

OHIO ARCHITECT

OFFICIAL PUBLICATION OF THE ARCHITECTS SOCIETY OF OHIO OF THE AMERICAN INSTITUTE OF ARCHITECTS, INC june 1960



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COVER AND FEATURE MATERIAL

Feature material in this issue was under the direction of Charles E. Rimer, architect, associate editor of the Cleveland Chapter of the American Institute of Architects. Cover was designed by John C. Bonebrake, AIA, of Cleveland.



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What Is An Architect, Today

By John C. Bonebrake, AIA

The economists predict that there will be an estimated 600 billion dollars spent on building and other construction during the next 10 years. Obviously, then, the architect's role and responsibility is a big one; obviously, it will increase. Traditionally, a single architect such as Michelangelo was engaged by a single client like Pope Leo. In ancient days the art and science of building could be compressed into a single volume by Vitruvius. Even within our past generation this was still a reality. Is it reality today? Will it accomplish the job of tomorrow? What is an architect in terms of today's reality and tomorrow's promise?

By definition, an architect is a person who designs buildings and supervises their construction. As the architect, we are engaged by the prospective building owner as the latter's professional counselor. It is our job to determine our client's needs and wants, translate them into space relationships and structural language, prepare working drawings and a book of specifications for materials and workmanship, and then see to it that the contractor hired by the owner does his job properly.

The result is a mere building. To be architecture it has to have three classic elements which are as vital today as when they first proposed in the dawn of man's history. Architecture must be functional; that is, the relationship of spaces must be suited to what will happen in the building and how it will be done with an absolute minimum of wasted space; it must have good engineering, and it must possess beauty. When you consider the problem of combining these three equally important criteria and fitting them to a given site, variable climate, and limited budget, you begin to recognize the complexity of architectural practice.

As the architect we must be part artist, part planner, land use specialist, engineer, mechanic, businessman and

professional guardian of our client's interests. Our only compensation, it should be noted, comes from our client. Professional ethics forbids that an architect have any financial interest in the sale or use of materials. The reason is simple: No man can serve two masters effectively.

The architect's training, much like that of the physician, has three parts school, apprenticeship and practice. The student goes to a school of architecture for five years, after which he usually serves three years apprenticeship in a qualified architect's office. Then he takes the state examinations and is registered and admitted to practice.

There are not more than 22,000 architects practicing in the United States today. We range in size from offices of one and two persons to offices containing hundreds. We perform many varied tasks ourselves; additionally, we often hire, either as consultants or employees, varied types of specialists — structural, mechanical, electrical, civil, acoustical and other engineers, who are paid out of the fee we receive for our services. Our staff also includes job captains, draftsmen, project inspectors, production workers, accountants and others.

As architects we serve as the leaders of America's building team, coordinating and supervising the efforts and skills of contractors and scores of trades employed on the building site. Today this responsibility is not confined to single buildings—the house, school, bank, office building or church; architects are planning the redevelopment of entire communities across the face of America.

Not all of the next decade's billions of construction dollars will be expressed in terms of buildings, but the amount will affect, for better or worse, our building environment, our town and landscape and our welfare. How soon will a spaghetti of freeways and interchanges require a de-worming of our cities? Even now our monotonous post-war suburb speculations are labeled by bleak prophets, "The Slums of Tomorrow." Mechanical equipment brings Miami Beach to every tenant, but its ductwork and dollars choke up the great enclosed spaces in which our grandfathers luxuriated. The modern corporations' capital expansion programs demand the housing of vast Vaticans of functional and financial efficiency.

To cope with the complexity of our industrial era and the atomic age which is to come, the architect as the creator of effective shelter and environment has gradually absorbed new disciplines. There is an economic discipline. The architect today must plan the building project in terms of the financial elements of architecture such as estimated building costs, financing of building operations, maintenance costs, amortization and an owners return on investment. Good architecture today is good business.

There is a legal discipline. The legal elements of architectural practice include the agreements by which architectural services are defined and performed including the ubiquitous contract documents such as the drawings and specifications. The architect is committed to conformity with building codes, zoning ordinances, and harmony with local building officials having jurisdiction. Normally, the architect cannot incorporate, for in Ohio, at least, a corporation cannot practice a profession. Registration laws must be policed against unqualified practitioners. Architects are the arbiters of disputes between a complicated network of parties engaged in the building process.

There is a discipline imposed by the growth of our technology. The problem is not only to develop a technology to express our designs, but also to keep abreast of a booming building science in order to use it as an effective tool. Architects are the manipulators of highly specialized prefabricated building elements such as curtain walls and incinerators, and of highly literate teams of consulting engineers and other specialists, each dealing in specialized parts of a whole building project. We have become the arbiters of the conflicting demands of these specialists and their systems; we must organize and mediate among them, bringing their varied answers and requirements into harmony with each other and with the needs of the client and the whole planning conception.

There is a discipline imposed by the client. Today the client is more often a group in the form of a Building Committee or corporate Board of Directors. If the building is for public use, the architect is the public's advocate as well as the Building Commissioner's. The parent group is often supported or opposed by other groups such as Citizens Committees and special interest groups. The architect is today a diplomat guiding the course of large projects around the crises created by the anxious and conflicting groups. It has been well said that fine expressive architecture still depends in the end on imaginative individuals, architects and clients. It does. However, with the corporate client, both client and architect must know how to work today through the processes of large scale organization.

There is a discipline imposed by society. The architect as analyst and interpreter of the client's needs creates a record of society in our time. It is the most enduring record, in fact at times the only record of a civilization. It is the architect's responsibility to create the building concept in terms of life as it is lived today, rather than to mummify society in the shrouds of past civilizations.

Finally, there is the discipline imposed by the architect upon himself. Normally the architect uses imagination, skill, coordination, diplomacy and good business judgment in bringing all the emergent elements into harmony. The result will be good architecture. Above and beyond this a special discipline and inspiration within the architect is needed to evoke the unique magic of a living work of architecture. The architect carries an ancient moral commission. At his best, he is the man in pursuit of wholeness in the building concept and its desired effect.



Lutheran High School East

Architects Ward • Conrad • Schneider • Szabo



School Auditorium doubles as a chapel.

Lutheran High School East is one of two Lutheran parochial schools serving the greater Cleveland area. Although the school program stresses the relationship between church and school, the curriculum is based on high educational standards.

A basic requirement of the design of the building was to provide proper facilities for the curriculum and, at the same time, to express the philosophy and goals of the Lutheran Church. This religious expression is found in the use of symbols on the exterior and in the interior of the building and in the greater degree of intimacy and warmth of general design that is often found in today's schools.

The student lounge and student activities area provide for inter-relationship between students coming from widely scattered areas. The auditorium permits not only the normal functions of a school auditorium, but is intended for use as a chapel as well.

It is not anticipated that the population of this school shall ever exceed approximately 700 pupils so there is provision for future additional academic classrooms only since the special purpose rooms are adequate for the maximum enrollment.

General Contractor for this project was the R. S. Ursprung Co.



School is designed so that more classrooms can be added as needed.

(Photo credit—R. Marvin Wilson, RR #3 South Woodland Rd., Chagrin Falls, Ohio)

THE NATURE OF ARCHITECTURE

By Alfred Caldwell, AIA

The Nature of Architecture was first presented by Alfred Caldwell as a lecture to the architectural alumni of Western Reserve University at Western Reserve University, Cleveland.

Mr. Caldwell is both a practicing architect and an accomplished landscape architect. His experience in landscape architecture has included a five year assistantship to Landscape Architect Jen Jensen. Mr. Caldwell was landscape designer for the park systems of Dubuque and Chicago. His most recent projects include the Montreal Zoological Gardens and the Omaha Zoological Gardens, both of which were published in the February, 1960 issue of Arts and Architecture.

Mr. Caldwell is presently professor of architecture at the Illinois Institute of Technology and has for many years been esteemed by those who have heard his discourses on the History and Theory of Architecture.

What is it that makes the difference between out time and the olden times? The problem is so vast, so complex and so difficult that it will probably stand forever beyond any brief and humble inquiry. Our discussion can hope to encompass no more than the roughest of outlines. We are like travelers looking at the old buildings and the old cities, thinking about this great expression which is architecture. We are like travelers looking down from a plane upon some improbable country, gird about by green seas. The great height, so great in our imagination as we look down, causes us to lose all sense of distance and the far seems something near. The old buildings, the old cities, the old civilizations or what is left of them seem strangely diminutive. The little indentations of the coast are the legendary harbors. The impregnable castles and fortresses which once defended them do not even register on the retina. Minute dextroclusters, faintly geometric, are the three thousand year old cities. The broad and important rivers of our childhood books seem now less than the silver spittle of a spider to water the ground.

These old civilizations had their life, they flourished, they died, something took their place. Once there was Egypt, and it outlived itself. It was exhausted, and its meaning went, and the meaning of Greece took its place. The great Greco Roman civilization or culture exhausted itself and Paganism died and Christianity took its place. I think we could say that every one of these great cultures of the past had a certain life based on a certain idea and that this idea became exhausted and no longer valid. And perhaps we could say that once again in our western world, the world of West Europe and America, the old idea, so difficult to identify, is no longer valid. Men no longer believe in it as they did, just as we no longer believe as men believed in the Renaissance or the 12th Century. Once again the world endures the hard undedicated moment of a dead idea, dry as a desert.

The industrial revolution of western civilization transformed every aspect of life in the countries where it occurred, destroying in a moment the old, creating a new in its stead. We could truly say that the world changed more in the hundred years from 1800 to 1900 than in any previous time of the world's history from the stone age to the steam engine. Manufacturing changed from handicraft to mass production by machine. The railroad and later the automobile replaced the ox-cart and stage coach. Commerce changed from town trade to world trade. The local market became a world market. Mass production meant mass consumption. This method of production had not existed in the world before, neither had the means of distribution.

This was the last great historial fact of western civilization, what we called the industrial revolution. Its strange ethics and morale still color nearly everything we think today. Philosophy and science were changed from what they were to something else. History was considered simply the vehicle for material progress. The industrial revolution changed nearly everything it touched and it touched everything. Its effect on architecture was tremendous. The great cities in which we live, these tremendous wildernesses which today dominate the life of nearly every nation are the special creations of the industrialization of the 19th Century. Buildings went up crowded one against the other until a human being was reduced to the scale of an insect in the steep grooves. The old cities of the past were the same; cities in Europe have remained unchanged since the Middle Ages.

Great new wealth from the new industries, the new industries, the commerce, the new town trade could build over night what emperors would not have dreamed of building in a lifetime. Steel and reinforced concrete enabled this new bulk size to be built ever cheaper and faster. New buildings were merchandised in a packaging which varied from building to building, decade to decade, following styles. Were there but the minds to understand, the imagination to penetrate into the realm of idea, to enter the inner reality of this new thing that had happened

Wabash Ave., in Chicago illustrates the effects on our cities of the industrialization of the 19th Century.



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in the world, this mechanical method of building. The new steel sections, the I-beams, the stanchions, the angles, the channels, the tees and the reinforced concrete in reality implied a new constructive order as valid in itself as the ribbed vaulting of the Gothic cathedral, as the post and lintel of antiquity.

But the skelton's marvelous flexibility only lent itself to the most astounding abuse. This treasure house of light and space was weighted down with the stone quarries of the earth. Under the big buildings, under the caissons 90 feet down, bedrock groaned for the sake of architecture, so-called; to make architecture we destroyed architecture, for the sake of architecture, so-called. Massive mimicries of walls and antique clonnade were hoisted up upon this superb and patient frame and steel skeleton 20 and 30 stories overhead. Thus resulted not a positive architecture, but a ludicrously negative one. This is the formless form, the faceless face, the mask of Main Street or almost any street anywhere.

Today, there is another way to build. Is it another style, what we call modern architecture, what we, you and I, are working on—always? Is it another style, another fashion, does it come to the same thing, just another way of doing something like a change in women's hats, the lengths of skirts? Is architecture a parade of fashions?

The Nomad, who as a type probably preceded the peasant, was a wanderer over the face of the earth, a homeless hunter. Nature was alien, a hostile enemy to be overcome, to live to the hunter was to destroy, to take. That's the philosophy or the psychology of the hunter type of man.

The development of agriculture, however, awakened a new consciousness in man. To the peasant, the tiller of the soil, nature became friend, giver of life, finally mother. We say today, mother nature; that is where it originated, this other attitude toward life, that became a part of the development of early man in the late neolithic period.

The home of the hunter or the nomad was a tent with walls of skins, exactly suitable for arriving, for fleeing, because that was his life. The home of the peasant was a house, it was the very symbol of his wanderlessness. Tree-like, the peasant himself was rooted in the landscape. Everywhere in the world where true peasant types can still be found, it is evident what this development meant in the development of man. The peasant was rooted in the landscape, the house too was rooted in the landscape; it became a part of the landscape. The thatched house was like a low grass covered hill. The earthy walls made a hollow within for humans and animals.

Are there fashions in hills and houses? No. We can be sure that the peasant was following an ancient tradition. The peasant built as his father before him built. Every aspect of the building was rooted deep in the spiritual and physical complex of life. The slope of the thatched roof was determined by the material of which it was constructed and the climate. It was precisely that pitch which would shed the rain and not the thatch. There was not that choice which is implied in fashion. Only facts determined the hover of this form which is architecture. This hover was in the facts, in the soil bound life and in the blood of the peasant. Neither facts, nor soil, nor blood could he have fashioned or escaped from. However naive in its genuineness, this house is like a Doric Temple, a 12th Century cathedral, a suspension bridge—all were inevitable consequences.

What then is architecture—is architecture a quest of beauty? The 19th Century tried to find the true direction for architecture by adaptations of historic styles. It was believed that architecture was created out of a heritage of beautiful forms and that these forms were the elements of architecture. The Renaissance had used Roman columns, the Romans, Greek columns; so ran the 19th Century logic, justifying the styles. It was all for beauty or what people called beauty. The 19th Century contained many changes of style, many and diverse opinions of the beautiful. Now

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"Massive mimicries of walls and antique colonnade were hoisted upon this superb and patient steel skeleton."

"The home of the peasant was a house, the very symbol of his wanderlessness. The slope of the thatched roof was precisely the pitch which will shed the rain and not the thatch."



JUNE, 1960

everyone wants beauty. Not only Art Institutes want beauty, but the rich man, poor man, begger man, thief. Today people want money and still more money, so they can have beauty, they think they can buy it. Beauty is a sales line, it is attractiveness, it is customer appeal. The movies are all for beauty, and the television and the radio and its soap opera, novelists, the minor poets, the newspapers, the magazines are all for it. There is no advertisement so mean that it doesn't want beauty. Almost the entire population of the United States . . . what it is, 160 million today . . . if one will look around him, is apparently yearning for beauty . . . something that never concerned the past, you know. We want it, they never even thought about it.

Savage peoples could make very beautiful articles for use-a bowl, a weapon even . . . so beautiful that they are put in museums and we admire them as very beautiful things. They did not even have a word for beauty in their language. Chaos is what exists for us out of windows everywhere, for all that sweet and stupid nonsense, consider the city beautiful, Chicago, or gopher prairie beautiful or Main Street. Cities, large or small, all come to the same thing. All this chaos was made for beauty, or beauty and business and the business was beauty. Certainly this beauty was a booby trap. Why? Simply because beauty does not have a purpose. It is a consequence. It arises out of the very nature of things, a consequence of principle. You cannot paste or paint beauty on, it is not a cosmetic. All nature is beautiful because all nature is principle. If architects designed trees, the trees would be as hideous as their buildings. With the attitude that we have to make everything arbitrary we cannot possibly have beautiful things. Just because, paradoxically, we do something for beauty we cannot have it. Beauty has to come like a blessing that was not asked for. There is not in nature one arbitrary thing, everything is living principle. You cannot discover in all nature one thing arbitrary or inert, one masquerade, one ugliness. I think we could say, then, to have beautiful buildings we should begin, not like people of the 19th Century or of today with styles and notions of the beautiful but with principle. We must turn our backs on beauty. This paradox is precisely clear in Emerson's great lines on principle:

Brahma-

"If the red slayer think he slays, Or if the slain think he is slain, They know not well the sublte ways I keep, and pass, and turn again. Far or forgot to me is near; Shadow and sunlight are the same; The vanished gods to me appear; And one to me are shame and fame. They reckon ill who leave me out; When me they fly, I am the wings; I am the doubter and the doubt, And I the hymn the Brahmin sings. The strong gods pine for my abode, And pine in vain the sacred Seven; But thou, meek I over of the good! Find me, and turn thy back on heaven."

What is principle that one must find it and turn his back on heaven? What is principle that one must find it and turn his back on beauty Principle is that from which everything springs, a principle is a foundation. Certainly we cannot build up sticks and stones without something under them, physically we cannot do it and to make an architecture we cannot do it. We have to have a principle under the architecture, not a moment to moment inspiration, an expediency or a whimsy or a fashion. There must be a principle. Physically, if we try to build up something without a foundation, one day the whole thing collapses on top of us. Likewise, we cannot make architecture that profound expression of the creative spirit of man which it has always been—the greatest interpreter of the life of a people . . . without a foundation. What is our life if we look and see this awful chaos?



"Consider this splendidly clear industrial building . . . Nothing was done for the sake of being beautiful, and yet everything is very beautiful because it was determined according to principle."

Consider a bridge by Robert Maillart in the Swiss Alps. The proportions were not made to be beautiful. The beautiful curvature of the arch, however, and the thinness of the members were determined by structural engineering . . . the science of statics, the mathematical analysis of forces resolved into couples. Maillart got the chance to build these bridges in remote places where it didn't matter whether the bridges were nice looking or not. He was very economical because of the method he used, a pure engineering structure. When a really beautiful bridge was desired, one of the classical architects was hired.

Or consider a splendidly clear industrial building . . . a structural skeleton sheathed with glass and steel and, like the example of the bridge, everything done to best serve its need and the nature of things. Glass for maximum light inside and projection from the weather and columns and girders of steel for wide spans and clear open floor areas within, so necessary for manufacturing. Nothing was done for the sake of being beautiful, and yet everything is very beautiful because it was determined according to principle. This is the Aladdin's lamp. We have only to rub it and the genie comes forth.

Usually when an architect has a pure problem of industrial manufacturing to house, it is as beautiful as a piece of sculpture. When his client wants to have architecture, it is as hideous as other buildings. Remember just this is the mark of the poet, the creator . . . discovering in each thing its inner identity, its essence, its idea and being true to it. Out of that, then, comes this wonderful quality which men call the beautiful. No more should be expected of a building than itself. The fact of itself is miracle enough, if it be truly itself and that self truly understood. We do not ask any more of a stone or a snowflake, than its own miraculous self. The reality of a thing is only equaled by reality. The greatest feat of the imagination is the truth. Less than truth is lesser imagination. From my seat in the grandstand I would say that is the principal mistake our civilization makes in architecture. The architect tries to make something beyond what should be. If he makes a filling station, he tries to make a gorgeous one. If he makes an apartment building, he tries to make a super duper apartment building and so on. No one thinks, what is an apartment building, what is the nature of it? What is its inner identity? What is a shopping center? What is a hospital? What is a theater? Understanding this inner identity requires the greatest imagination. We haven't that much imagination and therefore make whimsical things, idiosyncratic things, individualistic things, what we call beauty.

Consider again the peasant house, fresh and naive, beyond care of beauty. To be sure we could not make buildings of thatch like this. For us they would have no meaning and therefore no beauty certainly, only a vain and hollow pretense of once upon a time. Just like colonial is such a pretense or English tudor is such

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a pretense. We can make architecture, make meaning clear . . . that is what architecture must be the making clear of meaning . . . only in the means of our own time. For the time in which we live is a principle of everything we do. The time is born in us. We do not choose it, we can only meet life. Henry Thoreau, in his Cabin in the Woods said,

"What architectural beauty I now see I know has gradually grown from within, outward out of the necessities and character of the indweller who is the only builder, out of some unconscious truthfulness and nobleness, without ever a thought for the appearance, and whatever additional beauty of this kind is destined to be produced will be preceded by a like unconscious beauty of life."

You know why our houses, our cities are so urgly? Because our lives are so ugly. Continuing Thoreau, "The most interesting dwellings are the most unpretending log huts and cottages of the poor, commonly. It is the life of the inhabitant whose shells they are, and not any peculiarities in their surfaces, merely, which makes them picturesque. And equally interesting will be the citizen's suburban bunks when his life shall be as simple and agreeable to the imagination and there is as little straining after effect in the style of his dwelling." 1850 Concord, Massachusetts.

Lao-Tse, ancient Chinese philosopher, 500 years before Jesus said, "Although the wheel has 30 spokes, its utility lies in the emptiness of the hub. A jar is made by kneading clay, but its usefulness consists of its capacity. A room is made by openings and walls, but the space the walls contain measures the room's value. Therefore, the wise man attends to the inner significance of things and does not concern himself with outward appearances."

What is the inner significance of architecture? That is, what is the meaning of the very insides? Let us consider the 12th Century Gothic cathedral since it is the high point of the architecture of western culture. Take Reims for example, its steep space slides on stone boughs, the tensile curves spring from the groined piers like forces uprising from the dark ground. The arched

"We certainly could not say that the lifted form of the Reims Cathedral began with appearance. Rather the builder began with construction, with the principle of the building."



buttresses are poised against the nave vaulting, thrust meets counter thrust. The gathered forces meet in a miracle of equilibrium. The Gothic builders did not possess large building stones. They did not use slave labor like the Greeks and the Romans. Particularly they lacked roads and the military organization of the Roman empire. Therefore, it was impossible to transport large building blocks. The light and elastic construction of small stones forming the dynamic skelton of Gothic pier and vault, so unlike the static Greek and Roman Temple was an undeniable consequence of this fact. The form, that is the appearance, itself resulted from this system of construction which was a created thing, created out of new needs in the 12th Century and the new spirit of the time. We certainly could not say that this lifted form of the cathedral began with appearance. Rather the builder began with the construction, with the principle of the building, and the form, and the appearance were the logical and natural result of using this system of construction.

Could anything be more structure than the gothic skelton appears? Pier and spreading vault are more tree like than a tree. The builders of the 12th Century lifted the room higher and higher. There was magic in the structure. No eye was alien to that upward reach of space. The rich and poor alike hauled the stones. The construction, hard for us to understand 500 years later, itself was Holy. In a religious period everything is Holy. The very stones were Holy. The earth bound stone became a fountain. The entire structure became a marvelous skelton system of piers and buttresses, supporting in shrewdly balanced equilibrium the arches and vaulting overhead. The buttresses leap in lithe arch across the aisle roof, diagramming on the naked air, a metaphysics of engineering. If all this was the result of construction, would you understand that construction? Perhaps we should ask that question before we go further. What is construction? Is construction the means of building? Could you say of some bad building which you know that it is constructed of brick, stone or wood? Could you say of some good building which you know that it is constructed of brick, stone or wood?

If both the bad building and the good building are constructed, is it not true then that construction does not in itself create the bad or the good of the building, but that something else creates the bad or the good. Indeed, could we not say that a bad building could be well constructed, the members adequate to the load, the material strong and so put together as to resist disintegration? Would we not commonly say that such a building, however ugly it might be, was well constructed? Is not that our normal way of speaking of it?

We know or can imagine buildings which we would describe as good, beautiful, but poorly constructed, beautiful buildings whose roofs leaked or walls cracked. Certainly then, if that be so, construction is a mere means by which either good or bad architecture may be created. Shall we accept this view that construction, however necessary still does not determine architecture? Now follow me closely because I think much depends on how we look at this.

Shall we accept the inference that architecture is something added or applied to building, and that this added or applied something determines architecture—its goodness or its badness? Or is there perhaps another view? Are bricks more than bricks? Is there some subtle inner eloquence in brick walls, in steel framing? Some nuance of meaning in very wood, in a medieval roof frame in England? Some nuance of very meaning in stone and the way it is joined together in buildings? If that were so, we could say the brick is more than the brick, that there is back of the brick a meaning, a nature. Just as back of your body is the nature of you —your character, what you are. If you don't accept that, you are just something monstrous, strangely warm. If that were so, if back of the brick was an inner meaning of the brick, back of the wood an inner meaning of the wood, back of the steel framing an inner meaning of the steel framing, then would we not need to under-

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JUNE, 1960

THE

(Continued from Page 12)

stand construction as more than more means of building. Then construction implies more than simply things, for the things imply reality beyond the casual semblance of the things themselves . . . just as you imply a reality beyond the casual semblance of your flesh and bones, your mind or your spirit or your character, just as a drop of water contains the inner reality of its molecular structure.

Let us begin again with this problem of construction, because I think if we don't understand each other in the meanings we cannot have any rapport, we cannot communicate with each other. Are other things besides buildings constructed? Consider a building by Nervi. Is that just concrete? Are other things besides buildings constructed? Are not beehives constructed? Orioles nests? Are not bee hives, the hexagonal buildings of the bees, the pendant nest the building of the Oriole? Is not the seashell, the building constructed by the sea animal a house? In fact, are not the bodies of animals also constructed? Would we not say that the wing of a bird is so constructed that the bird can fly? The skeletal structure of the bone of the wing of a vulture is a warren truss in three dimensions and three planes which resists the buffeting of the wind with the least amount of bony tissue and gives the greatest strength as a truss does in a building. Certainly, would you not say this wing is constructed? Are not the tail and fins of a fish so constructed that the fish can swim; our lungs constructed like a bellows so that we draw in and expel air and thereby purify our blood and continue to live.

Finally, must we not say that everybody, every living thing is constructed. Can we not also say that a mountain is constructed of certain strata? Would we not say that a crystal is constructed with so many sides, a snowflake with six spicules? Are any of these constructions of nature bad, inadequate for their purpose, absurd, pretentious, presumptious, ugly like our buildings? Are any of these constructions like bad buildings?

If we would search now for a similarity between the spontaneous constructions of nature and what man constructs, where would we find it today? What that man constructs today is like the spontaneous constructions of nature. Is there not a deep similarity between the spontaneous construction of nature and a farmer's barn, a turbine, an aeroplane, the sail of a sailboat? Consider some large liquid storage tanks—tanks of metal in the landscape . . . perfect silver spheres seen across spring fields pierced and stitched with crops. The strange spheres, deft in the distance, would make even the better buildings of our time seem

This photograph of a splash of milk taken at an exposure of 50/1000 of a second illustrates the construction in natural phenomena.



dull, pretentious, ill at ease, at best tentative. The metal ball is an entity, a completeness miraculously flowering out of the science and industry of our times. The unpremeditated loveliness of its form is as spontaneous as a spray of sparks flying from a spinning wheel, as much a result and not a purpose. Where else would we find it . . . in derricks against the sky, or in suspension bridges, old stone walls dividing fields, a factory with its mile long shell of glass or in the great dams. No one thought about this sentimental notion of the beautiful, or design in building the dams. They just made the dam and the dam had to be, a very simple problem. It is made, and it is the greatest thing our civilization made in monumentality. If there comes a people after us and by some miracle what we make is preserved, that is all any scholar would ever care about. I assure you the archaeologist will never care about the so called interesting designs. But he will care about our grain elevators, our dams, our suspension bridges. Do not these constructions possess that spontaneity that is in all the constructions of nature?

Now one other definition-what is spontaneous? Is it not that which proceeds from within, from internal impulse, from the natural cause of principle within? If I tell you a sad story and you weep, or somebody else tells you a sad story and you weep, we say your grief is spontaneous. But if someone tells you something and you are meant to weep for politeness sake, and you manage a few tears because you are disinterested, we call those crocodile tears. If someone tells you a story that is truly funny and you laugh, that is spontaneous-you can't help yourself. If someone tells you a story that is not really funny and you laugh for politeness, we call that a society laugh. The one is spontaneous and the other is not. Spontaneity is that which comes from within, real grief or real joy or real anything, that which results from the natural cause of principle within. The formation of a snowflake follows the inner law, that which was within, of its hexagonal crystallization. Likewise the beautiful curvature of a suspension bridge follows solely from the mathematical principle inherent in its pendant nature. The formation of kernels in the head of a sunflower cut across the disk in diagonal curves forming a net, the lines of which are the kernel edges. It is a strategy of construction that produces within a circle the maximum number of identical size kernels with minimum or no waste or space between. Its geometry is its reason and economy.

Similarly there is inner cause in the geometry of a brick wall also the hypnotic diagonals of English cross bond, the very strongest of all brick bonds. That is why we have students work with them; they have in these a very simple, practical way to understand, or begin to understand, intuitively what is architecture. Not only do they learn something that is useful and practical which they have to know, not only to build, but also something for their imaginations to work with, that it is simply this pattern, the result of the method of bonding, the lapping or interlocking of the bricks in the wall that gives the wall its strength and prevents it from cracking. As beauty emerges from this fact we can call this spontaneous construction-structure.

We can define structure as an arrangement of parts, proceeding from some inner principle, an idea of parts. We can define principle as that from which everything proceeds, the irreducible sense of a thing, as a fine old barn is principle, and not some special barn. Around Hamburg, outside of the city some 20 miles, there is nothing but these barns, all pretty much the same, all going back to about the 14th Century. Everyone of them is beautiful. No one thought about it being beautiful. The farmers only thought to make good barns and good houses. You know that is the Aladdin's lamp. If we could but arrive once again at that naturalness of purpose, that naturalness of life which cannot be taken up as a fad, we would in one moment solve all these problems, eventually.

The poor ugly building we spoke of before, however well it may be constructed, is not a structure. The poverty of bad building is a poverty of principle. It is so poor because it is so un-

(Continued on Page 17)



Port Columbus Gets Fireproof Precast Floors and Roofs

The sparkling new terminal building at Port Columbus, Columbus, Ohio, is a good example of how precast materials can speed construction time and cut costs. Flexicore roofs and electrified floors were selected because they provided the desired result at a lower cost than any other method, yet maintained the highest quality. Because of many factors, including the high speed Flexicore erection, the building was completed far ahead of schedule. Fittings for the underfloor electrical distribution system were furnished by the Conduflor Corp. of Cleveland. The 139,000 sq. ft. of Flexicore slabs were manufactured and erected by the Arrowcrete Corporation of Columbus.

Columbus Dispatch Photos





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(Continued from Page 14)

principled. There is not that in it which is structure, as there is in a great barn or in an English Manor. You want to remember that however full of things a bad building may be or however costly the things may be, it is, in any higher sense empty... and when we talk about architecture we are talking about higher sense. There is no inner law, no inner impulse, nothing real determines what it is. The life of the times determined it; the method of construction determined it. A moat was not put around a building so as to be photographed but to protect the inmate, the indwellers.

If one could be true . . . and I don't say that is possible completely for us in our time, once it was, and eventually, if we are to have a real architecture, it must be again . . . and could act and build in perfect purity, we would be blessed in everything we do. I am convinced of it because the past had that experience. We can read it in every building.

Of the bad building we could say this. Nothing made it turn out that way. There is nothing fateful about it; it's accidental. It could have been made any of a hundred different ways, and it would have been equally empty. What it finally is, this bad building, is always an accident. Only a structure possesses the inherent, that which is within; and therefore it is only a structure which is fateful and never accidental, structure is our construction.

We will be concerned not with appearance for the sake of appearance, not with the external or the applied, but with the internal and the integral; not with beauty, but with principle. If we work with structure . . . with a spontaneous construction proceeding from internal impulse and don't strive to make it interesting but really try to find that nature of it, that law of it, that principle of it . . . then will we design buildings?

What does design mean—one more definition! We could ask about design as we asked about construction. The poor building you thought of that was well constructed—was it designed?

The dictionary definition of a design runs like this: "to mark out, plan or scheme, often used in a bad sense for evil intention or purpose. Art, a preliminary sketch, an outline, or a pattern of the main features of something to be done. The arrangement of elements or details which make up a work of art especially a piece of decorative art. Viewed with reference to the invention and disposition of its forms, colors, etc. As a panel is a fine design. Art or a practice of inventing and combining forms, colors, etc., to produce an artistic work, artistic invention."

But does this meaning fit our conception of architecture as structure and would it fit the past? Would it fit nature? Could we say a snowflake is designed, a beehive, a derrick, a peasant shouse?

I talked to you a moment ago about the peasant and his house that was rooted in the landscape, and the peasant built as his father before him had built. It was tradition to repeat this, the slope of the thatched roof determined by the material. I said that the pitch of the roof was precisely that pitch which would shed the rain and not the thatch. There was not that choice which is always implied in design, only the facts determined the hover of this form which is architecture. This hover was in the facts, in the structure and in the blood of the peasant. Neither facts, nor structure, nor blood could he have designed or escaped from. We look on it as picturesque and see it as a mere appearance. The poor building we thought of was designed whereas architecture is built; and when we have once again an architecture it will be built, not designed. Architecture is not chosen, it results. It's the aim of our work, the genuineness and purity of suspension bridges and peasant houses.

Certainly we cannot accept design. One cannot design a structure. One can design a decoration, but decoration in any of its varieties even the variety of decoration posing as structure called modern or streamlining . . . what is the newest, one-solar screen, curtain wall, doesn't matter what you call it . . . is *all* just decoration. It has not a thing to do with our work. What shall JUNE, 1960

we say our work is? How do we work with a structure? Buildings do not get built quite by themselves. It is true the structure contains the embryo of what it is, the principle, but still there is our work. What shall we call it? Could we not say that we develop architecture?

The dictionary definition of develop is "to unfold—to lay open by degrees, to make visible or known, to evolve the possibilities of power of, to make active something latent, to perfect, to unfold gradually as a flower from a bud, to evolve hence to bring through a succession of states or stages each of which is preparatory to the next, to form or expand by a pocess of growth, to cause to change gradually from an embryo or a lower state to a higher state or form of being, as to develop the mind."

This is our work. So then, let us say when we talk about the old buildings, instead of saying simply, system of construction, let us speak in much more exact language. Let us say that the cathedral, for instance, was a structure; let us define the word structure as that logical and natural arrangement of parts in a built or created thing. A tree has a structure. When the tree dies, it changes its structure. Its tree structure is changed to the soil structure. The once living fiber of the tree rots and becomes humus to be transformed again at length into a new tree structure, for seeds sprout in this soil which the old tree's dying has enriched with humus into a rich moisture laden soil.

Again and again in this endless continuity of nature we see structure as a dynamic thing of death and rebirth. It is behind the whole universe and behind all life, human cultures even. Human cultures throughout history have died over and over again and always will for nothing is permanent, and new cultures have always arisen out of the old. Society exists today in just a period of structural disintegration, out of which must come finally a new culture. In the springtime of an epoch architecture comes forth out of pure structure, like a flower out of the subtle and nourishing earth. To discover the structure of a modern architecture, and we must, let us return like wandering children, fascinated by symbols; by the marvelousness of stone; by the new cut face or the old stone in cliff heads or in ancient building, well worn and crevised like the face of an old crone; or by timbers in old buildings, rough and wholesome, sufficient unto themselves, neither to be denied nor defended, a very part of nature.

"In the springtime of an epoch architecture comes forth out of pure structure, like a flower out of a subtle and nourishing earth." (The Farnsworth House by Mies van de Rohe, architect)



Page -17



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The IMAGE which our female half may visualize could possibly be a box of chocolates. They shall be able to become well acquainted with these delicious morsels with their tour of the Maud Muller candy kitchens. No doubt some sampling may be done along the way.

Our respected IMAGE which we wish the public to have of the Architect shall be made with the meeting of each Architect with any other individual. Our personal approach to our fellow man and his problems shall create an IMAGE in his mind of our good work and successful public relations.

The new materials and processes which are available, and which shall be seen, are the tools of our trade. We must be capable of using the new materials and methods and bring into a harmonious whole structure for betterment of mankind and particularly those who shall be sheltered therein.

The twenty-seventh ASO Convention is planned and geared to the IMAGE. Whatever the IMAGE shall be, the Architects shall have a hand in creating the future IMAGE for the succeeding generations.

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Outcalt Elected NCARB Director

R. Franklin Outcalt, AIA, Cleveland architect, was recently elected a director of the National Council of Architectural Registration Boards at the 39th Annual NCARB Convention in San Francisco. He will serve for a term of one year.

A principal in the firm Outcalt, Guenther and Associates. Mr. Outcalt is also president of the Cleveland Chapter, AIA.

F. H. Kock Serves On Zoning Board

Architect Frederic H. Kock, AIA, has been selected to serve on the Zoning Advisory Board of Cincinnati as the representative of the Cincinnati Chapter, AIA.

Other representatives on the Zoning Board include the Real Estate Board, Better Housing League and Home Builders of Cincinnati

Prix De Rome Awarded To 1958 UC Graduate

Michael Graves, Bachelor of Science in Architecture from the University of Cincinnati, 1958, has been awarded a Rome Prize Fellowship by the American Academy in Rome.

Each year the Academy offers a limited number of these fellowships to students and artists capable of independent work in architecture, sculpture, landscape architecture, musical composition, painting, history of art and classical studies. The awards are given on evidence of ability and achievement and are open to citizens of the United States for one year beginning October 1st, with the opportunity of another year's renewal.

Mr. Graves has also received other prizes including the Indiana Limestone Institute Award (1954), the Illuminating Engineers Society Prize (1956) and the Architects Society of Ohio Award for the "Outstanding Graduate in Architecture" (1958).

Under the university's "co-op program" he worked for the architectural firm of Garber, Twedell & Wheeler and for Carl A. Strauss, architect, in Cincinnati. He received a Master in Architecture degree from Harvard last year.

JUNE, 1960

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Graves will sail from New York with his wife on September 22. Mrs. Graves attended the University of Cincinnati and is a fashion illustrator.

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Rudolf Frankel Is Awarded Summer Research Appointment

Rudolf Frankel, director of the graduate program in city design in Miami University's Department of Architecture, is one of six Miami faculty members awarded 1960 Summer Research Appointments by the university. This is the fourth year of the Miami program, designed to encourage selected faculty members to devote full time to advanced research in months when they would not be teaching. Several books and important research papers have resulted from the previous three summers' appointments. Mr. Frankel will devote his summer to a critical analysis and evaluation of significant postwar urban design schemes.

Masters of World Architecture Published in Series of Six Books

Following the successful launching of "The Great American Artists Series" last fall, George Braziller is publishing a new series on architecture, "The Masters of World Architecture," the first six volumes of which were published in March.

The six books, each devoted to a master modern architect and his work, are Frank Lloyd Wright by Vincent Scully, Jr., associate professor of the History of Art at Yale University; Le Corbusier by Francoise Choay, noted French art critic; Pier Luigi Nervi by Ada Louise Huxtable, architexture commentator for The New York Times and contributing editor to Progressive Architecture magazine; Antonio Gaudi by George R. Collins, associate professor of Fine Arts at Columbia University; Alvar Aalto by Frederick Gutheim, author of numerous books on planning and architecture; and Ludwig Mies Van Der Rohe by Arthur Drexler, director of the Department of Architecture and Design at the Museum of Modern Art in New York.

General editor of the series is William Alex, a writer in the field of architecture and co-ordinator of the United States architecture exhibits at the Brussels World's Fair and the recent Moscow Fair. Each book has an authoritative text, a comprehensive bibliography, chronology and index and is illustrated with 80 pages of photographs, drawings and plans.



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By 1900 many Ohio town squares were fully developed architecturally, having a sufficient enclosure of varied but sympathetic buildings, and a green heart fitted out with bandstand, war monument and conveniences suited to urban leisure.



In all too many instances the square has been a helpless and innocent victim of the extravagant demands of traffic, which, paring it down to a central island, combined with civic indifference to lay waste its landscape. Meanwhile, the wall of the square has been pocketed with empty spaces as older structures are removed, like decaying teeth, to make room at grade for more cars. How can this kind of square be a focus for the reinvigoration of Downtown?

OHIO TOWNSCAPE

By Robert C. Gaede, AIA

A few months ago there was published "Town and Square-from the Agora to the Village Green,"* a comprehensive work covering the historic development of open spaces at the city's heart. Dr. Paul Zucker, who authored the work, traces the forms and purposes of city squares from Miletus to London's Bloomsbury, and in a final chapter Carl Feiss adds some supplementary material on the American scene, citing both Cleveland and Gallipolis for examples. The significance of the square as an emblem of civic order and the cultural maturity of the town's founders is evident as the story unfolds of the building of cities that preceded ours.

Following the course of town building through the fora of Rome, the medieval market places, the utopian towns of the early Renaissance and the sophisticated space-conscious Baroque creations, one may naturally reflect on the Ohio scene and give some thought to the absence or presence of historical precedence in the planning or "laying out" of our towns. Might we functionally, esthetically or traditionally be expected to distinguish our Ohio towns by such deliberately shaped internal spaces as those of Turin, Paris or Bath? What have we done to celebrate our cities' hearts?

Professor Zucker, concerned primarily with the space-shaping quality of square building, suggests five archtypes of squares—"1, the Closed Square, space self contained; 2, the Dominated Square, space directed; 3, the Nuclear Square, space formed around a center; 4, Grouped Squares, space units combined; 5, the Amorphous Square, space unlimited." Whatever their original purpose, most urban squares developed into one of these basic types even though the "floor" or "walls" of the space may show

^{*}Columbia Univ. Press, New York, 1959. (Continued on Page 26)



New York Military Academy, Cornwall-on-Hudson, N.Y.

Architect: York & Sawyer, New York, N. Y. General Contractor: Skinner & Cook, New York, N. Y. Tebco Face Brick Supplied by: The Windsor Building Supplies Co., Inc., Newburgh, N.Y.

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Ohio Townscape

many variations. Applied to Ohio, one might first ask, do we have any squares at all? The answer is clearly affirmative, and a few moments reflection might bring to mind such clearly stated town squares as those in Mount Vernon, Medina or Lisbon. Appreciating that we have established towns in Ohio with form-conscious centers, what can be said about their architectural characteristics?

At the outset town-centered squares must have presented a rather pitiable sight-a formless tract between a few straggling huts. Even as hundreds of years of refinement went into the carrying out of certain European squares, it took decades and more to begin to realize the space-shaping qualities of most of our early-established town squares, and some, as at Cherry Valley in Ashtabula County, have never passed much beyond the open field. Most of these early squares were "one-shot" acknowledgements of civic monumentality-the town sprawling out later without another instance of planned space.

A few squares were part of a larger concept involving multiple green areas and, sometimes, radial avenues suggesting 18th Century Neo-Classic influences. Sandusky is probably Ohio's most noteworthy example of this, but Jefferson, Tallmadge and New Richmond must be recognized as significant. There was also the original radial and hub plan of Circleville now a century erased by practical citizens dedicated to the simpler rectangle as a measure of property.

Apart from the Square-building of the early years of the founding of Ohio towns (1800-1820) there was little more deliberate space-shaping until the era of the picturesque suburban hideaway beginning some 40 years or so ago. Grassy triangles remaining where curvilinear streets separated sufficed to suggest public amenity. There were also the few monumental Beaux Art gardens of the City Beautiful movement. Then, as the shopping plaza became a distinct and profitable new form of urban development there were a few, largely timid, imitations of the town's original public square which could offer some haven at least from acres of black top.

Cleveland's Shaker Square, created in the era of World War 1, was a successful interpretation of the square. concept as a pedestrian magnet for shopping, although modern traffic has lessened its attractiveness. It is almost unbelieveable that so few other architecturally ordered "places" such as Shaker Square have been created in side the spread of urban areas as a relief to string-town commercial streets an ad infinitum speculative housing. Were our early founders our only consistent form-givers?

To return to Dr. Zucker's arch-types and reflect upon their application in the Ohio scene-our local examples seem to repeat three themes - the closed square, paved; the closed square, planted; and the nuclear square. In most cases the first two began as identical creations-the setting apart of green spaces-but the agressive inroads of the automobile and the willingness of merchants to sacrifice anything to its insatiable appetite for space, rendered the distinction, as park became parking.



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The last type represents the familiar mid-western concept of setting apart the chief town building—the court house— or finding a convenient empty space upon which to locate it.

Lima's broad paved center constitutes a good example of the closed square from which all planting has been eradicated. The surrounding wall of buildings is solid enough to establish a feeling of enclosure in spite of the great north-south length of the space. Only traffic instructions and parked cars ornament the central space from which pedestrian life is made virtually impossible. Wooster and New Philadelphia have similarly disposed squares, but in each case one quadrant of the major intersection is occupied by the court house which provides a dominating theme not unlike the open space or "parvis" before a medieval church. Occasionally, as at Troy or Urbana, a remnant of earlier uses of the square for public edification remains via a tiny island of green surmounted by a monument-as much a device to divert traffic to one-way flow as a piece of civic adornment or historic sentiment.

Green-covered closed squares are yet to be found where the central space is virtually uncluttered by any type of structure. One of Ohio's finest examples of this type is Painesville, where, however, being at the edge of the built-up area, the square has not been as fully walled-in as is a more classic example. On a smaller scale, Lodi enjoys a pleasant square of this type, and Medina's elm-covered center is in striking contrast to its partial girdle of brick and stone facades.

The nuclear square, courthouse surrounding, is an often seen version demonstrated by the squares at Kenton or Bryan. Occasionally, as at Warren, the park-like setting engulfs the dominating structure and returns the attention of the viewer to the outer wall. In two rather unique instances, Greenville and Miamisburg, the important building, in each case a town hall, sits at the center of a paved and greenless square similar to the market houses of medieval England.

There are of course many variations of the above and no strict system of classifying Ohio squares fits all in-

stances. Some of our towns are provided with only the barest suggestion of a "square" such as Portsmouth and many have no "place" at the town center at all as Zanesville, Lorain or Middletown. For East Liverpool a tiny enclosed triangle suffices while the green recess of the court house from the building line of Main Street saves Bellefontaine or Cambridge, Cincinnati's Fountain Square and Cleveland's Public Square are complex spaces, loaded with monuments and, while enclosed, are dominated strongly by a single giant building. The list is extensive, especially in the Western Reserve where public greens were concomitant with founding.

There is a tradition of square-building in Ohio towns. It remains to be seen as urban renewal steps up its pace and as suburban nuclei are established with ever-increasing aspects of being town centers in themselves, what we may do to revive and restore old squares or create new square meaningful to the functional and psychological needs of our present and future city living.





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810 The Arcade

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JOHN GILLETT DIES AT 78

John Gillett, last surviving member of the original Toledo architectural and engineering firm of Mills, Rhines, Bellman & Nordhoff, died May 29 in St. Vincent's Hospital, Toledo, after an illness of several years. He was 78 years old.

Born in Bay City, Mich., Mr. Gillett was educated at the University of Michigan. After serving as a draftsman and an engineer with firms in Cleveland, Mr. Gillett in 1913 joined Mills, Rhines, Bellman & Nordhoff as engineer in charge of mechanical and electrical work. He became a member of the firm in 1922 and served continuously with that firm and its successor, Bellman, Gillett & Richards, until his retirement in 1955. He was a registered architect and engineer in Ohio.

Mr. Gillett was identified with many of the most important structures in Toledo including the administration building of the University of Toledo, the Owens-Illinois Bldg., the Commodore Perry Hotel and the Ohio Bell Telephone Co. Bldg. He was also identified with buildings constructed in various parts of the country by the Continental Baking Co., and the old Willys-Overland Corp.



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DO YOUR SPECIFICATIONS WEAR HIGH-BUTTON SHOES?

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