

Sometimes they come from schools which are not strong in certain areas, such as structure. We plan the courses that

fill that in and give them some experience and some research work within these particular areas.

We're dubious about the undergraduate program right now, in that the planning program, I believe, is too divorced from some architectural experience also. It has no architecture in it as such, no architectural courses; they're all planning courses, sociology, political science and so forth. I think, by the same token, I would not want a program in architecture to exist without some experience in the fundamentals of planning, so that the student has some idea how to think and analyze in these areas. I think a planning course should have some fundamentals of architecture and structure; this is where my criticism of the program is at this moment, and this is why we are observing two or three graduating classes, keeping careful contract with them through their offices and trying to evaluate as best we can how well prepared they are. If they don't get right into planning courses and planning work, if they have to do some work of an architectural nature, are they prepared for it? How do you feel about it?

**Mr. Hamilton:** I, personally, think it is far better to offer planning at the graduate level. I attended a planning session in Philadelphia last weekend, and this seems to be the increasingly evident opinion of educators, too. Illinois University is questioning its undergraduate program; at M.I.T. they are questioning it; at Harvard, they have never had one. At Pennsylvania, they seem to be having a more successful time of it, but I still feel that the graduate program is far better.

**Professor Danforth:** Students are more mature at that stage; they have had, by that time, some practical experience in architecture and/or planning offices; generally speaking, they have the maturity that comes from an undergraduate program in planning or architecture, or other fields. I think you have a very good point there; there is a certain depth that is student is capable of handling. Probably he is more competent at the graduate level.

**John Fleck:** One of the basic problems we have is, all things being equal, would it be better to originate a school of architecture in a basically liberal arts school or in a school of technology; at Indiana University or at Purdue?

**Professor Danforth:** I wish you hadn't mentioned names. Well, I have given you an indication as to how I feel about other disciplines within an educational institution being very important in rounding out the education of a student. We are first educating a student; we must give him the technical training and technical know-how to meet the basic fundamentals of his profession and to pass his State Registration Board exams. We cannot teach things that you will get in an office; I do not believe this is the role of a school. But I do feel very strongly that there are educational disciplines that must be brought into relationship with the architectural training part of a curriculum.

Now if a technical school exists which has a strong humanities and liberal arts program, let us say like M.I.T., getting out of the State for a moment, it is one thing. But if it would be a technical school like Armour Tech was a number of years ago, with purely technical training—not



much more than a trade school in certain ways, then I would say "No." I keep bringing you back to the idea of what should be the philosophy of an architectural program: We must not consider only training; we've got to educate the student. There are too many students that come out of programs, and not only in architecture, that haven't the remotest idea of what the world is like that they live in. They haven't read literature; they haven't read poetry; they don't listen to music; they don't go to the theatre; they don't go to plays. They know very little, really; they're very narrow. By golly, this is not the kind of training, the kind of intellectual curiosity that an educational program should stimulate in a student. He should be damn curious about his world, and darn competent in his own specific profession! I feel that very strongly.

**Joseph McGuire:** Do you think that an architectural school in Indiana would work out better in a State institution or in a private institution? And secondly, how do we go about it?

**Professor Danforth:** I may not even try to answer that second part. To do a good job, to provide the facilities of a good staff, adequate library facilities, physical facilities of the classroom and so forth, to give some endowment for lecturers, for travel, for many things, doesn't take a small budget. Now my question is, and I don't know what the situation is here, have you the private means to get something started and to keep it going at a high level? We don't want to be extravagant, but we need the means by which we can implement a strong and meaningful architectural program. To have good people, you must pay them.

I don't know the restrictions that the State of Indiana would place upon an educational program. I do know that at the University of Illinois a number of years ago they put restrictions on the department forbidding the staff to have any outside practice. I personally think that it is very important to keep reality and theory in some balance, but I won't go into detail; you understand the problem. If those kind of restrictions, which I think are pretty narrow, are put upon an architectural and educational development, I'd say be careful; make certain you have academic freedom to develop the program as you feel is the best way to create an architectural program.

This is a hard question to answer in that I don't know how the State feels about educational problems, how restrictive they are going to be in formulating the curriculum. You know that better than I, but I think it would be something to watch for.

Of course, the same thing could come from private, vested interests, you know. You get a million dollars for a building, but it could have an awful lot of strings to it that would really curtail and block development, educationally, of a program. So I think it's the terms under which programs would be developed, either privately or state, which would have the most to do in finding this answer.

The State, of course, can generally through taxation supply more money; I think it's no secret that State schools are supported better than private schools in this country. Private school faculty salaries are not what State schools are.

In a private school, you have to charge more tuition, but generally we feel that in private schools you get more individual attention; the classes are not so large; you can be selective of the students who come in. A State school, you know, has to take everybody at first; they can cut them down later, of course, but I shudder every time I think about a department of architecture with 636 students in a five year program, such as they have at Illinois. I nearly fainted when I heard that in Munich, Germany, there are thousands of students in architecture just in Munich itself. There are five or six hundred in Stuttgart, with a staff of one instructor to 70 or 80 students. Now you cannot give individual instruction, you cannot go over a problem of structure or a problem of design with students in classes of this size. I talked to students who never see the instructor; they do a problem, turn it in and receive a grade, so many "A's," so many "B's," and so on; occasionally they see one of the assistant instructors.

But this is the problem, I think, between a huge department and a relatively small faculty, and a faculty somewhat more reasonably proportioned to the students in numbers. This is another question you will have to decide upon; what is to be this relationship? There are educational restrictions that will govern you; there are financial restrictions that will govern you. I can't say which is better, State or private.

Once a director and his staff have been selected, give them the faith of your judgment in letting them develop the program. It's your director's program; it's his baby. If he finds by test and proof of some kind that the students are not getting the good out of it, alright; but let him develop it and prove himself.

**Don Fisher:** From the point that you just made, there is another question in my mind. It has been my casual observation that most successful architectural schools have come about through the eminence of one man. Now I'm wondering how important the selection of the personality is to the school. We can establish a school, but you can't establish quality; that has to be brought in, it has to come from a mind capable of bringing about this rather indefinable substance that makes the school outstanding.

We are establishing a school, and it goes without saying that we want to establish in it, to build into it as much as we can, a school worth attending. In other words, we want a good school.

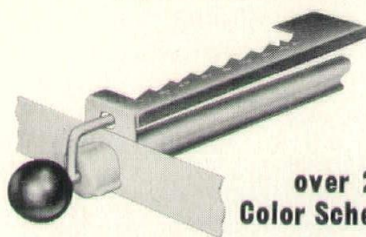
**Professor Danforth:** We have had that program at Illinois Tech, you know. Mies has been a very strong personality; not a demanding one, however. It is not of the persons who have been working with him that he has demanded things; he has been clear and hard in his thinking and in creating a program, the structure of which we are going on with. When I came back, one of the first things we spoke of to the staff is that we were now a group, we were in spirit feeling about this idea of architectural education as a unity.

The school had to make the decision as to the direction the department would take when Mies left. Were they going on with his program which had become so famous, so well-known and which had been so successful in its way,



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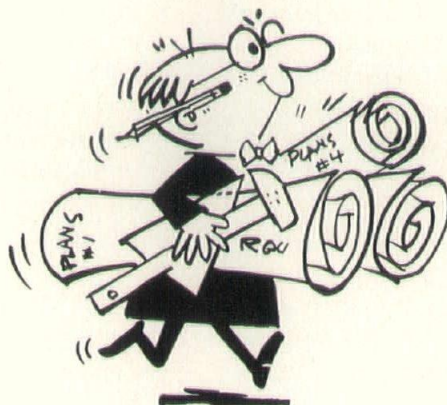
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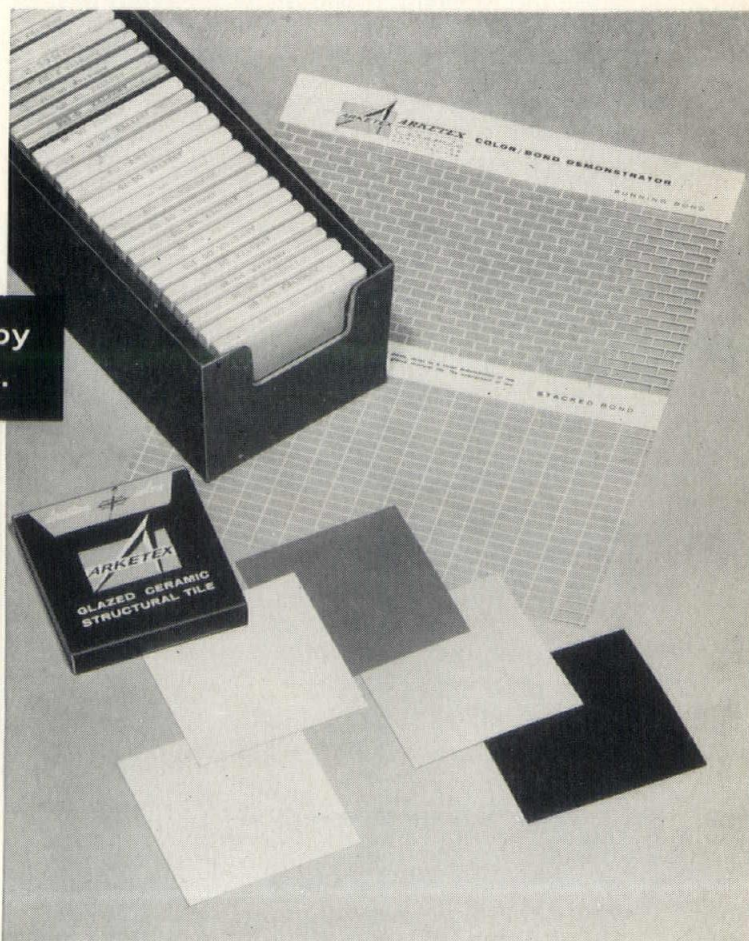
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or were they going to get a director who would change that whole philosophy, who would go in a different direction? If they changed, why would they change? And if they changed, would they have the same staff, or would that staff stay?

You don't change overnight on this question; it's a way of life. So in getting a director, this is the problem—of finding one who in your best judgment has a clear program of architectural education. Not all of you are going to agree with it; I don't think that is important. But if he has a clear idea of what architectural education should be in principal, and if he can select a staff that will support that idea, he will give it breath and give it a strong direction.

**Lloyd Mosher:** I happened to be in a little prematurely on this thing last year. We were asked by the Chairman of the Civic Planning Committee to appear before the Indiana Legislative Advisory Commission to report our thinking along this line before the Commission. We gave our opinion on what we thought should be done in order to establish an architectural school, and we had several questions put up to us, serious questions you might say. How much would a school of architecture cost? Of the two larger State schools, in which should the new school be placed?

What I'm trying to bring out is this: How is this thing going to be integrated through the first five years of study, or six years or whatever it happens to be? This is the sort of question you are going to run into in the State Legislature; you are going to have to tell them how much this is going to cost, for this is their main interest.

**Professor Danforth:** I don't think this takes any answering on my part; there are points that you brought out that are very realistic.

This is not at all an exact parallel, but when I went to Cleveland to try to complete a new curriculum and reform a program that was being done away with, the new program was put into effect the first year with only the first two years changed, freshman and sophomore. The former school of architecture was made into a department of architecture, so that we could have a better administrative and other relationships with the other disciplines in the university. The students in the upper three years finished under the program that they were going along with at the time, except for a few courses such as the new visual art courses and the history courses.

The two programs were quite different in their philosophies, but generally there was not a great disruption in the

program for the advanced students. The second year of the program we included the third year class, the fourth and so on in a steady sequence. The school went along with me on the reasoning that it would be very difficult to find a good staff immediately and that it would be very disruptive to a student in the fourth or fifth year to come into a program which was quite different, to evaluate their graduation requirements and those technical things that have to be met with.

Now maybe, I'm not certain, maybe in planning a program like this it should be done in stages and not jump in all at one time. I told them in Cleveland, I was going to go slowly and not to expect any fireworks or any eye-popping results right at first. We are developing an educational program, which is a very serious thing. We are going to take it in slow steps; we are going to evaluate it as we go along.

I think a school would lose its identity if it were started and they have a little class here and a little class there, and if there is no symbol, if we are to use that term, of a building which is the architectural movement on this campus.

Now as far as other disciplines are concerned, at Western Reserve, for example, there is no structural work at all in the offerings of the University. We used, and they have used for many years, the facilities across the fence at Case. A member of the staff at Case taught in the department of architecture as a member of the architectural staff; he had done so for many years, and he worked with us in formulating the contents of these courses in structure.

These things have been done, and can be done with some success. If you have a completely separate school, you do have this problem. If you support the idea that you must have more than technical training, you must have some educational courses, too.

**Fran Schroeder:** Would you say it would be an advantage or a handicap to start an architectural school as part of an already well-established State school which in the past has been recognized as an engineering school? Would the fact that it is very well-known as an engineering school cause it to dominate over the new architectural school?

**Professor Danforth:** In itself, I see no reason why it should have to do so, no. No more so than if a separate school of architecture, or a department of architecture, were started in a well-known State university.

I think the answer to this depends upon the program of the department itself, at least in regards to prestige. Now,



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what is within those institutions in the way of supporting and enriching and making meaningful the architectural program is another question. However, perhaps there are other considerations; I would be interested in learning.

**Merritt Harrison:** Do you think that an architect should have an A.B. Degree before going into his training for architecture?

**Professor Danforth:** If possible, yes. Now I qualify that by saying that we have had a number of students, both at Reserve and at Tech, who have come in from other universities—one with an A.B. from Yale, for example. They have gone through some college training; they are much more mature students, you know, intellectually. Usually they know by the time they go into their architectural training that they really want to study architecture; not often do the freshmen who come right out of high school realize what on earth they are getting into in architecture, just a lot of drawing that is easy to do, etc. The first year they get a brutal shock.

I think it is a problem for the advisory group, early in the program, to discourage as well as encourage a student; if the student and his advisor find that he is not to be an architect, then find out what he should be, what his real interests are, correct his misconceptions about what an architectural education actually is, and so forth.

But I find, just by experience, that those who do come in with an A. B. degree certainly are better qualified to handle the more philosophical problems of architecture than those students who have to work a little harder on it because they have come straight from the high school level. It would

be wonderful to have only graduate students, but we never will be able to have it completely in this country, I think; maybe I'm wrong. What do you think about it?

**Mr. Harrison:** I was just thinking along another line; a college of architecture in a university has a certain esprit de corps that you can't get in a department of architecture or in scattered courses throughout a university. It seems that there is a certain goal to a college of architecture, not only in the classrooms but also in athletics and in student activities and in other things of this nature.

It would seem an advantage that the college of architecture be absolutely independent, be known as an entity in itself as a college, and not as a department, with all courses such as structural and arts being self-contained. Most of your architectural colleges have competitions for the design part among the students; in that way, by working together, they are able to progress in their particular planning field.

**Professor Danforth:** Well, that is an interesting observation. When I went to Cleveland, to use an experience of my own, architecture was a College within Western Reserve, and had been for the twenty-six years that it had existed. It was not my decision to make it a Department; it was a whole evaluation of the entire visual arts program within Western Reserve, which seemed to stem from the problem of architecture going through interior architecture, history, art education, and many of the other visual arts. The reasons constitute a long story, which I won't go into now.

There was some fear within the students of the former College of Architecture that the esprit de corps would be lost in a department, but in this particular case we did not find it so. We had just as much unity as a department, I was told (since I did not see both operations in action, just the department) as before, with certain additional benefits. Of course, certain financial, academic and other benefits accrue to the University in which you can share as a department, but not as a separate College.

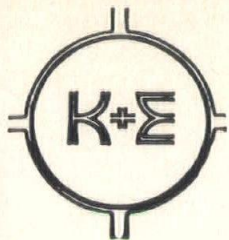
In this particular case, I can say quite honestly, we did not lose that esprit de corps; we kept it within the department by the unity of activity and the interest of common work among the student body itself. The fact that it was no longer called a College or School, that it was now called a Department, at first frightened them, but soon they saw that there were certain advantages and that they lost none of their identity.

**Mr. Porteous:** We are plagued with clients who know exactly what a steeple looks like when they come to us with a church problem, and so on. I hope we architects aren't guilty of this same attitude in that we know exactly where a school of architecture should be, or how big it should be, or what its program should be. I am wondering if you could give us somewhat of a road map, or mention some of the important decisions along the road. You as an outsider are unfamiliar, as you noted, with some of our feelings here in Indiana, but perhaps you can tell us when should we be thinking about curriculum? Is there any outside help that we should call in? Do you have any ideas that would be helpful to us?

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**Professor Danforth:** I feel that you should make a decision as to whom you want to direct this school, and that he should create the curriculum. I think this is the case, anywhere. Really give him the faith of your judgment that he is the competent architectural educator. Let him form your curriculum, with a committee of advisers if you like to discuss it, to show how he is going in direction. Two heads are better than one in this sense, but I think that one head must establish the direction, must establish the order, and must be instrumental in making the decision for the staff, who that staff will be.

I really believe that the curriculum should be in the hands of the man to whom you say, "You are going to be our director."

**Mr. Porteous:** Is there any help nationally, from the National Accrediting Board, for example, or from any similar group?

**Professor Danforth:** You mean to advise? I'm certain a number of groups would be happy to come in and talk with you about your program. I don't know of any official group who would come in; the Accrediting Board, as I know them, are careful not to come in and impose themselves at that point; years ago they got in trouble by doing so. They misunderstood their role; actually they serve now as an advisor, they help serve as support for a department in getting the things that department needs.

So I think they would be cautious, but if they were asked, they would in some way offer their advice.

**Walter Scholer, Sr.:** First, I want to thank Mr. Porteous for inviting us down here from Lafayette for your very fine meeting. Secondly, Professor Danforth, I would like to say I was inspired by your talk, particularly with reference to the educational features of a proposed school in addition to the technical things.

And to our president, Mr. Weber, I want to say that your chairman of the Architectural School Development Committee hasn't done very much, but this is a good meeting to get things underway.

And while I say I'm inspired by the talk this evening, I also say I'm scared, because I know a little bit about the difficulties of getting such a program started, especially in any State school where we have to deal with the State Legislature.

This is something that is going to take a lot of time; we're going to have to move very carefully. If we're talking about a private school, it's one thing. If it's a State school, certainly a lot of educational work is going to have to be done.

The Legislature is composed largely of agricultural representatives, and some of us old-timers remember when we

worked with the Legislature to obtain a State Architectural Registration Act. Most of the Legislators at that time didn't think we needed any registration law.

We have this situation which we might as well face; this is a serious task, and it is not easily accomplished. Before any Director can be appointed, the Legislature must act; they must determine if there will be a State school of architecture; and I think they will determine also where one would be located. Probably the Director finally would be selected by the Board of Trustees of the University or College, perhaps with some professional advice.

It's a long road, but maybe we can use this meeting as a beginning.

**Professor Danforth:** It is evident to me, in just talking with you tonight, that you are not panicky about getting into the program. I think you are quite aware that it's a devil of a big problem.

You are creating something here that will last for years and years and years. This is not something that is going on exhibit and close the next night. So take your time; be careful in the programming; be sure in your own minds of those steps which are within your judgement to make. Be certain that you are clear in your thinking, because it is a big step, a very big step educationally, financially, and in all other ways.

When I went to Reserve, the President of Western and I had a mutual agreement that we would have a three year honeymoon, so to speak, to see if I like the program, if I like being there, and if the school were satisfied. If at the end of those three years, if either of us were not completely happy, we would part friends.

In selecting your Director, I think you must have an agreement of this type. You are not tying him up forever, but there must be some sort of an agreement giving him the chance to develop his program, to be evaluated and discussed at a particular time. But this again is a technique, a detail far off.

I think this is about enough; I have enjoyed hearing your thoughts on this. I feel it is a pleasure to have been invited here to talk with you about your plans.

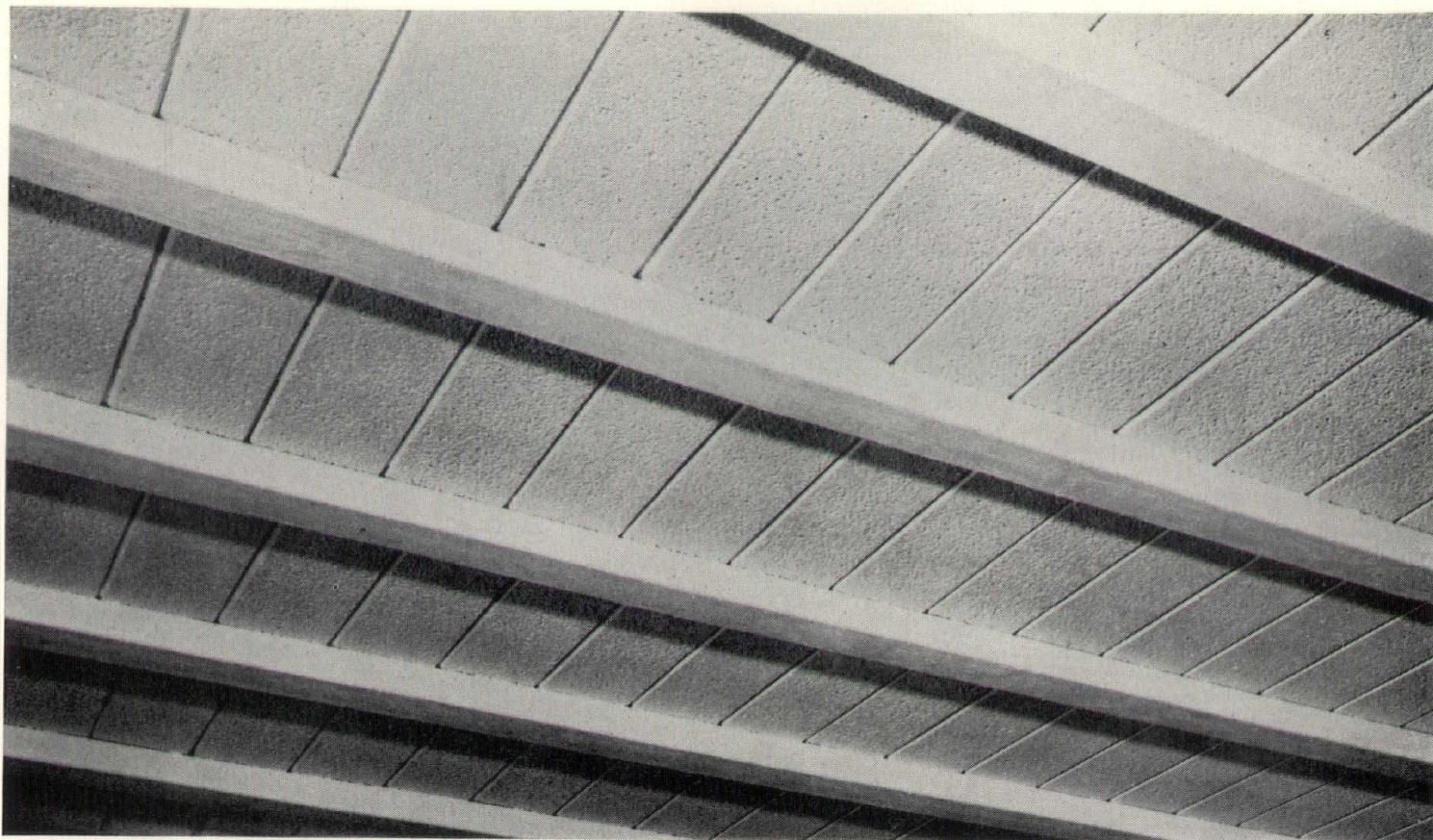
I am interested, I hope you can tell, in architectural education. I wish you good luck; when you get your program, we will be happy and friendly rivals with you.

**Mr. Porteous:** Thank you very much, Professor Danforth. I hope you will be available for comments and questions informally for a few moments.

Also, thank you, Mr. McFarland, for your and your company's help in making possible this meeting which is now adjourned.

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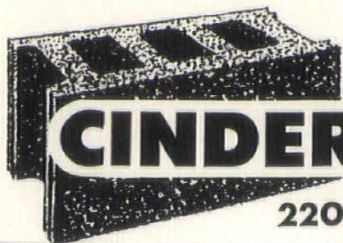
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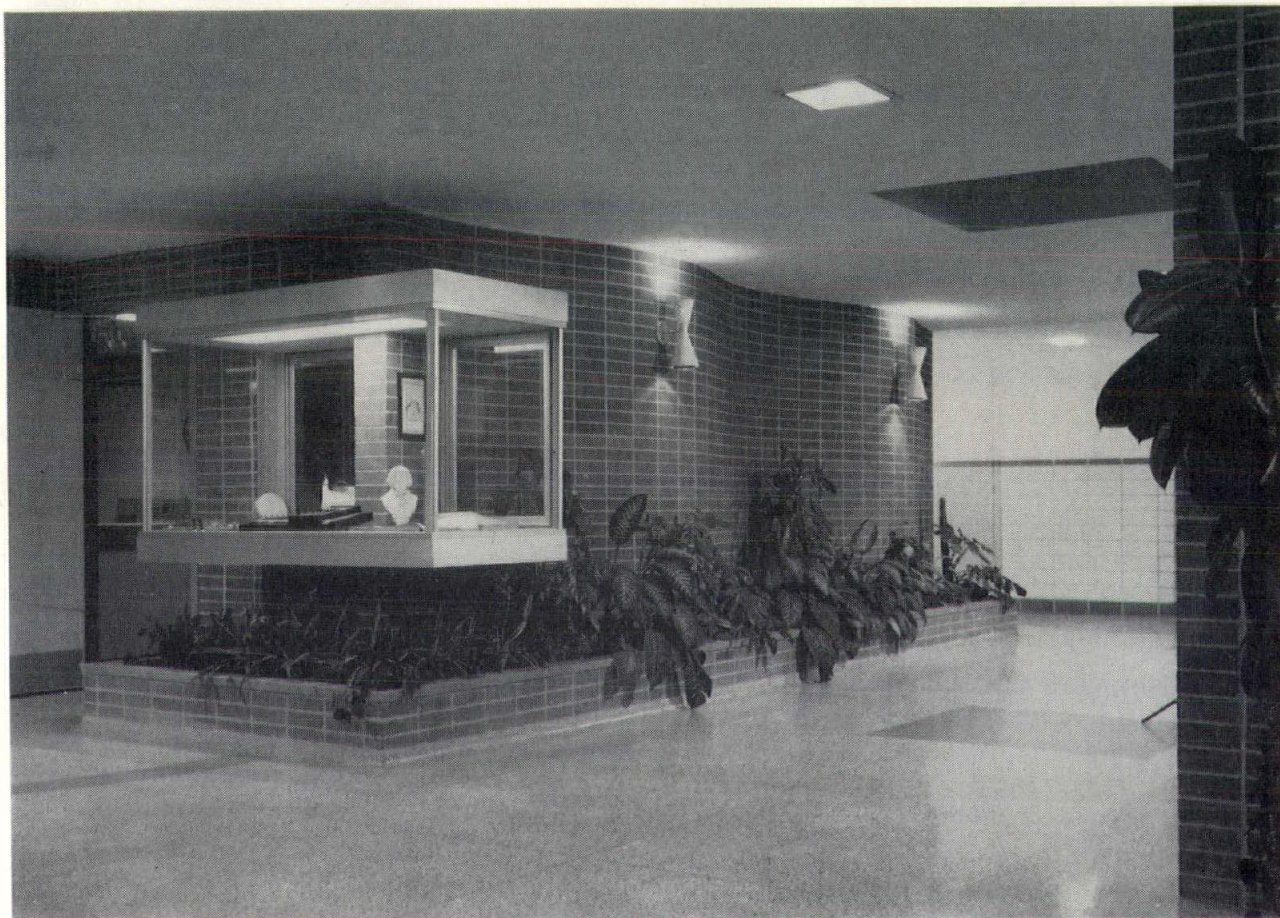
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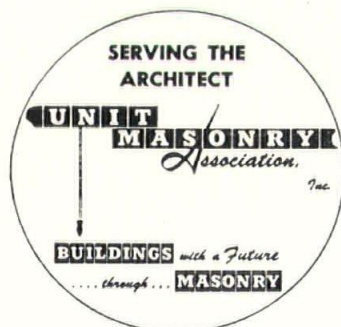


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