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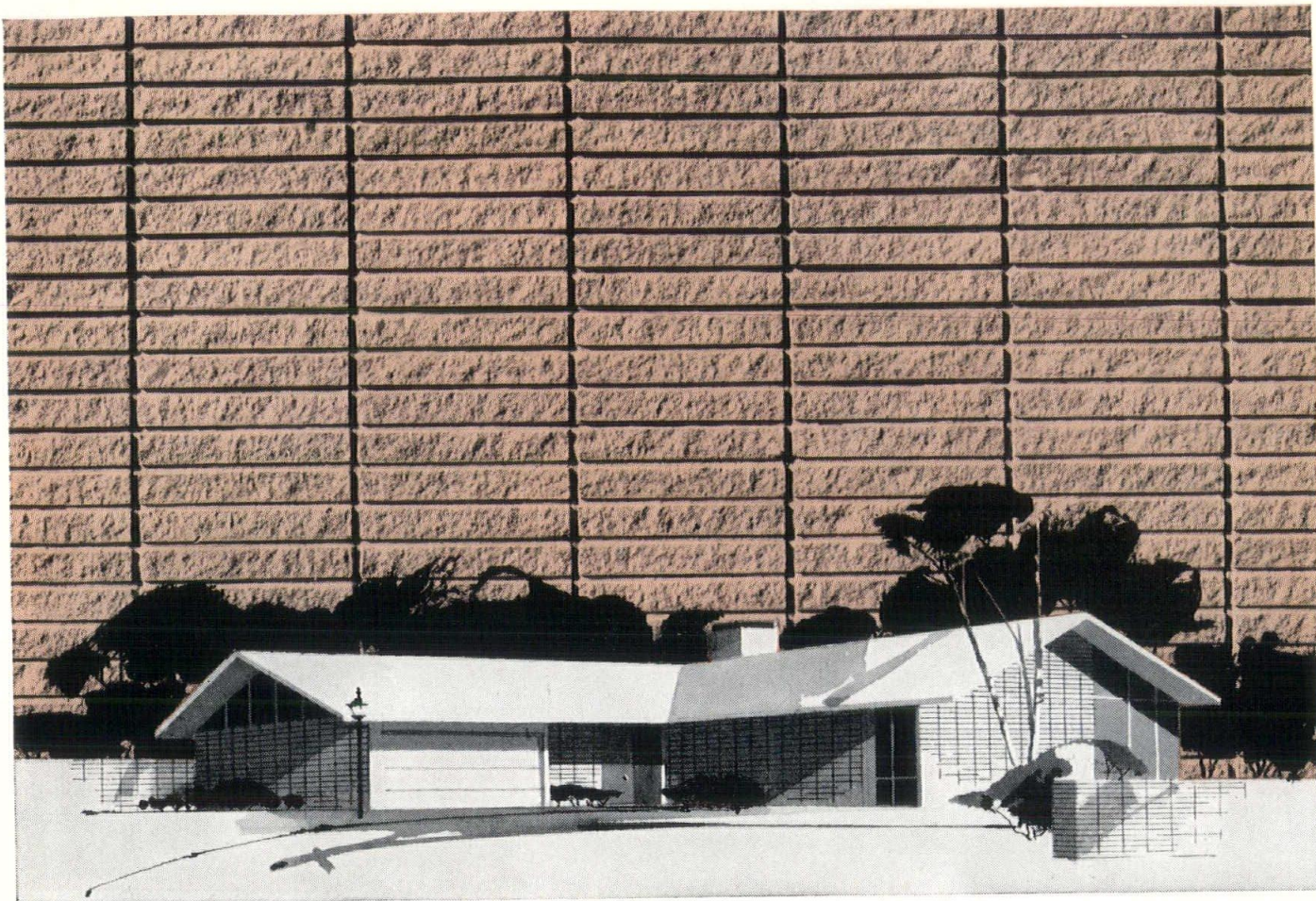


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# Indiana Architect

Official Journal, Indiana Society of Architects and the Northern Indiana Chapter, both Chapters of The American Institute of Architects  
3637 North Meridian Street, Indianapolis 8

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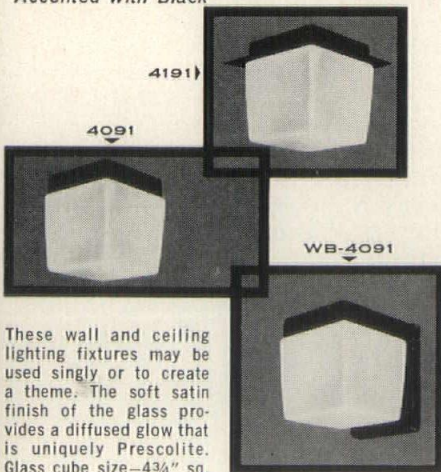
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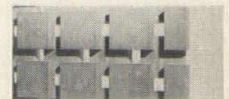
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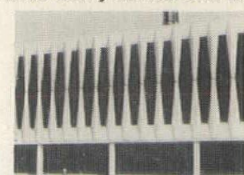
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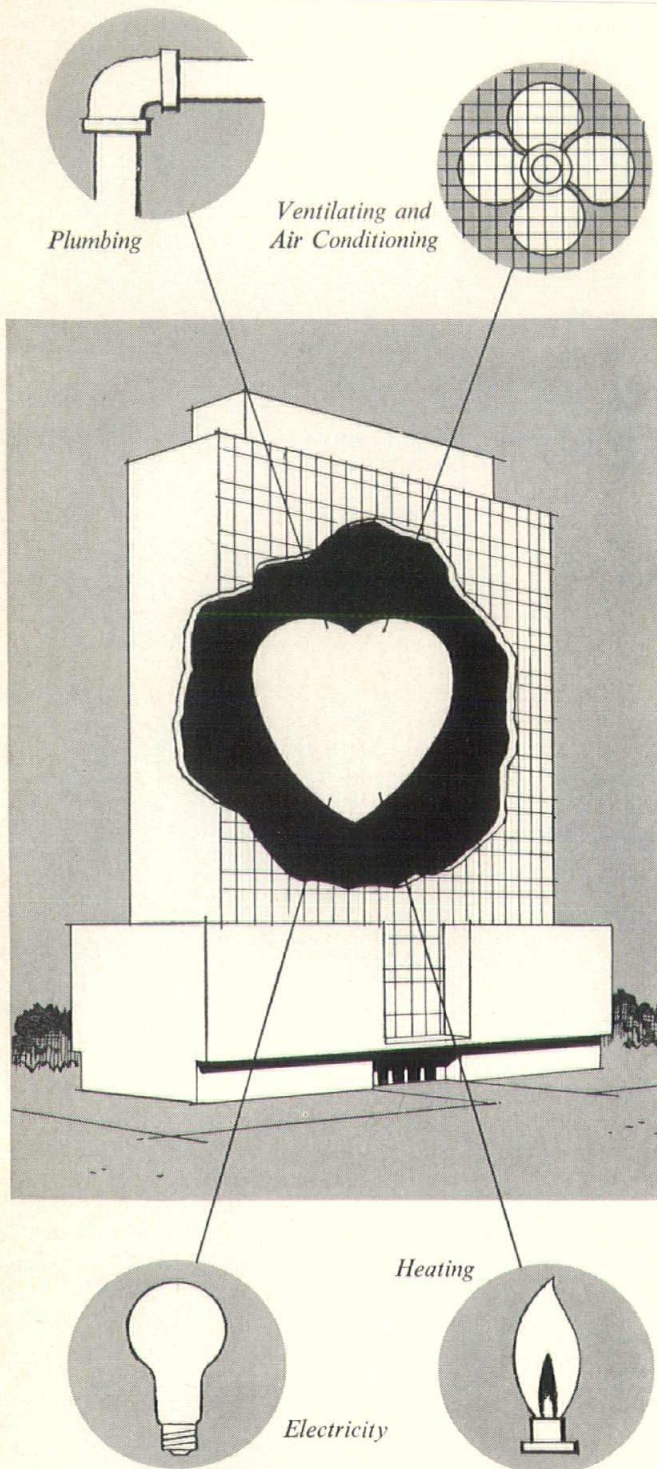
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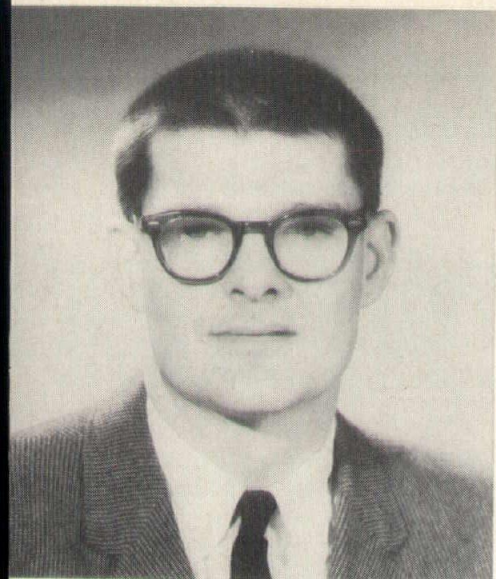
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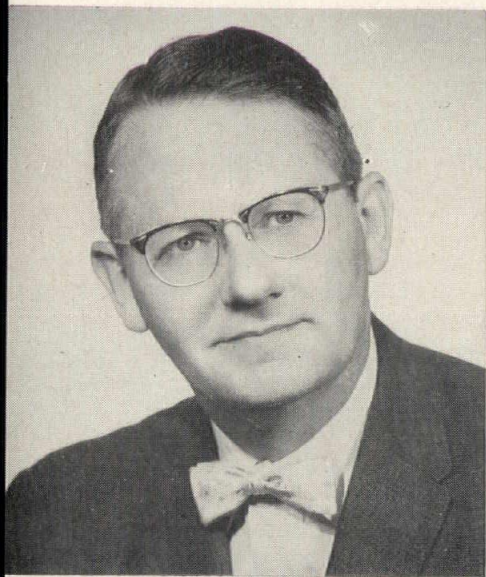
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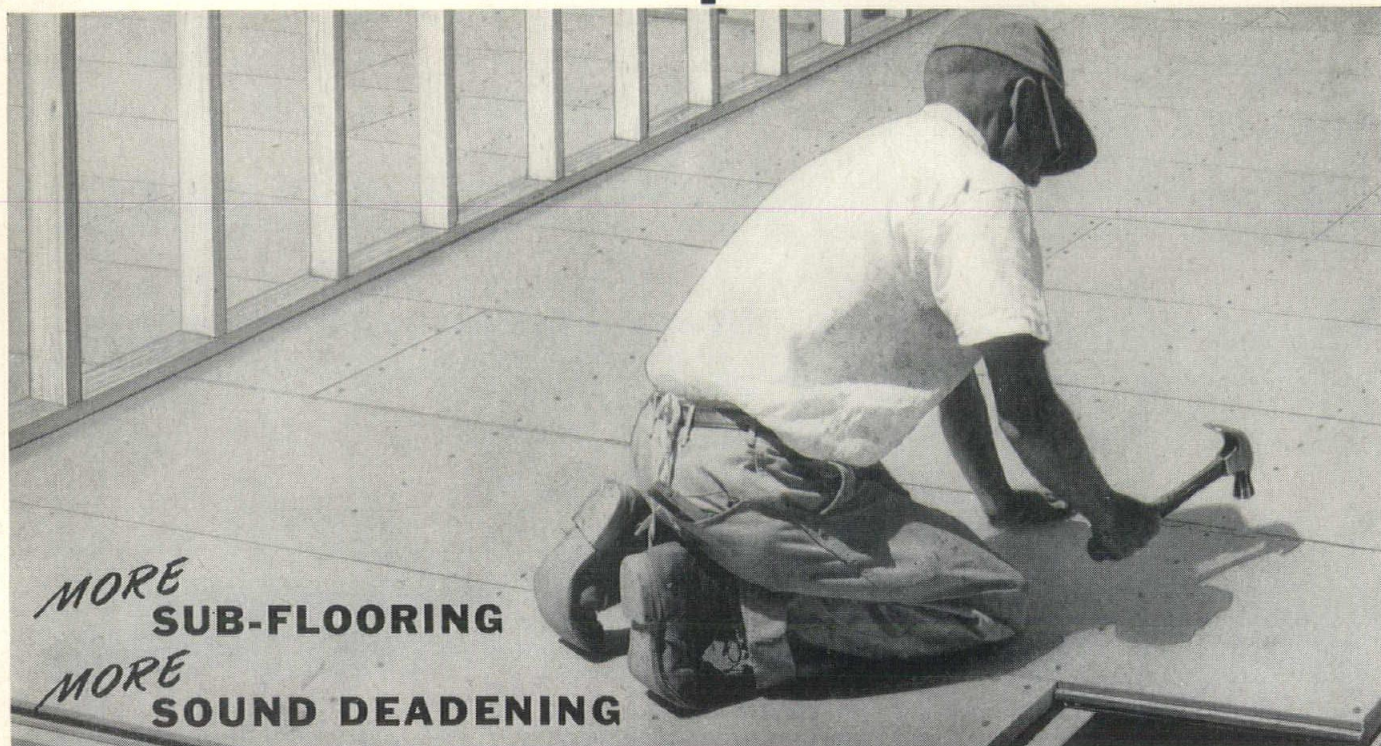
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# The AIA Today

J. ROY CARROLL, JR., FAIA

*President, The American Institute of Architects*

*(Speaking at French Lick, Indiana)*

A standard, unabridged English dictionary contains well over 600,000 entries, and the language is steadily growing as the limits of our knowledge continue to expand. These words, many of them complex and of shifting, sometimes contradictory meanings, are used both crudely and cunningly to confuse as well as to illuminate our times. Many groups within our society have semantical habits and patterns of their own. Electronic engineers speak casually of such things as masers and lasers, servo-mechanisms and nano-seconds, while listeners wonder if this is the same mother tongue they speak.

Or consider architects, who, as you know, are exceptionally articulate and eloquent people. Some, in fact, are even more famous for talking than they are for designing. They speak of "function" with a dozen different shades of meaning. They nimbly juggle paraboloids and post-tensioning and tetrahedrons and communities of polymers to demonstrate their technical competence. But they can as easily produce soft clouds of verbal aesthetics when this will more convincingly bedazzle an audience.

Considering all this, I tremble to think what might be the awesome reaction of good Dr. Johnson, author of our language's first dictionary. You may recall that Dr. Johnson single-handedly produced this famous work and all its definitions, not without some errors creeping in. According to Boswell, a lady once asked Johnson how he came to define pastern as the knee of a horse.

"Instead of making an elaborate defense, as she expected," Boswell reported, "he at once answered, 'Ignorance, Madam, pure ignorance'."

If a modern lexicographer were to eavesdrop on architects talking to each other, he would hear a remarkably different language from that which he uses at other times. It takes on a terse, blunt quality and often is expressed more in question than in answer. By careful and independent survey by the semantical experts at AIA, one question has been found to recur frequently over the years. According to the records it is, and I present this verbatim, "What is the AIA doing for me?" According to the same research findings, in recent years the chapter president or national director to whom the question has been put frequently responded: "What are you doing for the AIA?"

And more recently, a third question has been raised and raised again. It is: **What are we doing, through AIA, for our community?**

I am here to bring you some answers. I don't know whether it's occurred to you or not, but these three questions can't be separated from one another in a genuine professional society. It is the purpose of a **professional society** to advance, protect, and continually inform and educate its members. It is the obligation of the **member** to contribute his energy and knowledge for the advancement of himself and his fellow architects. It is, gentlemen, the purpose of a **profession** to serve the community, not so that the profes-

sional may receive rewards, but to better the condition of man.

These then are the aims of the Institute — to advance, protect, inform, and educate the member; to provide an opportunity for the member to contribute to the advancement of himself, his fellow-architects, and his art through service to the Institute; and to harness our combined energies and talents so that man will benefit by what we do on this earth.

Energy, of course, must not only be harnessed. It must be converted into power and dispensed efficiently to accomplish specific ends. In the past few years, the structure and operation of your Institute have been radically altered to create more power and to disperse it more efficiently.

To adapt AIA's routine to change, a number of things have been done. At the staff level in your Octagon in Washington, there are now four principal **Departments** of personnel. These four are the **Departments** of Institute Services, headed by Win Rankin; Professional Services, directed by Elliott Carroll; Public Services, headed by Ken Landry; and business management, headed by Comptroller Bill Wolverton. There is only one purpose in this arbitrary organizational setup — to make the staff perform as efficiently as possible under the leadership of Executive Director Bill Scheick. The four Departments represent logical groupings of staff functions. They are arranged to allow tasks which are related to one another to communicate with maximum ease in minimum time. They are also arranged to provide maximum service to the member **Committees** and the five Institute **Commissions** under which all AIA committees are grouped.

These five Commissions represent the most far-reaching step in committee organization undertaken in recent Institute history. Each committee of the Institute operates under one of the Commissions, with the exception of a few assigned to the direct supervision of an officer. The five that I speak of are the Commission on the Professional Society; the Commission on Education; the Commission on Professional Practice; the Commission on Architectural Design; and the Commission on Public Affairs.

Broadly speaking, the Commission on Architectural Design is charged with responsibility for aesthetics and the architectural design of buildings, their facilities and environ-



ment. The Commission on Education is responsible for scholastics, training, registration and research. The Commission on Professional Practice deals with standards of architectural practice and the aids thereto. The Commission on the Professional Society deals with membership, leadership, rules, honors, ethics, and the physical plant. The Commission on Public Affairs is concerned with public and member communication and service, as well as governmental and international relations.

These Commissions have a number of purposes. An obvious one is to coordinate and control AIA's proliferating committees. This is done by grouping them together according to function and coordinating the work of committees within each group. Another obvious function of the Commissions is to maintain liaison between the Board and the committees.

Still another function of the Commissions is to monitor committees to make sure they aren't overlapping one another and to recommend the creation or termination of committees as circumstances dictate.

Finally, one of the main functions of Commissions is to evaluate the plans and projects of individual committees. This is done first by the parent Commission, then by the five Commission chairmen. So convened and acting with an appointed chairman, this group constitutes the Committee on Committees. Following its deliberations, appropriate recommendations are made to the Finance Committee on the appropriation of funds for committee projects.

So much for the Commissions. Now let me return for a moment to the related subjects of supplemental dues and committee projects. The Supplementary Dues Program, which is based on the ability-to-pay principle, makes it possible for the Octagon to finance new projects and activities that are necessary to advance our profession.

Specific accomplishments of the Institute in recent months have been many, far too many to go into here. Nonetheless, it may be of interest if I touch on just a few. Early in 1962, the New York Chapter of the Institute held a conference in New York on the theme, "Who Is Responsible for Ugliness?" It was a pilot project, but one attended by several hundred persons representing business, government, education, the professions and the arts. It was a major effort to mobilize the responsible leaders of the community and make them recognize the condition of their city and determine to do something about it. While its success as a means of improving New York City was by no means conclusive, it was largely instrumental in launching similar efforts throughout the nation.

A direct result of this New York conference was the formation, for the first time in 107 years of Institute history, of chapter design committees. These committees were set up both to elevate the quality of architectural design and to hold public conferences to marshal the forces of the community for the aesthetic improvement of the community. We have had one such here today. By the end of this year, six such aesthetic responsibility conferences will have been held in various parts of the country. Ten more will follow. At the same time, architects have called together related professionals and government leaders on the local and regional level to hold professional discussions on the techniques of **urban design** — that all-but-lost art of designing of towns and cities. Four such regional conferences on urban design will have been held by the end of 1963. Seventeen conferences — one in every region of AIA — have been held during the past year and one-half to present to architects information and documented case histories on **comprehensive services**.

A major development of the national public relations program was the AIA's co-sponsorship with Columbia University of a three-day seminar for newspaper reporters in the Fall of 1962. This meeting, the first of its kind ever held, brought together reporters from 30 urban newspapers repre-

senting every major region of the United States. For three days and two nights, the reporters argued with architects, economists, entrepreneurs, and the faculties of the schools of architecture and journalism. We told them very bluntly that there was a great gap in the reporting of the American newspaper and that they were abdicating a responsibility to lead community thinking in the building and re-building of America. They told us that it was largely our fault and demanded information to fill that gap. That group of 30 is still corresponding with us and each other. The verbatim proceedings have been distributed to every newspaper in the nation with a circulation of 25,000 or over. Six full books of clippings attest to the continuing productivity of the original 30. Members of that group are fanning out to spread the word to other journalists. So far, under AIA auspices, five regional press seminars have been held or are planned for this year.

The impetus of this educational campaign led us into still another direction. With the advice and help of the Secondary School Principals' Association, we produced the first filmstrip on architecture and environmental design ever to be offered to the social studies teacher in the public secondary school. Every one of the 3,000 copies produced has been sent to a high school at the written request of a high school teacher. We will shortly order additional copies and are now midway in the production of a second audio-visual tool for the high school student.

Another important area in which the Institute is greatly stepping up its activities is research. Quite a lot of research that directly affects the profession is going on all over the country. But most of it is fragmentary, and there is a great need for coordination of these activities so that their findings can be implemented by the profession. The Institute intends to fill this gap and at the same time to encourage greater efforts in those fields which are of major concern to the architect.

Having listened to all this you may well ask, what is all this Institute activity for? I answer that, it is for the expansion and elevation of the profession. It is to help our profession create in America an enduring environment of which we and our children can be proud.

In every age, some profession has tended to dominate. When our country was founded, it was religious persecution that drove settlers here and it was the ministry that kept them together and acted as their temporal and spiritual leaders in the New World. Later, the lawyers erected the legal framework in which we could develop a political system and society of law. Still later, the engineer, backed by the financier, developed our transportation systems that permitted this nation to expand and fill our last frontier. Now that the land has been exploited, today's need is for the professional who can remake our physical environment into something economically sound and esthetically exalting.

The creation of a better America is going to demand the talents of many — the banker, the realtor, the lawyer, the merchant, and the educator, to name a few. No one group can do it alone.

But some one person must serve as the catalyst, and I submit that that person is the architect. The evidence around us suggests that we are moving into an entirely new age with new technology, new and still undefined social patterns and, perhaps, new or different aesthetic standards. The evidence suggests that this new society badly needs professional help in the design of better buildings, better towns, and better cities. The evidence suggests that it will only get these things if **architects** become and remain competent to handle these problems. And the evidence shows, without question, that this will in truth become the age of the architect only if the architect assumes leadership in his profession and in his community.



# East Central Regional Conference on Aesthetic Responsibility

*Opening Remarks by*

**GEORGE F. PIERCE, JR., FAIA**  
*President, Texas Society of Architects*

*Panel Moderator*

We would like to welcome you to this East Central Regional Conference on Aesthetic Responsibility. It is a **Conference** because we hope everyone here will participate. It concerns **Aesthetics**, which Webster defines as the study and appreciation of that which is beautiful. And the key word is **Responsibility**. Who is **responsible** for aesthetics? Is it the architect? The planner? The local art museum? Our teachers in schools? Our local mayor and city council? The President of the United States? Who is responsible for aesthetics?

The American Institute of Architects' Board of Directors has charged the AIA Committee on Aesthetics as follows: "Acquaint the public with the aesthetic values of architectural design, and encourage and assist all Institute components in the development of appropriate programs in furtherance of this program."

And to add a little commercial here, this conference today is made possible through the AIA Supplementary Dues Program.

Now the AIA Committee on Aesthetics believes, as far as this charge is concerned, that we as architects have been talking too much to each other. It believes that if we will provide a program and a platform for perceptive, respected community leaders to talk to each other about our physical, man-made environment, then these important people will become even more interested

in what is really happening (such as the sterility of our over-efficient freeway system, the urban jungle of our overhead wiring, the neon and billboard city-scapes, and our cities which are being built for the convenience of machines instead of the aesthetic experience of people). If so, we will be far ahead in the creation of a better atmosphere in which our profession can fulfill all of which it is capable.

That is the purpose of this meeting today. We hope it will be successful, and that it will act as a catalyst in inspiring similar discussions and panels in your own communities, where the architectural profession will take the initiative in sponsoring community discussions about what can be done to counteract ugliness.

Only through an awareness of, and an interest in, the actual status of our environment by our community leadership will community attitudes and action be excited.

Our speakers, in order of their appearance, are:

**Mr. Grady Clay**, a Louisville newspaperman of national note, editor of **LANDSCAPE ARCHITECTURE QUARTERLY**, and Real Estate and Building Editor of the "Louisville Courier-Journal." He is a former Neiman Fellow at Harvard University; he is past president and board chairman of the National Association of Real Estate Editors; he has served as critic and lecturer at many universities; he has received many awards for his work from the American Institute of Architects and the American Institute of Planners; and he happens to be an honorary member of both organizations.

**Mr. Joseph C. Graves, Jr.**, vice-president of Graves-Cox & Company, retail clothiers, Lexing-



GEORGE F. PIERCE, FAIA



ton, Kentucky. Mr. Graves is a founder board member and former president of the Lexington Citizens' Association for Planning, a key figure in the establishment of Lexington's urban renewal agency, and a member of several neighborhood organizations responsible for upgrading, rehabilitating and restoring many of Lexington's historic areas, and he has participated in many community-wide meetings on environmental control.

**Mr. Nathan Cabot Hale**, a sculptor from New York City. Mr. Hale attended the Chouinard Art Institute, Santa Monica City College, and the Art Students' League of New York, with special training in anatomy at the New York University Medical School and in welding at the Los Angeles Technical School. He has published a number of articles on art, has written and published one book, "The Removal of Fig Leaves," and is working on a second and has lectured at many universities and to many professional groups. Mr. Hale currently teaches at Pratt Institute and has a number of architectural sculpture commissions underway. Incidentally, Mr. Hale also participated at the first Conference on Aesthetic Responsibility, held in New York City.

**Mr. Raymond Daly**, president of the Bank of Indiana, Gary, Indiana, president of the Hotel Gary Corporation, director of Incentive Capital

Corporation, United Tractor, Inc., Gary Goodwill, Gary Chamber of Commerce, Gary United Fund, trustee of Saint Mary Mercy Hospital and of St. Joseph's College (Calumet Center), and a member of the Gary Committee of 100.

**Mr. William G. Greif**, executive director, Evansville Future, Inc., Evansville, Indiana. In 1956, Mr. Greif spearheaded the reorganization of the Redevelopment Commission and Planning Commission in Evansville, and now is directing Evansville Future, which is an overall community development corporation. It has been responsible for the helping with money and with influence to properly staff the planning commission and the redevelopment commission, so that Evansville, today, has a community plan which includes a master plan for the Central Business District.

**Dr. Harold B. Gores**, president, Educational Laboratories, Inc., New York City, a foundation established in 1958 by the Ford Foundation to help schools and colleges solve their physical problems. Dr. Gores began his career in education as a professor of mathematics, and for ten years was Superintendent of Schools in Newton, Massachusetts. His Doctorate degree was earned at Harvard, and recently received (along with Walter Gropius) an Honorary Degree from Williams College at their convocation on Education and Architecture.

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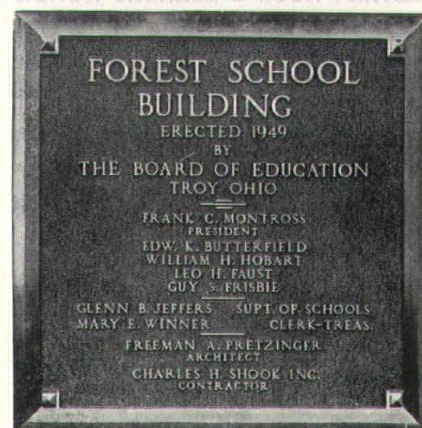
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# WILLIAM G. GREIF

*Executive Director, Evansville Future, Inc.  
Evansville, Indiana*

This country of ours, up to a very few years ago, was a rural nation. The Legislatures of our States and the Congress of the United States passed many laws to assist the farmer and the rural community to grow. As examples, look at the State Universities and the Agricultural Colleges which were developed, or the Departments of Agriculture in this State and the Nation which were created. This attention helped our rural communities to grow, to the extent that today we produce more farm goods than we can consume, with far fewer people. With the advent of the Industrial Revolution, our country has fast become an urban society, and with the rush of people to the cities has come ugliness. Look at your own city.

There are vast areas of slums in the core of your cities; the downtowns are depressed looking. You have traffic problems; you have worn-out streets. And, as someone mentioned here earlier, you have these great new highways which bypass the cities and which already are grown up with hamburger stands.

You have developers who have planned subdivisions miles from the centers of towns, with wide gaps between the cities and subdivisions, requiring great sums of money to bring the services of the communities to the subdivisions.

Public facilities' plants are worn out; cities can't cope with the great expansion that is going on. You have worn-out private facilities—the old factories built in the 1890's.

All these things are problems for our communities which must be solved.

We've studied our communities inside and out; we have brought in planners, experts, research men—all of whom are concerned only with the economics of a community.

Evansville has enlisted the aid of such men as George Pinnell of Indiana University; Real Estate Research from Chicago; Roy Wenslick of St. Louis; The Fantus Factory Locating Service analyzed us for our assets and our liabilities five years' ago.

When we reached fourteen per cent unemployment and the economy reached an all-time low, everyone in Evansville

recognized that something had to be done, and everyone was willing to put his shoulder to the wheel.

In our first endeavors eight years' ago, we blew \$500,000 on a Committee of 100 attempting to sell industry on locating in our community. But when they accepted our invitation to visit Evansville and look us over, they failed to find anything attractive; we had nothing to sell. They went away about as depressed as the people of Evansville; they had no interest in our community.

It took us three years to discover this, but out of these frustrations came a new concept—to bring together in one Board of Directors in one organization, thirty-five people who represent what we consider the total community of Evansville.

We organized Evansville Future, Inc., made up of the Mayor, the President of the County Commissioners, the head of the school corporation, the heads of the major power interests in our community, the president of the Chamber of Commerce, the top men in the two local labor organizations, and the presidents of twenty of the largest businesses and industries in our community.

We hit on the idea that to make our city attractive to business and industry, to attract new industry and new business to come to our community, and to make it possible for existing business and industries to continue to grow, we had to have something to sell.

We now are putting our house in order with various community development projects. We believe that private capital, in the form of industry, will come to our community—and it has already.

We now have the lowest unemployment rate in the State of Indiana — three per cent. We have been written up in articles throughout the country, because the people of Evansville, and this includes the architects on whose aesthetic judgment we depend, are sold on the idea of making our city attractive.

We have such projects as the new Civic Center. We worked on such menial things as devising a new Minimum Housing Standards Ordinance, which today is held up as the model inspection program in the nation. We are going to have a new City-County Building, and our old historic areas are now being conserved.

As I see it, by having an overall community development organization with broad community backing, you are able to do things that you were unable to do when you were fragmented and unorganized.

I think that you as citizens, not architects or developers or construction men, must urge the power interests of your communities to form the organization with this broad concept, which would include your government officials, to back an over-all development program. I think in this way every city will overcome its problems. Thank you.



WILLIAM G. GREIF



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# JOSEPH C. GRAVES, JR.

*Vice-President, Graves-Cox & Company  
Lexington, Kentucky*

Today we are meeting to discuss Aesthetic Responsibility. To me, aesthetic responsibility means a concern for beauty — and a concern about ugliness. I would like to discuss a special kind of ugliness that presents a very great challenge for every American concerned about aesthetic responsibility. As Mr. Russell Lynes of "Harper's Magazine" has pointed out, we tend to confuse two kinds of ugliness — the socially ugly and the aesthetically ugly. What we really object to in the decaying part of our cities and in their honky-tonk approaches is not aesthetic ugliness nearly so much as it is social ugliness — the result of waste, of greed, of soft headedness, of indifference, and of political expediency.

Examples of social ugliness are present in every American community I have visited. One third of the people in our Nation live in slums; belt-line highways built to speed traffic around a city become congested service streets for drive-in theaters, used car lots, and discount stores.

The race toward total ugliness proceeds relentlessly. The air we breathe is polluted in many of our industrial cities. More of our lovely beaches and sea shores, our cool, clear streams and bubbling springs are being lost each day to the determined bulldozers.

And yet the American people care. They love to load the kids in a station wagon and visit the great National Parks. Conscientious builders and developers strive for excellence as they work out new methods of subdividing land to provide more open space, safer streets, and buried utility lines. I believe our American people yearn for the beautiful, the orderly, the well planned. I believe our American people know that with our great Democratic form of government, Americans can preserve and create order and beauty and stem this surging tide of social ugliness.

But we have not stemmed the tide or even slowed it, why not?

Garden clubs have buttonholed legislators in Kentucky and our interstate highways are free of billboards—for the moment. Architects are exerting more and more leadership in their communities to encourage good design. Yet the pressure for cheapness which confronts them leads to lower

standards of workmanship instead of producing longer-lasting and more beautiful products and buildings. Throughout the Nation, citizen groups have been organized to obtain better city planning, to preserve historic sites, and to conserve our wildlife and National resources.

All of these good works and many others must continue. The effort must be accelerated, the ground swell of public support must be deepened.

But we have not yet mentioned the most important step we can take to stem the tide of social ugliness. We must have leadership for our cause. Political leadership. Political leadership in our cities, in our states, and in our Federal government.

We must have men and women in public office who believe it is not, after all, only beauty itself but also the striving for beauty that lifts up men and makes a civilization.

We must have men and women in public office who believe that buildings ought to be built in a manner that is distinguished and will reflect the dignity, the enterprise, the vigor, and the stability of the American government and that these buildings should represent the finest contemporary architectural thought.

We must elect Mayors and County Judges who will appoint qualified citizens of character and integrity to our Planning Commissions and Boards of Adjustment. We must defeat Mayors and County Judges who appoint friends and political hacks who, in turn, gut good planning by granting indiscriminate zone changes to friends, associates, and to the politically powerful.

We must elect Governors who will provide leadership for regional and state-wide planning.

We must send people to Washington—thoughtful, pensive, imaginative, courageous people who can provide National leadership. Leadership which believes that man's environment can be man's greatest work of art.

There are such men and they have and are providing splendid leadership for Americans who are concerned about the beauty of their environment.

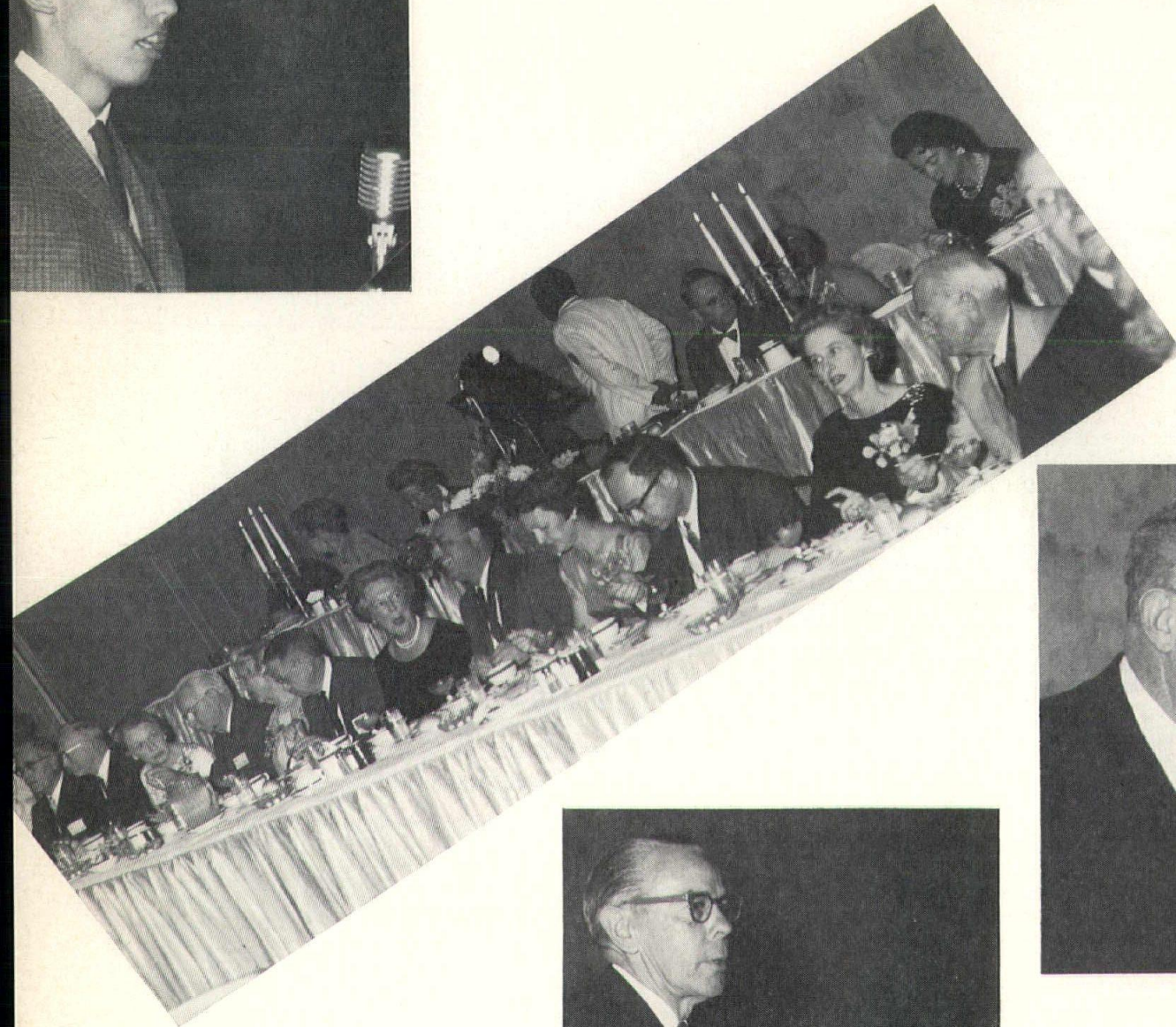
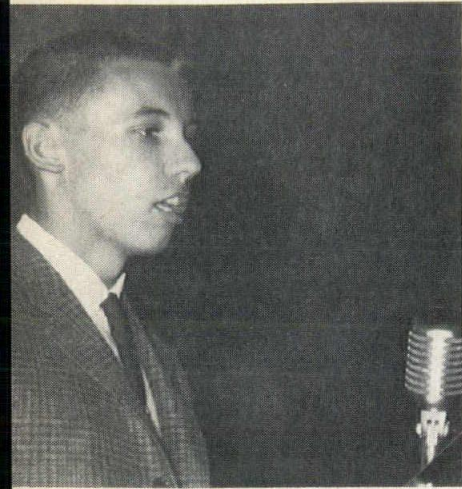
Former Mayor Joseph S. Clark of Philadelphia is such a man. Clark brought Chief City Planner, Edmund Bacon, to Philadelphia. Bacon worked and observed. He looked at the fine, historic old buildings that needed space around them to be enjoyed, and at the deteriorated old buildings that were very much in the way. He looked at the city and the rivers—and at what William Penn had in mind when he sketched his plans for

(Continued on Page 16)

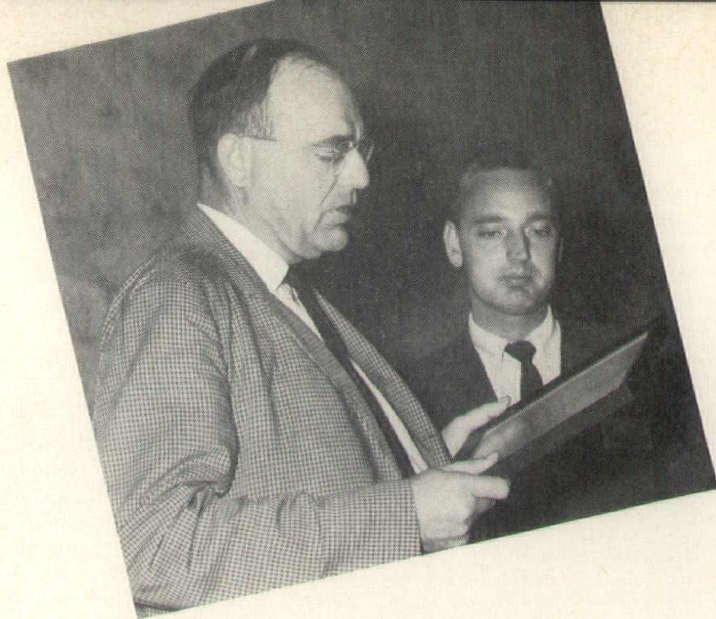


JOSEPH C. GRAVES, JR.









#### LEGEND

Opposite Page, upper left: 1963 Scholarship Winner Dexter Douglas, Muncie, addressing the ISA Convention at French Lick; upper center: 2nd place Scholarship entrant Mike Conley, Indianapolis; upper right: Convention ladies selecting the proper corsages; center: Honored Fellows and wives at Fellowship Banquet include (l. to r.) Ray Kastendieck, Gary; George Wright, Indianapolis; Mrs. Kastendieck; Walter Scholer and Mrs. Scholer, Lafayette; Warren Miller and Mrs. Miller, Terre Haute; Charles Betts and Mrs. Betts, Indianapolis; Frank Montana and Mrs. Montana, South Bend; and Merritt Harrison, Indianapolis; center right: former ISA President and new Treasurer Wayne Weber, Terre Haute, presiding during the deeply moving ceremony honoring the Fellows; bottom: Registration Board Chairman James Walker, New Albany, introducing the new registrants at the Saturday luncheon.

Above, upper left: Former President Charles Betts reading plaque presented Executive Secretary Don Gibson in appreciation of his service; upper right: Indiana Lieutenant Governor Richard O. Ristine opening the Saturday Seminar; lower left: AIA President J. Roy Carroll, FAIA, speaker for the Saturday night banquet; lower right: East Central Regional Director James Clark, AIA, Lexington, Kentucky, presiding at Saturday morning session.

#### COVER

Top: Delegates and wives at Friday night banquet; center left: Aesthetic Responsibility Seminar panel; lower right: Strip-tease style show for the ladies — and a few men who sneaked in — on Saturday afternoon.



# JOSEPH C. GRAVES, JR.

(from Page 13)

Philadelphia in 1682. Then Bacon decided where the logical center of the city was, how the various parts and arteries of the city should function and relate to each other and where there would be a fine view of a landmark so you would know where you are in the city.

Bacon sketched all of this. Then he called in the city's leading architects who worked up a three dimensional visual.

The concept was built into an enormous model. It was put on public display and much photographed by the newspapers and television. The Public became enthusiastic and public pressure, for a change, worked for the plan.

Then Urban Renewal was brought in and implementation began.

Edmund Bacon and many others have contributed to what is emerging as an orderly and lovable city. But Mayor Clark was indispensable; he had the wisdom to obtain Bacon, the vision to support and encourage him, and the political savy to sell the plan to the citizens of Philadelphia.

The Honorable Gaylord Nelson was twice elected Governor of Wisconsin and now serves his state as United States Senator. Governor Nelson initiated regional planning in Wisconsin. Because of Nelson's leadership, Wisconsin will be one of the first states to complete a comprehensive state master plan—a plan to guide the orderly growth and development of the entire state with careful planning for the conservation of its beauty and natural resources.

Joseph Clark and Gaylord Nelson—two men who treasure the beauty of their environment; two men who abhor waste, greed, and indifference; two great men who will never permit political expediency to interfere with their efforts to make this a more attractive world.

We are familiar with the good works of Mayor Richard Lee of New Haven, and of Mayor David Lawrence of Pittsburgh. There are many others. Mayors, County Judges, Governors, Senators, Representatives, and our President who provide intelligent, sensitive, and when necessary, courageous leadership.

Unfortunately, almost every American community is familiar with the type of elected official who contributes to social ugliness by his greed and his lack of integrity, intelligence or concern for his community. Perhaps the official buys up choice land around the interstate highway interchanges and then depends upon his political influence to have the property rezoned profitably for business, in spite of the objections of residents of adjacent subdivisions and in spite of the objection of the professional planning staff. Or a Mayor who replaces a qualified planning commission member with a real estate developer who thinks that planning is theoretical foolishness and that zone changes should almost always be granted. All of us are acquainted with local officials of this ilk.

Who is to blame? We are, of course, for permitting their election, for permitting them to attain positions which give them such an excellent opportunity to despoil our cities and our counties.

We should strive to establish a continuing tradition of strong competition among our most competent citizens for each elected office in our communities. Only with such a tradition can we really strive for excellence in every facet of local government.

To reverse the tide of social ugliness we need vigorous and intelligent political leaders who can mobilize the support of our citizens for good planning, for proper zoning administration, for the actions and programs so urgently needed to preserve what is yet unspoiled of our beautiful country.



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# GRADY CLAY

*Editor, LANDSCAPE ARCHITECTURE QUARTERLY*  
*Real Estate and Buiding Editor, "Louisville Courier-Journal"*  
*Louisville, Kentucky*

A revolutionary change has happened to our lives and our communities in the memories of most of us. I have picked the year 1949 for the watershed date of this great change, for that was the year that the National Housing Act was passed. Since that date, the word "ought" has been injected into our professional lives at every turn. In London, the Germans conveniently knocked out the neighborhood around St. Paul's, and for the first time since Christopher Wren built the place, Englishmen could stand blocks away and see that magnificent structure. In their wisdom, the London City Council decided that the building "ought" to be preserved with the open space around it, that no one "ought" to be allowed to build in the view. So that today, you and I as tourists can go and stand in front of a beautiful garden and see this great building as no Englishmen saw it for 400 years.

In Pittsburgh, the City Council in their wisdom decided that the point where the Monogahela and Alleghany Rivers come together "ought" to be divested of its warehouses and old, rundown commercial slums and "ought" to become a new national park.

In Washington, on the Ship Channel, the redevelopment commission of that community decided that the Ship Channel edges, which for years had been given over to shrimp boats and commercial fishing "ought" to be returned to the public. Today under that redevelopment plan, a magnificent transformation is taking place with a new public promenade by Chloethiel Smith, and many other wonderful facilities.

The word "ought" is the key word. I, perhaps in common with many of you here, grew up in what are sometime laughingly called the "remnants of the Puritan tradition"—in which the word "ought" meant a good bit. Most of our lives are governed by some form or some collection of "oughts."

And I believe that we "ought" to leave the world a better place than it was when we found it. I think that this pervasive idea is the key of what I understand to be the AIA's concern with aesthetic responsibility.

Now in the past, architects, planners, and newspapermen, as three somewhat loosely related groups, have had little to do with what actually happened to their cities. These three professions in many ways have been perephial to

the power which has changed our world. The major economic and political decisions have not been made by professional planners, architects or newspapermen. They may be made by people who own newspapermen or who control planners or architects, but this is changing.

And I think the injection of the word "ought" into our political-economic process is responsible for this. Let me give just three brief examples.

The first is San Francisco, where the city's Redevelopment Commission has been run by a man with an understanding of aesthetic policy, and the Commission has been chairmaned by a local businessman with a tremendous concern for how his community looks. That Redevelopment Commission has a policy that is an aesthetic policy.

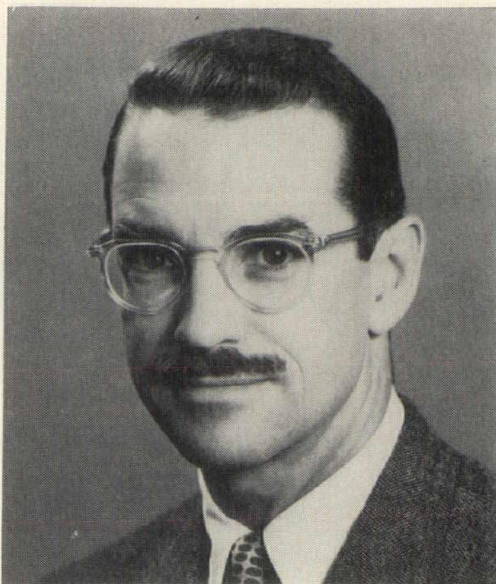
It brings the question of whether what is proposed for that city is good-looking or not into the marketplace of discussion and into the marketplace of ideas. And so, they have had architectural competitions, they have had architectural juries, and they have injected ideals of quality into their day-to-day political decisions.

In contrast, in Louisville, my home city and a city that I think is typical of many, the redevelopment plan has no design policy. It is a land-use plan, and with the exception of a few setback restrictions, there are no design goals in this policy. This is, I think, a policy that is bereft of one of the major supports that it might have in gaining public support.

The third item is Wisconsin. A week ago I covered a meeting, and later met Senator Gaylord Nelson of Wisconsin. They have set up a \$500 million comprehensive long-range plan for the development of the natural resources of that State. They get a billion dollars a year from us tourists—and only a half billion dollars from cows. This is not the dairy state that we used to think it was. They have discovered that they have assets that are worth billions to them—so called environmental corridors. They hired a team of landscape architects, ecologists, and others, to map the entire state and find out what are the qualities that bring Kentuckians there for summer or what keeps Wisconsinians there spending money and enjoying recreation out-of-doors. The landscape architectural report is now a part of the State policy, and they are buying 2,000 miles of scenic easements to protect some of these open, wonderful qualities along the rivers and along the ridges that make this a distinctive landscape.

Now, it seems to me that each of these cases is a perfect marriage of power and aesthetic goals—and like all marriages, something less than perfect. Neither one is worth a hoot without the other.

Now, who is responsible for ugliness? It's easy to say "Shucks, we're all responsible, and I ought to go home and

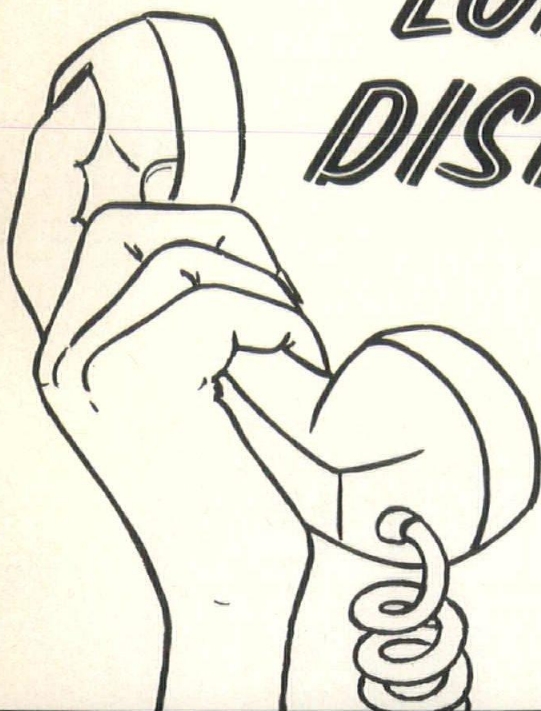


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straighten up and fly right"—and we all leave and feel, gosh, this is great.

Well, I want to talk just briefly about what I think is the responsibility of the press. And I'm not talking about the press as something off by itself, but as a living part of the community, and a part that has to live every day with the support of that community.

Even though I work for a monopoly newspaper it would go pretty quickly if it did not enjoy the support and backing of those citizens. And if you think you have a good or bad newspaper in your town, my main advice is that they can be convinced that aesthetic goals—a concern with the looks of one's community—are a valid goal for that newspaper as well as for the political structure of that community.

Now we in the newspapers have a great failing: We believe in the fait accompli. If something is built, "it must be good, because somebody invested in it." So that as you go from one community to the next, you will find that there are very few editorial writers who have the courage, or even the knowledge, to suggest that the newest bank building in town was built in the wrong place, that it fits not with its neighbors, and that it represents a design tradition that is thirty years behind its time. Now this, I think, takes the same kind of courage that it takes to attack a political opponent who might do you great harm. And yet it is this recognition of environment that I think is up to the newspapers, and up to a far greater collection of groups in your town and mine than now practice it.

Now we in the press very often forget that the most important decisions are made long before buildings are built. I met John D. Parkin, an architect of Toronto, the other day, and he told me that the Toronto "Star and Mail" published a long and vigorous criticism about three weeks ago of the new city hall. Among other things, this critic raised the question "What will it look like from the back?" Those of you who remember the huge semi-circular building with the round convention hall in the center will agree these are dramatic, striking buildings.

Well, it just happens that the design was chosen as the result of a competition, and the jury handed in its decision on September 22nd, 1958.

So, the essence of newspapering, the essence of journalism, being timely, the time for you, as architects, to suggest to newspapers that they take a campaign for or against a certain aesthetic goal is at the time the cards are being stacked—when the decisions are being piled one on top of the other in the agenda. Long before the contracts are let, long before the decisions are finalized. And that also means long before the public hearings. Public hearings, in my experience, are a ritual we go through to ratify decisions that have been made long ago in private. And if this sounds cynical, just think of the public hearing that you yourself know or have watched.

My point is that aesthetic decisions are susceptible to all the pressures and all the economic forces of the community,

and should be so treated.

Now, very few architects, or businessmen for that matter, like to discuss what they are going to do before they do it. A friend of mine once interviewed Corbusier on Chandigarh for a profile in the NEW YORKER. Corbusier said that he was quite reluctant to discuss many of the details of the plan, and my friend, Christopher Rand, decided that this great man did not want to expose his great design to "premature veto." This is very understandable, but when you as an architect, you as a businessman, are dealing with the future shape of a community of a 100,000, or a half million, or whatever, then there is no such thing as premature veto.

And so I would urge that all preliminary plans be publicized to the fullest so that they get out into the marketplace of discussion, so that the average citizen will begin to be familiar with the plans and what those plans are going to do to him five years from now—whether these plans be for highways, urban redevelopment projects, new churches, public buildings, or whatever.

I would end my remarks by saying that it is possible to write design and quality into the specifications of our communities. One of the funny things that is happening is that more and more decisions that used to be left up to the marketplace or up to God, or up to nature, or up to something way out there are actually being "handled" every day. Now we may not like this, but decisions are being rationalized. People, committees, mortgage committees (who sometime have a tremendous influence on how our communities will look five years from now), are making formal decisions in writing, usually though sometimes not in writing, that will affect the way not only your community and mine will work, but look five years from today.

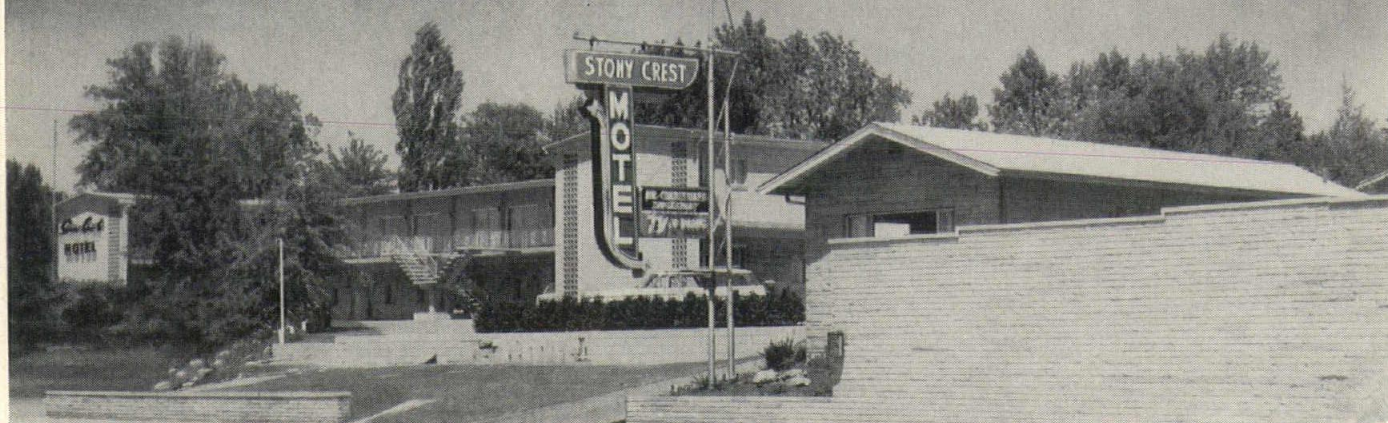
I call these occasions "pressure points in urban design." Every one of these small decisions, whether by the mayor's sub-committee of an advisory committee or urban renewal, or by a building committee of a major downtown church, or by an informal advisory committee—you can name a thousand committees—each one of these decisions are affecting the way our communities are going to look.

And so I would urge that this group do everything you can to put good design on the agenda of these communities, and then to see that it comes into the full light of public discussion. I have enough confidence in the democratic process to believe that once it is fed into the marketplace of public discussion, the public will begin to get the idea that they can have an influence over their environment, they will begin to loose this dreadful apathy—the social scientists call it "anomie" the feeling of being lost and unable to influence one's environment, which is one of the greatest kinds of hopeliness I know. Once you architects, you businessmen feed these ideas into public discussion, I have enough confidence in the democratic process to believe that these ideas will in fact and in truth begin to result in better looking buildings and a better looking environment for us all.

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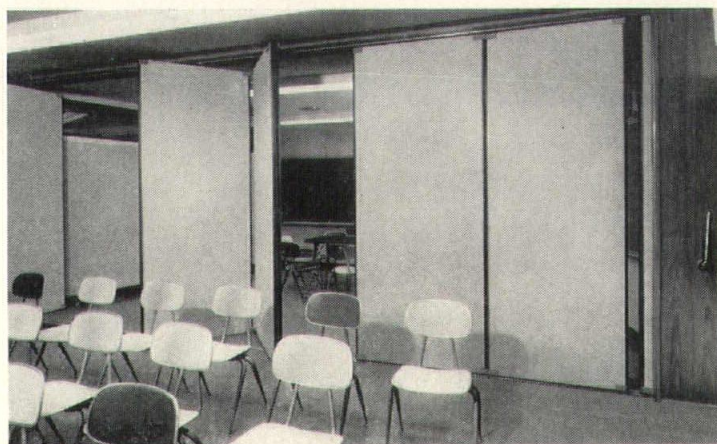
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# NATHAN CABOT HALE

*Sculptor*

*New York, New York*

There are certain professions which can be classified as form-producing; these range from engineering through architecture to some aspects of design and into the art of sculpture. All these professions affect our lives visually as well as physically, altering the landscape for better or worse. The form-producing professions have in common the use of Nature's materials and Nature's functional laws. These professions are beneficial to mankind to the degree of their comprehension and use of these laws in the circumstance of specific human development. Aesthetic attraction is a natural function of Nature, but is difficult to grasp unless it is given its due importance with the other aspects of Nature's creative forces.

The United States has grown large under the framework of our constitutional system (and by the grace of a rich and fertile continent), but it has expanded in a quantitative sense at the expense of any consideration for general aesthetic quality, and there can be no growth in this all-important direction unless the form-producing professions face their mutual aesthetic responsibilities. These professions are the organs of expression of our Nation and the system under which we function.

Our aesthetic condition is not just a matter that affects those within our borders, but it is also a matter of interest to those outside our land who would measure and evaluate the full worth of our system. So aesthetic responsibility is much more than a mere slogan . . . it is the vital concern of a maturing nation.

The late Frank Lloyd Wright and other form-builders have often used the term, "organic," in describing important aesthetic concepts. It is a particularly apt word to keep in mind when discussing form concepts that relate to the human environment. It is a word that embodies "the living, that indicates a oneness, a unity with nature. It seems a most useful key to finding a more meaningful approach to aesthetic standards for our age, for to really determine what our aesthetic scale of values should be, we should be able to gauge the effect and importance of created forms on the individual and community organism.

Our concept of the organic signifies "livingness," but as

there are all degrees of living, it will do us no harm to set our standards high, to try for the best possible situations, the healthiest, the most pleasurable. For if there is any value at all in our scientific and technological advances, that value should be reflected in a more joyous and well-ordered life. Aesthetics have very much to do with making us happy, not in a shallow or trivial way but in the sense of the deepest affections.

The aesthetic measuring stick—the living human organisms—tells us what is good or bad if one can attune one's intellect to its most subtle reactions. As long as one can conceive of man as a unified expression of Nature, dependent on, and interacting with, the natural environment of atmosphere, earth and the living plants and creatures, our understanding will have an aesthetically sound basis. But once reasoning departs from contact with the environment which nurtures life, aesthetic reasoning becomes distorted and often deadly.

But to give the example of the reasonableness and naturalness of the organic approach to aesthetics, let us analyze three different entities from our environment, using the human organism as our monitor.

First, let us examine a man-made object of rather great significance to modern civilization—an electrical generator. This object would have no meaning if it did not function according to the larger laws of cosmic energy for the lesser but still important objectives of mankind. We channelize and use cosmic energy through the man-created form of the electrical generator. The generator itself may have some interest as a form (as does everything under the sun), but it is an object of subservience and secondary beauty which is measured by the quantity of produced energy and the quality (maintainence factor) of all chemistry.

All of this may seem to give a sense of aesthetic satisfaction to engineers who are closely concerned with generators, but this is a very esoteric and misplaced avenue to aesthetic fulfillment if taken as a sole source. The vast majority of the public is more or less indifferent to the delights of the generator, as it is cut off from the generator's deeper meanings by several layers of social insulation. The fullest significance of the generator really can only be felt by an electric light bulb, an electric motor, or an electronic circuit. The sophisticated human organism shuns all manner of body contact with either the generator or its product, and reserves its appreciation to circumspect appeal of its services.

Let us proceed to our next object.

For our second analysis, let us examine the ever-popular apple tree. Aside from the famous medical properties of the fruit and the mythic possibility that we all might be living at our ease in the Garden of Eden if Eve had not taken her historic bite, the apple tree bears a certain



NATHAN CABOT HALE



aesthetic impact for us which transcends all the trite or banal things we might say about it. There is a much greater sense of intimacy with it than with the electrical generator; with it there is a much larger scope for identification and appreciation. It can affect our senses directly in many ways: It lives, it dies, it branches out into space, reacts to cold or warmth, sends out roots for security and nourishment, and bears fruit for the self-perpetuation of its kind.

When we look at it, we see it bend and give. The roots and branches are as veins and nerve systems; the trunk, a torso; the branches, arms. It is a shelter with arches and columns. We can touch it with hand or eye, and consume the fruit it bears. Above all, we know that for reasons of its own, the apple tree survives by an intent to attract. It gives us a gift for coming to it.

Finally let us analyze the aesthetic impact of the human being himself. As form producing professionals who work for personal survival as well as for the betterment of human society, we must understand the aesthetic values which are inherently part of man's own fibre as well as in the various relationships of mankind. Marriage, birth and friendship, love, work and knowledge—all these dwell within the human form and are capacities held in this living form. The human form is a high expression of Nature's laws, a masterpiece of vast aesthetic depth. For us, there is no greater identification or interchange than between our own kind. What is most beautiful and worthwhile to us is the human. It is self-perception and the perception of those around us, their forms and movements, that touch us most deeply. As we depart farther away from the human and living, we find that the intensity of aesthetic appeal of other forms lessens.

The form-producing professions have had, during various periods in the past, a much greater aesthetic sense than they possess today. They have been much closer to Nature than we are today. This, of course, is not said to decry the important new gains that have been made for these professions in the increase of scientific and technical knowledge. These gains are like all knowledge—a two-edged sword that can destroy the bearer. These new gains have, through misuse, in many ways separated us from the living vitality of Nature and have insulated us from life.

Aesthetically, one of the chief effects of this has been the overwhelming over-use of the harsh, unsoftened, geometrical form. We have entrapped ourselves in a labyrinth of soul-less squares and rectangles. Unlike the shapes of organisms, which are full of living significance, these geometrical forms are impossible to identify with, as these forms are the structural patterns of inorganic matter. These forms exist only in non-living Nature.

The human production and use of these forms in our environment stems from several causes. The cause of major significance today is the standardization in the production of so many basic materials and the resulting type of logic which rationalizes that what is cheapest is best. The form-creator has been conditioned from childhood to a certain kind of thinking that puts great virtue into assembling Tinker-Toys and Erector-Sets. By the time a young man is ready to enter the form-producing professions, he can adapt quite readily to the limited, multiple-choice aesthetics of the lumber yard, the steel industry, and the trade-union craftsman who has disembowled himself of his past craftsmanship.

The capacity of the human organism to achieve a highly selective sense of aesthetics is very great, but the aesthetic sense is the most vulnerable of all human capacities. It is easily damaged; it is easily crushed; it is easily killed. It is being crushed and maimed in our people today through the miserable rationalization that something is being saved by the erection of ugly and barren geometrical shapes in our landscape rather than well-considered flowing organic forms.

All this is not intended to reject the plane surface, the square, the rectangle, or any other product of geometrical invention; it is said rather to point out how one-sided and anti-life our form concepts have become. We have become aesthetically crippled.

Because the form-producing professions are the builders of environment, the organic reshaping and gentling of forms in our environment is their major responsibility. No building or structure, regardless of its basic utilitarian purpose, can continue to rely on the bare skeleton of structural members with the Puritan or miserly claim that these constitute a full aesthetic expression. The fully organic expression is an extra-added consideration given by the form-builder to his work for the delight of his fellow man.

As in any other type of human relationship, the intent of the form-builder should be to harmonize and please. One well-designed factory in an area may be a blessing, but ten may be a curse—despite the fact that the individual buildings seem deving. For if structures are to be organic, they must relate primarily to Nature. If an area is over-built, the structures tend to relate to other structures until contact with Nature is totally absent. Then the only analogy one can find in Nature is with the ant-hill or the bee-hive.

Let the form-producers examine all aspects of the environmental situation for the public good.

The use of the plant form, the animal shape and the human figure as a source of inspiration to the form-producing professions has a history of 30,000 years. This tradition was harshly curbed at one point in this century, perhaps due to its miss-use or over-use. But despite this, no adequate replacement or substitution has been made which fulfills the human need for these forms.

In the light of this knowledge, we must resolve to reinstate their use.

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# RAYMOND E. DALY

*President, Bank of Indiana  
Gary, Indiana*

One thing you must realize is that bankers, by nature, usually have a low sense of aesthetic value. We're also sort of bugs on personnel testing. One of the tests we give any employment applicant concerns the explanation of values; needless to say, the first value questioned concerns economics, and the last, aesthetics. Anyone high on the qualities we look for would be low on aesthetics.

This is a serious problem you face in your quest for wider aesthetic appreciation. I would like to present two personal examples.

When we were about to construct a new branch bank, we told our architect we wanted a colonial bank building. He came back about a week later and told us that there was nothing colonial about us, and that the building was going to be extremely modern, and that was that.

Now this is the kind of problem you face all the time with architects. But when you architects start explaining to those of us who are low on aesthetic values why and how this all makes sense, then together we are all going to start getting the job you want done.

Example Number Two. I was fishing in Wisconsin last week with a friend on the Board of Trade. We were listening to news about the drought that is affecting all of this part of the country, and we were discussing it while waiting for the fish to bite.

Now I would think that if you have any aesthetic values, you would be concerned that forests are burning down, that there isn't any water anywhere. But those of us with low aesthetic values thought about the problem, and decided to invest in soy beans because they are going to be pretty good in a few months. This is how people in the economic field feel — they look at the dollar sign; they just don't understand what all of you are talking about today.

I can guarantee you that I never looked at an apple tree like I've heard about one today; in fact, I never thought anything about apples except the price per bushel.

Nathan Hale's remark that aesthetics costs more is so true, but I also feel, as Joe Graves pointed out, that we can make aesthetics pay. There is no doubt about it, and this is what you have to sell the economic community. You have to get out and start educating the general public.

For four years in Gary, we have had a Committee of 100 (which actually is a Committee of 51). We've made a lot of talk; we've had a lot of meetings; we've cleared away a lot of ground. But we're having a pretty tough time attracting new investment.

Just recently have we come to the conclusion that until we get our pollution problem straightened out and until we get our political problem solved, we're not going to attract that investment.

Now we're spending some money to rip some things down; we're starting to leave a little space; we're starting to solve a few problems. Maybe we're starting to appreciate what an apple tree is.

But we are only fifty-one people out of 180,000. Sure, we've had tremendous articles in the newspapers, because the press is sold on our program. But I wonder just how much of this people actually read.

Architects and sculptors are pretty sold on this aesthetic business, but you have to sell the average person. And our testing indicates that people are pretty low on aesthetic values and pretty high on economic values, or religious values, or some other values.

I think these people want to be educated; they want to be told, to learn. But so far, we haven't done much of a job educating them as to just what's it all about.

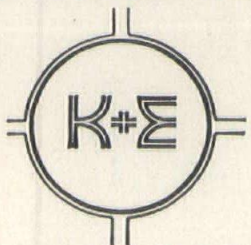
I can't do it; I'm the kind of a fellow who looks at a picture and wonders: "Now if I buy that and keep it for ten years, will I make some money with it?" You buy that picture because you like it, because you appreciate its beauty, and I envy you.

But because you understand aesthetics, the problem of aesthetic responsibility initially must be thrown back in your laps. You who understand aesthetics must get out and explain it to the public. Use speakers' bureaus, seminars like this one today throughout the State, whatever you can, to take your message to the general public — educate them to appreciate the beauty in their lives; educate them to want more of it. And above all, educate them to elect those public officials who also have a deep concern for aesthetics.

Beauty is more expensive, perhaps, but in the long run, it will pay.

Get out and sell it.

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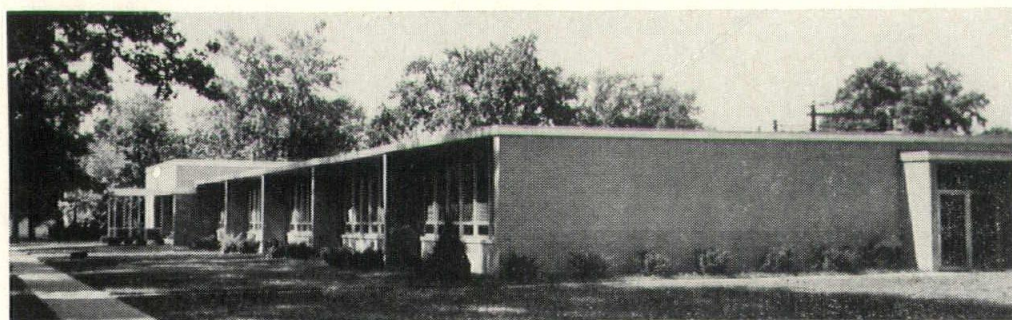
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# DR. HAROLD B. GORES

*President, Educational Facilities Laboratories, Inc.*

*New York, New York*

At the outset I should make it clear that I am not an architect, not an engineer, not a city planner. If I am anything other than an educator in the context of today's theme, I'm a consumer. But I'm a rather large consumer in the sense that each year the Educational Facilities Laboratories, Inc., of which I am President, grants \$1.5 million to schools and colleges all over the country to help them with their physical problems, with their buildings and equipment, the environment, the surround. From my coign of vantage I can serve this conference best if I do only one thing, namely complain.

I have two general complaints—one directed at architecture, and one directed at education. The first complaint is about where I work.

Having lived in Boston suburbs for 25 years, I moved to New York to work in the center of a big city. My office is on the 23rd floor which, as floors go in Manhattan, isn't very high. But it is high enough to give me an unobstructed view of the biggest junkyard in America.

To be sure the tallest buildings along Park and Madison and Fifth, present a pleasantly metallic facade; but I am not talking about them. We who live in the valley, down 23 floors, see only their sides and not their tops, and besides, these tallest buildings, particularly at night and in February, have a certain antiseptic beauty about them, these machined stalagmites which have shot up from the heap of lesser rooftops.

The shock comes when you look down on the shorter buildings. What you see is a collection of planned and unplanned debris, of doghouses rampant on a field of tar, of

vascular systems venting to the air and writhing on the roof in indecent exposure.

Who cares what's on the top of the building—certainly not the man in the street. But at any moment in time there may be more people looking down on buildings in Manhattan than are looking up at them. It is not surprising that most photographers of the cityscape take their pictures from the street looking up the canyons or from the air at a great and hazy distance. Close up, the pictures would reveal the tarvia wastelands.

Some day somebody will care about how a low-rise city building looks when it's looked down on. The ancient arrogance of designing from the street will give way to a more solid geometry, especially for those lesser buildings that live out their days in a valley.

Some day we may look out from the 23rd floor and see a living city, an expanse of rooftop that nourishes the eye, that acknowledges that oxygen and chlorophyll belong in a city, that the grass and flowering shrubs—high up—can soften the glassy, brassy facelessness of these bland boxes.

Some day a New York City building may have to employ a gardener, probably some Scarsdalian commuter with sickle in briefcase, who comes to town daily to tend the building's verdure. He will be in charge of the rooftop field, the ledges and setbacks to which cling the rambler rose or maybe a rocket of sunflowers from the 15th story, a hanging garden to which the seasons come and the birds without embarrassment.

Who knows?—some day the Westchesterfieldian suburbanite, arriving home in the evening, may tell his family that autumn came today to Seagrams and to 666. And at that point he may suddenly rethink the reasons that caused him to defect to the suburbs in the first place.

There is hope. Though the architects and the owners of these elevated junkyards go on their way, oblivious to the sensibilities of those who look down on the exposed intestines of their mechanical boxes, nature is waiting in the winds. For years I have watched one of these tarpaper villages atop a 10-story neighboring building. I can report that this year from one sooty corner a flower emerged. It struggled against its hostile asphalt environment and the dirty air through July and August, and by September you could tell from a hundred yards that nature had meant it to be a petunia.

Let the architect beware. If he doesn't care, nature does. If he doesn't contrive against the money changers to



DR. HAROLD B. GORES



design his buildings from all angles of view, if he doesn't see to it that setbacks are generous enough to fling a landscape against the city, and help to hold people to the city because it is once again humane, nature will. Some day autumn leaves will fall again on the city street, by design or by default. The handwriting is already on the rooftop.

Secondly, it is the nature of my business that I travel from campus to campus, from school to school, listening to what educators tell me are their major physical problems. They tell me about the schoolhouse, the most public of public buildings; the public building more people care about, plan for, and decide about. Why, they ask, are so many schoolhouses lacking in beauty? It seems to me that the major reason is poor educational specifications. The educator, in a sense the client, asks the architect to give him a school that, to quote Alonzo Harriman from Maine, "would imply that the only criterion is cost per square foot." Neglected is the question of whether the building will work; will it speed the learning of children; will it be a gracious place for the young to be brought up in and to gain a feeling of what America is about and what its promise is. The educator writes something he calls specifications which are half architecture and half education. He omits the adjectives that give the architect the feel of the place, that tell him what people are going to be doing there—alone and together—in what size groups and with what kinds of materials. Instead, he informs the architect that he wants glazed tile, that drinking fountains will be so high, and other matters with which he should not be concerned. He asks, in effect, for a big box filled with equal-sized little boxes called classrooms. He asks for classrooms that are essentially kitchens—hard, reverberative, utilitarian, indestructible, and anti-septic, and filled with kitchen furniture for the child—a hard ceramic vault in which—from September to June—the teacher confronts 25 children if the community is rich, 35 if it is poor, and 50 if it doesn't care. These are the educational specifications so frequently given, and because of them we are getting the schools we ask for.

One of my major efforts is to try to get the educator out of architecture; to get him to describe to the architect what he wants performed in the place. Then the architect can slip an envelope around the people and the process.

Conversely, I hope that some day we will get the architect out of education. Very often the architect makes educational decisions simply because nobody else is. One architect told me that he got the entire specifications for a school over the telephone from a superintendent who said, "Joe, they gave you the job last night. It's to be an 18-room elementary school with square rather than rectangular classrooms. In the preliminaries lay the classrooms out 900 square feet. When the cost estimates come in the Board will probably cut it down so we'll end up with 780 square feet. However, we can take care of that later. I want a kindergarten (a kindergarten is always one and a half times the size of a classroom; this is a rule of thumb); a library (two classrooms in size); a cafeteria that will feed the student body on two shifts; an auditorium to seat one-half the student body; and a gymnasium for basketball." These were the specifications and end of the conversation.

With specifications of this sort, if the building is to have any distinction and any function the architect has to make educational decisions.

The frontier in this business is education and not architecture. We must provide the architect with better educational specifications; the kind of educational specifications that are descriptive prose—not statistics about the height of drinking fountains.

Another reason why we don't get beauty in our school buildings is a general cultural guilt about beauty. We permit our school buildings to stand naked (unlike the English who use the building simply as a canvas against which the

shrubs bloom, giving visual protection to the building) because many school boards feel guilty about buying a tree that is taller than two feet. If you suggest that it be a full-size shrub, some calculating soul will discover that if you buy a little one and wait long enough time will make it a bargain—a bargain in which the children in the early years never shared.

I am acquainted with one school system where the architect and contractor, having created a \$3.5 million high school consisting of four houses around a center court, wanted to donate a piece of sculpture for the center court. The school board would have accepted the gift but in this particular community the mayor said that the taxpayers would never understand that they hadn't paid for it themselves. It would be a constant source of municipal explanation. The Board, sensing the political winds, turned down the sculpture, worth \$10,000 but costing the taxpayers nothing, to be placed in the center of the \$3.5 million complex that will be standing to the year 2020. The general notion that beauty is extravagant is part of a pattern of cultural guilt. If beauty costs money it doesn't necessarily follow that beauty is extravagant, but that is the general opinion held by the man in the street.

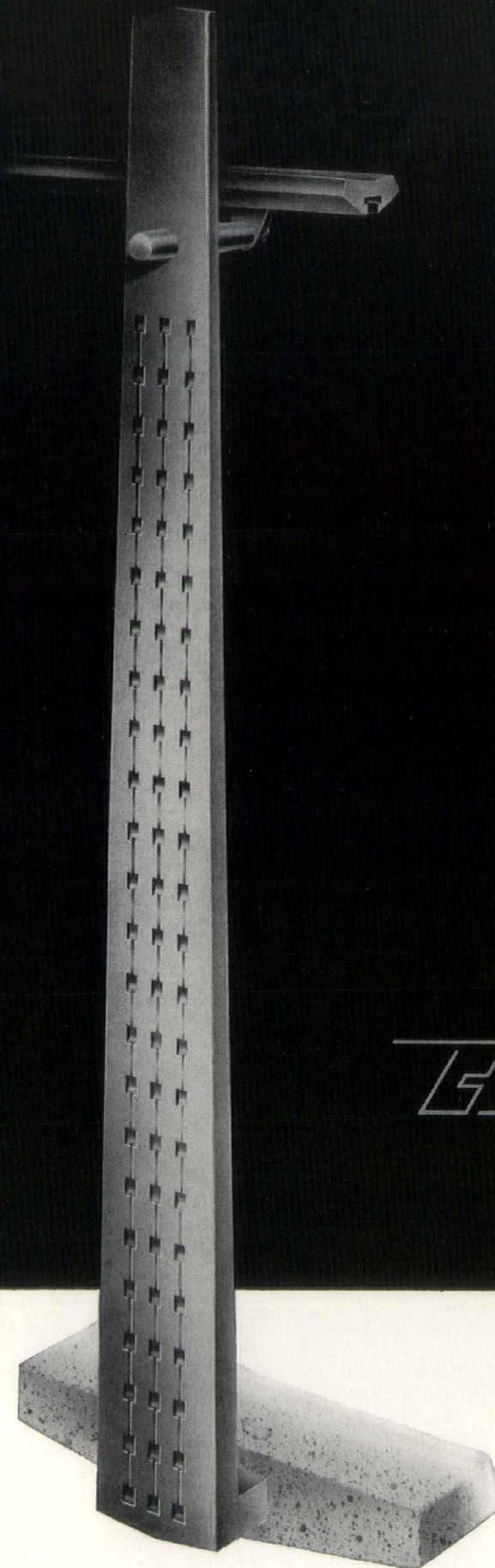
A third plea that I would make to those of you who are engaged in city planning is that you tell the city planners that the city schoolhouse can be an instrument for holding middle class people in the city. The city schoolhouse that is only a masonry lump afloat on a sea of blacktop and surrounded by a hurricane fence with two basketball up-rights is an evil thing. This kind of school tends to drive the mobile people—the middle class—to the suburbs. Anything you can do to get urban renewal to embrace school renewal, before the tide runs out on these central cities, will be in the public interest. The cities renew their highways, their housing, their harbors, yet they leave their schoolhouses sitting there in an advanced state of decay and neglect. There are, of course, exceptions—e.g., Chicago and New Haven. In New Haven, Mayor Lee went to the school board some years ago and offered \$13.5 million for new schools. (The initiative didn't come from the schools; it came right out of the Mayor's office). The renewal of that city was keyed around the renewal of the schools in the expectation that they would have strength to bring back to the city the people who had defected to the suburbs.

I have listened this morning to this wonderfully instructive panel. As the last speaker I suggest that a summary has been written for all six of us by John Kenneth Galbraith in his "*Affluent Society*," when he argues for potency in the building (and rebuilding) of our towns and cities. He says, speaking of the typical public building:

"They (these buildings) serve their purposes but no one ever points to them with pride or indeed with any other recognizable emotion. The same box-like, glass and stainless steel austerity characterizes our hospitals, public garages, police stations, and quite a lot of our public housing. Only in our airports and occasionally in our schools do we show signs of letting ourselves go—of doing something that flatters the public eye and nourishes the community pride.

"We act efficient," he goes on to say, "when we maximize the product of a given expenditure or when we adopt the expenditure which maximizes the product. Beauty and elegance and the pleasure that they provide must be counted as part of the product. We are being inefficient if by false economy we deny the community pleasure and pride in its achievement . . . Those who are unwilling to pay for beauty and some elegance and those who profit from community squalor will say that these standards are too precious. But those who say we cannot concern ourselves with aesthetic goals are wrong and I believe dead wrong. These are the natural next concern as people master their economic problems."





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