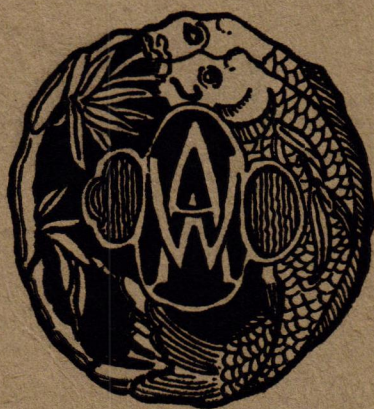


APRIL 1923

VOL. 32. NO. 4



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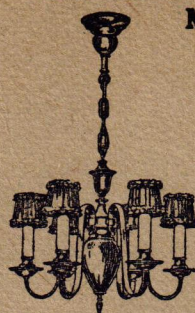
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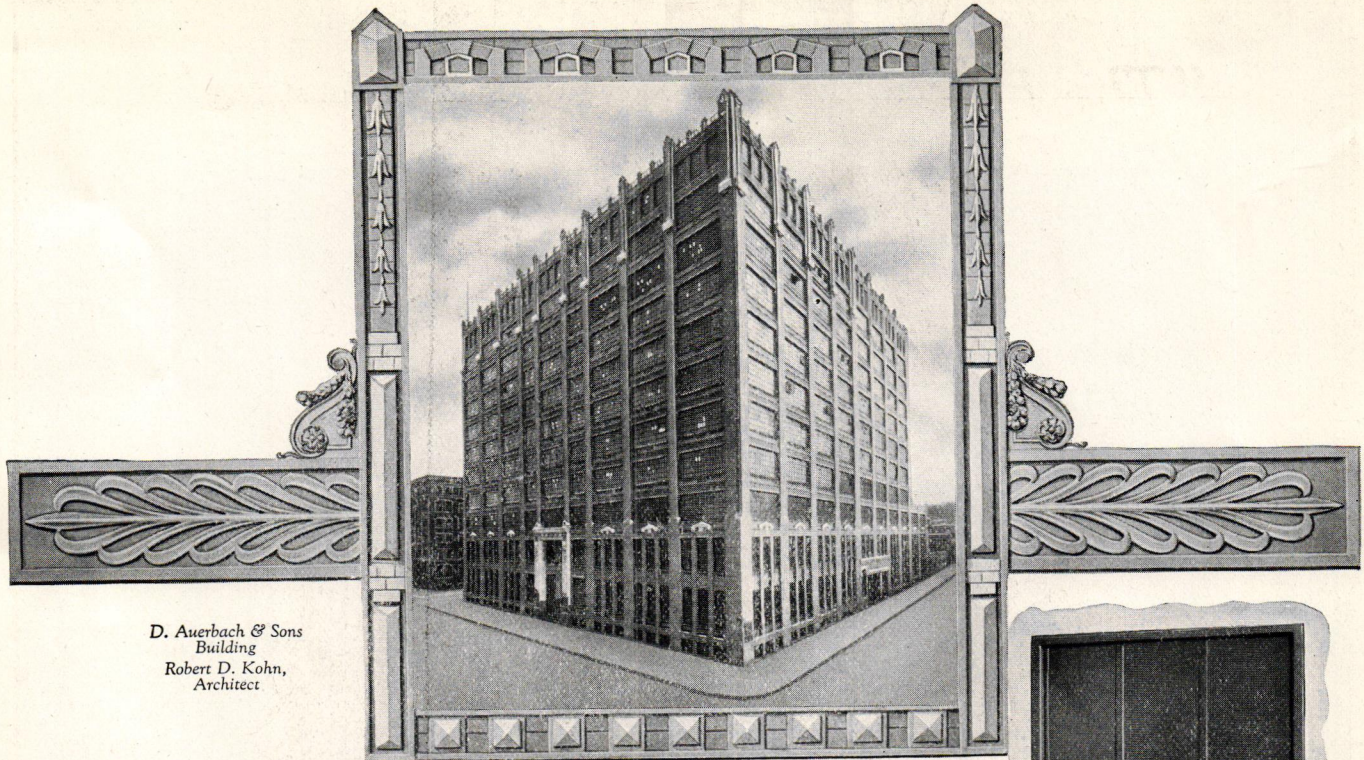
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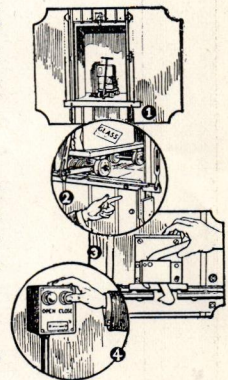
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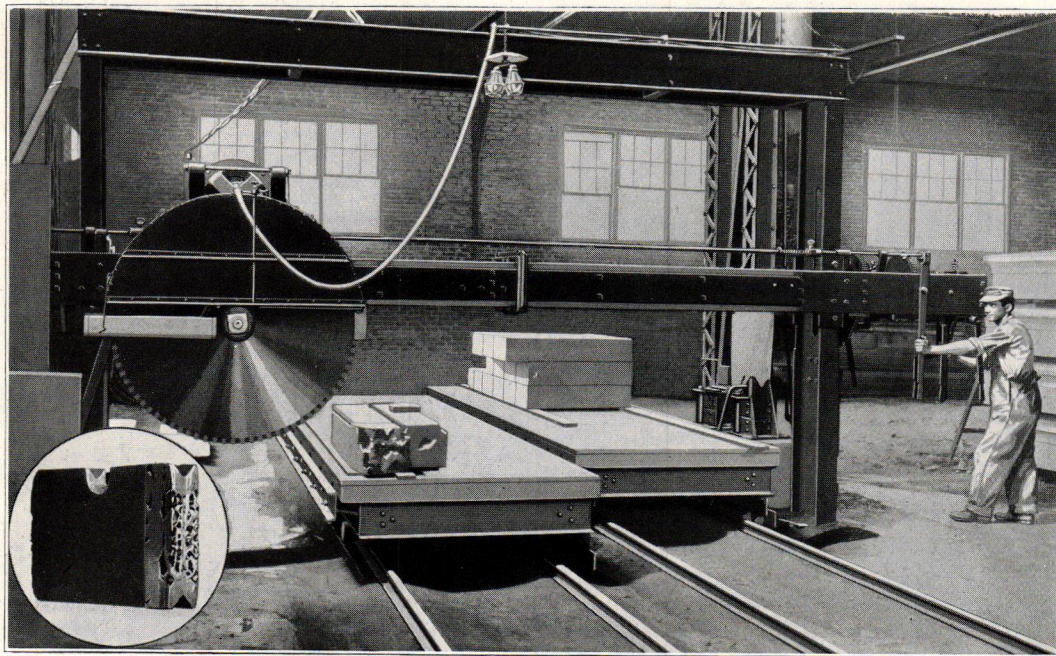
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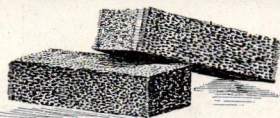
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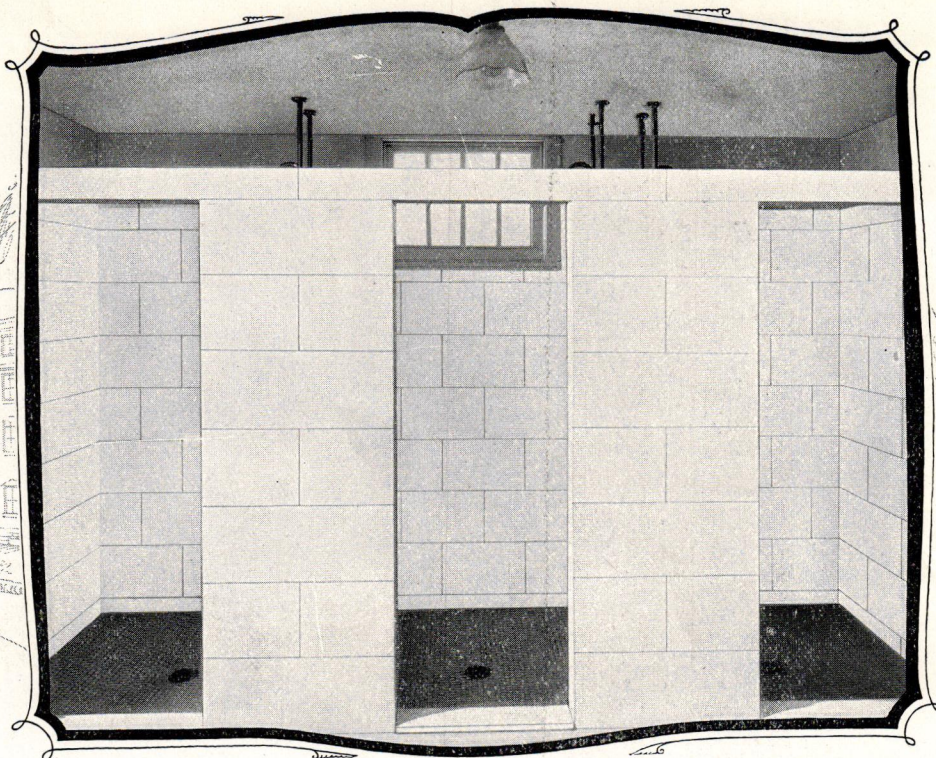
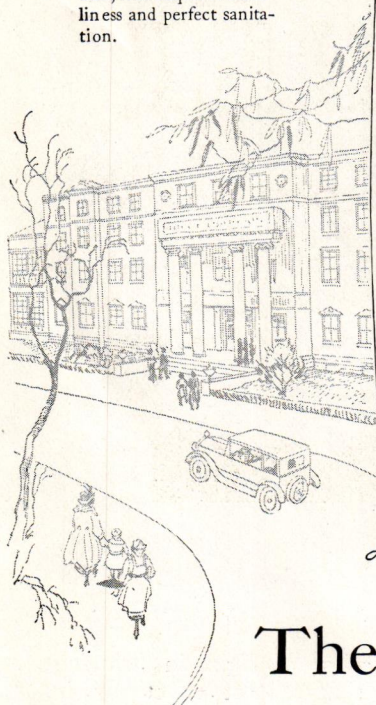
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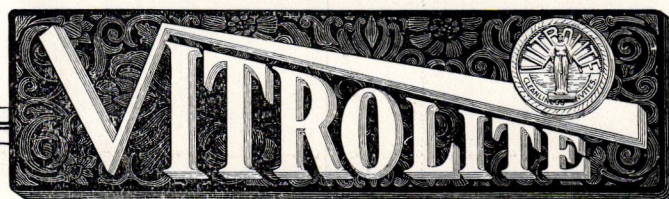
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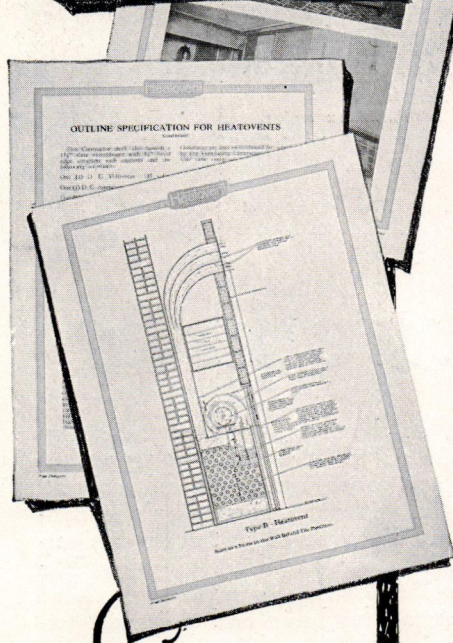
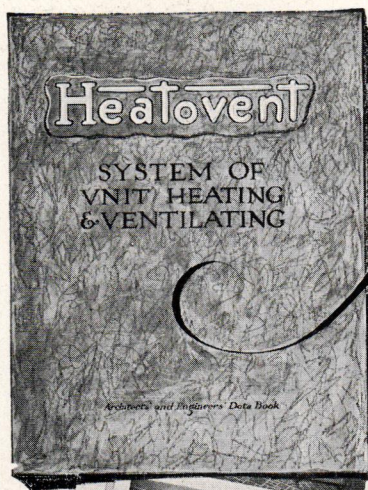
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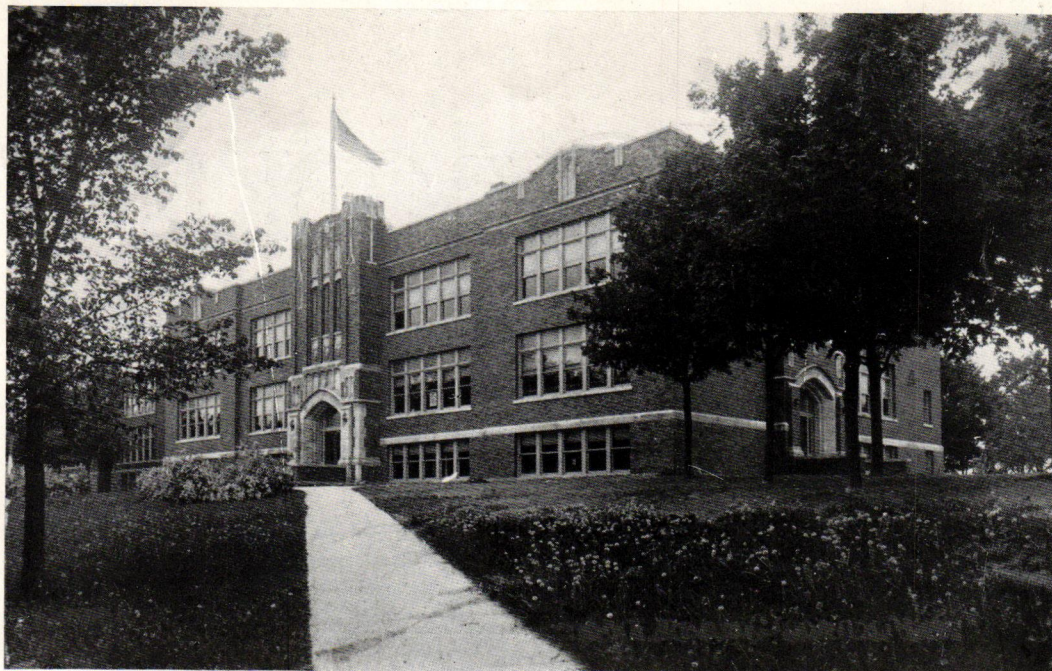
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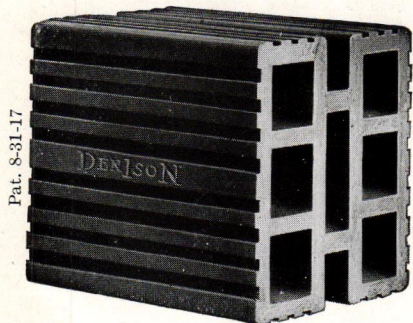
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VOLUME XXXII

NUMBER 4

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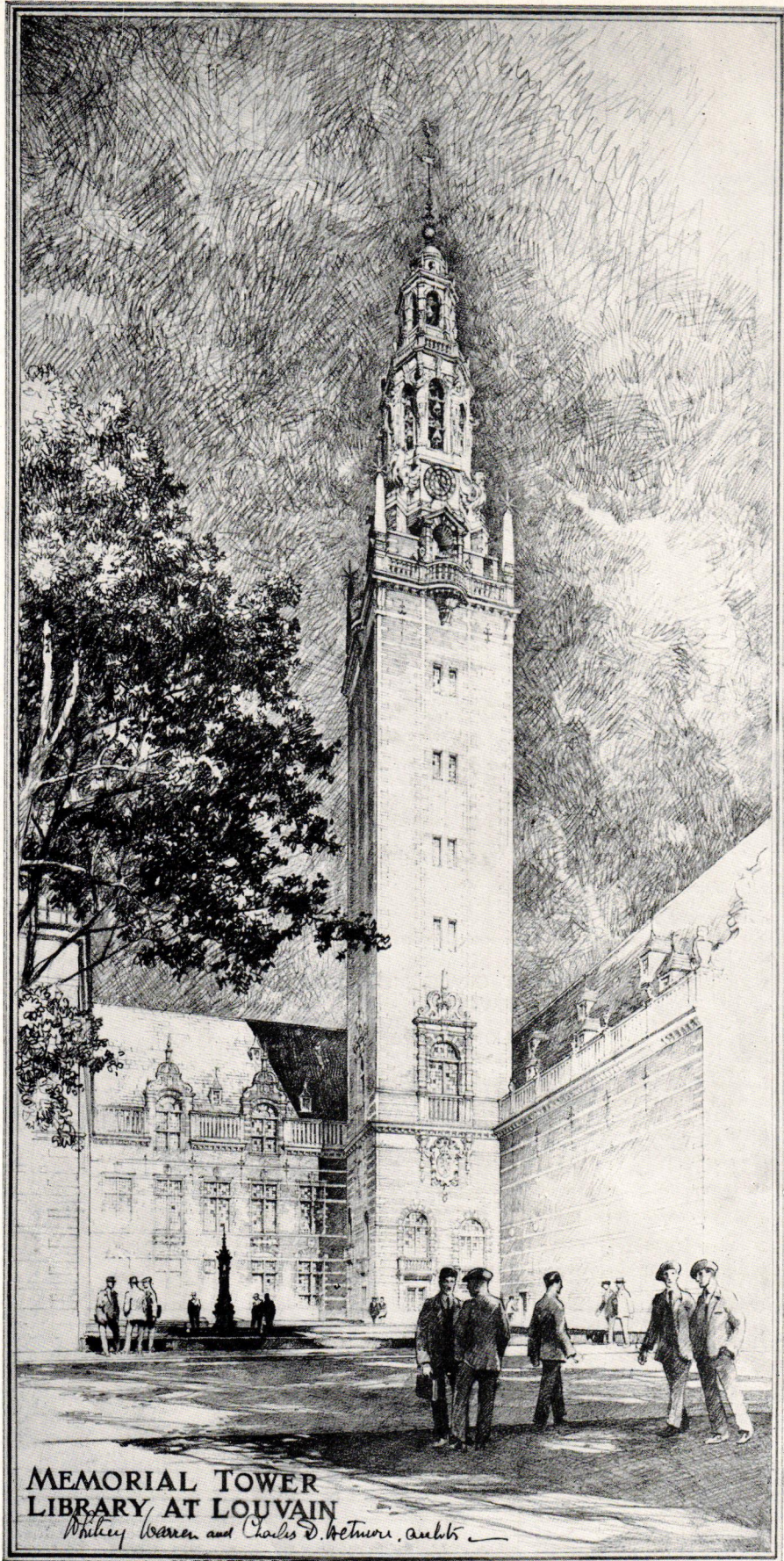
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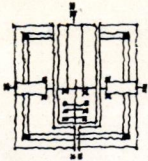
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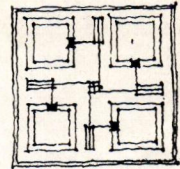
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THE WESTERN ARCHITECT

A NATIONAL JOURNAL OF ARCHITECTURE AND
ALLIED ARTS, PUBLISHED MONTHLY

APRIL, 1923



VOLUME 32
NUMBER 4

The Zoning Report
of the
Department of
Commerce

A remarkable report has just been issued by the Department of Commerce at Washington. To most of us who have paid too little attention to that most important of subjects connected with healthful living, that of the zoning of towns and cities in the United States, it is a somewhat surprising report. It is only about a quarter of a century ago that the rapid and helter-skelter growth of our cities brought to those few who think, the conviction that the situation must be altered or all sorts of economic evils would follow. From the city-zoning agitation the subject was taken up by the smaller towns and now the Department of Commerce' Division of Building and Housing gives as a conclusion of its survey that more than fifteen millions of our people, or twenty-seven per cent, live in zoned municipalities. The remarkable detail lies in the fact that last year zoning spread, especially among the smaller places. Fourteen towns of from five to ten thousand have passed zoning laws during the year, bringing the total zoned towns of this class to twenty-three. In places of five thousand and less the addition of twelve brought this total to seventeen, while one community of only one hundred thirty-one inhabitants has a zoning ordinance. There is no stronger evidence of an increasing intelligence among the people than this realization that towns as well as houses should be arranged in an orderly manner so that the convenience of all can be served. It is not only in the destruction of private residence property values that in the past has made the zoning most attractive to a community, but the scattering of business without regard for those rights has been found inimical to the business itself, so that the fast-growing sentiment toward setting aside certain districts for residences, apartment houses, office buildings and manufacturing plants with ample provision for growth in each district is but the logical result of combined community thought and intelligent action. Without counting the District of Columbia, which was zoned through the Burnham, McKim, Carrere, Olmstead commission, New York state comes first with eighty-one percent of its inhabitants living in zoned communities. Cal-

ifornia ranks second with seventy-one per cent; Minnesota third, with fifty-eight per cent; New Jersey fourth with fifty-seven per cent; and Utah fifth with fifty-five per cent. In thus establishing through neighborly agreement the details of future urban building by a zoning plan, which specifies the height as well as the uses to which structures may be put and the area of ground that may be covered in the smallest towns as well as largest cities it must not be forgotten that the architects in each have been active and often the prime movers in this regulation that is so vital in the future growth and health of these communities.

56th Convention
American Institute
of
Architects

This year the annual convention of the American Institute of Architects will be held at Washington D. C. In selecting its date, remembering the torridness under which the convention worked at Chicago, last year, the Board has selected mid-May as a more propitious and comfortable time for a Washington assembly. The dates are May 16, 17 and 18. At this, the fifty-sixth convention of the Institute, the delegate attendance will be smaller, under the resolution proposed by the Board of Directors at the last convention, limiting the attendance to a basis of two delegates to each Chapter plus one for every twenty Institute members of the Chapter. This rule will be followed this year, but as the Board neglected to give the required formal notice, the confirmation of the change will be made at this convention. The change was found necessary through the large increase in membership which has recently marked the growth of the Institute. It should not in any degree diminish the general attendance upon the annual convention, attendance by every member of the organization being a privilege that cannot be neglected without professional loss in many directions. According to changes in the by-laws made at the last convention, the officers and nine member "Trustees or Directors" comprise the governing body, supplemented by the Delegates in attendance upon the convention as a sort of confirmation sub-committee. But discussion is open to

all members and the health and permanent advancement of the Institute depends upon the interest of the member to an equal degree of moral responsibility with officers and delegates. An enormous quantity of work was done by the fifty-fifth convention. The fifty-sixth will in a large measure become a clearing house for the results that have accrued during the year's tryout.

Entirely outside of the obvious elements that have made the Chicago Tribune building competition notable in architectural circles—the large money prizes offered; the extraordinary number of offerings, from all Europe as well as the Western Continent; the high quality of the majority of the designs; and even its bearing on the abstract subject of competitions itself—there is in it a feature which not only makes this competition distinctive but will spread its benefit far beyond any intention of the designers or the scope of any money prize and entirely disconnected with the competitors or the competition as such. This is found in the pen and ink rendering exhibited in the competition drawings. Never before in architectural history has there been presented so complete an exposition of the pen and ink work of the world's best renderers in architectural perspective drawing. This despite the fact that the Indiana Soldiers' Monument, Competition, won by Bruno Schmidt in 1885, or that at the Hague, at a later period, contained many excellent renderings. And side by side with the educational benefit to the profession through design expression in this draftsmanship exhibition, is that of the rendering. Feeling that judgment by a committee of laymen, with one architect advisor, would be influenced by presentation, each competing architect made use of the best delineating talent procurable, when his own ability did not meet his desire for the best in rendering. Thus, as each perspective artist presented his "best bag of tricks" with the pen, and used every legitimate device to make his drawing distinctive, the result could not fail to produce the elements of a "liberal education" to the draftsman who was privileged to examine the various drawings. And this privilege is more general than has ever before developed from a competition. Through its business acumen and generosity, the Chicago Tribune organized a traveling exhibition on a superb scale. Selecting a representative collection of one hundred and thirty-five perspective drawings, and bearing all expenses of assembly and transportation, an itinerary was arranged by which, between January and June, the interested architects and draftsman and the curious public should have the opportunity of seeing and studying the drawings in every important city of the United States east of Denver, and Canada. Whatever other results may accrue, the inspection of these

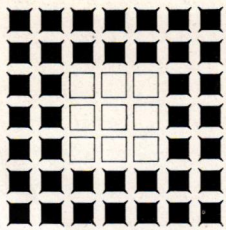
Valuable Examples
of Rendering in
Tribune Competition
Drawings

masterpieces of pen and ink rendering by the draftsmen of the country, will have a marked influence on the art of pen and ink perspective drawing. For over twenty years the water-color, with its deceptive coloring and "cheating" perspective, has so completely occupied the field, that pen and ink work and the fine talent of the draftsman for work in line has well nigh disappeared. Pen and ink work has become almost a lost art. If the exhibition of these drawings results in a pen and ink revival, this, of itself, will make the Chicago Tribune competition more valuable to the profession at large than many times the money prizes which went to individuals, and the contribution to architectural art advancement greater than the erection of "the greatest achievement of beauty" in its building.

Report of
Small House
Building Code
Committee

The committee of architects and engineers appointed by Secretary Hoover to "investigate building practice, and code requirements in the United States and to prepare standard building regulations based on the latest and best information which might be recommended to cities and states adopting revised building codes," has made a preliminary report. To condense its one hundred pages to a paragraph does not mean that there is an unimportant sentence in it. In fact there can hardly be estimate made of the many individuals and associations which have contributed to its compilation any more than can the general public comprehend the strenuous and unselfish labor which has gone into the collection and condensation of the facts and conclusions it presents. Yet out of these investigations and information and opinions gathered from those most competent to give them the committee recommends that "Building codes permit eight-inch solid brick and six-inch solid concrete walls for two-and-one-half and three-story dwellings accommodating not more than two families each; that eight-inch hollow building tile, hollow concrete block, or hollow walls of brick (all rolok) shall not exceed twenty feet in height to the gables; and that frame construction be limited to two-and-one-half stories. Metal lath and plaster on wood studs properly firestopped is approved for party and division walls, but at least every alternate wall in row houses must be eight-inch solid brick or concrete, or twelve-inch hollow building tile, concrete block or hollow wall of brick."

Among the many prize competition problems over which talented draftsmen have "burned midnight oil" the past winter, that of the LeBrun Traveling Scholarship, awarded annually, under the direction of the New York Chapter, American Institute of Architects, has been the most popular and hardest competed for. This year the prize goes to Paul F. Simpson, a graduate of the Carnegie Institute of Technology.

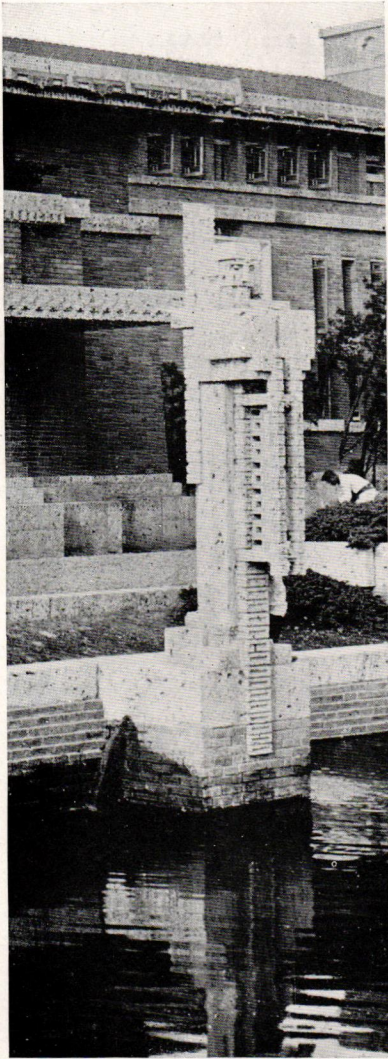


In the Cause of Architecture

THE NEW IMPERIAL HOTEL, TOKIO

FRANK LLOYD WRIGHT, ARCHITECT

BY FRANK LLOYD WRIGHT



I. THE PURPOSE OF THE BUILDING

THE Imperial Hotel is not a hotel at all in the accepted sense of that term. It is a delightful place of sojourn for travellers and a place of varied entertainment for the social functions of the life of Tokio, the Japanese Capital.

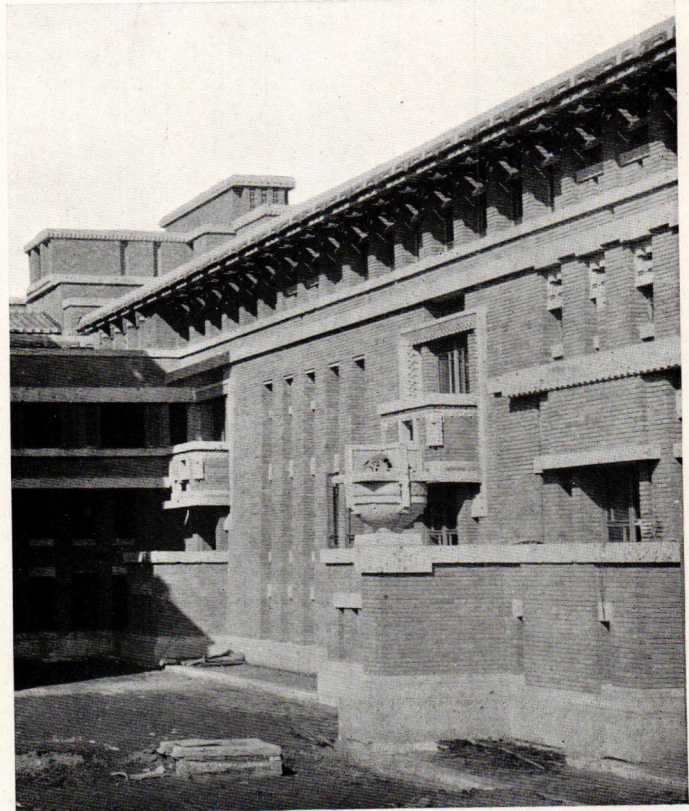
The Imperial is the first important protest against the Gargantuan waste adopted by Japan from old German precedents when there were no worse ones. It is a conservation of space, energy and time by concentration and the invention of practical ways and means to that end. Just such conservation as this, existed in Old Japan, and is at work in this building to help establish in the new life now inevitable to them that same wonderful unity.

Every utilitarian need is insisted upon as an ordered thing in a harmonious whole; that is what the old Japanese life insisted upon with telling and beautiful effect.

The Imperial has no quarrel with life as lived upon any civilized basis now, but at the present time it does belong in point of character and purpose to the more advanced stage of culture, because it insists upon utilitarian needs as ordered features of a sentient whole, and finds its "effects" in making them so.

The Imperial Hotel has therefore, in most essential respects, been fixed ahead of the abuse and waste of the hour—to be, in the meantime, attacked as a challenge to that old waste and abuse. This would be true of any building, doing in its own way the thing that has always been done in a more familiar way.

THIS FIGURE, THE VIKING, TYPIFYING THE OCCIDENT, STANDS IN FRONT OF THE ENTRANCE TO THE IMPERIAL SUITE.



DETAIL OF LOGGIA, SHOWING THE SUN-SPLASH OF PERFORATED CORNICE ON WALLS AND PIERS. □

The "Hotel," however, is less than one-half the substance of the whole, or its function, or its cost. It is—as it has always been—a concession to the foreign invasion, rather than an investment.

There is also a centre of entertainment which is more important and profitable, and an investment rather than a concession. This centre is a clearing house for Japan's social obligations to "the foreigner," and the Japanese social life of the Capital. This central group contains a masonry promenade, or central paved court 300 feet long by 20 feet wide, 16 various private supper rooms and various parlors being appropriately grouped about it; a masonry theatre seating one thousand people, opening directly from it. The theatre has a revolving stage. There is, below the theatre, also opening directly from the promenade, a terraced cabaret seating at tables 300 people, with dancing space and stage. Above the theatre, reached directly from the promenade, is a spacious foyer opening to the main roof garden—above this is a banquet hall with capacity to seat a thousand at table. A splay and cantilever gallery is continued all around this room, springing upward to a pendentive roof. Like the theatre this room too, is done in imperishable materials—a great building in itself.



VIEW FROM SIDE COURT SHOWING DETAIL OF STAIR AND ELEVATOR TOWER.

THE WESTERN ARCHITECT
APRIL :: :: :: :: 1923



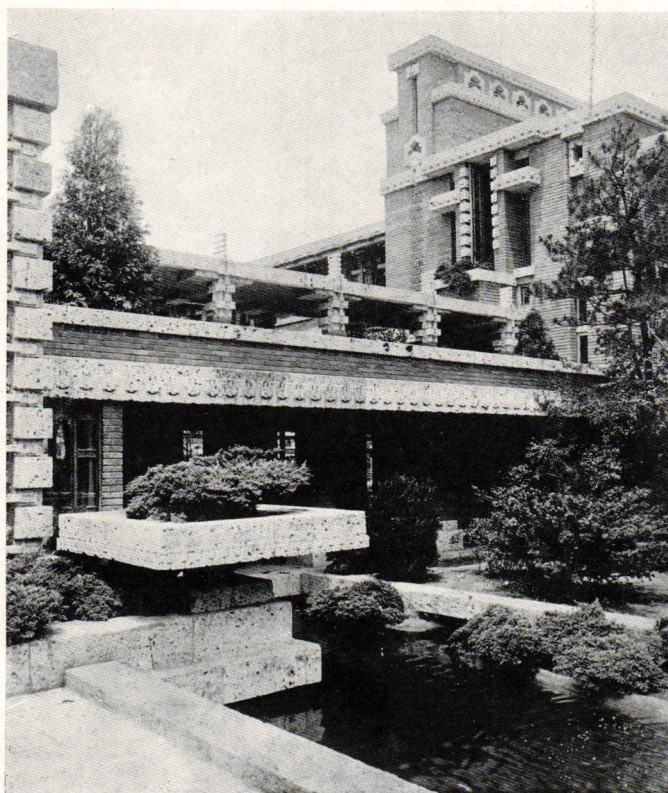
THE BALCONY AND TERRACES OF THE PRIVATE SUPPER ROOMS OVERLOOKING COURT. □



These various rooms for important public functions have adequate toilet accommodations, service rooms and galleries or avenues of inter-communication, and are all associated directly with enclosed gardens, terraces and balconies. The Imperial Hotel, therefore, is not designed as a profitable undertaking in the ordinary commercial sense, but it is so as a distinguished center of social entertainment for the life of the capital, in a sense that is unique.

II. THE NATURE OF THE IMPERIAL AND ITS PROBLEM

In a pool of conflicting ideas and competitive races like Tokio, there is always much that is obscure, lurking behind walls that are unknown languages. But the thing that stands out to me most sharply in this experience is the incapacity for any sacrifice of habitual "use and wont" on the part of the average human being. Not only that, but the bitterness with which any suggestion of the sort is resented as a personal affront. Instead of being intrigued and interested by an attempt to inculcate a finer and better "use and wont," one more in keeping with true civilization, civilization seems to have been abandoned by the average guest in





VIEW FROM SIDE FORE COURT SHOWING DETAIL OF STAIR AND ELEVATOR TOWER. FIGURE OF SAMURAI (THE ORIENT) IN FOREGROUND. □ □



and feed and groom and bed that captious animal with quite all the license which would be popular. The Imperial therefore is not a hotel. The creature comforts are all there but also an aspiration to something better although not so big and less barbarous; something more on the order of what might be found in a gentleman's home in a modern country house.

In the Imperial therefore, the Art of Architecture comes to grips with reality for the sake of a better order,—a popular mission,—but one that will not immediately be popular. A management imbued with this idea is as essential to its success as are the features of the building itself, and more so. The old management by whom the building was initiated changed during the course of construction. Aisaku Hayashi was the managing director. Another manager, H. S. K. Yamaguchi, personally popular and successful in the conduct of a resort hotel, was appointed, and while undertaking an enterprise shaped in detail to suit the ideas of another manager, he has attacked the problem with spirit and a desire to succeed in every

an oriental hotel at Yen twenty per day.

A hotel primarily is a place for human creatures—certainly. And a hotel is a dangerous place in which to put a premium upon human intelligence, human aesthetic needs, or human appreciation of a beautiful environment.

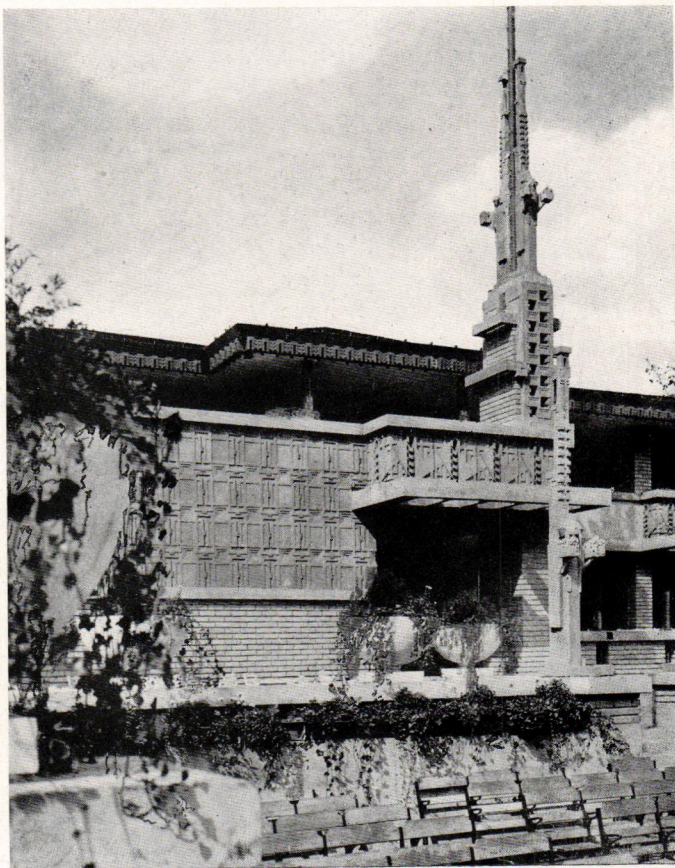
In the confusion consequent upon English, German, French, Chinese or Russian idea of "the right thing" there does seem to be a consensus of opinion regarding "the right thing" in a hotel. It is a guest room that is a vast compound, the vaster the better, in which to spread around a freight car load of luggage; a big tub in another near by room; plenty of big windows on at least two sides of the compound, three preferred; an enormous upholstered platform, seven feet square three feet above the floor—to sleep on; another big room with an outside window in which to throw things or hang them; no sense of a ceiling at all; an aggregation of over-sized, over-stuffed furniture that can be dragged about regardless or pushed aside entirely; food and water always handy; boy San just outside the door day and night; a cuspidor.

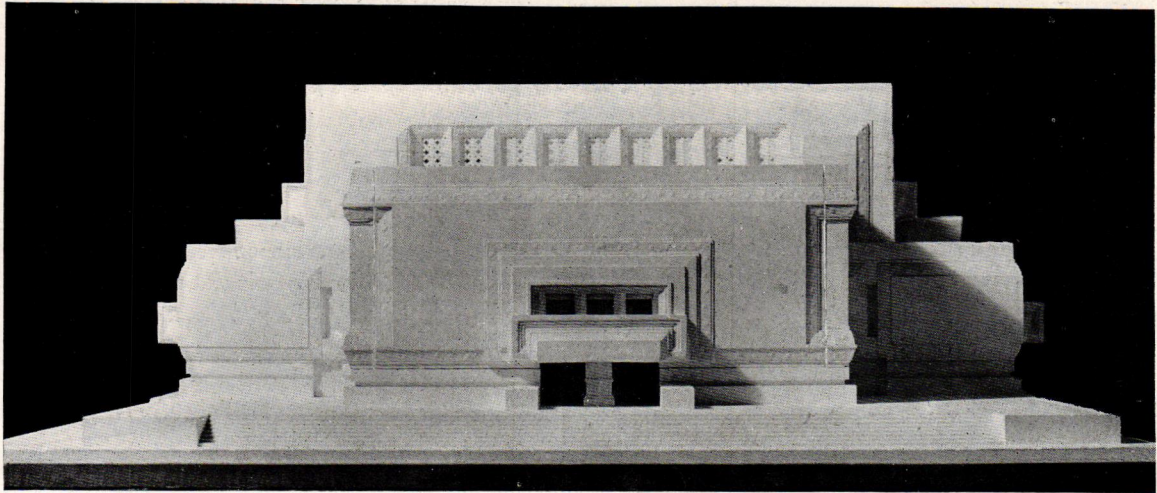
As for light and heat, plenty of both, with doors and windows wide open.

But the Imperial has aimed higher than to stall



DETAIL IN THE MIDWAY GARDENS, CHICAGO, FRANK LLOYD WRIGHT, ARCHITECT, SHOWING ELECTRIC LIGHT STANDARD CONCRETE BLOCK WALLS, AND FEATURES. □





STUDY FOR THE FACADE FOR BARNSDALL THEATER, LOS ANGELES, TO BE BUILT IN CONCRETE MONOLITHIC BLOCK. FRANK LLOYD WRIGHT, ARCHITECT.

feature of his responsibility. What Mr. Yamaguchi, in his difficult position will achieve, remains to be seen.

The enterprise, although initiated many years ago by the Imperial Household as a social necessity in connection with Japanese official life in contact with the foreigner, has proved profitable. As the social life of the Capital has grown in foreign style, it became desirable to expand and date the enterprise somewhat ahead in order to keep it, as it always has been, the social center of the life of the Japanese Capital. So, while it has been, and will be profitable under good management, it is, as was stated above, not a commercial venture, not an investment in an ordinary sense.

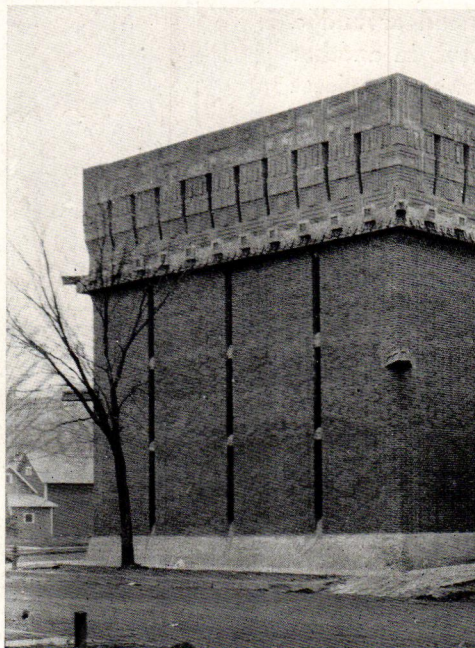
That is why it was laid out as a group of buildings in a system of gardens and terraces and not as an "office building hotel" along American lines. That is why the attributes of culture have been sought in its design and appointments; that is why a love for beauty must characterize the guest who really belongs to the Imperial.

The world moves with incredible rapidity. Concentration of space by means of concentrated conveniences has already gone far. The ship began it, the Pullman car took it up, the ocean liner went further and now the high-class hotel on costly ground is at work upon it all over the world.

In the New Imperial the quality of beauty and integrity

of the whole is established by making each unit, (albeit a smaller unit) an integral part of a great and harmonious whole. That broader relationship affords a richer experience, a fuller life for each individual than could possibly be, where more license in more space would turn that individual loose at the expense of the whole. In all this there is the economic limit—that is, the degree to which the human animal will submit to the larger and the finer interest. Who can say just where that limit lies,—or should lie,—except that, in an effort to establish a superior thing, that limit should be fixed ahead of the abuse and waste of the hour?

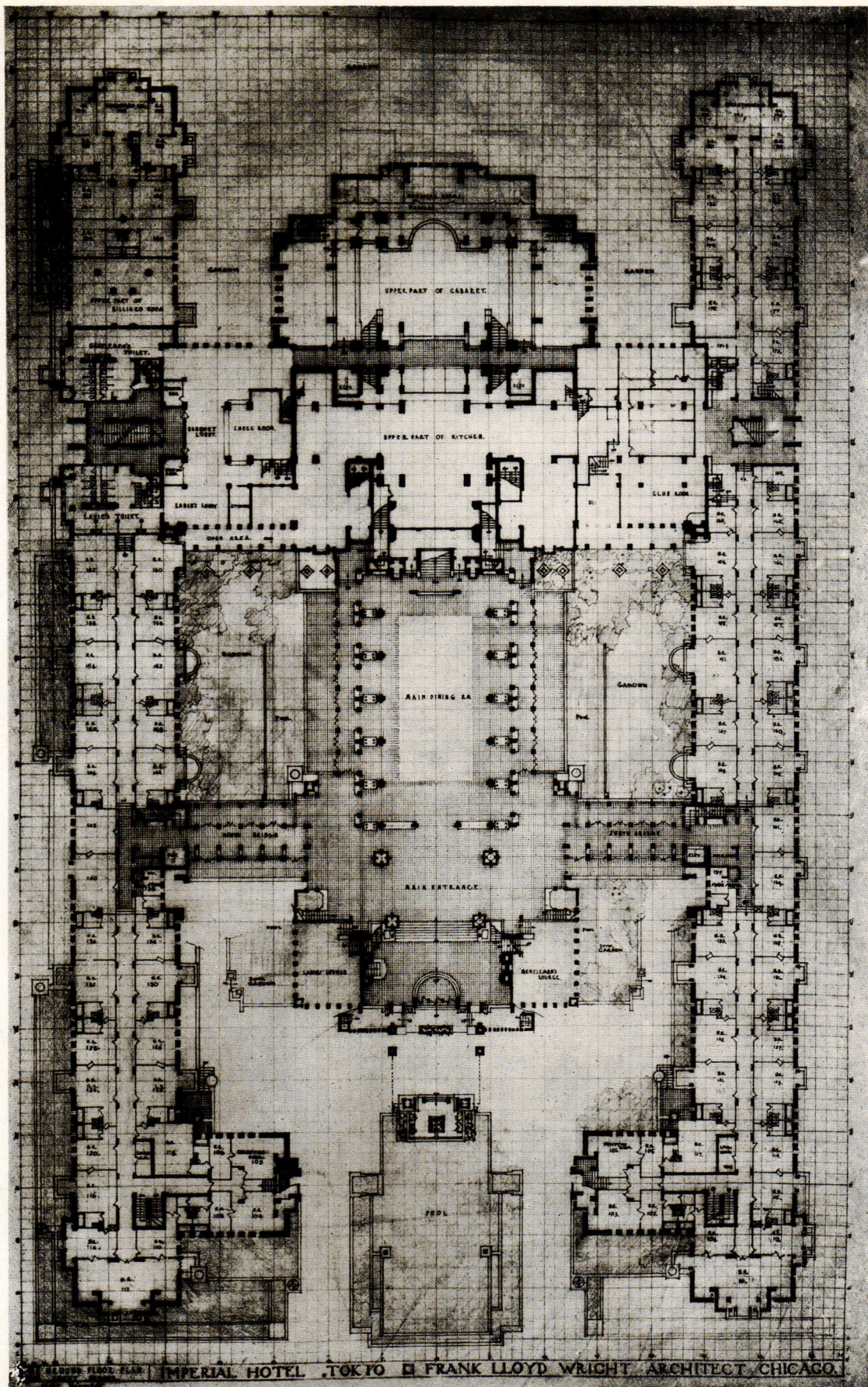
A WAREHOUSE IN RICHLAND CENTER, WIS. CONSIN, BUILT OF BRICK WITH CONCRETE BLOCK ATTIC. FRANK LLOYD WRIGHT, ARCHITECT.



III. THE AESTHETIC MOTIF

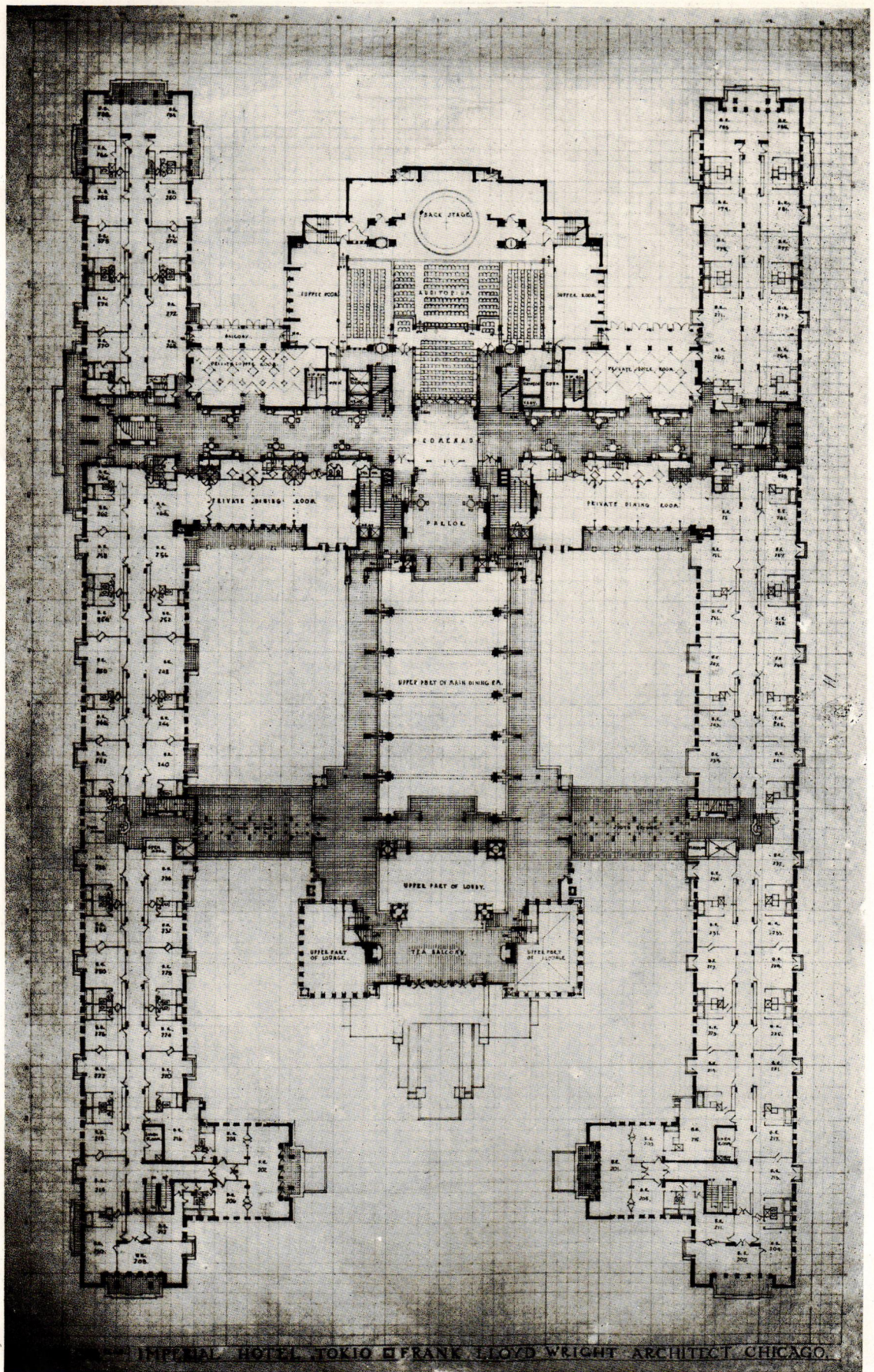
The Imperial Hotel is designed as a system of gardens and sunken gardens and terraced gardens—of balconies that are gardens and loggias that are also gardens—and roofs that are gardens—until the whole arrangement becomes an interpenetration of gardens. Japan is Garden-land.

This is not realized in the photographs as they were made before the building was entirely finished, and before this part of the work was fairly begun. Until the intended foliage develops in relation to enclosures and preparations made for it in the structural scheme, the Imperial is something like a sycamore without its leaves. Its structure asserts itself so boldly as to pain the



GROUND FLOOR PLAN, IMPERIAL HOTEL, TOKIO, JAPAN

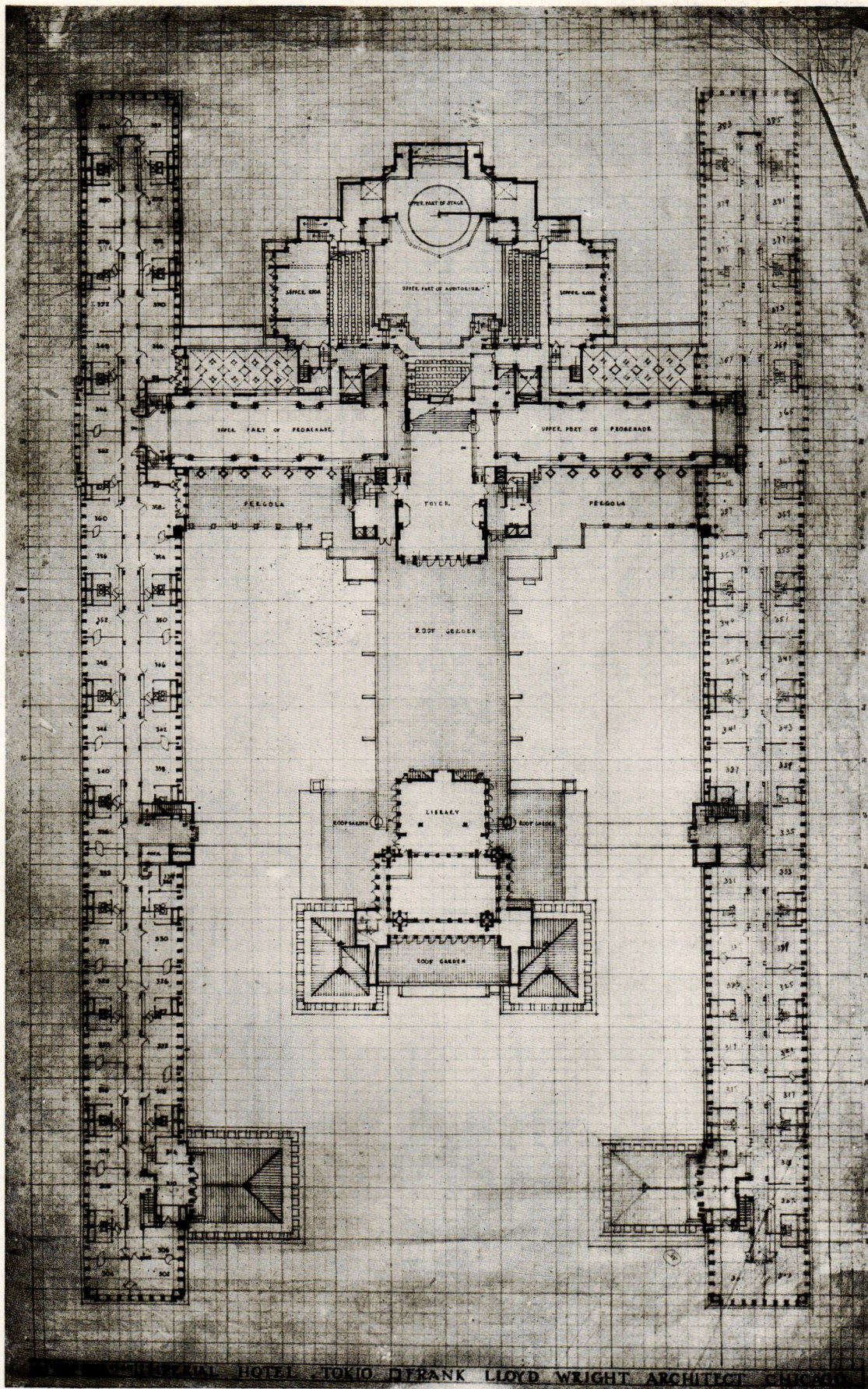
□ FRANK LLOYD WRIGHT, ARCHITECT



MAIN FLOOR PLAN, IMPERIAL HOTEL, TOKIO, JAPAN



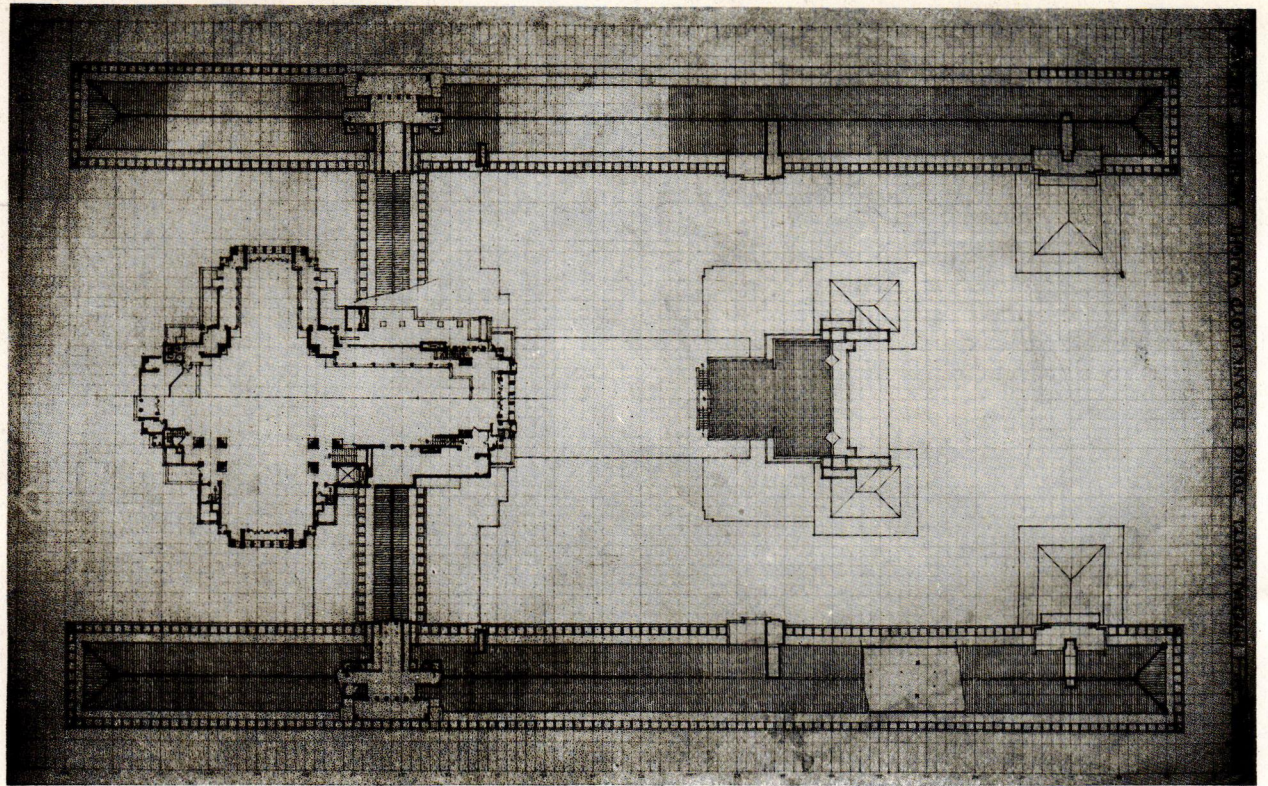
FRANK LLOYD WRIGHT, ARCHITECT



LOGGIA FLOOR PLAN, IMPERIAL HOTEL, TOKIO, JAPAN



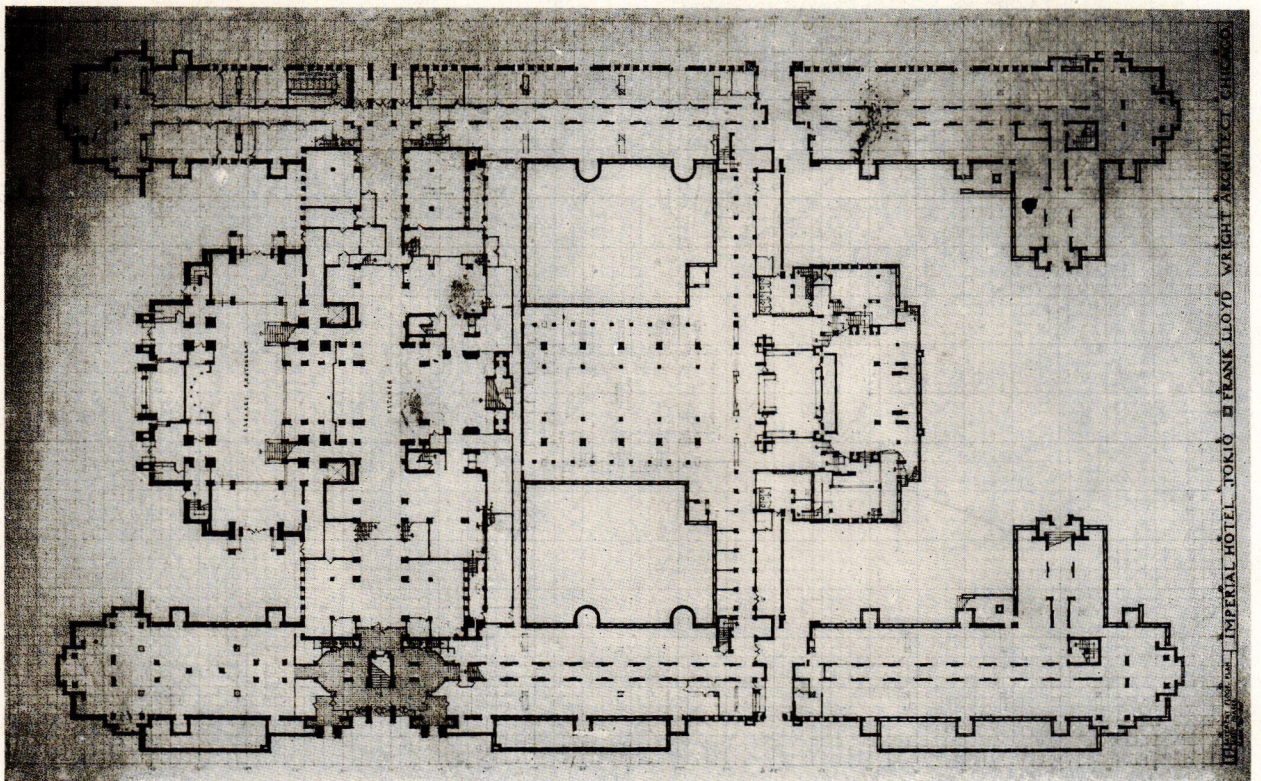
FRANK LLOYD WRIGHT, ARCHITECT



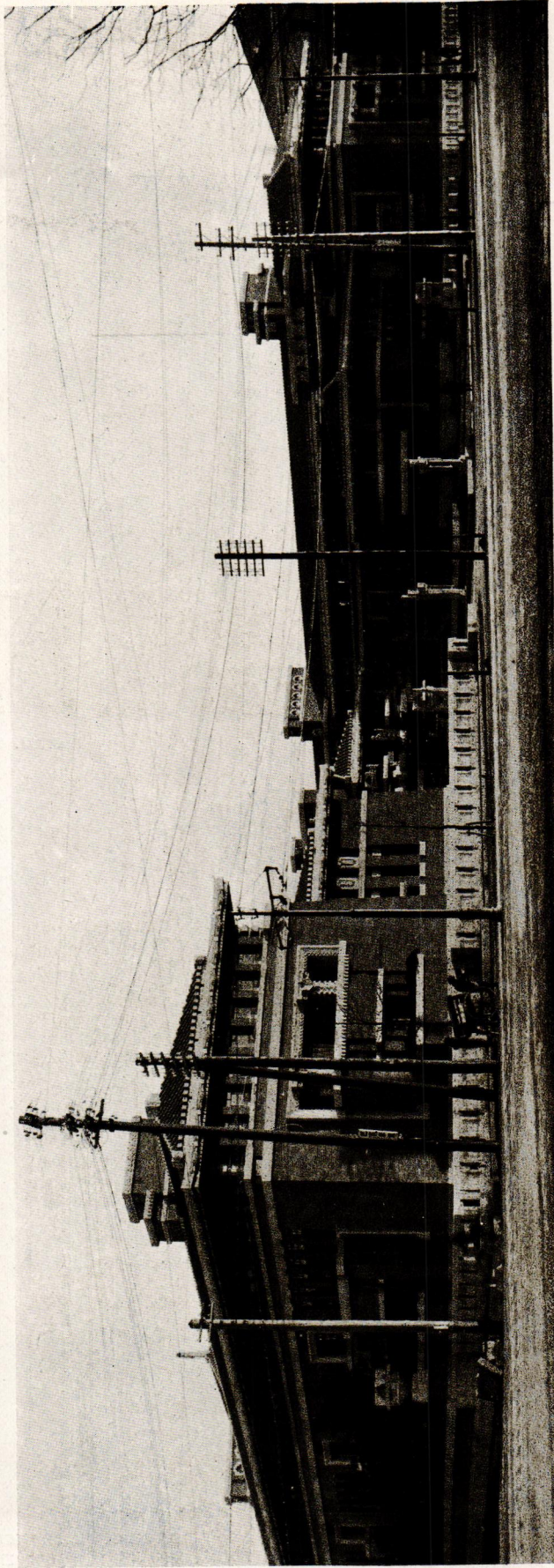
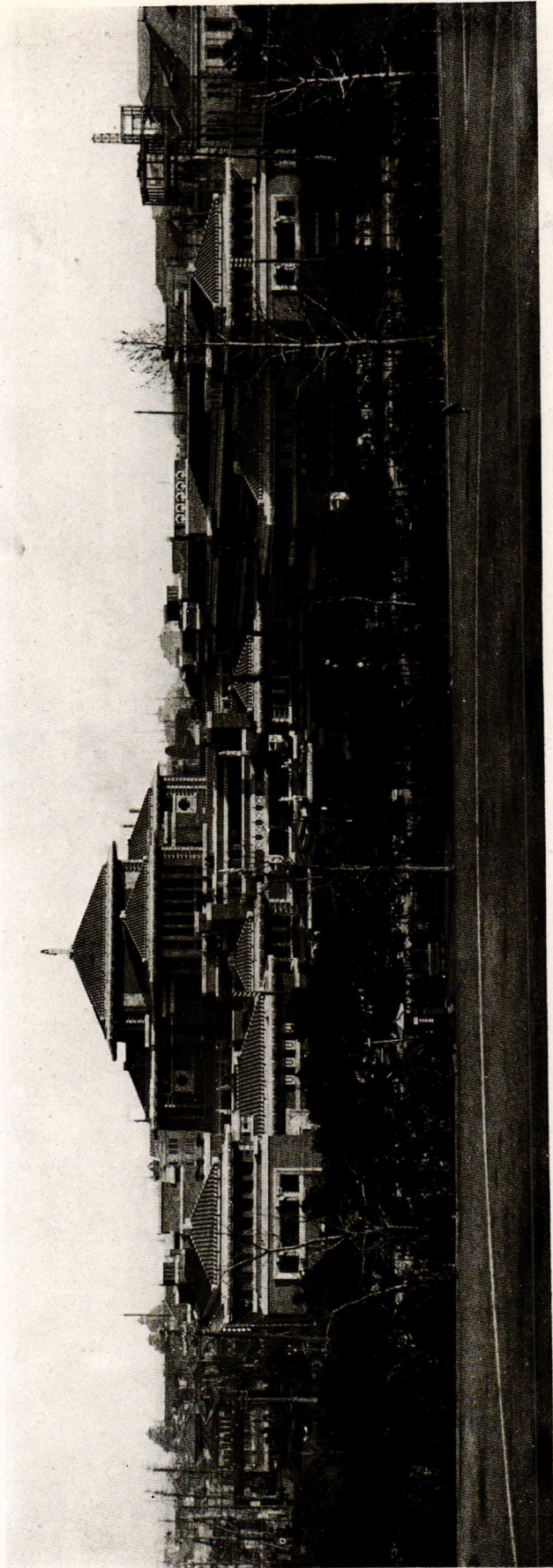
■ FLOOR PLANS
 □ BASEMENT
 □ BANQUET HALL

■ IMPERIAL HOTEL,
 TOKIO □ JAPAN

FRANK LLOYD
 WRIGHT
 ARCHITECT



IMPERIAL HOTEL, TOKIO ■ FRANK LLOYD WRIGHT ARCHITECT, CHICAGO



FRANK LLOYD WRIGHT, ARCHITECT

□

□

GENERAL VIEWS

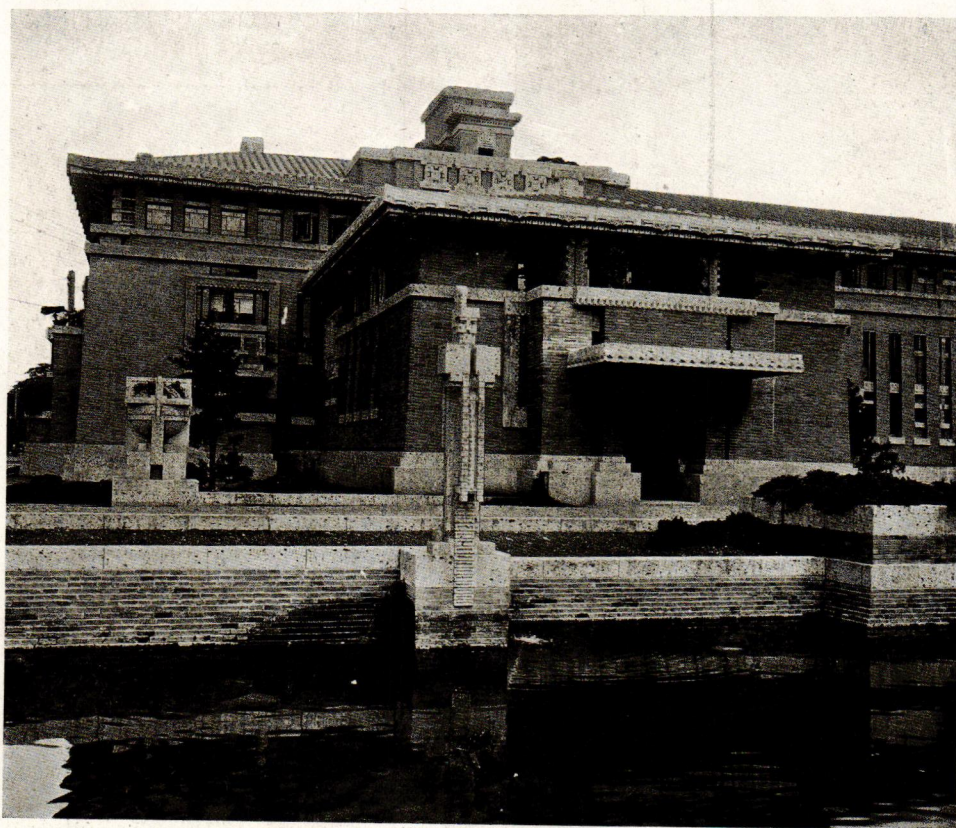
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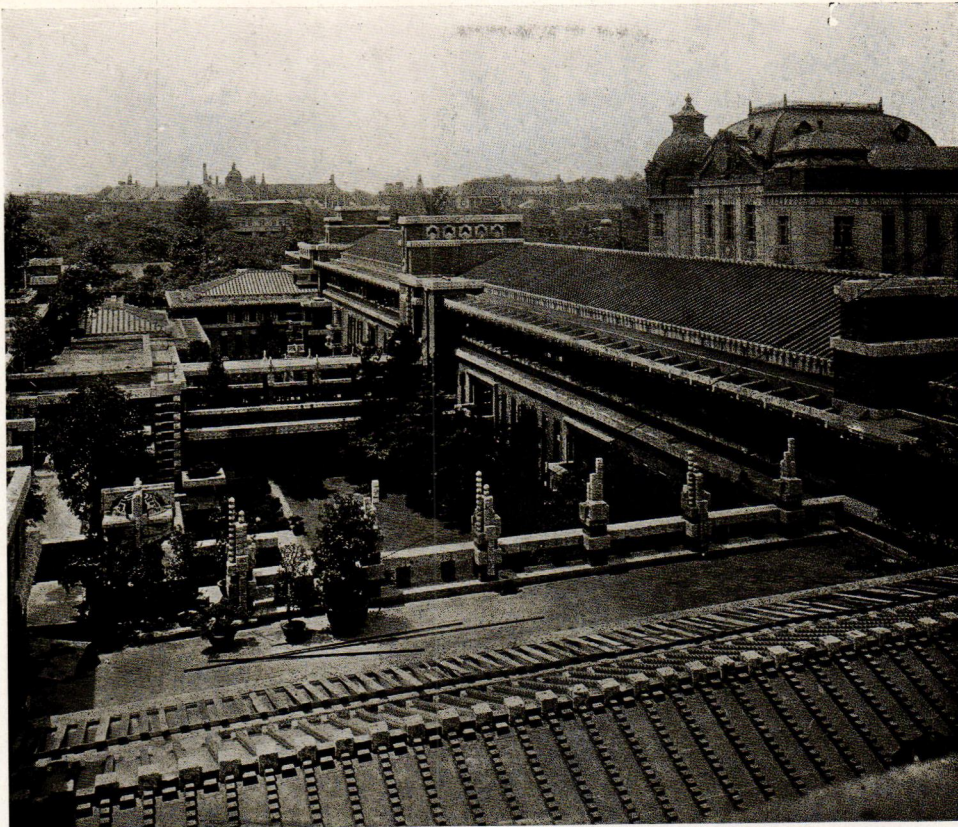
IMPERIAL HOTEL, TOKIO, JAPAN



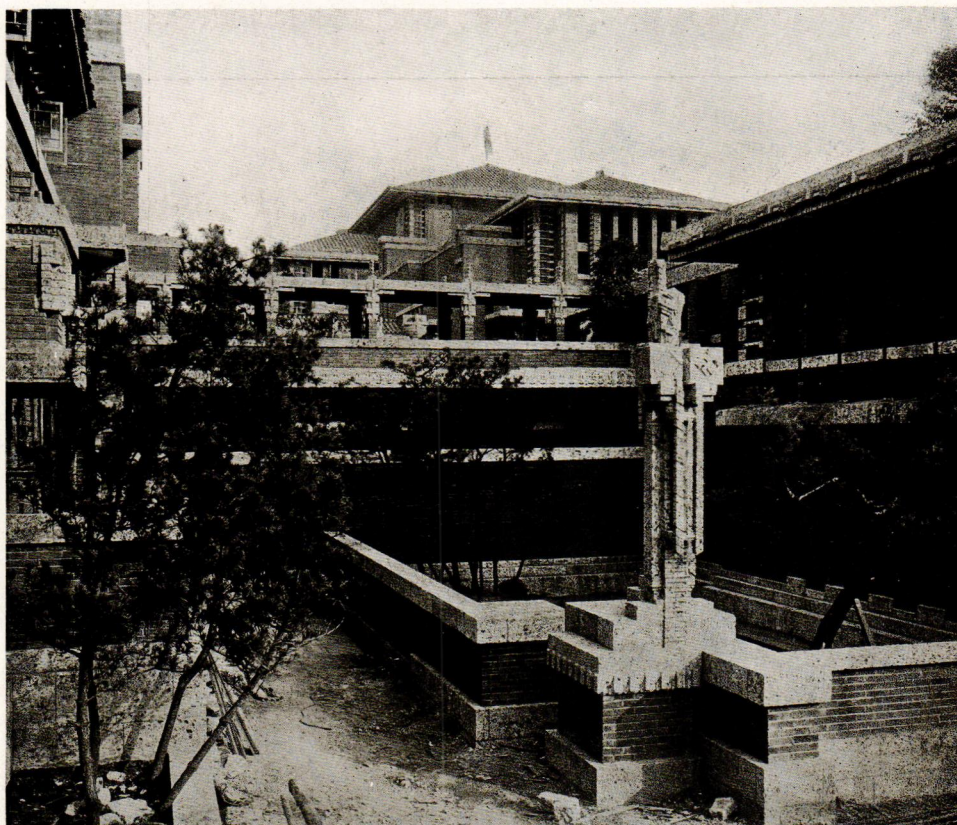
□ DETAIL OF ENTRANCE □



□ DETAIL OF ENTRANCE TO IMPERIAL SUITE □
 IMPERIAL HOTEL, TOKIO, JAPAN □ FRANK LLOYD WRIGHT, ARCHITECT

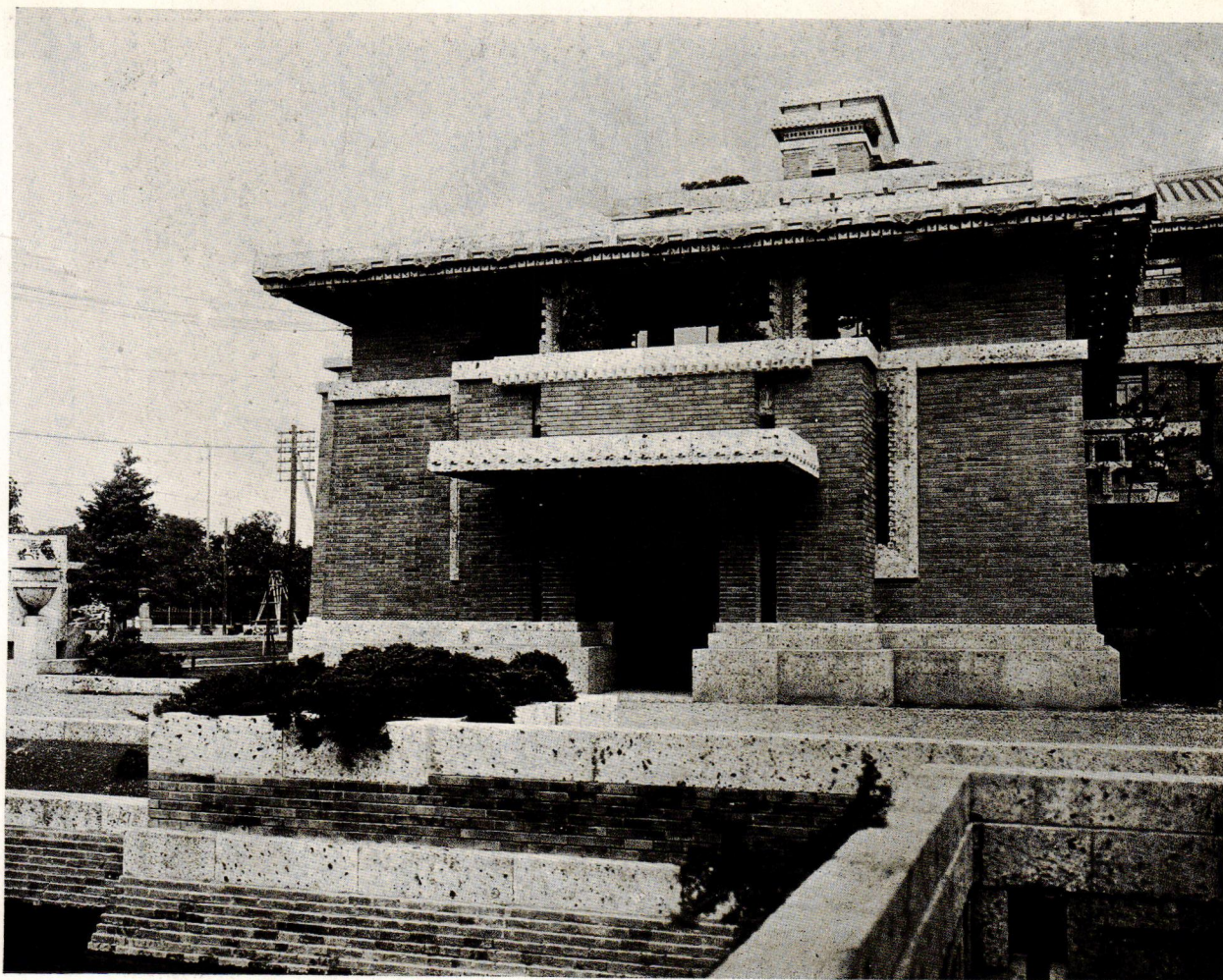


VIEW IN COURT SHOWING GARDENS



ANOTHER VIEW IN FORE COURT SHOWING BRIDGE
IMPERIAL HOTEL, TOKIO, JAPAN

FRANK LLOYD WRIGHT, ARCHITECT



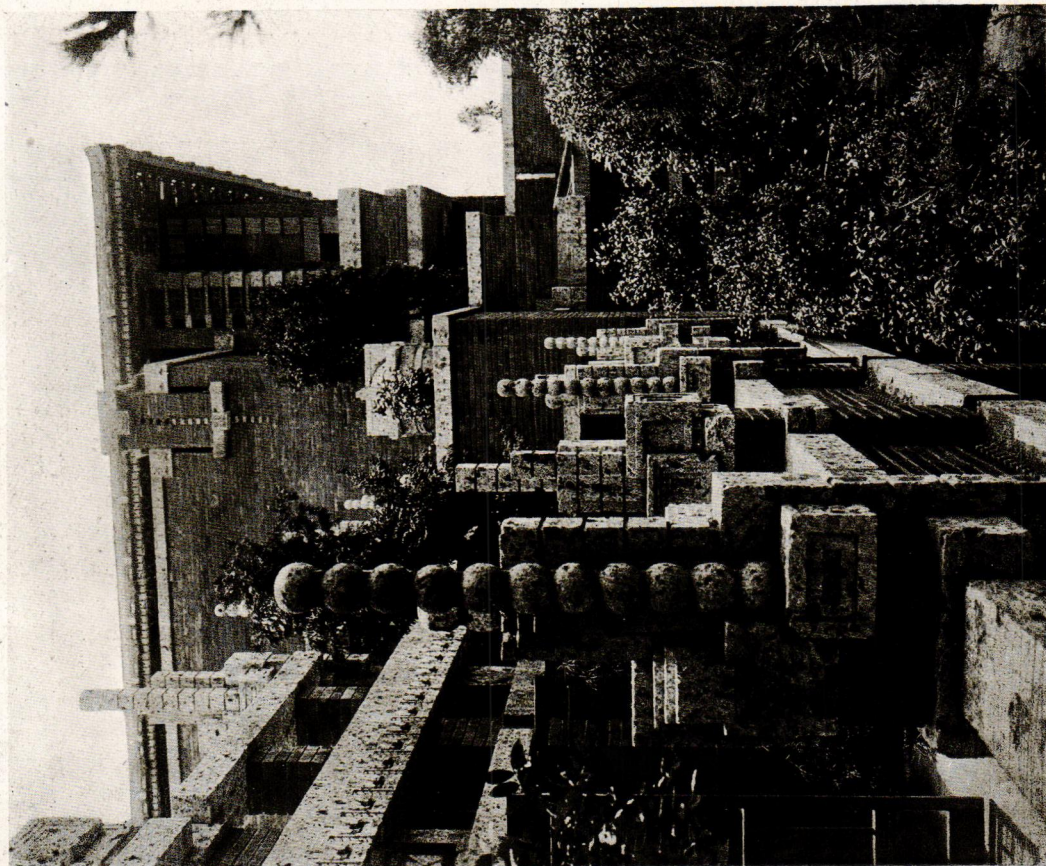
DETAILS OF PAVILION ENTRANCE, IMPERIAL HOTEL, TOKIO, JAPAN



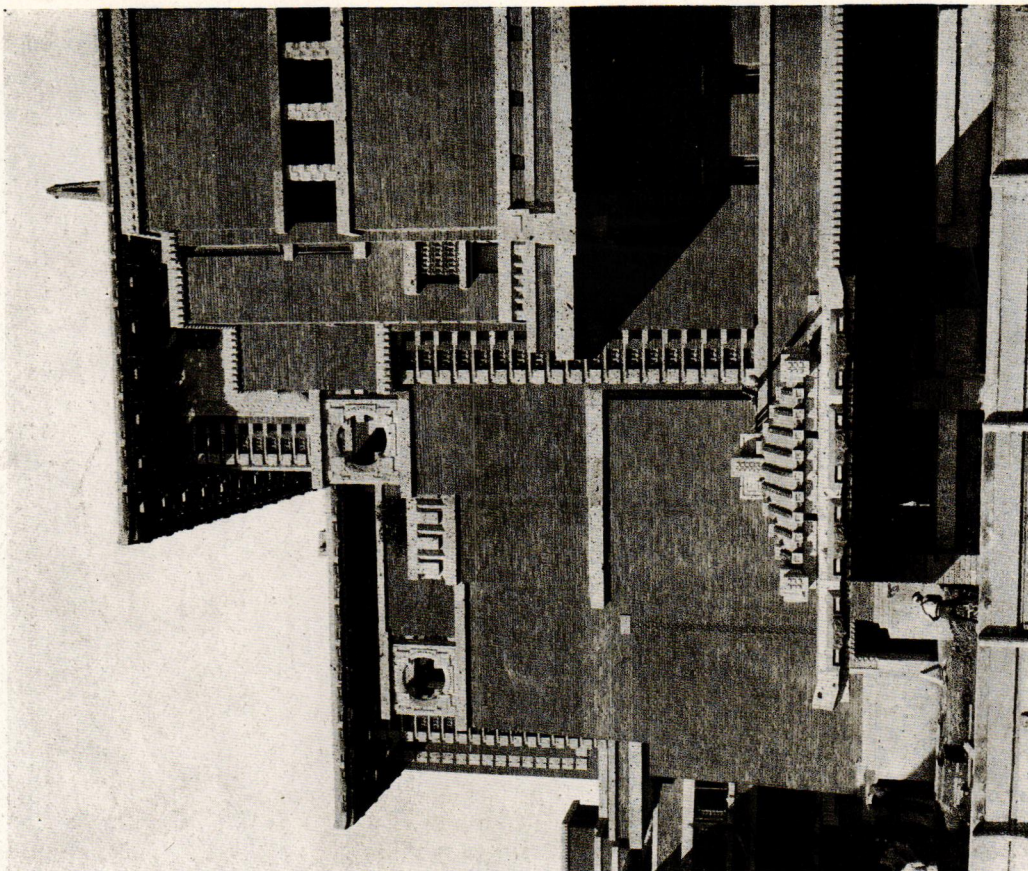
FRANK LLOYD WRIGHT, ARCHITECT

THE WESTERN ARCHITECT
APRIL :: :: :: :: 1923

PLATE EIGHT



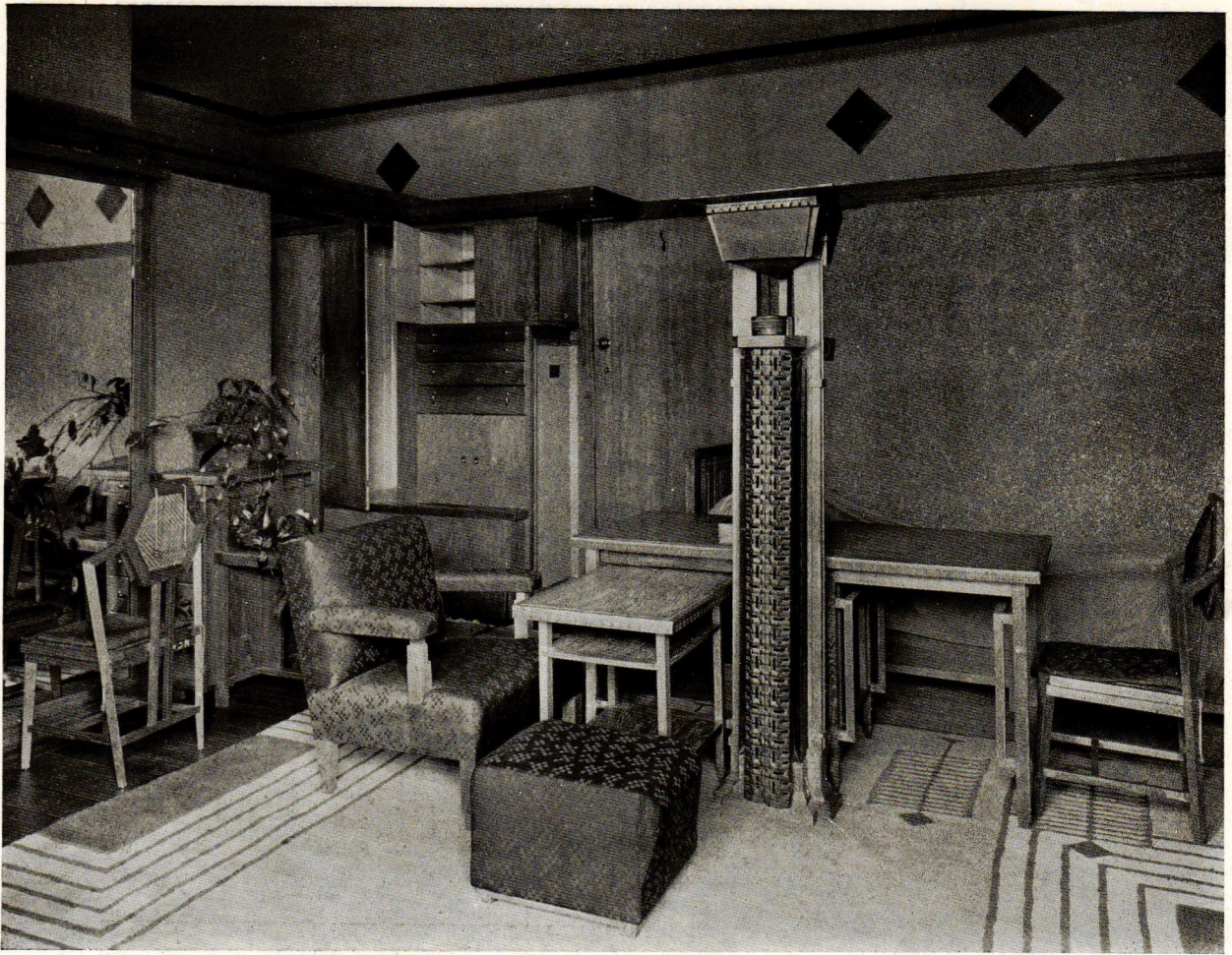
DETAIL OF LAVA ORNAMENT DECORATING BALCONIES AND TERRACES OF PRIVATE
SUPPER ROOMS, OVERLOOKING THE COURT



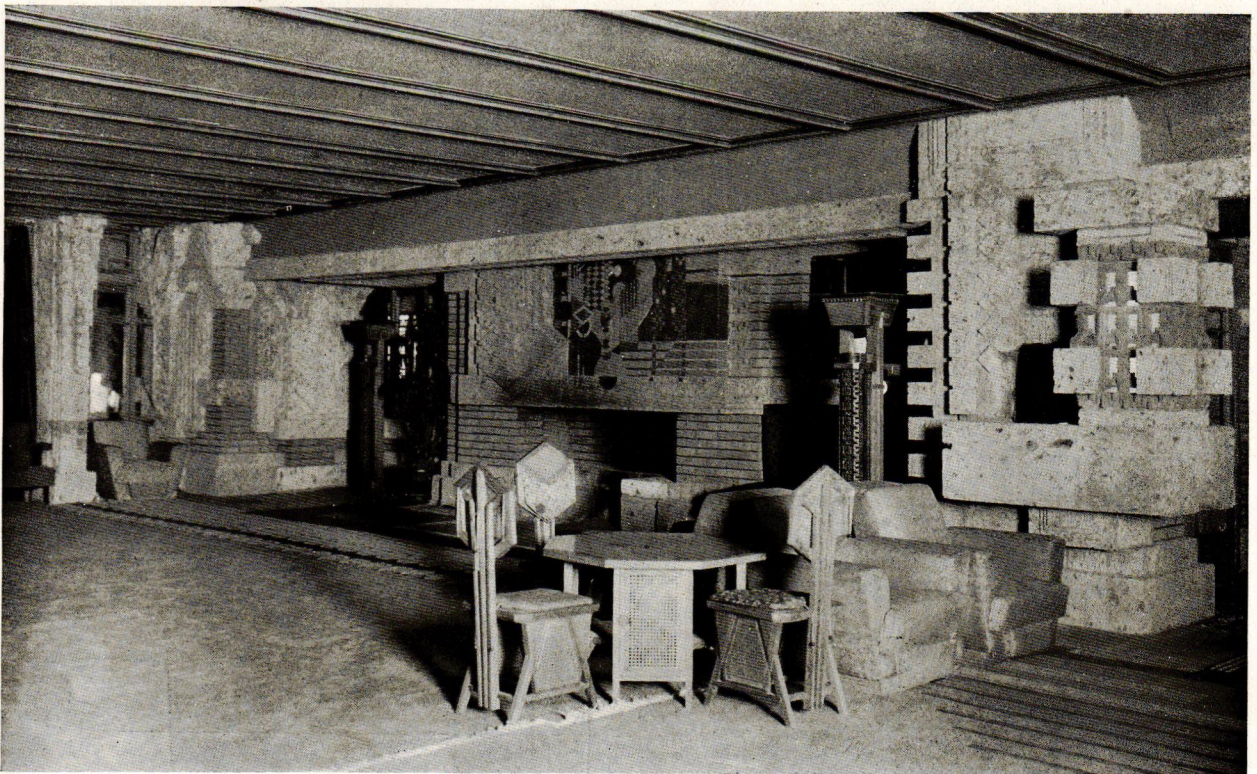
CENTRAL MASS FROM GARDEN AT REAR, SHOWING CORNER LIGHTING AND VENT-
ILATING FEATURES AND PERFORATED CORNICE.

THE IMPERIAL HOTEL, TOKIO, JAPAN

FRANK LLOYD WRIGHT, ARCHITECT



TYPICAL BEDROOM; CENTRAL STANDARD FOR INDIRECT LIGHT AND HEAT; NEST OF (4) TABLES GROUPED WITH STANDARD; (ONE WRITING TABLE REMOVED TO ANOTHER PART OF ROOM) FURNITURE MADE AS PART OF BUILDING OPERATION. □

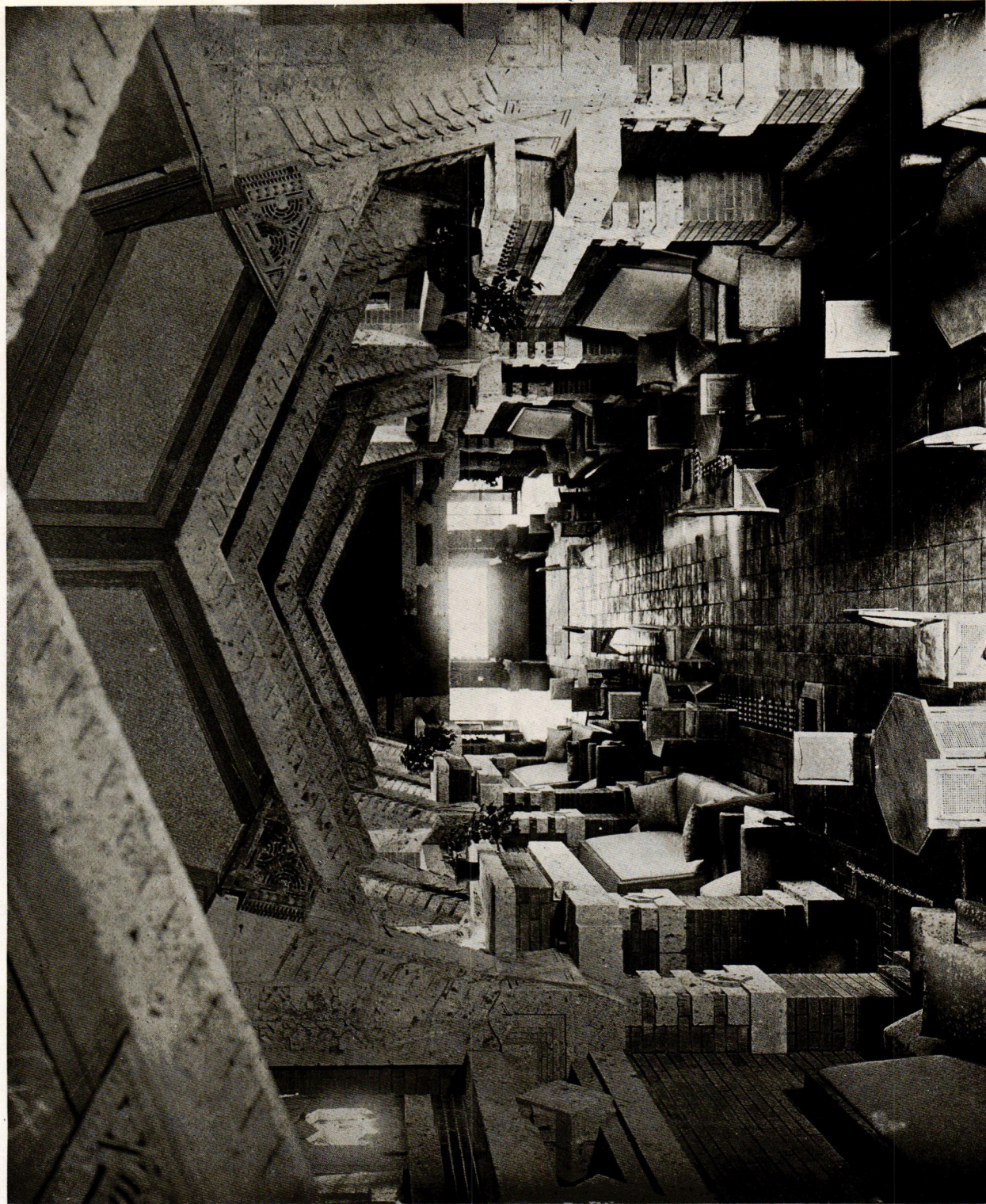


DETAIL OF FIREPLACE IN LADIES LOUNGE—ALCOVE OF PROMENADE; OVER MANTEL IN CARVED LAVA, GOLD AND POLY. CHROME; LIGHT AND HEAT IN FREE STANDARDS. IMPERIAL HOTEL, TOKIO, JAPAN

□

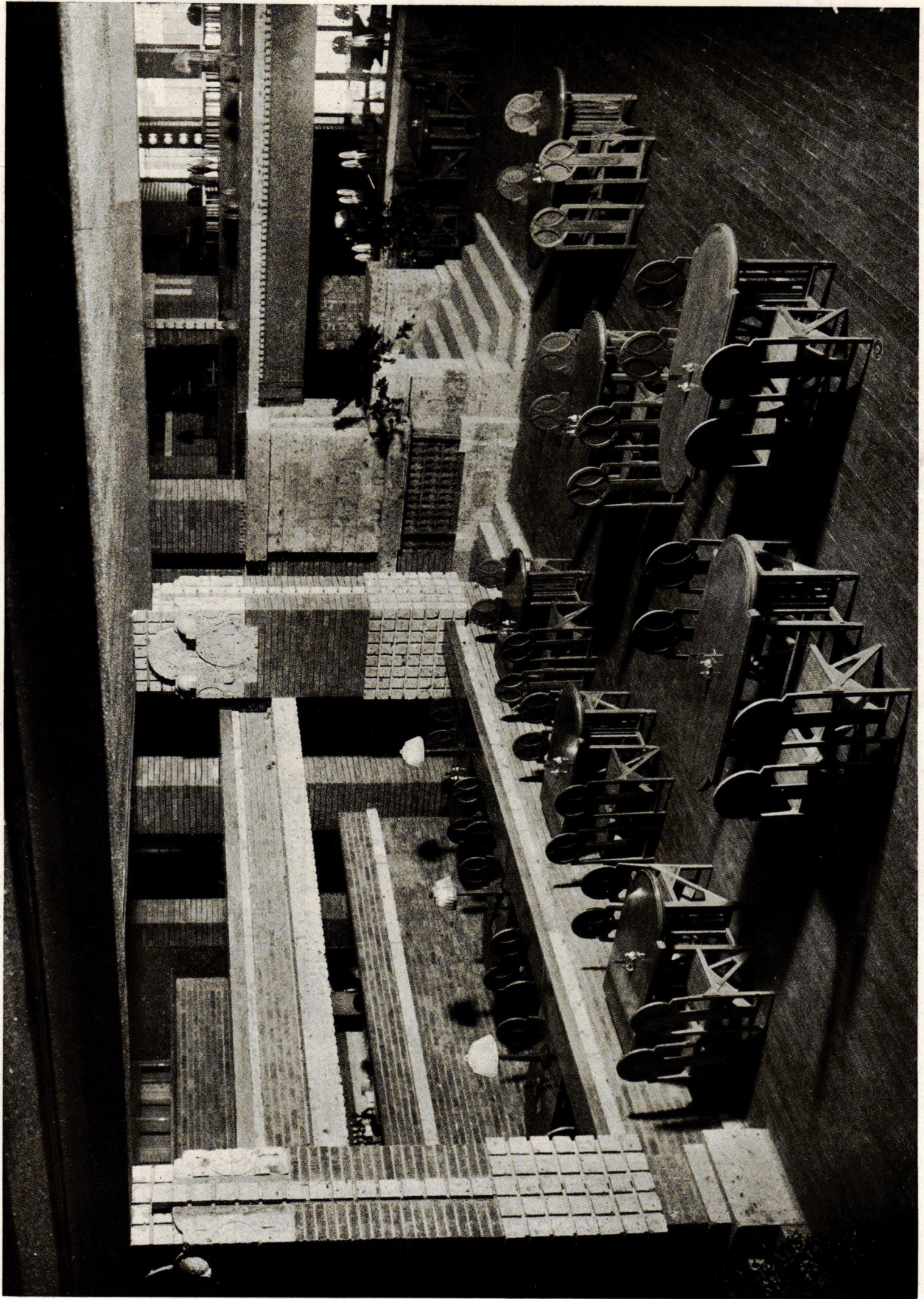
FRANK LLOYD WRIGHT, ARCHITECT

DETAIL OF PROMEN-
ADE LOOKING DOWN
FROM FOYER, SHOW-
ING GALLERY (FOR
FOLIAGE, TOP AND
SIDE LIGHTED, PASS-
ING BEHIND SPLAYED
PIERS OF BRICK AND
CARVED LAVA;
BRONZE LIGHTING
FIXTURES.



IMPERIAL HOTEL, TOKIO, JAPAN

FRANK LLOYD WRIGHT, ARCHITECT



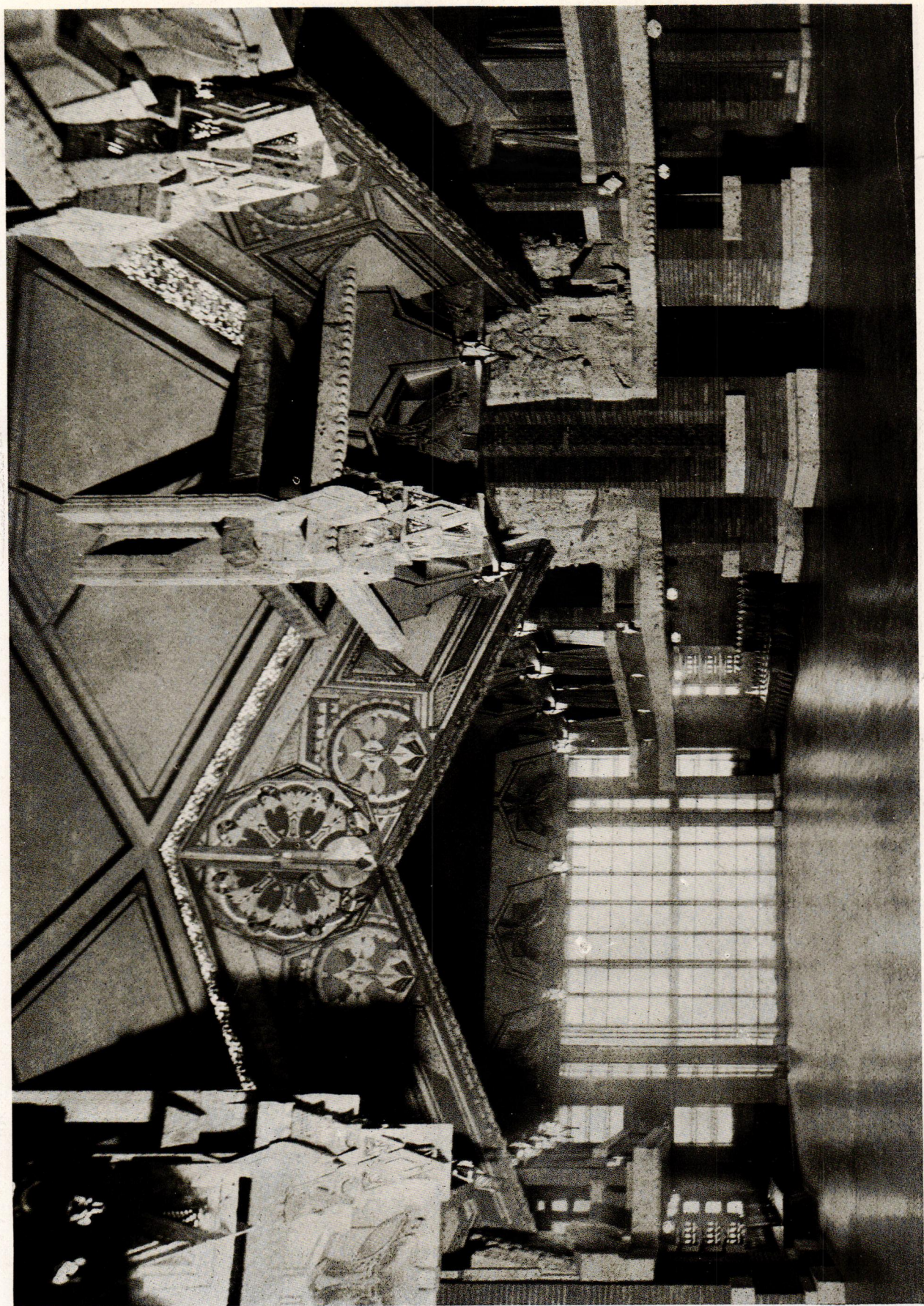
IMPERIAL HOTEL, TOKIO, JAPAN



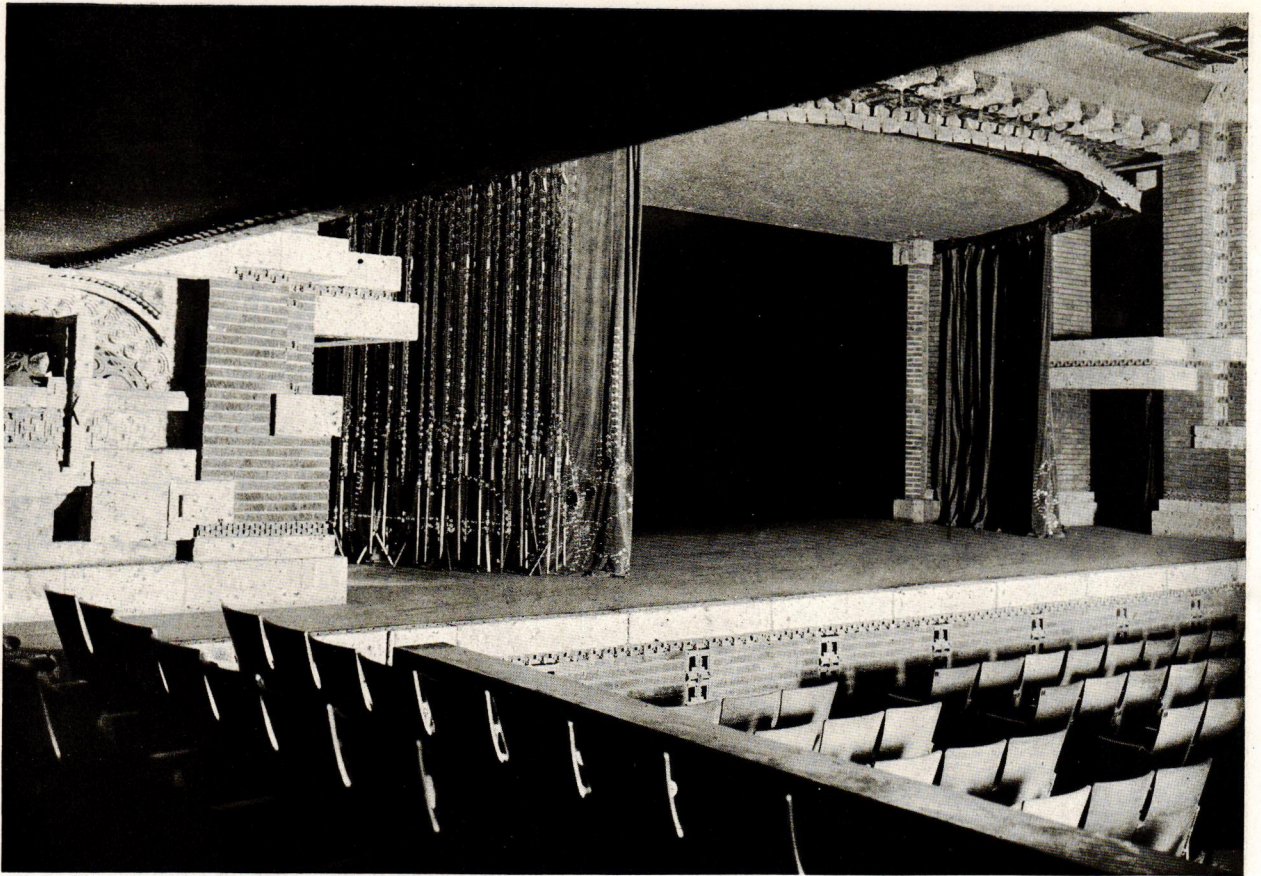
ONE SIDE OF CABARET



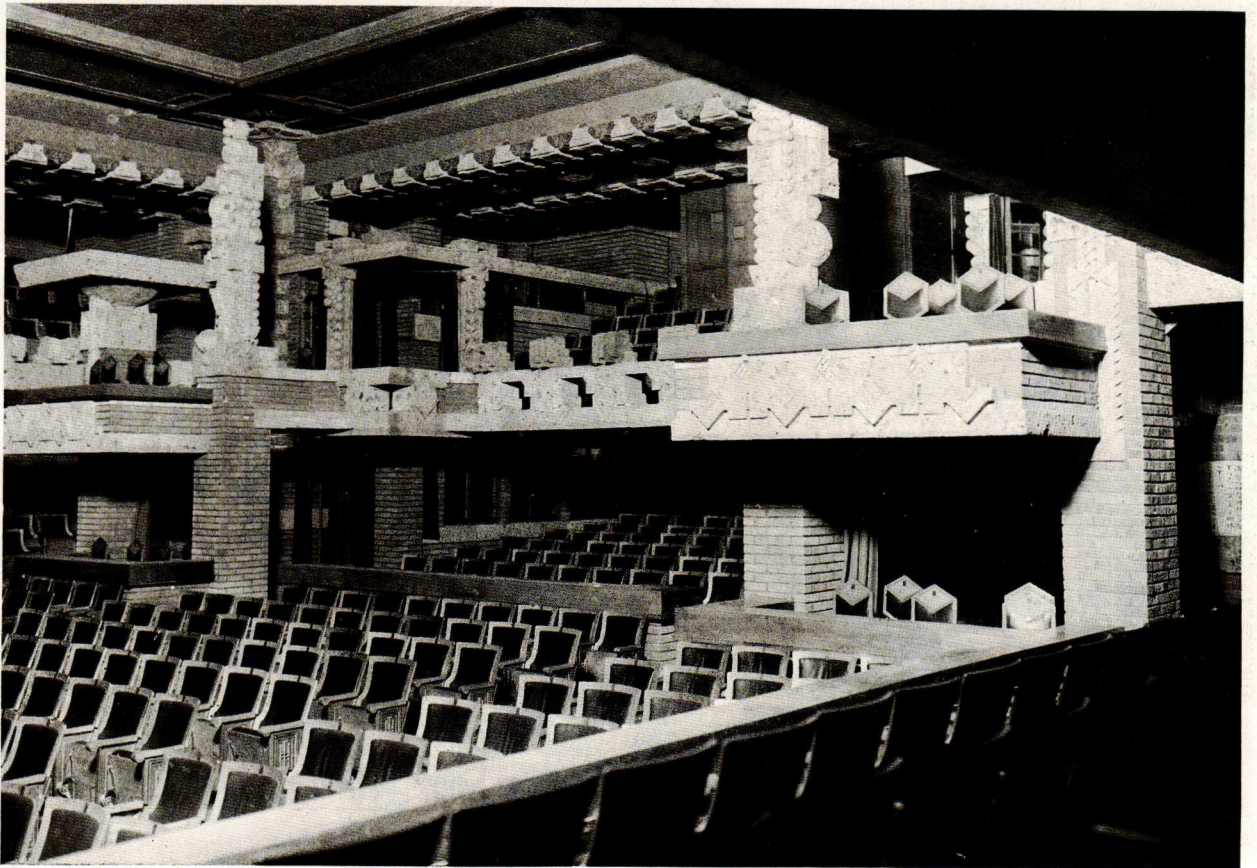
FRANK LLOYD WRIGHT, ARCHITECT



BANQUET HALL AT INTERSECTION OF AISLES: CARVED LAVA, VERDIGRIS COPPER, POLYCHROME AND GOLD LIGHTS TURNED ON BEHIND COPPER FIXTURES. □
 IMPERIAL HOTEL, TOKIO, JAPAN □
 FRANK LLOYD WRIGHT, ARCHITECT □



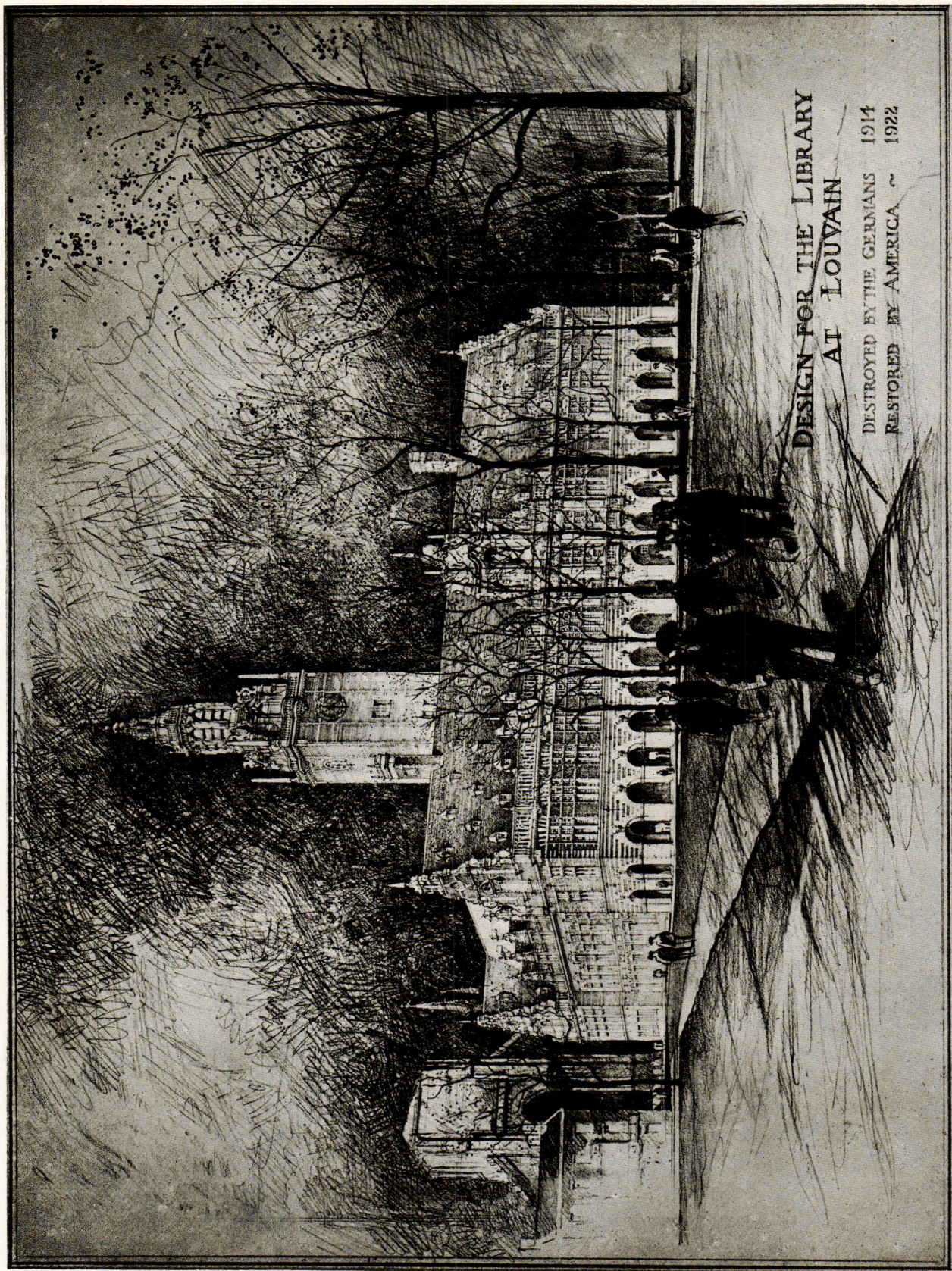
THEATER SHOWING KORO (INCENSE BURNER) AT SIDE AND CIRCULAR CANOPY OVER REVOLVING STAGE. THREE CURTAINS CLOSE UNDER THE OUTER EDGE OF THE CANOPY.



IMPERIAL HOTEL, TOKIO, JAPAN

THEATER FROM THE STAGE

FRANK LLOYD WRIGHT, ARCHITECT



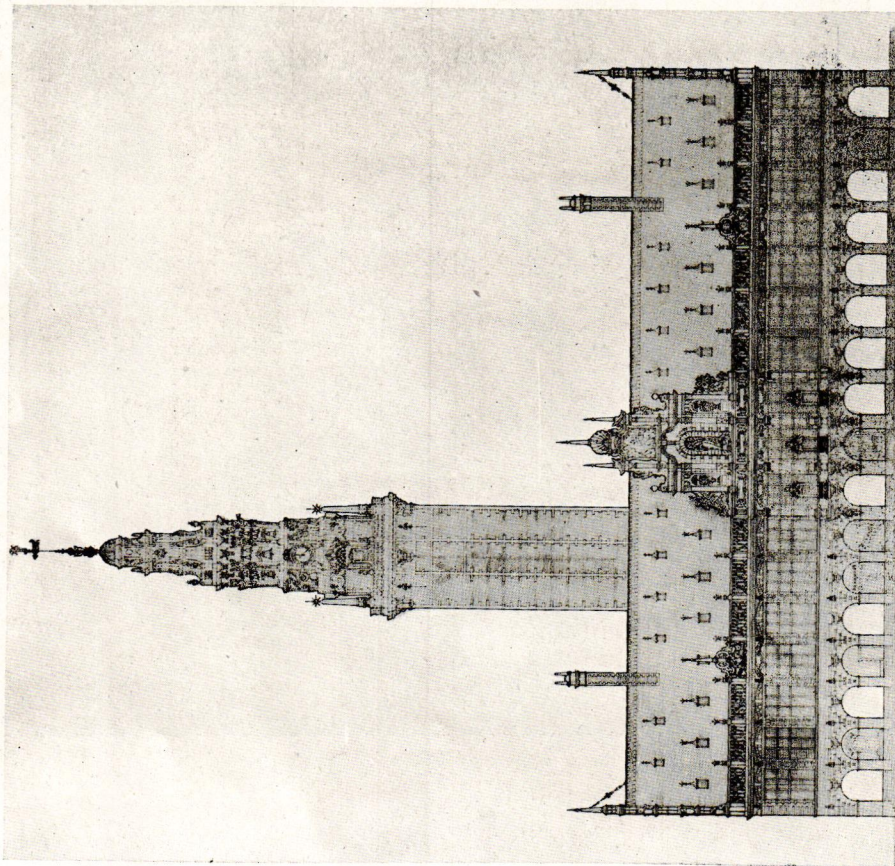
DESIGN FOR THE LIBRARY
AT LOUVAIN

DESTROYED BY THE GERMANS 1914
RESTORED BY AMERICA ~ 1922

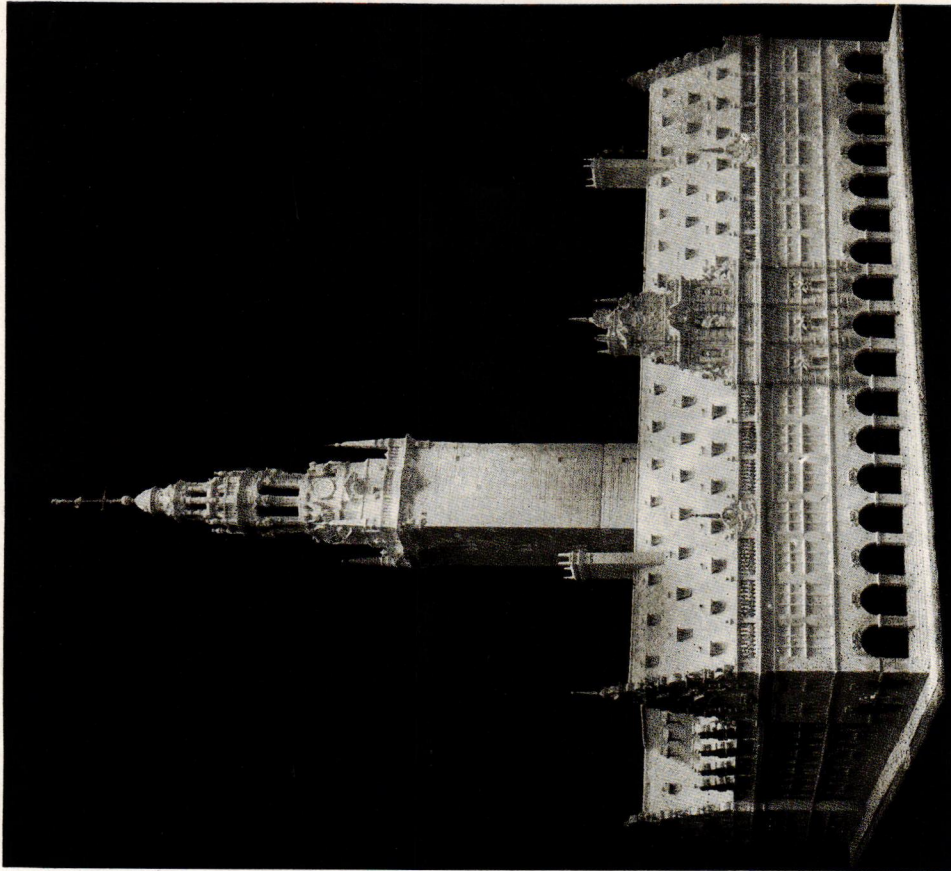
DESIGN FOR THE LIBRARY AT UNIVERSITY OF LOUVAIN

□

WHITNEY WARREN AND CHARLES D. WETMORE ARCHITECTS



PERSPECTIVE



MODEL

DESIGN FOR THE LIBRARY AT UNIVERSITY OF LOUVAIN
DESTROYED BY THE GERMANS, 1914, RESTORED BY AMERICA 1922-1923
WHITNEY WARREN AND CHARLES D. WETMORE, ARCHITECTS

sensitive beholder committed by use and wont to the modifying member. Having devoted my life to getting rid of that expedient in Architecture, or in Society or in Life—it is with difficulty that I realize the shock to sensitive Renaissance nerves, the utter neglect of this member causes, and the sense of outrage the frustrated sensibilities of the school-bred architect receives from such bold assertions and contrasts as confront him and bear him down in this building.

The Imperial is perhaps the most “shameless offense against the modifying member” that has ever been committed. There is a strength of purpose behind the thrust of slab and spread of the cantilever in this structure that is without a parallel. So much so that modified and modifying architects gravely decide that it were better had it never been built at all. What a small world is the world of the “modifying member!” In any serious analysis, how lacking in any fundamental character. It is the world of

yesterday in a futile endeavor to foreclose upon today, in order that tomorrow may be as yesterday.

Therefore, this modifying member, graceless and stultifying hypocrite that it is, is here rejected, and the structure appeals directly to nature for modification. In course of time the building will receive it richly and wear it nobly, as an appropriate raiment, the one enhancing the other.

I am not of those who conceive a building as a carved and sculptured block of building material. That is two dimension thinking. A room or group of rooms expressed in an arrangement and grouping of wall enclosures, together with the surmounting slabs or planes: fenestration not embrasures merely, but knitting all together in one fabric as a harmonious whole; that, is a building.

This sense of building is the three-dimension conception of Architecture. In this conception,

integral effects in both materials and methods are the only effects.

The question I would ask concerning any architect or his building would be, is the architect's mind or is his work in two or in three dimensions? Is his work extraneous—applied from without, or an integral development from within?

This is not the standard of the schools. This is a far more subtle and difficult standard. This criterion must be found *inside* and not picked up outside.

It is the Imagination that is challenged, and not the Memory.

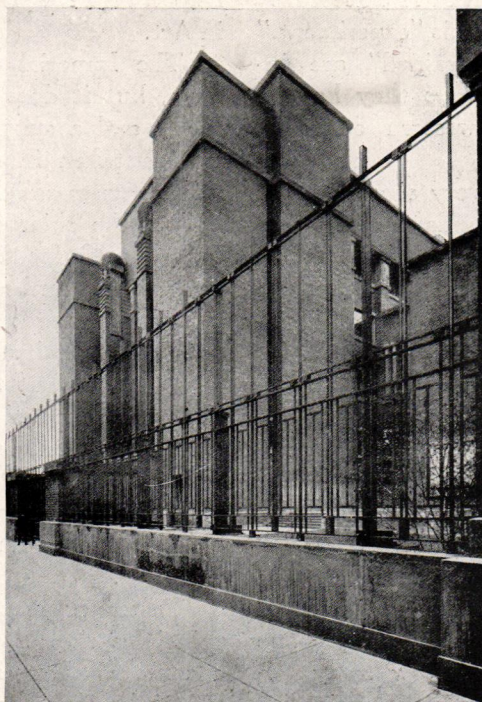
Whatever, in an aesthetic sense, the faults of the Imperial may be, I can truly say that it is all of one piece in honest materials, honestly made; that it is a virile study in coherent scale and that scale broadly adapted and adjusted to the human figure; a strong and purposeful foil for natural foliage and verdure—enhanced by it and enhancing it; it belies nothing intentionally, copies nothing, but reveres the spirit

of Oriental Art, without losing its own individuality; a missionary with a sense of beauty, believing in the importance of preserving the individuality of the soul to whom it would minister. It has consistent style as a whole, although owing nothing to styles.

Faults or no faults, sincere work of this type ought to be valuable at this stage of Japan's culture, and to the thoughtful it will be so.

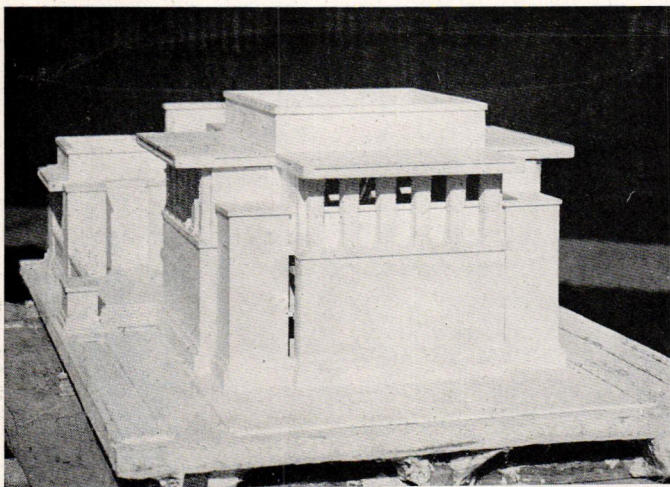
It would be equally valuable to us if we would

look at it, for what it has to give, because our own architectural situation is not so different from Japan's as we like to think it is. We are under the same necessity to develop an indigenous architecture. The Japanese once had such an architecture and now must create it again for a changed life condition. We have never had it and have only mixed traditions of many races almost as unsuited to our present use as are the old Japanese traditions to their use. We



THE ADMINISTRATION BUILDING FOR LARKIN & COMPANY, BUFFALO, N. Y., BUILT OF PAVING BRICK AND STONE. FRANK LLOYD WRIGHT, ARCHITECT.

MODEL OF UNITY TEMPLE, OAK PARK, ILLINOIS, FRANK LLOYD WRIGHT, ARCHITECT. CONCRETE MONOLITH SLAB AND CANTILEVER CONSTRUCTION.



too, must create an architecture for our own changed life conditions.

A western editor of an Architectural Journal laments that the export of "American Architecture" to Japan is likely to be damaged by this "experiment." Japanese architects, "American trained" are insulted by it,—he thinks, and he says they have a right to feel cheated. If the western editor is right I am not sorry.

The Imperial is a protest in every sense against the commercialism that would standardize a world to make a market even for "American Architecture." If only the United States might look that architecture squarely in the face with the eyes of the Beaux-Arts or the European architects who despise it for the servile thing it really is, and if they would deprive the commercial sheep who commend and sell it,—of their "franchise,"—but what vain hope! Architecture "ready-made" like our manners or our institutions is a necessity to us, as to Japan, for but slightly different reasons. There is no remedy except one to come afterward that will tear down what the fashion-monger builded upon the labor of the hard pressed and hard working pioneer, or none that will not eventually have to throw away the product of the fashionable accidents or social indiscretions that have "Art" in charge—shall I say in trust—for the moment.

And what a sacrilege it is, to see Japan taking this performance or betrayal from us second hand, upon faith!

In several of the photographs of the Imperial hotel, the environment of Japanese modern civilization in Tokio may be glimpsed. Japanese culture has met with Occidental Architecture as a beautiful work of Art might meet with a terrible "accident." It is trampled and obliterated by the waste of senseless German precedents or literally ironed flat by sordid facts brought over from America in ships.

American commercial buildings ten stories tall, or more, steel frames, inserted walls, are ravaging Tokio's architectural possibilities just as the "Derby hat" and "Boston gaiters," or the "hard-straw" have already insulted the Kimono and Geta.

The present plight of Japan in this matter of "civilization" is pathetic. To participate in this masked form of commercial subjugation, would be to participate in a crime Japan is deliberately invited by Western "interests" to commit.

Therefore, the New Imperial Hotel is not an American building in Tokio any more than was inevitable in the circumstances. It is not a Japanese building, however, nor intended to be an Oriental building. It is an architect's sincere tribute to an unique nation, a building that respects Oriental tradition, at the same time that it keeps its own individuality as a sympathetic friend on Japanese soil.

I have been astonished to find such bitterness and such confusion of opinion concerning this attempt to assist Japan to her own architectural feet, to help find an equivalent for her ancient supremacy in Art.

The Imperial does not profess to be that new form, but it does break away in that direction, a revolt and a suggestion. This simple statement of motive taken in connection with the photographs may serve to enlighten some, but will probably only deepen the chiaroscuro into which the whole seems to be thrown for the time being, by and for others: so helpless are authorities and "professions" when deprived of their accepted "standards."

The animosity of Morality has often shocked and revolted me, but the citizen's "sneer" directed in a democracy toward an idea or an individual suspected of the idea that he has an idea, is always at every turn a disagreeable surprise. Democracy has benefits, but liberality toward ideals not one's own is not one of them. At least among those "professing" anything.

Tastes or methods may well differ, but when principles are at cross purposes, or when Principle encounters Sham, or Sham to preserve itself, obscures Principle, there can be no peace.

Man is mocked by events in his struggle to express his little vision of great Truths. Out of every great endeavor perhaps some little good here or significance there will eventually be gathered into the "common-good," just as thoughts great hearts once broke for, we now breathe cheaply as the common air. What virtue lies in any effort will survive—although the whole result be turned down as outrageous by senseless "authority," or be aborted of its aims by officious interference.

This is faith—and essential to all good work for human progress.

Naturally I believe the Imperial right and square on the center line of human progress, and I know very well why I believe it.



IV. THE BUILDING OF THE BUILDING

The difficulties overcome to acquire the proper materials, many of them made for the first time in Japan, and to instruct and control the industrial and commercial elements in the doing of a new thing in unfamiliar materials and by many methods necessarily new in a strange country where I could not speak the language and only a few assistants could speak mine, may be imagined.

Masonry building is still in its infancy in Japan.

The scheme of construction as fabricated upon a 4'-0" unit, was simple, so far as possible suited to hand-labor conditions as they still exist in that country. There was a stone and brick outer and inner shell, the outer shell the finished surface of the building, both outer and inner shells laid up to certain practicable heights and then concrete poured between them after laying in the necessary steel work for reinforcement. The outside brick shell was laid of bricks, especially made, that formed a 2 inch wall with 4 inch spurs within the wall 4'-0" on centers. The inside face of the walls was laid up with 4"x12" tile blocks with dovetailed grooves which, made by ourselves, were used for the first time in Japan. Intensive hand methods were necessary to avoid wrecking the fragile shells in pouring the concrete.

The third material, which was the plastic material used to articulate and decorate the structure, was a lava which I found was used as the ordinary "stone" of the region. We located a superior quarry and quarried it ourselves. This light lava, weighing 96 pounds per cubic foot, is easily worked when fresh from the quarry. It is an admirable material that has stood the test of centuries—similar to Travertine in character but with a more picturesque quality. Objection was made to using so common a material for a fine building, but the objection was overcome and a great part of the forms that articulate the structure and into which it is actually cast, are of this material, or itself cast into the structure like the bricks and the reinforcement tied in to it from behind. The edges of the projecting reinforced concrete slabs were all faced with this lava. The cornices or eaves are all projecting floor or roof slabs, perforated, faced with lava, and interlaced with copper. The lava was easily cut or carved, and the Japanese were especially skillful in this work, so this cut lava became, naturally, the characteristic ornamentation of the structure. Wherever it was felt necessary to relieve it, copper turned turquoise blue by surface treatment—an anticipation of the work of time—was cast in with it, and gold mosaic was inlaid in the pattern of the carving.

The "fusing" together of these materials perfectly was under the constant supervision of Paul Mueller, whose devotion to the work for nearly four years is the best guarantee of thorough stability any work could have. To build this building we took a central organization accustomed to building docks and warehouses for the navy department and augmented it by such labor as could be picked up in Tokio or the provinces. This provincial labor made it necessary to quarter about 300 workmen and their families on the building site in addition to those who resided in Tokio.

For four years the site was a swarming hive of human activity and the work made more than usually

difficult by this congestion, but a congestion natural enough, nearly everywhere in Tokio.

In planting this building upon soft ground in an earthquake country, the mud cushion 60 feet in depth was good insurance if the strength of a sufficient depth of it could be made available at the surface. I intended to do this by boring 9-inch holes 2'-0" on centers, 9'-0" and filling them with concrete, or the holes to go to a proper depth to be ascertained by tests. These holes were to be bored over the area required to give sufficient strength to carry the loads with a certain squeeze that could be allowed with safety to the structure; pins of sufficient number, in a pin cushion.

The tests were made, but in executing the foundation along these lines the ground was found to be full of boulders and old piles, and so Mr. Mueller punched the holes with a tapered wooden pile instead of boring them as intended. The friction was less and the ground shaken, but the result was sufficiently good.

As a proof of the method of construction and the faithfulness with which it was executed there came the earthquake of April, 1922, the most severe Tokio had experienced in more than fifty years—three years after the foundation had been put in. Levels taken along the base line of the building afterwards showed no deviation whatever due to seismic disturbance. Except where movement was allowed for, at the expansion joints, not a check or a crack or fallen piece of stone could be found as a result of this terrific distortion which caused every workman in the building to throw aside his tools and rush outside to the street. I myself, caught in the upper story of the wing where the architect's office was located, walked out onto the roofs with Endo San, who had remained with me, and looked down at the excited crowd—gesticulating and badly frightened—in the street below. I was dripping with perspiration myself, knees none too steady. But I knew now by actual test the building was safe, several terrific crashes that had occurred during the quake being the falling of chimneys of the old Imperial at the rear, chimneys that had been left standing seventy feet high after the burning of the hotel a short time before.

It is useless to attempt to describe the troubles that beset the great enterprise from beginning to end. They were the troubles that beset any unusual thorough work that is an invention and innovation, anywhere, but complicated by the difficulty of communicating freely and directly with the forces actually at work. This was offset by the unfailing politeness and willingness of the workmen, the faithfulness too, of all those concerned in the work, except those entrusted with contracts who were no better and no worse than their equivalent in our own country.

V. A LABOR OF MIND AND BODY

Whatever the faults of their building may be, in building it the Japanese have shown a capacity for devotion to an ideal rare in any country. As a people they are sensitive to criticism. Hitherto they were protected by a completely established custom and code in which they had refuge or could take refuge at any time. Now they are easily bewildered or confused by the conflicting ideas or the contradictory testimony of the "new civilization."

They are prone to regard every matter as "personal," and the Oriental sense of "fate" and love of luxury is at work always in them. Their endurance at long-drawn-out, hard labor, mental or physical, is less than that of western races. Their efficiency, in our sense of the term, is therefore less.

In their language is no word to translate our word "Integrity;" none for "Love;" none for "Art" except "bijitsu," another form of the wrestling "jiujitsu"—clever tricks. "Beauty" is a word they seldom use and never as we use it. With them the word refers to something like a painted lady, cheap and on the surface.

But probably this is because a Japanese never speaks of that most sacred to him. To show deep feeling or to bare his inmost thoughts, is to wear his heart upon his sleeve, a vulgarity impossible to him. They have many words in their language which show a deep sense of all the things signified to us by the words quoted above, but in a more subtle sense than conveyed by our own words.

The Japanese people is a pleasure-loving, emotional people deeply inhibited by centuries of discipline so severe as to be unthinkable to us. They have been fused or welded into a homogeneous mass in which the friendliness and forbearance practiced toward one another is very beautiful.

The Japanese workman has a higher sense of his own worth and his own way than our workmen, and his position in Japan is more independent in most essential respects than that of the members of our

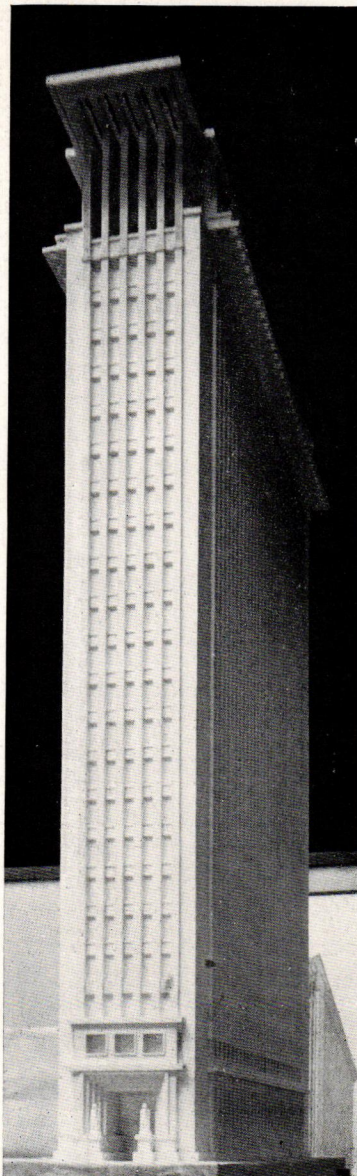
unions. He seems to have, naturally, with no "unions," a community of interest and a solidarity of purpose which "unions" were necessary to effect in western countries.

The Japanese craftsman, when personally interested, is the finest craftsman in the world; but he likes to be an independent worker in his own behalf. To him piece work is a far more satisfactory basis than day's work, and also for his employer. The old system of labor brokerage is still in force, a certain broker controlling and selling the labor of many men who are still his henchmen. This broker delivers them to the work, but there his responsibility ceases. They are then free to work as they please to produce the desired results.

As the countenance of the building began to emerge, the workmen became intensely interested and with an intelligence of appreciation unrivalled anywhere in my experience. I shall never forget their touching farewells nor the sense of kindly co-operation in what all believed to be great work for the future of Japan.

Among the Japanese workmen there is a true gentleness and fineness to be found here only among truly cultured people. The Imperial—shall I say "Hotel?"—means to me the labor of this sympathetic group of freemen in concrete form, a thing wrought as I imagine the great buildings of the middle ages were wrought, to stand for centuries as a supreme achievement of human imagination and human cooperation; massed effort directed toward a certain achievement in which all shared.

The very bricks and lava, steel and concrete, stay but to record the passing of the fingers and brains that laid and left them in place. A tremendous, vital, voluntary force swept through great piles of inert matter and gave form and life for all time to a great building—belonging first to that voluntary force. Whoever may "own" the result is merely a custodian, who, on trial, takes on trust the labor of mind and body recorded in the thing now called the New Imperial.



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The New Library at the University of Louvain

By REXFORD NEWCOMB, A. I. A.

AN important piece of war reconstruction work in which every American should be proud to participate is the movement to provide the ancient University of Louvain, Belgium, with a library. Obviously it is beyond human power to restore to that institution the priceless collection of old volumes, manuscripts and other literary treasures that perished when, on the fateful days of August 25, 26 and 27, 1914, the German army deliberately burned, with a slow, smouldering fire, this admitted treasure-house of European culture. The most that Americans can do is to participate in the \$1,000,000 building fund, a drive for the completion of which was inaugurated April 3 by some seven hundred institutions of learning in this country. Under the direction of President Nicholas Murray Butler, of Columbia University, and a corps of eminent educators, churchmen, financiers and business men, forming the directorate of the *National Committee of the United States for the Restoration of the University of Louvain*, the fund will doubtless be realized.

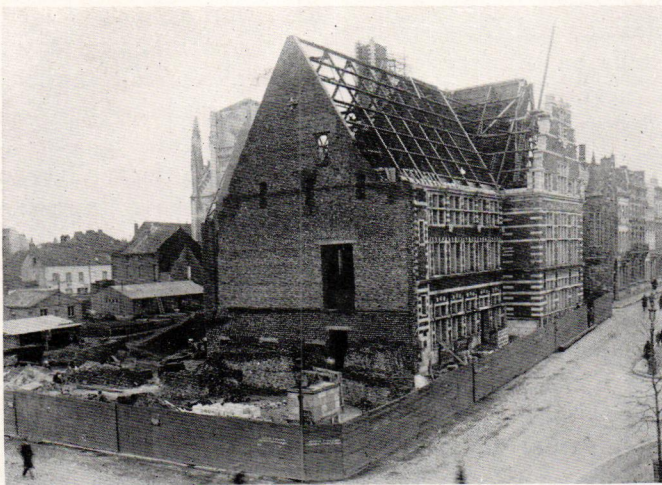
While the raising of the necessary funds to complete the work (a considerable portion of the needed money is already in hand) is progressing in this country, the actual construction of the library, after the designs of Warren and Wetmore, architects, New York, is rapidly progressing at Louvain. The present state of the work is indicated by the "progress" photographs presented herewith.

Of the twenty-five buildings that housed the University, only three were destroyed by the Germans. These were a dormitory, the College of Commerce

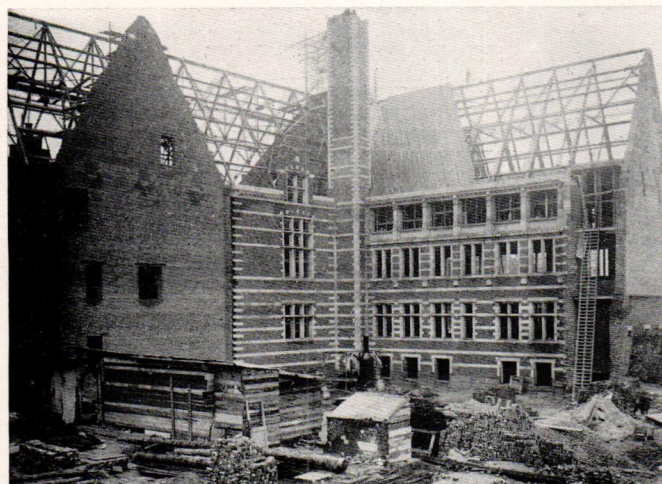
and the precious library, housed in the ancient architectural gem known as the *Cloth Hall*. The College of Commerce has already been reconstructed, and it seems timely that a library for the struggling University should be provided. While it has not been thought desirable or necessary to duplicate the architecture of the old library, a very beautiful and appropriate design, entirely in keeping with the high dignity and historic importance of the

University, has been evolved by the architects. Coming, as it does, as a gift from the American people, a gift raised by popular subscription, it is eminently fitting also that the architects should have been Americans, and there is no reason to believe that the building itself will be anything less than a beautiful, lasting and worthy reminder of that feeling of friendship which we, as a Nation, feel for that small country that dared to stand in the way of the German advance.

The building stands in the Place du Peuple, a fine and imposing situation, and the program calls for a covered arcade fronting the Place which will serve as a general congregating place for the student-body. On the first floor are to be found, in addition to the arcade, the administrative offices of the library and a museum for its treasures. The main reading-room, accommodating three hundred readers and lighted



PROGRESS PHOTOGRAPH OF WORK ON THE NEW LIBRARY OF THE UNIVERSITY OF LOUVAIN, MARCH 8, 1923.



WORK ON THE LIBRARY AT THE UNIVERSITY OF LOUVAIN, SHOWN BY PROGRESS PHOTOGRAPH, MARCH 8, 1923.

by large windows, is on the second floor and is approached by a monumental staircase leading from the arcade below. On this floor also are to be found the catalogs, delivery-desk and stacks, the eventual capacity of which will be 2,000,000 volumes. The reading-room fronts the Place; the stacks face the rear. Twelve seminars provide ample private studies for special work.

The library, like most of the buildings at Louvain, is of red brick, trimmed in the local white stone and roofed with slate. Copper flashing and down-spouts and gilded, carved stone details on the facade add their quota of color and interest. The building is dominated by a beautifully proportioned tower crowned by a cupola housing a set of chimes, so popular in all Flemish towns, which will hourly ring forth the national airs of those countries, which stood by Belgium in the Great War. If a rebuilt Belgium and Louvain stand for a re-enunciation of the principles of right and truth in the world, it is thought that the *carillon* might, in a sense, be the vocal expression of the new life that has come to the University out of the trial of war. The chimes then are to remind the students of future days of the friends who stood by Belgium in her time of need.

The facade of the structure is replete with symbolic significance. The central motif depicts Notre Dame des Victories supported by Saint George and

Saint Michael crushing evil spirits, while above a low-relief panel sets forth the destruction of the old library. Busts of the three popular Belgian heroes of the war, King Albert, Queen Elizabeth and Cardinal Mercier, the latter a graduate and later a professor of the University, also find a place upon the facade; while aloft on the balustrade that crowns the structure are seen the coats-of-arms of the United States and Belgium, and inscriptions telling of the destruction of the library and of its restoration at the hands of the American people.

That the library may not be merely a fine architectural monument, already great strides have been made toward the formation of another really wonderful collection of books. Obviously these collections must come from European sources, and already world famous collections, many of them from the libraries of distinguished professors and savants throughout Europe, have been pledged. In canvassing an exhaustive list of the gifts and purchases, one sees that famous collections from Paris, Bonn, Halle, Berlin, Leipzig, Heidelberg, Munich, Dresden, Marburg, Prague and Ithaca (Cornell) are to find places in the new structure. Thus the Library will be in a real sense a Continental collection and it seems fitting that America, if she cannot furnish great collections of books, should furnish a housing for them. Thus it is hoped that the old lustre of Louvain will return.



The Standard and Other Contract Documents of the American Institute of Architects

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| General Conditions without Agreement..... | .14 |
| Agreement without General Conditions..... | .05 |
| Bond of Suretyship..... | .03 |
| Form of Subcontract..... | .04 |
| Letter of Acceptance of Subcontractor's Proposal..... | .03 |
| Cover (heavy paper with valuable notes)..... | .01 |
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OTHER CONTRACT FORMS

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|--|--------|
| Form of Agreement between Owner and Architect on the Percentage Basis..... | \$0.05 |
| Form of Agreement between Owner and Architect on the Fee Plus Cost System..... | .05 |
| Circular of Information on Fee Plus Cost System (Owner-Architect)..... | .03 |
| Form of Agreement between Owner and Contractor (Cost Plus Fee Basis)..... | .10 |
| Circular of Information on Cost Plus Fee System (Owner-Contractor)..... | .06 |

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The Standard Documents, those listed first, are nationally known and used. Progressive architectural firms are discarding private forms, or local forms, and are incorporating the Institute Documents into their office practice.

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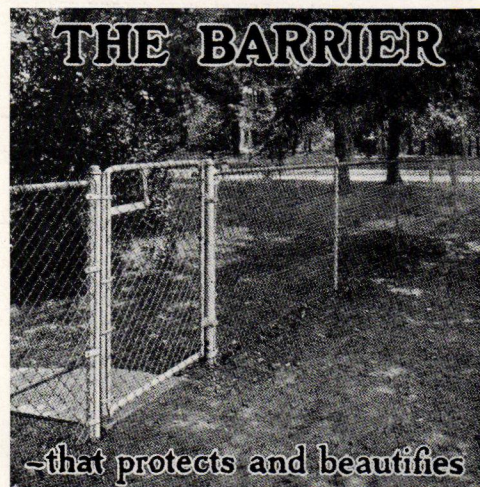
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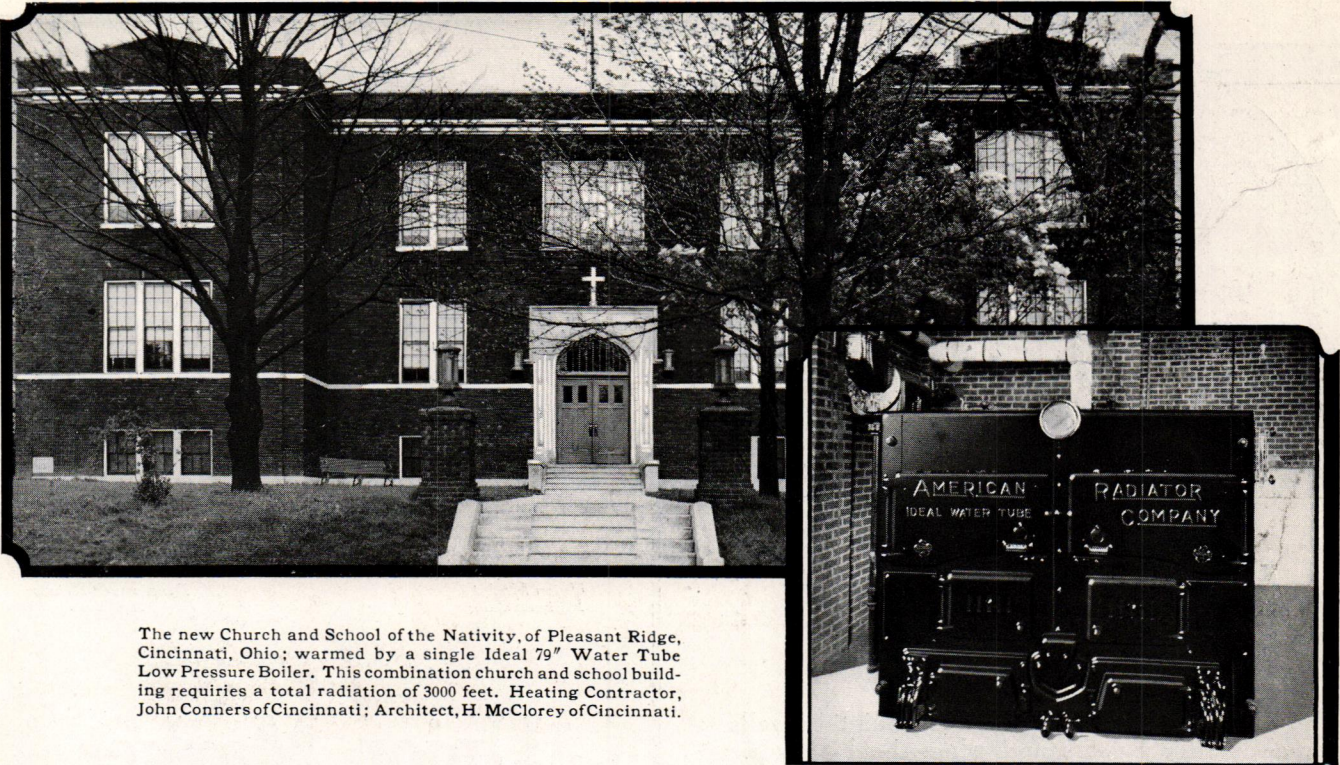


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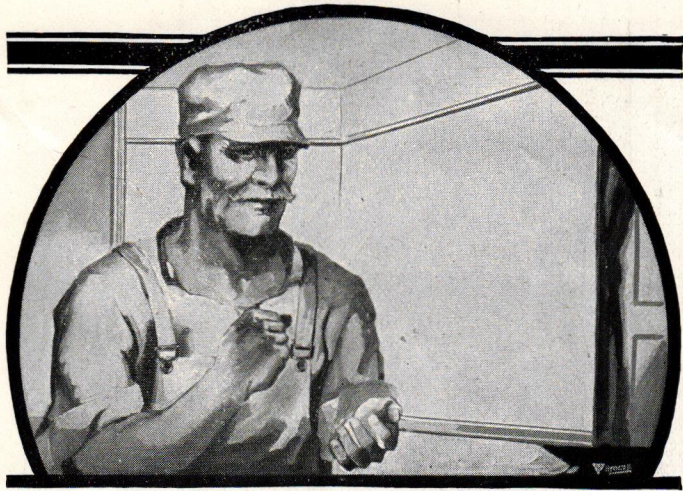
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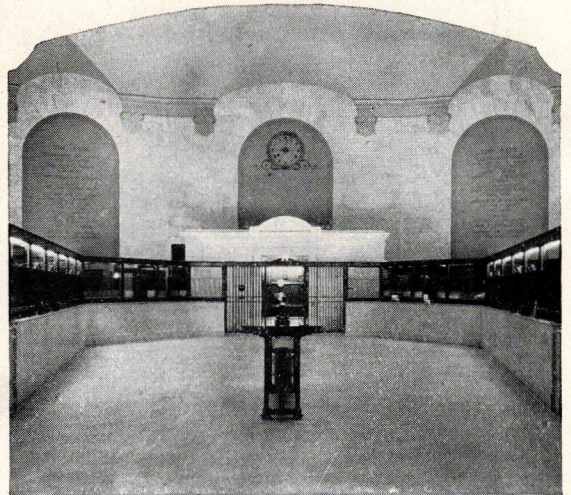
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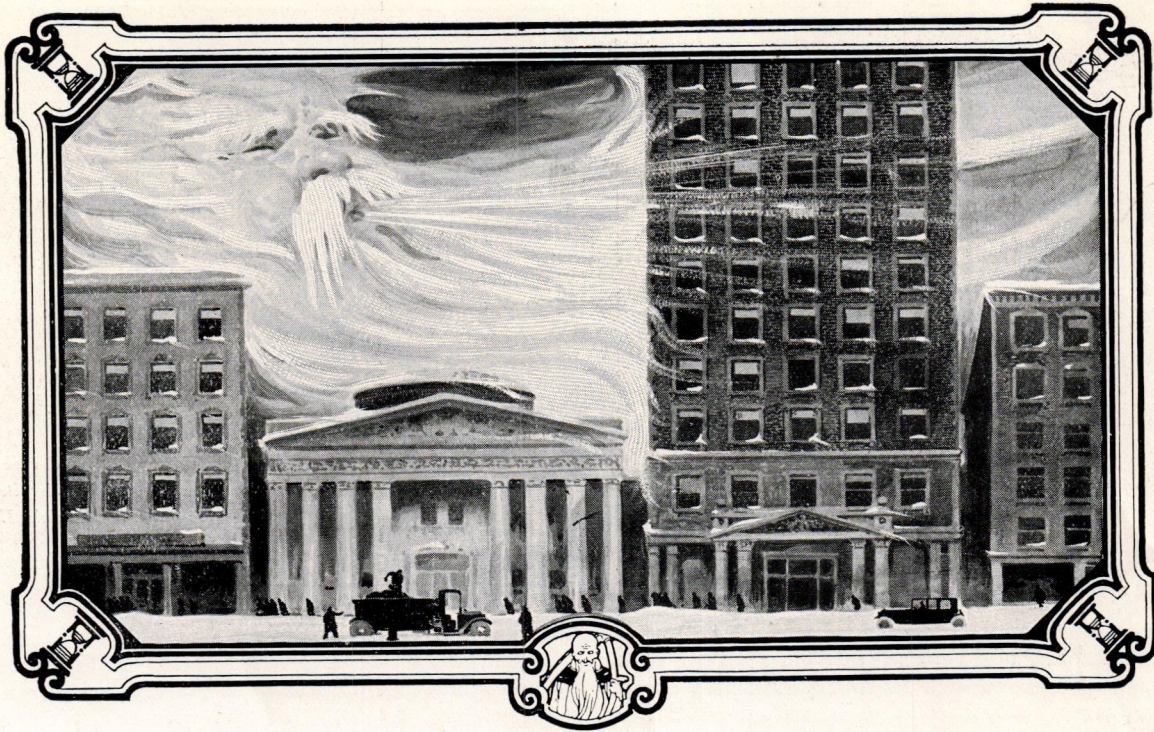
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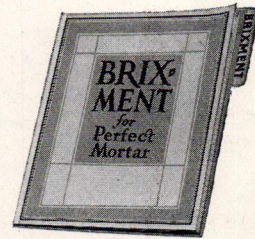
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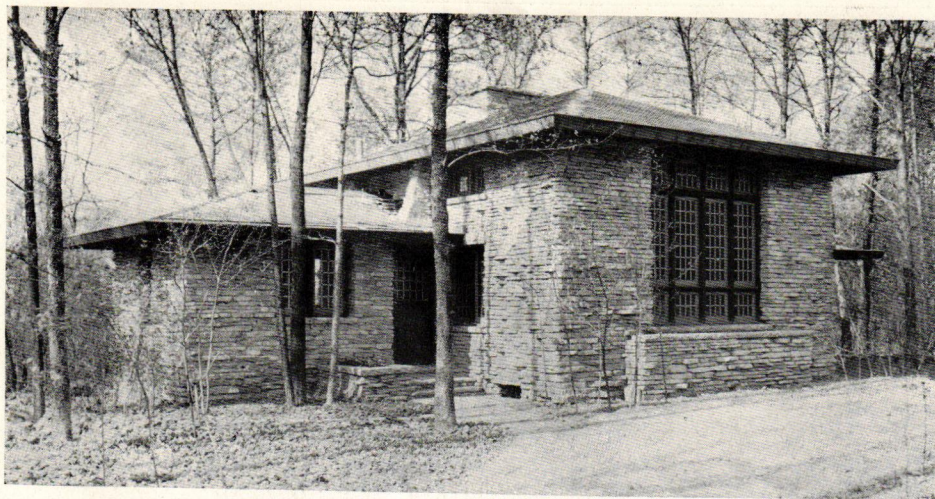


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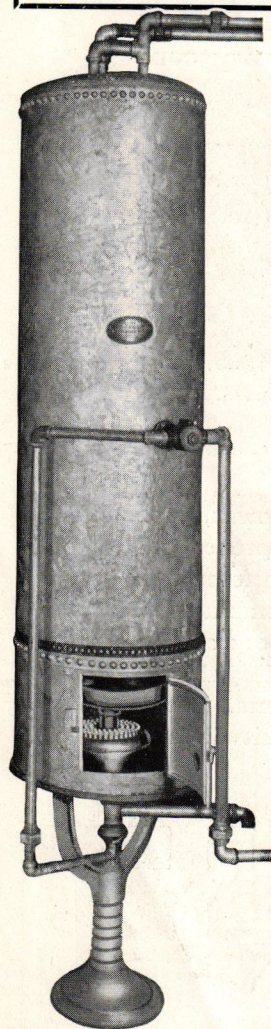
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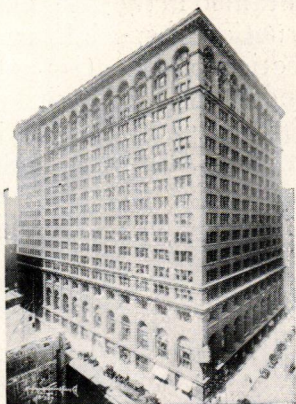
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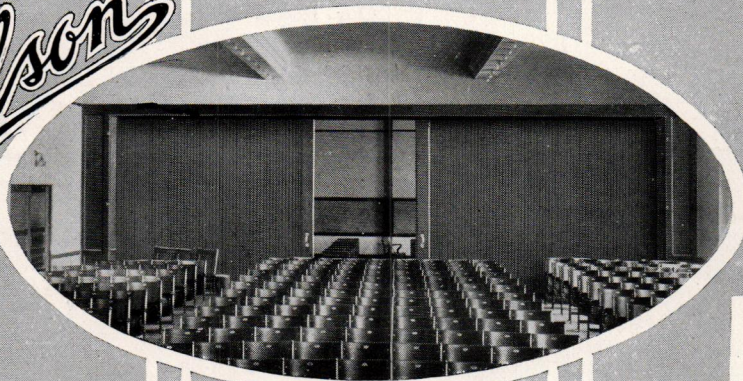
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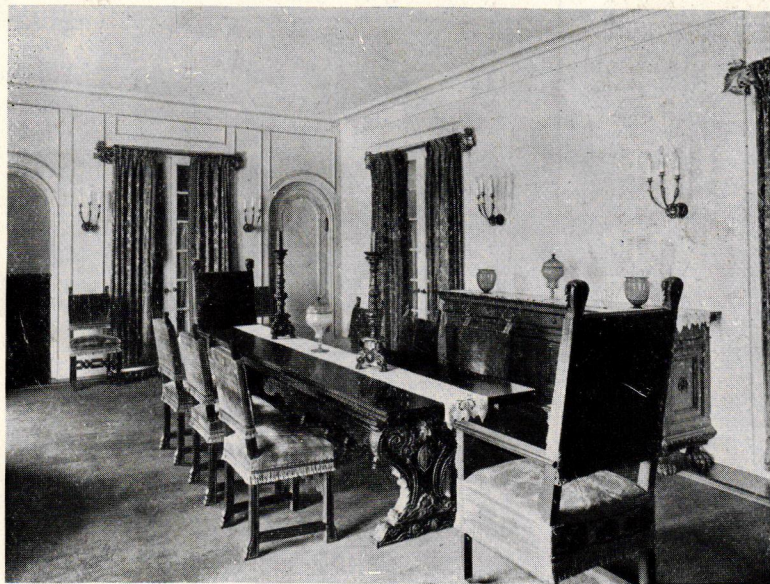
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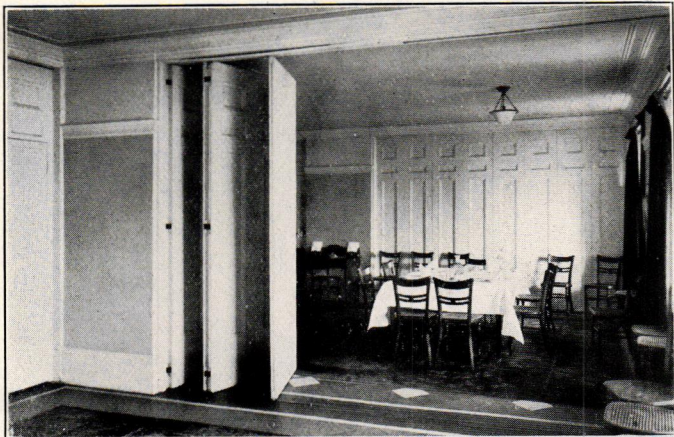
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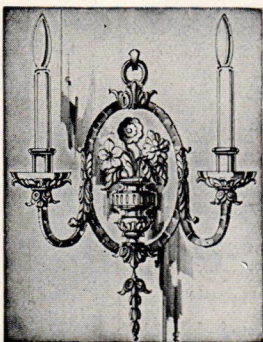
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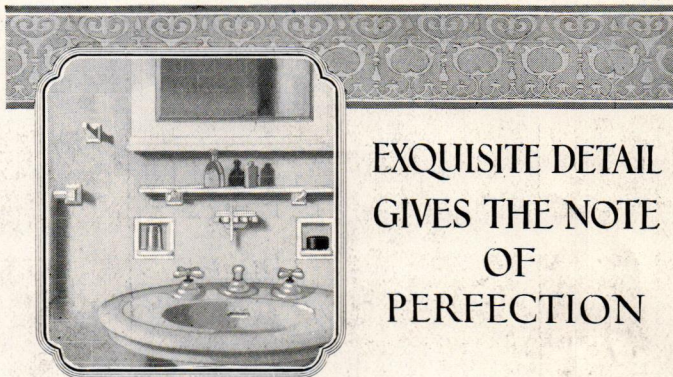


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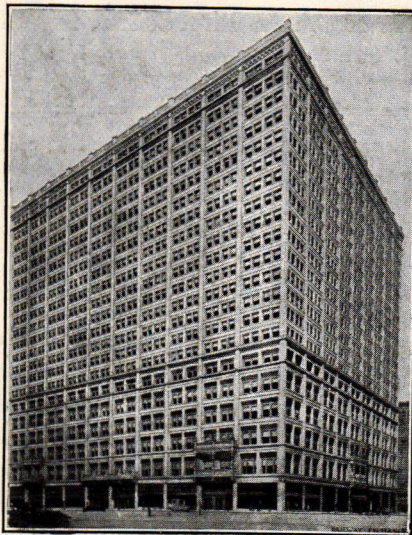
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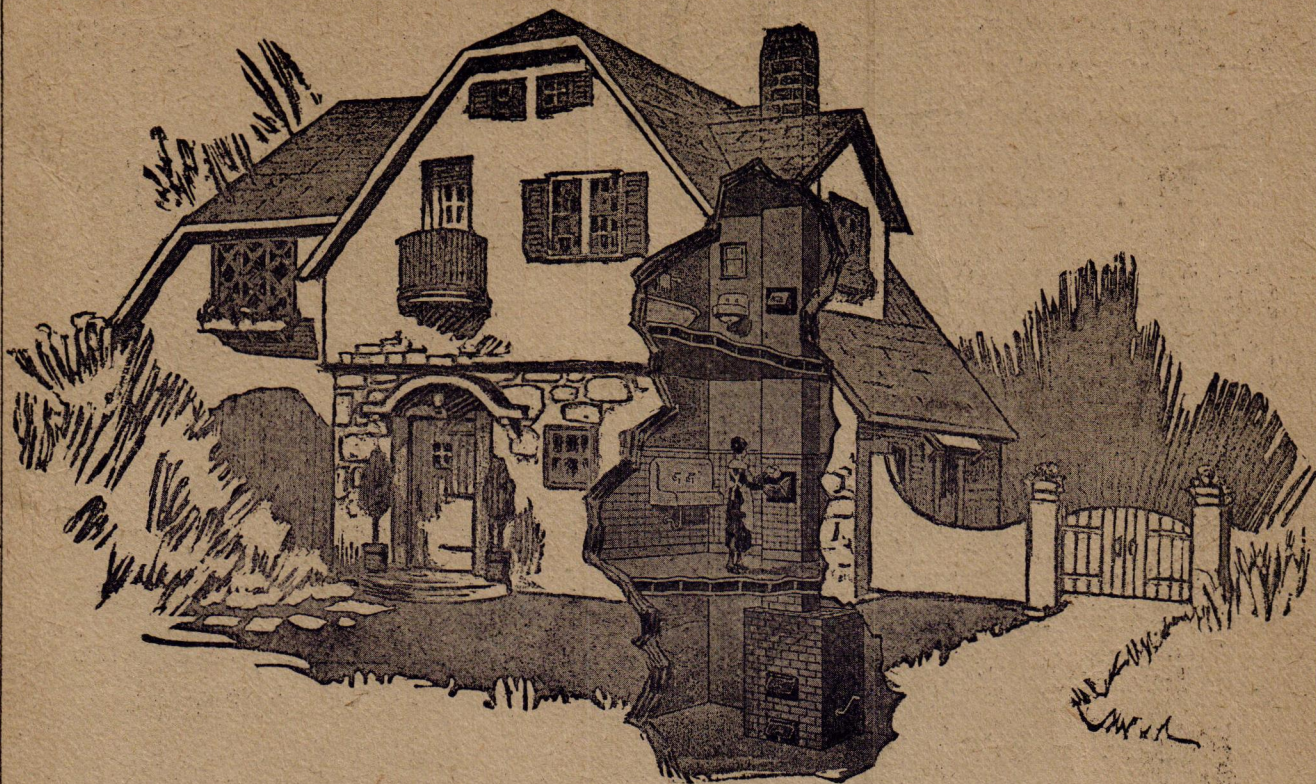
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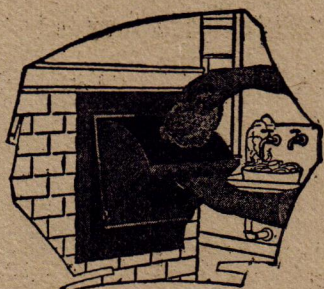
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