

# *Indiana Architect*



June 1961



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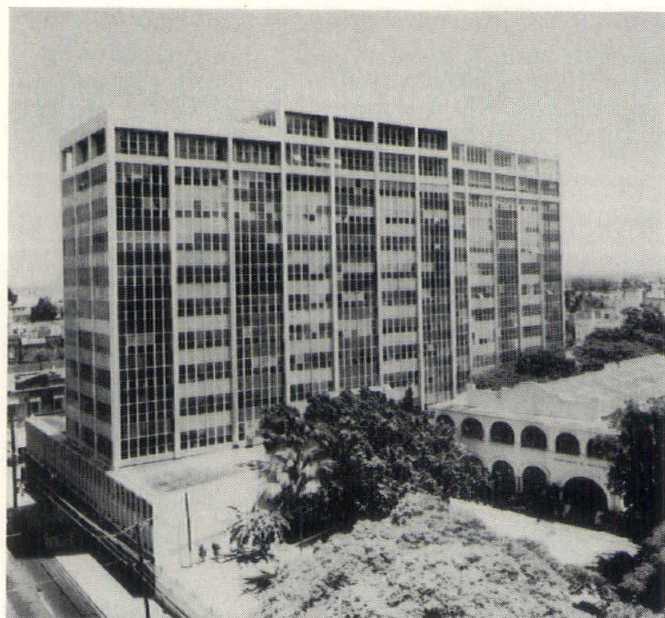
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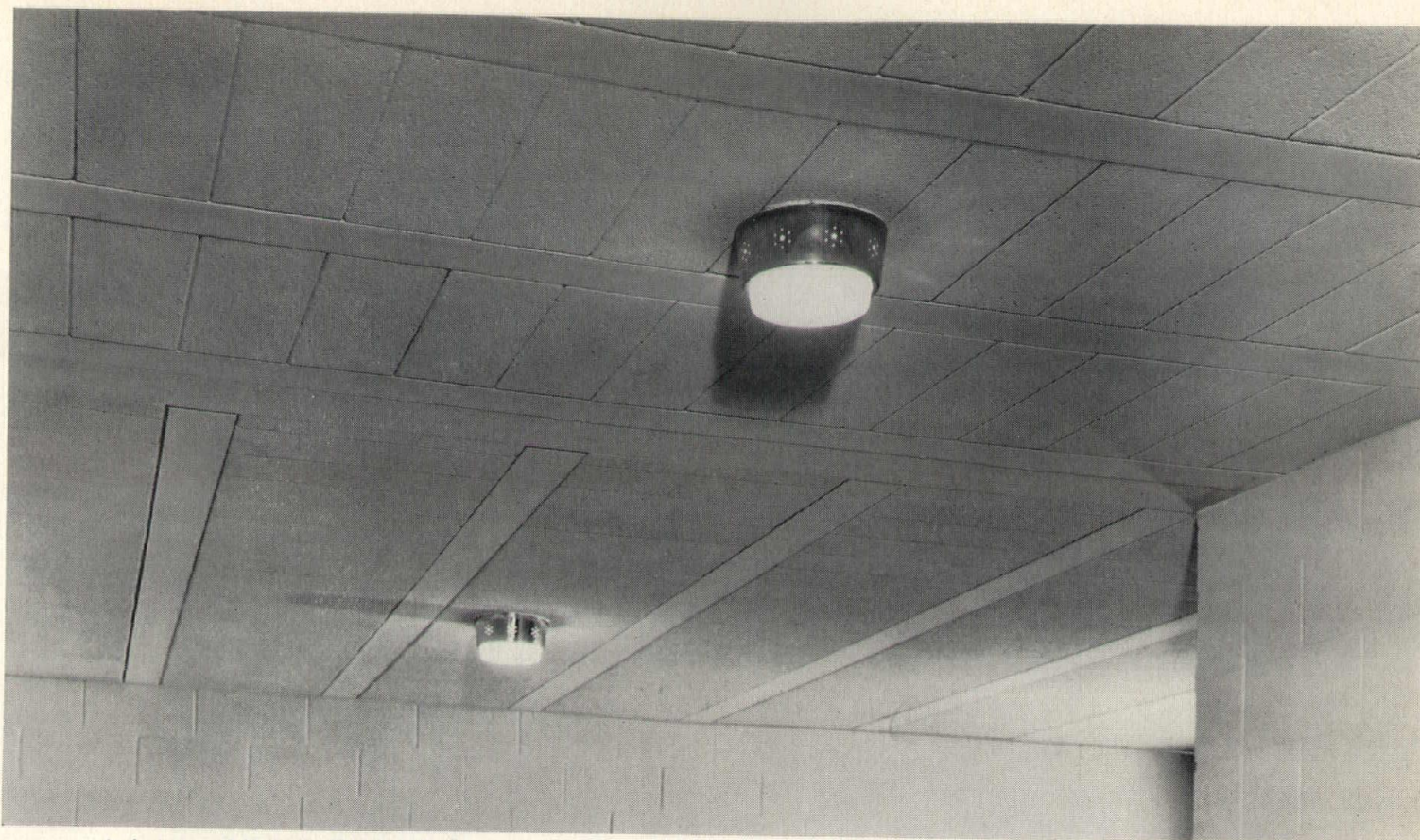
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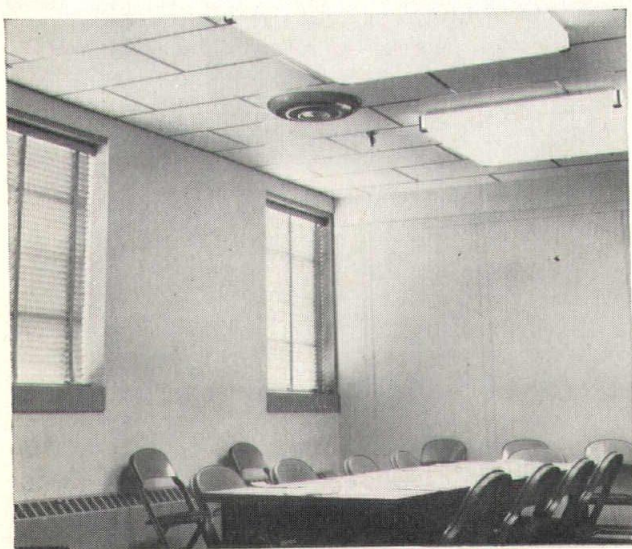
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# Indiana Architect

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A Chapter of The American Institute of Architects

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### Concerning The Cover

This month's cover features a piece of welded brass sculpture created for the Indiana Society of Architects by Indianapolis sculptor William E. Robertson, and reflects that portion of the ISA Convention which dealt with Art in Archi-

itecture. The cover design was created by Mr. William E. Stineburg, a member of the INDIANA ARCHITECT staff, and the photograph of the sculpture was taken by Professional Photography Studios, Indianapolis.



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# INDIANA SOCIETY CONVENES

Close to 200 persons participated in part or all of the 1961 Annual Convention of the Indiana Society of Architects, held May 18, 19 and 20 at the Marott Hotel in Indianapolis. One of the best-attended in the Society's history, this year's convention climaxed an active and fruitful year for the profession in Indiana.

The opening day sessions included meetings of the Scholarship Committee, the Practice of Architecture Committee, and the Relations with the Construction Industry Committee, a business session and the Producers' Council Golf Outing and Golf Banquet. In the Scholarship Committee meeting, final revisions to the proposed Architectural Scholarship Fund were approved by the committee and forwarded to the convention delegates for ratification. The plan, as formally adopted by the membership on Saturday, will provide for the awarding of one \$500.00 per year architectural scholarship each year starting one year from this Fall. As each scholarship will run for five years, providing the recipient maintains his standing in a recognized school of architecture, the total value of each scholarship will be \$2,500.00, with five such scholarships in effect at all times. It is intended that the funds for the scholarship program shall

come primarily from within the architectural profession of Indiana.

The Practice of Architecture Committee completed their review of the Society's recommended minimum fee schedule and also forwarded their recommendations to the delegates for discussion and action. Only minor changes to the fee schedule were suggested, and on Friday morning, the delegates considered these suggestions and others from the membership. A new recommended minimum fee schedule was adopted, subject to further study by a special committee of one portion of the schedule.

Present at the Relations with the Construction Industry Committee meeting were representatives from the Indiana General Contractors' Association, the state chapter of the Associated General Contractors. The combined group discussed many of the current problems of the construction industry and set up a schedule of similar meetings throughout the year.

Committee reports and the president's report, together representing a summary of the Society's activities during the immediate year, were presented to the membership at the formal opening business session of the convention late Thursday morning. And at

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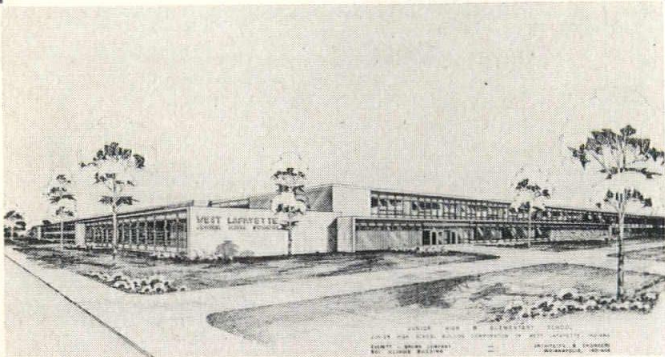


Heaviest attended business session of the Convention brought together architects, suppliers, general and sub-contractors in a discussion on Relations with the Construction Industry. Chairs in the MacMillan Room, the

site of all business sessions during the three-day convention, were by Herman Miller, provided by Business Furniture Company of Indianapolis.



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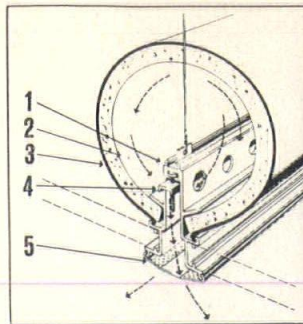
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# ISA Convention

(from preceeding page) 12:30, the convention recessed and adjourned to Hillcrest Country Club for an afternoon of golf and fellowship, and an evening of fine food and further fellowship, all provided by the Indiana Chapter of Producers' Council, Inc., unofficial "co-hosts" for the I.S.A. convention. As could be imagined, this annual affair drew a far larger crowd than any session of the regular convention, and a surprising number of architects walked off with the golf awards.

The busiest day of the convention was Friday, May 19th. The first business session was called to order at 9:00 A.M., in the MacMillan Room of the Marott, at which time the recommended minimum fee schedule was presented to the membership. Meanwhile, across the hall in the Marott ballroom, P. C. members were busily engaged in decorating the 18 booths represented in the Producers' Council New Products and Technical Literature Display. The identical black-and-white, steel and pegboard booths lining both walls of the ballroom had been installed Thursday night by a special crew which finished erecting the displays at 6:30 A.M., Friday morning. Unquestionably the biggest single attraction of

the convention, the displays represented the following exhibitors, all local members of the Producers' Council:

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 National Gypsum Company  
 Sargent & Company  
 The Mills Company

The eighteenth booth was sponsored by the Indiana Chapter of Producers' Council.

At 10:30 A.M., delegates to the convention recessed their meeting in the MacMillan (to next page)



The Society's Annual Banquet was held Friday evening, May 19th, in the Marble Room of the Marott Hotel in Indianapolis. Part of the Producers' Council new products

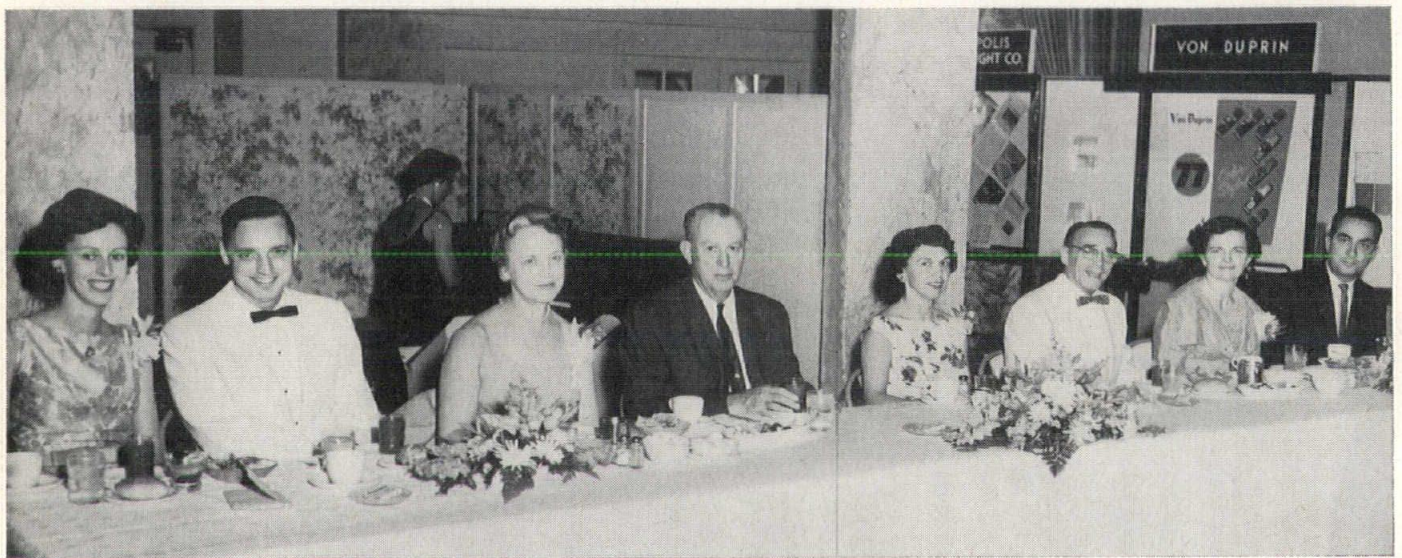
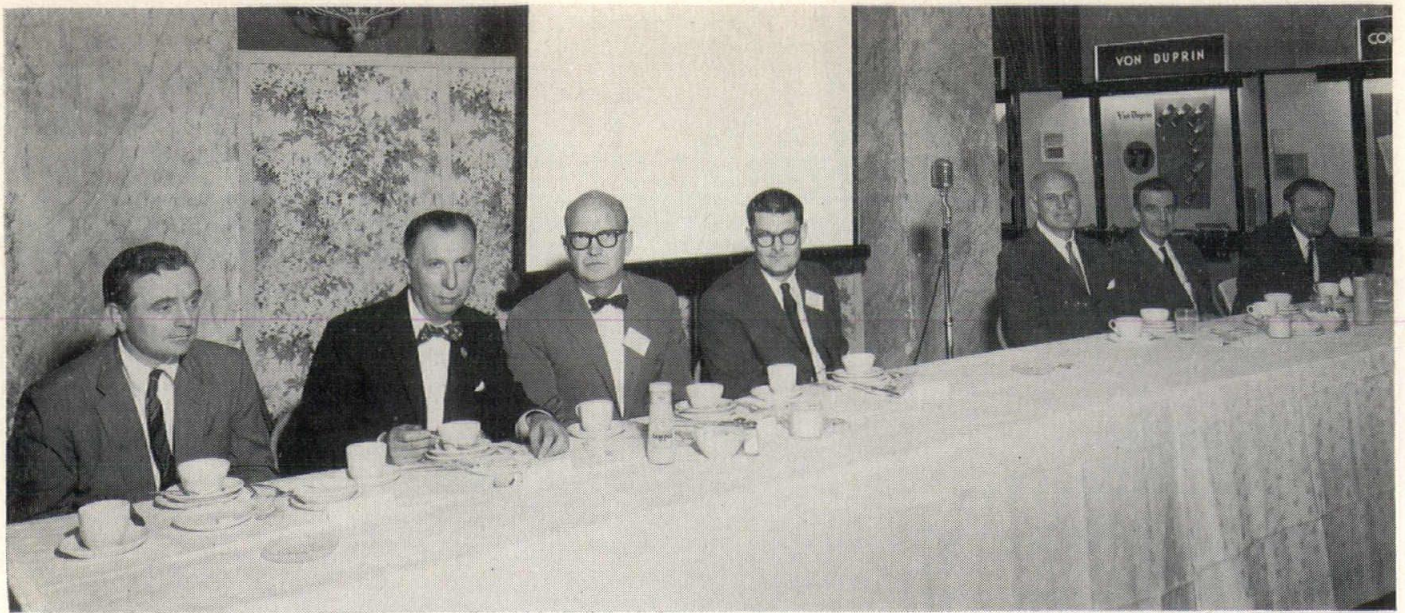
exhibit can be seen in the background. Table floral arrangements and baby orchid corsages for the ladies were provided by the Unit Masonry Association of Indianapolis.



Over two hundred architects, contractors and P.C. members attended the annual Producers' Council Golf Outing at Hillcrest Country Club on Thursday, May 18th.

Following a heavy afternoon of golf and exercise, the guests settled down to a steak banquet in the clubhouse.







# ISA Convention

(from preceeding page) Room for coffee in the display area and a tour of the booths, At 11:00 delegates reassembled in the MacMillan Room for an open discussion session with representatives of the building industry. The recently-formed Indianapolis Chapter of the Construction Industry Institute presented a discussion on its program, its aims and its accomplishments, and a variety of problems within the industry were discussed.

Friday noon lunch was served in the Marott ballroom, in the display area. In conjunction with the "Art in Architecture" theme of this portion of the convention, Mr. Wood Garber, AIA, IDA, widely-known Cincinnati, Ohio, architect, was the primary luncheon speaker.

After a brief recount of his own early training in the profession, Mr. Garber explained how his own office functions with each man receiving training in all phases of a project, from detailer to job captain or specification writer. He pointed out this can be very expensive, but it has proved worthwhile in his own practice.

A "classicist" by his own definition, Mr. Garber strives to use the technology and design principles of today to create buildings that solve the problems of today and of the future as well. He gave little respect to the "icle clic" who borrows cliches of past facades and applies them to present day structures with little understanding of why they were originally conceived and why they are being used today.

Mr. Garber expressed his concern for the need for "totally designed" buildings in which all mechanical and structural problems are taken into consideration in the early planning and design, and in which the design team includes the client. He also noted that all architects need to continue their reading and studying.

(Opposite Page, top) Speakers for the Friday afternoon seminar on Art in Architecture included (l. to r.): Bruce Gregory, muralist, John Herron Art School; Adolph Wolter, Indianapolis sculptor; Woody Garber, AIA, Cincinnati, Ohio, architect; Ray Ogle, AIA, master of ceremonies; Donald Mattison, director, John Herron Art School; David Rubens, sculptor, John Herron Art School; and Arthur Weber, sculptor, John Herron Art School.

(Opposite Page, middle) Seated at the speakers' table for the ISA Annual Banquet were (l. to r.): Mrs. Don E. Gibson and Mr. Gibson, ISA Executive Secretary; Mrs. Wayne M. Weber and Mr. Weber, AIA, ISA President; Mrs. A. J. Stuart and Mr. Stuart, PC President; and Mrs. Robert Smith and Mr. Smith, AIA, ISA Program Chairman.

(Opposite Page, bottom) Guests at the speakers' table for the PC Golf Banquet included (l. to r.): Keith Guthrie, PC Treasurer; Hal Peters, PC Vice-President; Miss Helen Boston, PC Secretary; A. J. Stuart, PC President; J. Frank Cantwell, retired managing director of the Indianapolis Home Show and a lifetime honorary member of Producers' Council; William Pappas, residential builder; John O'Donnell, Home Show managing director; and Bill Richards, PC Past President.

(Right) Fun and fellowship prevailed during the interim between golfing and dining at the PC Golf Outing. The most popular spot for relaxing and conversing seemed to be immediately adjacent to the bar.

Following Mr. Garber's talk, a panel discussion on "Art in Architecture" was presented by members of the faculty of the John Herron Art School and Mr. Adolph Woltner, Indianapolis sculptor.

Mr. Donald Mattison, director of the John Herron School, served as moderator and first spokesman, speaking of historical, present and future needs for art in architecture. Other members of the panel included Mr. David Rubens, speaking on spatial architecture and traditional sculpture; Mr. Bruce Gregory, speaking on color and abstract murals; Mr. Arthur Weber, speaking on metal sculpture and modern constructions; and Mr. Wolter, speaking on "Why Sculpture?"

Examples of the works of the members of the panel, as well as selections from the John Herron Rental Gallery and from various Indiana architects, were included in an art exhibit held in conjunction with the convention.

Friday evening the delegates to the convention, Producers' Council members, and wives attended the annual banquet, also held in the Marble Room. The newly-elected officers and directors of the Society were presented to the membership at this time. All current officers of the Society were re-elected for the 1961-62 fiscal year, including Mr. Wayne Weber, AIA, Terre Haute, as president; Mr. Walter Scholer, Jr., AIA, Lafayette, as vice-president; Mr. Fran E. Schroeder, AIA, Indianapolis, as secretary; and Mr. John Guyer, AIA, New Castle, as treasurer. Two new District Directors were elected to the Society's Board of Directors. There were Mr. Carl L. Bradley, AIA, Fort Wayne, representing the combined Fort Wayne and New Castle District; and Mr. Edwin C. Berendes, AIA, Evansville, representing the Evansville district.

The closing sessions of the convention were held Saturday morning. At 9:00 A.M., Mr. Bob Long, Indianapolis public relations consultant, spoke on "Public Relations—the Architecture of Communication." Mr. Long's remarks are printed in this issue of the magazine, beginning on page 15.

Following Mr. Long's talk, coffee again was served in the Producers' Council display area in the Marble Room, and the closing business session of the convention in the Mac Millan Room completed the three days of activity.

Handling the arrangements for the convention was Mr. Robert Smith, AIA, of Indianapolis, program chairman. Tentative plans for next year's convention already have been made for May 24, 25 and 26, 1962, also in Indianapolis.



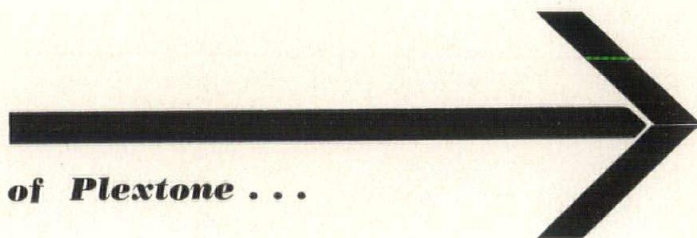


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# Public Relations... Architect of Communication

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First practitioners of public relations were the press agents and foremost of the early promoters was P. T. Barnum. He probably reached his pinnacle in engineering the U. S. Tour of the great artist, Jenny Lind. He stressed ballyhoo and the "public be fooled." In the early 1900's, the infant profession switched its byword to "the public be informed." Symbol of this approach was Ivy Lee, a young New York newspaperman who believed companies should supply accurate information on activities of public interest. An outstanding coup was his publicizing John D. Rockefeller's policy of distributing dimes. The next step was taken by Edward Bernays in the 1920's. He hammered home to client that they should not just inform the public—they should learn to understand it and move positively to earn its favor. He was catapulted into prominence when, to help celebrate the Golden Jubilee of the Electric Light, he brought Pres. Hoover, Henry Ford, Francis Jehl and Thomas Edison together to reenact the discovery of the incandescent lamp.

In a generation, Public Relations has come from virtually nothing to a point where three out of every four of the top 300 firms of the nation have large Public Relations Departments. There are two billion dollars a year now being

spent on Public Relations and there are more than 100,000 persons calling themselves "P. R. Practitioners."

And chances are, you'll find the fine hand of the Public Relations man in most every phase of activity . . . good and bad . . . in our total economy. Public Relations is used to establish goodwill. And this takes on many subtle forms, all of which add up to an extension of the Good Neighbor policy.

Public Relations is also used to build a corporate image . . . or a professional image . . . for individuals and firms . . . using everything from buildings to stationery as symbols. It's also used to sell products . . . supplementing the ad program with imaginative gimmicks. And still other times, you'll find the P. R. man deep in the middle of Labor-Management negotiations . . . or quietly working behind the scenes in State and National Legislative sessions . . . building sentiments for, or against, a program.

Yes, Public Relations men are everywhere. There are 100,000 now but predictions are that there will be 250,000 of them ten years from now . . . and they'll be spending a whopping six billion dollars of our Gross National Product.

Today, then, Public Relations is a highly developed skill . . . an art . . . a profession that has become a major implement and a vital necessity in the successful conduct of our business, professional, social, governmental and political life.

Perhaps, it's time for a definition. One which has achieved wide acceptance in the Public Relations profession is as follows: "Public Relations is the management function which evaluates public attitudes, identifies the policies and procedures of an individual or an organization with the public interest, and executes a program of action to earn public understanding and acceptance."

How well do you fit the definition? It's my opinion you come off . . . as a profession . . . extremely well in the first two phases of that definition. You are serving a need in our society . . . and serving it in the highest concepts of your professional code of ethics. You are making this a more attractive world . . . with more functional design. I know, also, from personal experience . . . that, contrary to popular opinion, you can be extremely aware of costs and superbly practical. A

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Mr. Robert M. Long, owner of Bob Long Associates, Public Relations Counselors, is one of the Indianapolis area's leading authorities on the art and profession of public relations. A member of the Public Relations Society of America, his list of clients currently includes the Indianapolis Symphony Orchestra, the Haag Drug Company, Avondale Playhouse, the Indiana State Dental Association, the Indianapolis Home Show, and the Marott Hotel (where the firm's offices are located).

Before opening his own business in Indianapolis ten years ago, Mr. Long had served as an U.S. Army Ordinance correspondent, both in this country and overseas, during the Second World War, and had worked as a free-lance public relations consultant both in Indianapolis and in New York City. Married (Mrs. Long is a professional ceramist) and the father of one child, Mr. Long is a lifelong resident of Indianapolis.



# CHARLES BETTS HONORED

"Seldom in the history of the Indiana Society of Architects has one member given of himself to the benefit of the profession with such dedication and effectiveness. By his personal and capable leadership, the Indiana Society realized a new structure, a new birth of interest, and new life . . . and a vital rededication in promoting the aims and objectives of The American Institute of Architects.

With these words, read from an illuminated parchment Certificate of Recognition, the Indiana Society paid tribute to Charles J. Betts, AIA, whose term as president of the ISA expired one year ago. Current ISA President, Wayne M. Weber, AIA, presented the award to Mr. Betts at the Society's Annual Banquet on May 19th.

Mr. Betts was president of the Society for two years, from July, 1958, through June, 1960, elected to that office after serving several years on the Board of Directors. During his administration, and brought about by his personal leadership, the Society underwent many changes both in structure and in activities.

The first year of his administration was spent in study-



ing the problems of the Society and possible solutions to these problems. Mr. Betts travelled throughout the State, meeting with the membership and discussing their needs and ideas. This study culminated in a long list of amendments to the Society's by-laws which were approved by the 1959 convention. These amendments included the sectioning of the Chapter into nine Districts, each with its own form and identity, the reorganization of the Board of Directors with nine District Directors and six Directors-at-Large, and the establishment of the office of Executive Secretary.

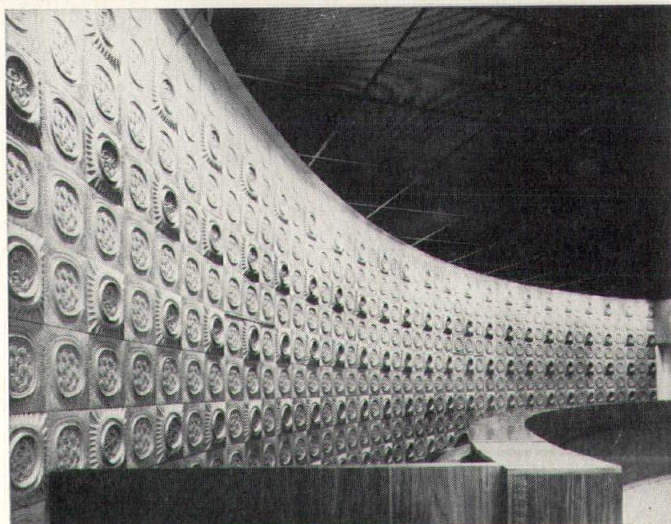
The following year, Mr. Betts worked to bring about the physical changes made possible by these amendments. In recognition of these efforts, the membership saluted its former president at the annual banquet with a standing ovation.

## Ceramics Used in Building by the Ancients, Are Revived by Today's Architects

A building material developed 4,000 years ago is being used today to give a modern appearance to commercial establishments of many kinds.

Banks, stores and industrial concerns are decorating their premises with ceramics, which offer a freshness in style and can be designed to reflect the individual nature of a business.

Mrs. Lee Rosen, who supplies ceramic art for architects and designers, points out that ceramics may be molded in almost any manner. With her husband, she runs Design-Technics, New York City, an organization that creates ceramics for use on buildings.

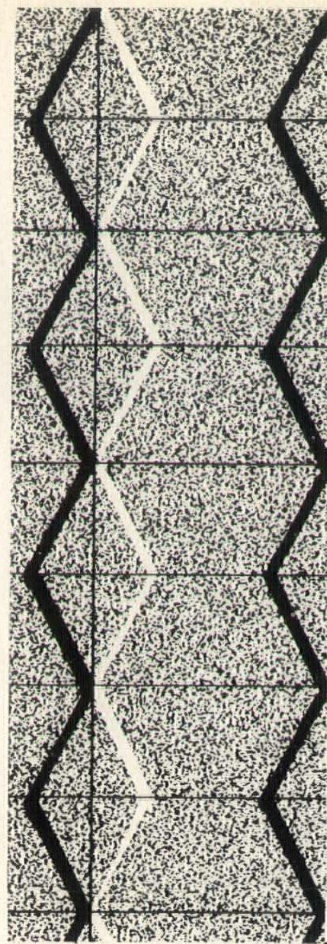


Sweeping ceramic wall of the First Federal Savings and Loan Association office is designed to attract the passerby in the arcade of the IND subway at Fiftieth Street and the Avenue of the Americas. The office designers are David N. Cybul and Karl E. Blomberg.

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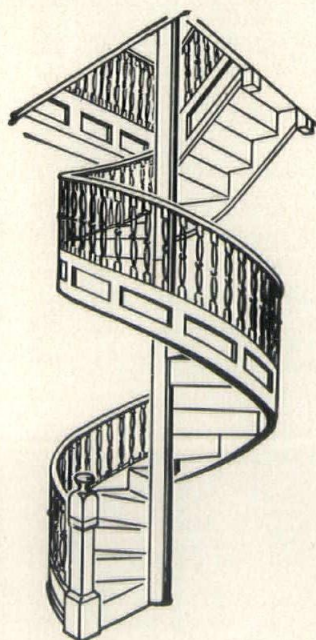
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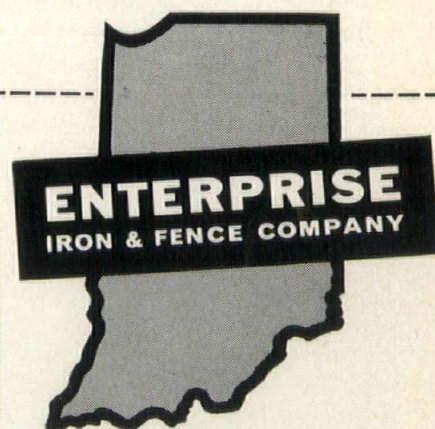
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# Public Relations . . .

(from page 15) member of your organization designed a home for me and wet-nursed it to completion. I received a better house for less money, including the fee, than I could have possibly gotten otherwise. (Of course, you can only see Bill on visiting days at Central Hospital now . . . but I'm very, very happy).

Before this adulation becomes embarrassing, though, let's agree you have not done so well in the final third of your Public Relations program . . . according to the definition. Namely . . . **"to execute a program of action to earn public understanding and acceptance."** People are simply ignorant about the function you serve. I say this because I have heard too many comments which make the Architect sound inflexible . . . or too expensive . . . or unrealistic . . . and so on.

In short, there is a lag in your capacity to communicate. It's like the college student who had a very intense desire for self-expression. One day he read in the student paper a story to the effect that the debating team was holding try-outs. He told his room-mate about it and dashed out the door. A short time later he returned. "Back so soon?" asked the room-mate. "Yes," the fellow replied, "they s-s-said I-I-I wa-wa-was too-too- too t-t-tall."

Fortunately, your profession doesn't suffer from a physical impediment. And . . . I hasten to point out . . . any shortcoming you may have in communications is not limited to your profession alone. As a matter of fact, it has been my observation that professions "per se" all seem to suffer most from the same basic malady . . . a breakdown in the communications apparatus.

Lawyers . . . my gosh . . . words are their business. And yet it has been my experience that concerns for communicating the idea . . . or the innuendo . . . in a planned way . . . especially as it relates to groups . . . is farthest from their comprehension.

And Doctors . . . they are the very worst. I don't know whether it is being cloaked in white that does it . . . or whether they are too busy reading medical journals-and stock market reports.

Whatever the reason, I must say that professions seem most remote from the communications process. Perhaps one reason is that professional people, by and large, have a tendency to take themselves . . . or their profession . . . too seriously. And, as a result, they shy away from focusing attention upon themselves . . . or their profession . . . because it all seems so "unethical" . . . in some vague sort of way.

If this is true, then I submit that there is a misunderstanding between "hard sell" press agency and the more subtle, constructive and complex activities involved in the communications process of public relations. Basically, as architects, you have more "publics" with which to communicate than do most professions. You have clients, suppliers, colleagues and the community at large . . . and, above all, you have a product that constantly requires understanding, acceptance and enthusiasm from many people from start to finish . . . and long after, because your handi-

work is your calling card. It's there for all the world to see. Unlike many other professions, yours is not a unilateral function depending upon the approval and support of one, two . . . or a handful of people. If you are to grow, both as a profession and as individuals and firms, it's to your advantage that you, in the words of the classic P. R. definition "execute a program of action to earn public understanding and acceptance." The time has long since passed when the world beats a path to your door simply because you build a better mouse trap. You must tell people what you do and why you do it. And there are so many things competing for attention today that your job of proper communication requires a comprehensive, professional approach to the vast problem of "Public Relations."

And just how do you go about that, you may ask. Let's start with your office. Is it a good showcase of design? Do people get the idea from the environment in which you work that you understand and care about good, workable lighting, design and decor?

And the way the telephone is answered is Public Relations, too. Receptionists, with pleasant, or sullen voices . . . with polite or impatient manner . . . can create an instant image of a company which, if negative, can take a long time to overcome. And while I am at it . . . there is nothing more irritating than to be asked "Who is calling?" The chances are reasonably good the individual just didn't pick your name out of the phone book to pass away the time. He probably is calling for a reason that is just as important to you as to him . . . or vice versa. It's extremely rude to place him on the defensive. This sometimes reaches humorous proportions. I was in the office of a department store last week when the phone rang and the executive asked the receptionist who the individual waiting to see him was with. "Oh, he's by himself," she said.

Files, too, are a facet of public relations. Prompt attention to correspondence and other requests provide an atmosphere of competence. I had occasion recently to try to obtain information for a news release. I had a job to do and needed detailed specifications and good descriptions. The Architect was supposed to call me with the information. He didn't. This fruitless calling went on for several days . . . and finally another person in his office had to take over and provided rather sketchy information. From what I have been told by newspaper people, trying to get proper information from architects about a construction too often ends in complete frustration.

Perhaps part of this is due to the fact that you, or your firm have not been treated accurately by the mass media. If this is the case, it's unfortunate because it's a golden opportunity. The best way to protect yourself . . . and still practice good public relations . . . is to have a well-planned public relations program and procedure for your firm. After all, the work you do offers the best opportunity for you to practice individual . . . or firm . . . public relations.

As a matter of fact, the total communications effort . . . and its importance . . . can be graphically shown in the construction of one building. Let's take the skyscraper at 375 Park Avenue in New York City, the Seagram Building, built 4 years ago. Hardly

(to page 20)



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# Public Relations . . .

(from page 18) typical of day to day projects which come across your drawing boards . . . but one to show a vast program of public relations . . . most of which is applicable on a limited basis in any construction. It was one which showed how Public Relations and the Architects worked closely together to obtain a positive result.

When Samuel Bronfman, head of the worldwide Seagram organization, suggested the first bronze skyscraper, he is quoted as saying "This will be more than a real estate project. It will be a public relations project. We want to contribute to the architectural, economic and community life of the city. Good public relations is good business relations. It is a way for us to express confidence in the continued expansion of the American economy and contribute to the growth of the city where our business is located."

From then on, the architects and public relations people worked hand in hand. The architects, in committee sessions with construction personnel gave detailed information as to why everything was being done as it was and all this information was provided mass media. Employees, too, learned what it would mean as a future home . . . and stockholders, dealers and suppliers all were treated with concern and were kept fully informed.

And community relations played a part, too. Tenants to be removed from buildings meant dust and debris for still other neighbors. And Meis Van Der Rohe and Philip Johnson made news with the decision to make the outer walls of bronze. This precedent made news . . . as did the pink-gray windows . . . and the lovely sculpture at the entrance.

But long before any major stories were released, a thorough plan was designed to cover community, tenant and labor relations—all parts of a basic relations program. Instead of eviction notices, each tenant was treated individually and given two years to vacate. The builder was thoroughly indoctrinated with the exceptional pride which was prevailing and the first order to all sub-contractors was "You are working on a prestige building in a prestige location. Let's be prestige builders." The result was noticeable immediately. Instead of wooden debris chutes, the original elevator shafts were used, thus confining all dust. Steel frames were bolted instead of riveted, to reduce noise. Trucks were scheduled to remove rubble in a traffic pattern to eliminate blocking crosstown Manhattan traffic . . . 4,000 personally addressed letters went to every resident in a three-block radius . . . a clearing house was set up to coordinate all the publicity in all the trade journals of the hundreds of suppliers, professional people, etc. An old fellow who had been doorman at 375 Park Ave. was even retained by Seagram, this pleased everyone in the neighborhood.

You can't pop the cork on a Seagram Building every day, of course . . . but it is extremely important for the architects to understand the complexities of the communications process and your part in it. The imagination and understanding shown in the above example was obviously of major importance, not only to the architects themselves, but to their clients and the community. It's still paying dividends.

How well do you measure up in this regard? Do you, for

example, personally know the building page editors of the dailies in your community? And have you completed a rendering of a new building for your community and sent photographs to the newspapers? Have you made a speech before a public group in your community during the past three months? If you have, I hope you spoke in layman's terms. And above all, I hope you did not take yourself too seriously. One of the most delightful talks about architects I have heard was that delivered by Yamasaki a few months ago at Herron Art Museum. How his buildings remain standing I'll never know because he criticized them so incisively. And there may have been a few architects in the audience who winced at his nonchalance. But I do know that to those of us who are laymen, he was a splendid teacher whose concept of architecture gave it new life and meaning because of his humor and candor.

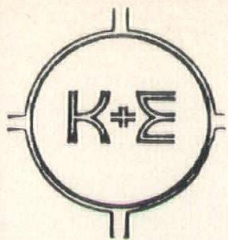
And do you have brochures? Booklets which tell you a story in a creative, dynamic way which will help to explain your function. If you do, I hope you use words which will not lessen the integrity of your message but which will, at the same time, convey the proper image of yourself and your profession. Words are terribly important and a most underrated commodity. There are more words being uttered today than ever before in history. There are more people, more rapid means of communication, more literacy, more demagoguery . . . more of everything that makes talk cheap. And yet the full impact of words and their importance hit me with new force last weekend. At that time, my wife and I were hosts to one person among the visiting group of foreign Museum officials at Herron. The delightful fellow was from the Folk Museum in Oslo, Norway and was in charge of urban collections, with a special interest in wooden buildings. "Have you ever realized," he asked, "how much greater impact the Russians have with the word SPUTNICK that you have with Explorer? It can be Sputnik . . . Spootnick . . . Spitnick . . . and so on. It's something extremely and effective and picturesque in easy language. But Explorer . . . oh," he said, as he shrugged his shoulders. It's flat, with no sound value relating to the project or emotional imagery for the world.

Of course, you are not waging a war of words. But you are trying to communicate ideas. Vast, exciting concepts . . . and it's up to you to be sure you convey these concepts in a way that will properly reflect with words what you can do in the way of design . . . and service.

Much of what I have said thus far relates to your specific firm. But there's a Public Relations job that must be assumed by your Association, too. And there's a part in that for you as well. There are things, for example, that only your Association can do because it takes planning . . . or coordination . . . or a complete absence of any suggestion of commercialism or self-interest. This Convention, for example, provides a splendid opportunity for you to communicate your ideas, concepts, and action to the general public. Just three days ago, the State Dental Association completed its Convention. We were successful in obtaining more than a page of newspaper stories, half a dozen TV interviews, more than 400 stories in papers state-wide and so on . . . all carrying messages of research

(to page 22)





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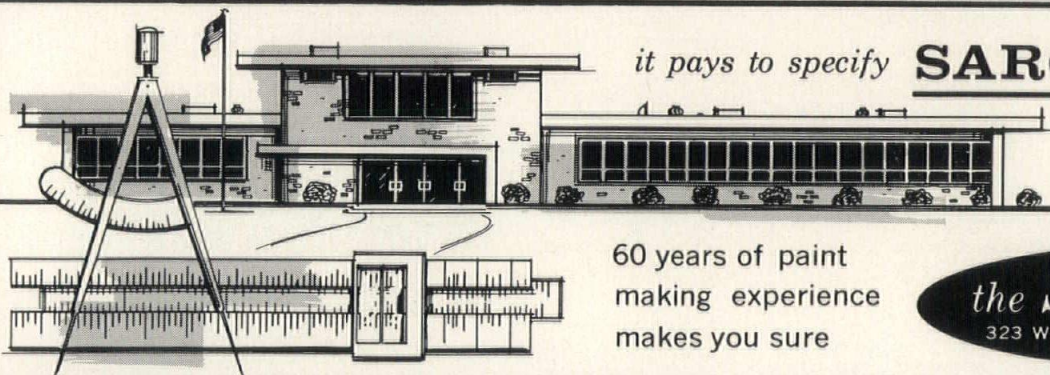
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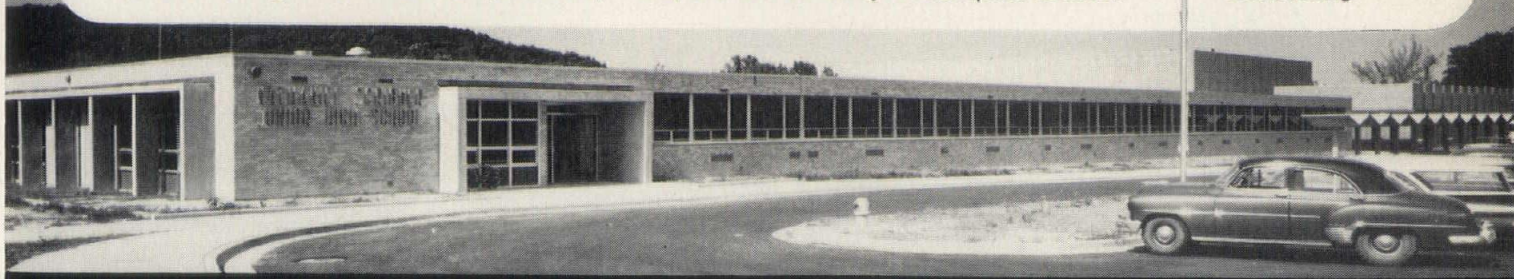
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# Public Relations . . .

(from page 20) and projects of economic concern to the public and to the dental profession.

There are numerous other activities that are the proper concern of your Association as well. Some of which are excellent publicity, others which are more complex and far more subtle in their manifestations . . . but of great Public Relations importance, nonetheless. For example, what was your attitude when the lovely churches near the World War Memorial were torn down? Perhaps you felt they should go. On the other hand, there were many who felt that at least one of the churches was a splendid example of exceptionally good architecture which should be preserved. If there had been a strong enough reflection of your organized sentiments . . . one way or the other . . . or in a "pro and con" discussion . . . you would have contributed to the advancement of knowledge of architecture . . . and the love of it—through a planned, organized program of public relations.

But more opportunities of this nature will present themselves. Of this I am sure because this society of ours seems determined to level everything and the best seems to go first. I envision a bare landscape full of parking lots broken only by a silhouette . . . now and then . . . of a gas station or a drive-in. That is, unless some group provides the leadership to show the difference between demolition for the sake of progress and sheer destruction. That's a public relations project for you, if you seek to operate in the civic interest.

There is another matter of a similar sort crying for leadership at this very moment. I refer to the State Office Building and the controversy relative to the sculpture and mural. I am not familiar with all the ramifications in that discussion, and I am not suggesting that you jump into the fracas . . . nor am I suggesting that you find windmills to joust. But it certainly seems reasonable that sculpture and a mural have a place in such a building and should not be so casually shunted aside, with no defenders of the art and beauty intended for the structure.

Today's architecture . . . just as today's art, today's music, today's literature . . . reflects the age in which we live. And one does not have to be a critic . . . or a connoisseur . . . to realize that they all have much in common. I would propose that another Architects Association public relations project be a more earnest attempt to establish that correlation.

I would propose that you not only establish correlation . . . I would propose that you take the leadership in this challenging task because, above all others, it is your responsibility. It is your moment to reach for the stars. As Elmer Rice, the eminent playwright, has so eloquently observed: "Architecture, not only because of its permanence and majesty, but because it does satisfy so many basic human needs, is perhaps the greatest of all the arts. Yet it must be recognized that as our society becomes more and more mechanized, the architect finds it more and more difficult to communicate his vision and his soaring aspirations. And without communication, he achieves only half his purpose."

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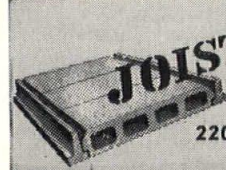
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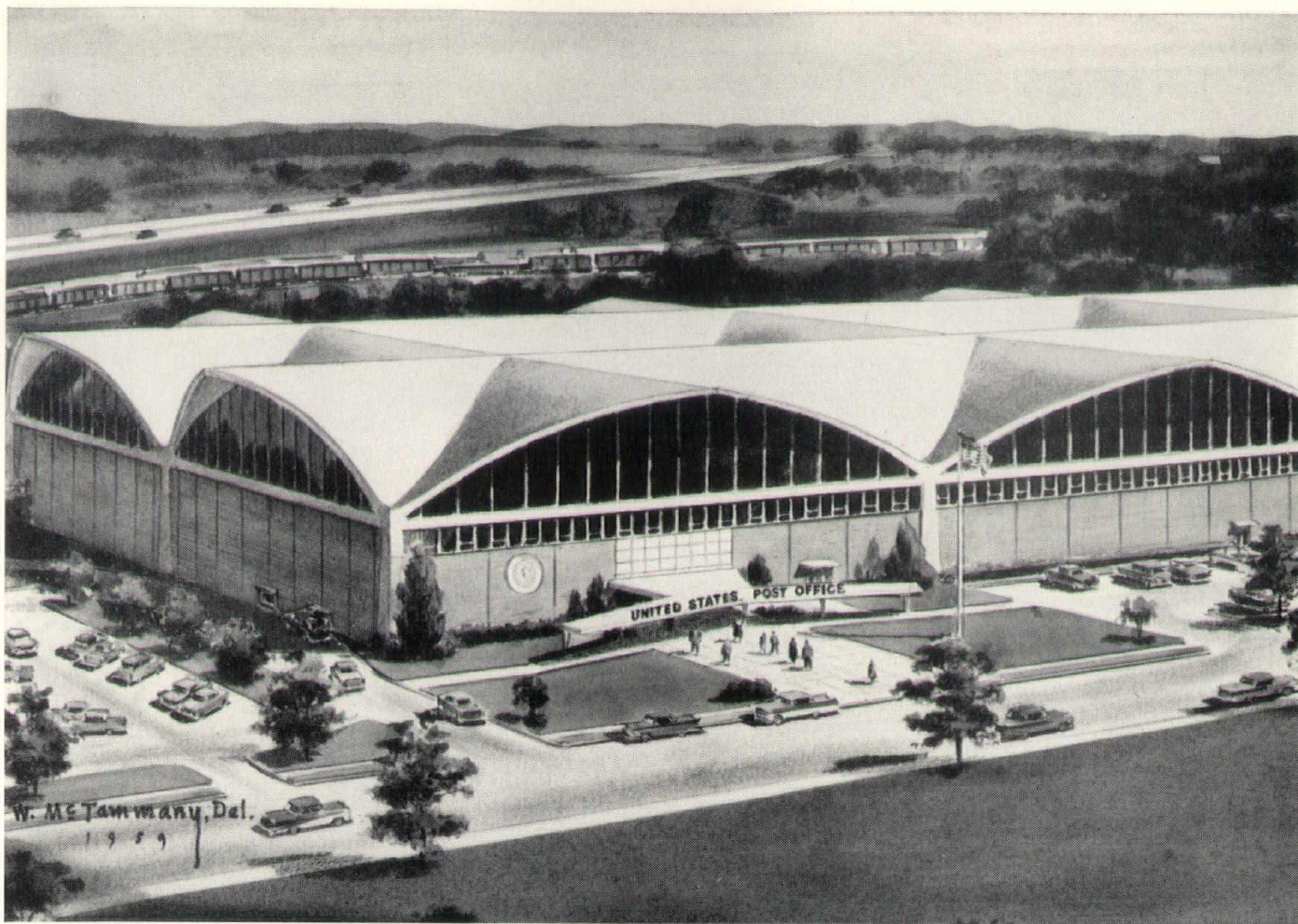


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Architect's sketch of new post office, Providence, Rhode Island. Architect-Engineer: Charles A. Maguire & Associates, Providence, Rhode Island.

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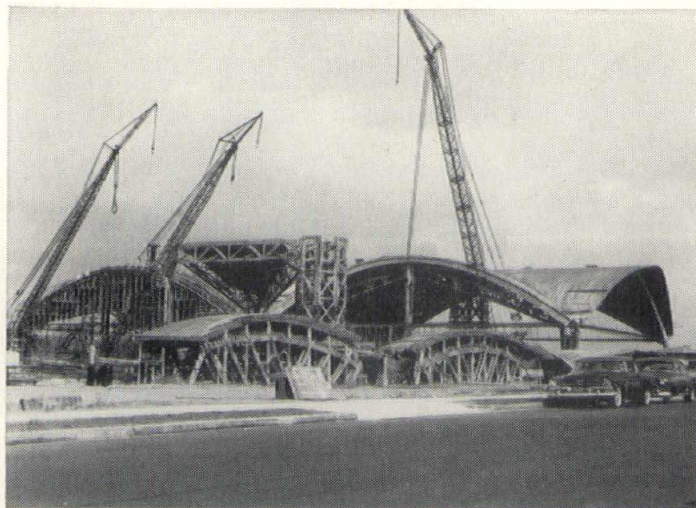
A concrete weighing 110 lb. per cu. ft. with a 2-inch slump and seven-day strength of 4,000 psi was used. Aggregate consisted of sand in combination with expanded shale. An air-entraining agent was added.

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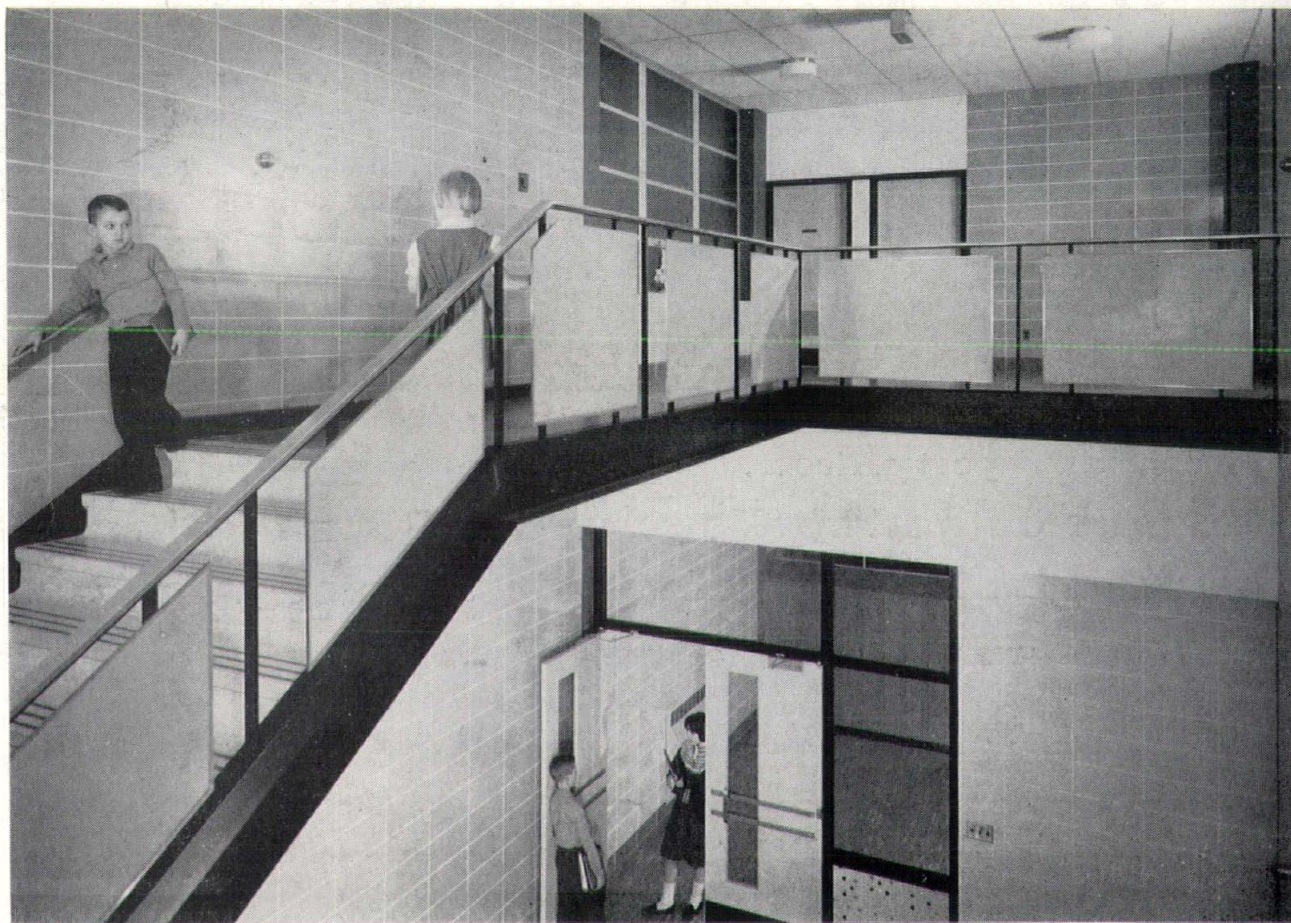
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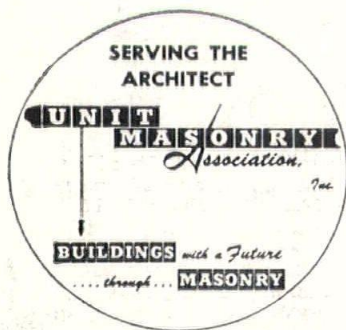
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