

Journal of The American Institute of
ARCHITECTS

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February, 1945

Awards in the Journal's Competition I

A Statement on Public Housing

An American Revolution

The Small House

A Living Art—Part II

Educating the Homebuilder

A Master Plan for New York City

35c

PUBLISHED MONTHLY AT THE OCTAGON, WASHINGTON, D. C.

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

FEBRUARY, 1945

VOL. III, No. 2

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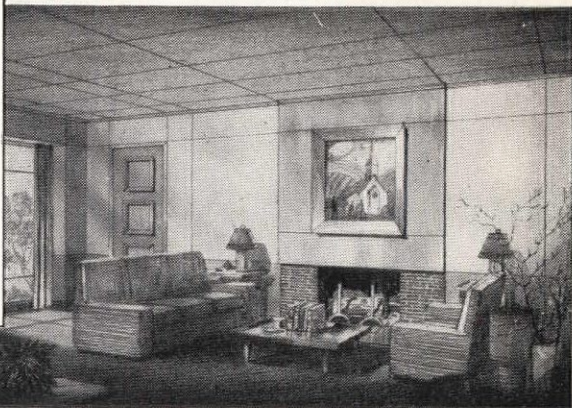
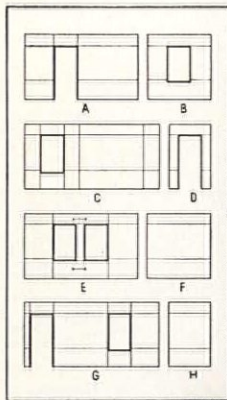
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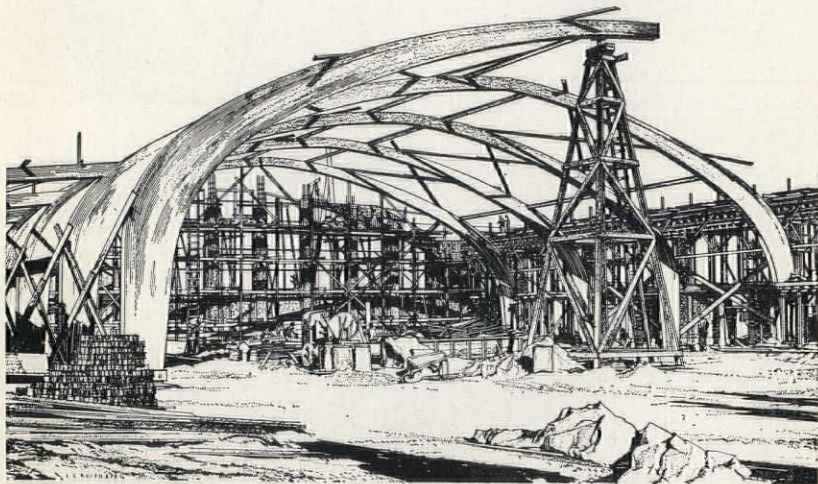
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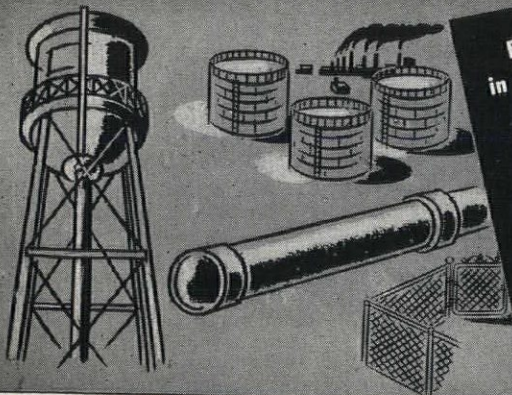


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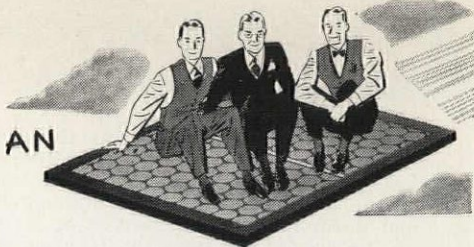
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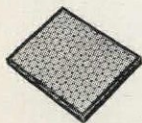
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A Statement on Public Housing

By the Board of Directors

THE AMERICAN INSTITUTE OF ARCHITECTS

THE American Institute of Architects is fully alive to the importance of the subject of Public Housing in the development of the national post-War program. It is equally aware, however, of the controversial nature of the problem as it has developed in recent years. It believes that the opinion of architects, both as technicians and as citizens, on a matter of particular interest to the designing profession, is of importance in this major element in the nation's future pattern.

It seems desirable, therefore, that The American Institute of Architects should state its present position unequivocally for the information of its own membership and of the public.

The American Institute of Architects has, in the past, declared itself in favor of "Public Housing" by adoption of resolutions at several conventions between 1936 and 1941. Recently this subject has been beclouded by bitter public controversy between important advo-

cates and opponents of public participation in the housing of the underprivileged sections of our populace, in a welter of invective and counter-claim which has served to confuse the basic concepts behind the question. The postponement of conventions in war time has prevented any further expression of opinion in unified official action.

The American Institute of Architects believes that provision of decent housing for those of our population who cannot pay economic rents is a generally acknowledged obligation of the American way-of-life. The Institute believes that private enterprise should bear as much as possible of the load of providing post-War housing, but it has seen no development which would indicate a probability that private enterprise will be able to care for the needs of even a major portion of the families now in substandard housing unless a substantial increase in the economic level of this class can be brought about. The Institute believes that public

assistance in some forms will be necessary to discharge the obligation of American society to this group.

In order that there may be less confusion than at present exists in discussions of the subject, The American Institute of Architects defines for itself as follows the term "Public Housing," which The Institute believes is being used too loosely:—

a) Federal Public Housing: Housing constructed under Federal direction, wholly with Federal funds, and remaining under Federal ownership.

b) Federal-aid Public Housing: Housing constructed under a local Housing Authority, partly financed by Federal funds, but remaining under local ownership.

c) Local Public Housing: Housing constructed under a local Housing Authority, wholly financed by local funds, and remaining under local ownership.

Housing developed and financed by private enterprise, whether with F.H.A. or similar financial stimulation or not, is *not* considered to be "Public Housing" as here defined, since such operations are predicated upon an economic return on all funds invested.

Recent discussion by the membership of The American Institute of Architects within its Chapters and affiliated State Associations, as reported to The Board, indicated clearly that the profession considers public housing to be primarily a local problem, in which Federal assistance or direction should be restricted to the minimum which may be necessary to assure throughout the country both reasonably uniform standards of housing accommodation and quality of construction, and reasonably uniform distribution of housing facilities in accordance with demonstrable needs. A recent poll of opinion in Chapters and State Associations shows an overwhelming majority *opposed* to Federal Housing, and an equally overwhelming majority *in favor* of Federal-aid Public Housing and Local Public Housing.

The American Institute of Architects hopes that local public interest throughout the country, the Congress, and the Government will unite on legislation which will serve to revive local initiative in the palliation of housing distress, in the elimination of slums, and in intelligent broad planning of areas to be rehabilitated—and which will conserve public funds from inju-

icious and wasteful dissipation at variance with sound local needs. The members of The American In-

stitute of Architects offer their trained talents and their time for the forwarding of this objective.



An American Revolution

By *John W. Cross, F.A.I.A.*

FROM the time of the Greek Revival a century ago 'till the Chicago World's Fair of 1893, this country went through a series of booms and depressions of heroic proportions; at the same time it was floating in architectural stagnation.

The Chicago Fair coincided with, and was partly responsible for, a remarkable revival of public interest in architecture. After plunging through layers of Greek temples, Roman baths, Italian villas and French chateaux, we turned toward the light and rose in countless elevators, through endless stories, warmed in winter, cooled in summer, lighted in darkness and shaded at noon, "while all the world wondered."

Now that we are architecturally becalmed, while wars rage, it is interesting to look back over the past half century and realize what we had been too busy to

notice, namely that we have, almost insensibly, been passing through the only revolution that has ever occurred in architecture. I use the word "architecture" here in the sense it holds for most architects who—though they have at times, and particularly here in this country, created buildings of wood construction of scholarly design and great beauty, buildings which have also endured for many years—still think of such work as being somewhere between "stage sets" and real "architecture" which to them spells "masonry."

For thousands of years we have seen many styles developed in many lands, even now styles evolve in old lands, but always one principle has held in all these different styles, in all these different lands—buildings were carried on walls.

Since the American Revolution, walls are carried on buildings. This

is a complete reversal of all history.

Ever since man first laid stone upon stone for his purposes, walls have been the *sine qua non* of buildings; without them buildings could not exist. Whether these walls were interrupted by linteled openings, or pushed still farther apart by arches or vaults, it was the walls which in the last analysis carried the weight of the building down to the bosom of Mother Earth, where it finally rested. The higher the building, the heavier the load and the thicker the bearing walls at the ground level. Architects who studied such things could tell the approximate height, size and shape of the different elements of a building by a glance at the plan at the ground floor level, where the thickness of the walls told the story of what went on above.

The story of architecture was all of a piece, quite properly, with the study of engineering and construction, so that a consciousness of structure was the basis of every architect's processes of thought. When he made a plan he had simultaneously a picture in mind of what the plan would look like when it rose into the air. The plan which had two dimensions to the

layman, had three dimensions in the architect's conception, if he was thoroughly trained in the lines of architectural thought passed down through the centuries. The thought that preceded all other thoughts was that walls carried buildings; and they still do in many buildings being built today in the traditional manner.

But with the new skeleton construction all this is changed. The ground floor plan of a modern building is likely to consist of a series of spots indicating the location of steel columns at that level. These spots, however, are no guide as to what may be the size or shape of the building which these columns carry. There is no assurance that the outside line of columns locates the enclosure wall of the building—that may indeed be several feet outside this line of columns, and hanging on cantilevers, like so much laundry hung out to dry. Neither can we assume that columns on the second floor will be located over the first-floor columns; loads may be transferred to earth by devious routes.

In fact, as we look over the plans of successive stories of a modern building, only in one spot do we find neither variableness nor shadow of turning: fixed and im-

mutable remain the elevators—the only mobile things in the building are the only things which can be counted on to stay put in the plans.

The younger generation, which knows masonry only as an architectural curiosity, is nevertheless quite conscious of the decorative quality of a plan and appreciative of the value of the heavy blacks, indicating masonry, appearing in old plans. The pin points, representing steel columns in modern plans, have little decorative value, but closets are numerous today, and it's so logical to make closets dark, that we can't quarrel with that custom; vent ducts, and toilets and stairs, can have a decorative as well as a practical value. But it's no wonder that a traditionalist doesn't feel quite at home in a modern plan.

The pioneer architects who welcomed the new system of construction for the opportunities it offered, still acknowledged the authority of tradition, and continued to design facades as though no structural change had taken place. Heavy masonry still arose from the ground carrying nothing more than itself, for at each story spandrel beams carried the walls enclosing that story. Corners were marked

by wider piers, though the steel columns at that point were lighter than adjoining columns because they carried lighter floor loads. Cornices, which once derived from projecting roof beams, were now cut out of sheet metal and had no relation to the roof. Nevertheless, the facades were impressive, and so were the architects who designed them. "The public be damned" was their attitude, and they got away with it.

The next generation of architects had it forced upon them that the owners, who paid the bills, had after all some rights which should be respected. But for every inch they gave, the owners took an ell, so presently the poor fellows found themselves carrying the corner of a fifty-story tower on a cantilever, because the owners wanted a clear space on the ground floor under that corner. They laid this flattering unction to their souls, that they were economically conscientious even if they were architectural backsliders.

Then came a new generation who knew no let or hindrance to their imaginings. Structural limitations bothered them not at all. They called in engineers to prove that it *could* happen here. The engineers shuddered, but remem-

bering that "more things are wrought by prayer than this world dreams of," they closed their eyes and prayed: and lo! a miracle was wrought in Bethlehem; by Grace of Bethlehem a new I-beam was born; it was as though a little child had led them; and on Christmas morn a vision appeared; the Corner Window!

It is well to remember that Bramante and Sir Christopher and Jacques Ange Gabriel were sleeping peacefully in their graves on that day; or if they looked down from the window of High Heaven it was with the sympathetic eye of infinite wisdom, which is the state of those who have gone before; and they doubtless poured down their blessings on their followers, that they might the more nobly face the new problems which confronted them.

For we now come into the promised land, freed from bondage to the necessities which have haunted men since the beginning of time. New materials, ever stronger and lighter, and with properties unknown before, appear daily; and when the War is over and the country turns to plowshares and plastics, there is no foreseeing the future. Already, dimly we can descry skeletons of spider-web pro-

portions, draped in a mantle of insulating; cellular plastic material, fashioned from sea water and soy beans, containing in its voids all the necessary servicing for plumbing, heating, lighting, cooling, radar, television, vitamin absorption and whatever; divided into rooms adjustable for size, by a flip of a switch, and color schemes adaptable to the mood of the assembled company. And a minstrel will come and sing before them of the ancient days, before the Revolution, when buildings were designed to stay in one place, like the Pyramids in Egypt, and even the early steel skeletons were freighted with brick and concrete and finished with wood and dry rot and termites. In that new world new words will fit old songs:

The Mason and the Carpenter
were in an awful fix;

They wept like anything to find no
lumber and no bricks.

"If all of us with all our might
should work for half a year,
Do you suppose," the Mason said,
"our jobs would reappear?"

"I doubt it," said the Carpenter,
and shed a bitter tear.

New materials and new methods will alter many a premise on which old traditions rested, and a tradition resting on a false premise

is doomed to die, so we must expect many traditions to die. But there is no reason to despair because of that. New traditions will arise on new premises. Men have always used materials and methods to fill their needs, and each civilization has molded them also to fit their ideals of beauty, and it will be so again. We might feel like strangers in the new world

that is arising but we may be sure that coming generations will make a world to their liking. As men have dominated the world of the past, so will they dominate the world of the future, and have visions which will make them less forlorn, having sight of not Proteus, but Aphrodite, rising from the sea, clothed in bright Lucite, Mystic, Wonderful!

Architects and the A. H. A.

PREPARING for post-War hospital construction estimated at \$1,193,133,985, the American Hospital Association is endeavoring to learn the names of all architects experienced in hospital design.

Through a questionnaire which will be sent to architects whom it is able to identify as having had primary responsibility for hospital design, the Hospital Association

hopes to compile data on men of this specialized experience, including, in each case, names of not more than ten hospitals erected from their plans.

Architects experienced in hospital design who wish to receive the questionnaire may address the American Hospital Association through George Bugbee, executive secretary, 18 East Division Street, Chicago 10, Ill.

English Architects are Grateful

APPRECIATION of the financial aid extended by the architects of America to War-casualty architects and their families in England is expressed in a letter just received by Arthur C. Holden, F.A.I.A.,

president of the New York Chapter, A.I.A., from Percy Edward Thomas, president of the Royal Institute of British Architects, and head of the Architects' Benevolent Society.

Mr. Thomas cited a number of hardship cases eased by American generosity, ranging all the way from grants for maintenance to allowances for the re-establishment of homes demolished by flying bombs.

The letter concludes:

"All these cases rose as a result

of the War, and the immediate help provided alleviated much hardship and in most cases enabled the recipients to get on their feet again. Those who have thus benefited from the Fund have expressed their deep gratitude for the practical sympathy and timely aid offered by the American architects."

Awards in the Journal's Competition No. 1

OF the sixteen photographs submitted in the JOURNAL'S Competition No. 1, the Jury selected six for publication. Three of these appear in this issue; the remaining three will appear in the March issue.

Following the policy established for these competitions, the six winning entries are not placed in order of merit—in fact, with a widely varying subject matter, such evaluation would be difficult and of dubious value. Arranged alphabetically by author, the six entries chosen for publication are:

FRANTZ & SPENCE, Saginaw, Mich.

Detail in a High School Auditorium Lobby.

LOUIS J. GILL, San Diego, Calif.

Garden Entrance to a Gallery of Fine Art.

MAGINNIS & WALSH (CHARLES

D. MAGINNIS), Boston, Mass.
Baldachin and High Altar.

WILLIAM G. MERCHANT, San Francisco, Calif. Fire Escape on a Bottling Plant.

POMERANCE & BREINES, New York, N. Y. A Solar Deck.

GREVILLE RICKARD, New York, N. Y. A Residential Terrace.

The JOURNAL'S Competition No. 2 closes Feb. 1. Competition No. 3 will be announced later.

The Jury for Competition No. 1:

Reginald D. Johnson, F.A.I.A., Los Angeles, Calif.

Richard Koch, F.A.I.A., New Orleans, La.

Arthur D. Loveless, F.A.I.A., Seattle, Wash.

Alfred Shaw, F.A.I.A., Chicago.

Ralph Walker, F.A.I.A., New York, N. Y.



FIRE ESCAPE OF THE ACME BOTTLING PLANT,
San Francisco, Calif.
WILLIAM G. MERCHANT, ARCHITECT

One of six winners in the
JOURNAL'S Competition No. 1



TERRACE DETAIL, RESIDENCE OF BENJAMIN D. MOSSER, MENDHAM, N. J.
GREVILLE RICKARD, ARCHITECT

Shutters, antique olive; roof, burgundy tiles; plaque, terra-cotta pink; whitewash, slight cream tint over the stone and brick

A Living Art

IN TWO PARTS—PART II

By Louis Justement

The text which appeared in part in the January issue and is concluded herewith is from one chapter of a book on which the author has been working for several years—a book on the broader aspects of city planning. It should interest the architect particularly in that, unlike most of our professional thinking on city planning, it deals with the philosophy of the subject rather than with its technology.—Editor.

THE architect of the pre-industrial age was not in doubt concerning the style he would choose: his task consisted of skillful planning and design within established stylistic limitations, using traditional construction materials and methods. The industrial revolution resulted in the production of cheap repetitive ornament, new structural materials and new construction methods. The designer was freed from many restraints, and fantastic structures resulted from this newly found license. One can only wonder, today, whether the perpetrators of the designs or the contemporary observers of these buildings derived any satisfaction from them. At any rate, we know that the architects soon began to tire of their orgy and to seek refuge in a return to the stylistic restraints of the past. Gothic, Romanesque, Classical, Colonial, French, Italian and

Spanish Renaissance each had a passing vogue. Efforts were made, sporadically at first, to develop a so-called modern style. The modern school, at least among the younger architects, is now in the ascendancy, and the cornice and column are in full retreat. It is only fair to state, however, that the group of convinced "modernists" is still small and that this is also true of the convinced "traditionalists." Between these two extremes, there are many architects who are as confused and uncertain as the layman concerning standards for architectural design.

Architecture occupies a unique position among the arts because we cannot escape its all-pervading influence. We can select the music, literature, painting and sculpture we enjoy and ignore the forms of these arts that displease us. This is obviously impossible in the case of buildings which constitute the

most important element of the physical environment of the city dweller. For the present, our only escape from incongruous hodge-podge which surrounds us lies in dulling our perception or sensibility. If we accept this condition permanently we shall become hardened to it, but we shall have lost the opportunity to create a new architecture, an architecture which helps to make our civilization more purposive and enjoyable. This new architecture must be appreciated by and evolve from the response of the people as well as from the creative ability of the architects. The two must go hand-in-hand. It is not the architects' function to say that the people ought to like such and such a style, if for no other reason than that the architects themselves could not agree on any one style or on any standards of criticism. Working together, however, the architects and the public may try to collaborate in creating new standards.

Through the medium of television, itself a product of the machine age, we have a wonderful new tool with which the architect, the artist and the designer may talk in their own language, the language of drawings and models, to the citizen at his fireside. The

architect may explain, with the aid of drawings and photographs, his reasons for liking the design of a building, an automobile or a refrigerator. The layman will have the opportunity to see, at close range, the purpose which the designer is trying to achieve. As a result, the architect may learn to create and the public to appreciate an architecture that will contribute to the pleasure of living. It is in this sharing of experience that we may look for the evolution of a modern architecture that is suitable for our age and as significant for the expression of our era as the Gothic cathedral was for the people of the Middle Ages or the Parthenon was for the people of Athens. We may thus find that our modern inventions, far from heralding the artistic doom of our civilization, can be utilized as the very tools with which we may develop a living art.

The city of tomorrow, through the ownership of its own land, will be provided with a simple legal instrument wherewith to control architectural design: the lease could be made subject to the condition that any of the buildings to be erected must meet the approval of a municipal art jury. It is to

be hoped that we shall not use this device, tempting as the thought may appear to those of us who are almost nauseated by the product of the average speculative builder. The control of architectural design is a matter which we cannot safely leave to the experts: if we rely on the experts we shall, no doubt, avoid extremes of bad taste, but we shall not create a living style. It may be pertinent, in this respect, to consider the control exercised by the National Commission of Fine Arts in Washington, D. C.

When the Commission was created under President Theodore Roosevelt's administration, it was widely hailed by architects as a means of securing a better quality of design for public buildings in Washington and especially for avoiding stylistic misfits. The members of the Commission have been selected from among the ablest architects, painters, sculptors, and landscape architects in America. This very able Commission, however, soon reached the decision that it would produce order in the architectural chaos of Washington by decreeing that all public buildings should be in the classic tradition. The decision seemed justified in view of the fact that the best

public buildings were in the classical style. But this decision was reached at a time when the choice was merely between a number of so-called styles, every one of which was merely an imitation of the art of the past.

Since then, however, architects have been slowly groping their way towards a new architecture. Some of the buildings in this modern style contain at least the promise of an art which will be truly expressive of our civilization. Many architects are now beginning to question the propriety of continuing the use of the classical style for all public buildings in Washington. The great pile of office buildings in the Federal Triangle seems destined to remain for many years an outstanding example of what *not* to do, both with respect to city planning and with respect to the design of individual buildings. Even the school buildings of Washington, in which greater freedom could have been permitted because of their scattered location, have been subjected to the same design limitations. This has resulted in a compromise that satisfies neither the requirements of the Georgian style with respect to size and spacing of windows, nor the

requirements of good school design with respect to lighting.

How can we expect the people to develop any critical faculties of their own if they abdicate their own judgment in favor of that of a board of experts? It is not safe for them to entrust the control of architectural design to art experts any more than it is safe for them to entrust basic decisions on economic policy to the economists. In both cases they look to the experts for guidance and information—and no more. In both cases the choice involved is one of a way of life; it is, therefore, the sort of choice which, in a democracy, should be based on popular opinion. The people's choice may be crude and ill-informed, perhaps, but it is a risk we shall have to take. The new architecture must not be created as a result of pressure exerted from the top down; it must, on the contrary, rise from the awakened perceptivity of the people.

It is quite possible that, even now, public appreciation of architecture is not quite so crude as most architects believe it to be.

The average speculative builder is devoid of any architectural knowledge. The average lend-

ing institution is careless and indifferent to architectural design except, perhaps, to suggest that it be conservative. The result is that the bulk of all speculative building and most small homes are built without the benefit of architectural services. Very few buildings, regardless of style, give any evidence of the slightest degree of skill on the part of their designers: is it surprising that the layman should be indifferent?

The architect and the layman must both realize that it is not sufficient to adopt the forms of the modern school of architectural design. To do this is merely to copy the superficial features of a "style" which is, at present, extremely immature. Architectural design, before the industrial revolution, evolved slowly in a manner suited to the social needs of the time as well as to traditional methods of construction. In the course of centuries of slow evolution we developed architectural styles that served the purpose of giving us common standards of appreciation. These standards have now been lost and we find ourselves bewildered and up-rooted. In order to develop a living architecture we must avoid slavish adherence to outworn traditions on the one

hand, and mere showmanship on the other. Instead of emphasizing the difference between these two extremes, is it not possible for us to search for a few fundamental qualities on which both the architects and the public may agree? If we are able to do this we shall have a firm foundation which will permit us to devise new standards of increasing subtlety.



We might begin by emphasizing order, fitness and simplicity, for the satisfaction of these requirements need not offend the adherents of any school of architectural design. If, however, we give more than lip service to the standards of order, fitness and simplicity we may be surprised at the results. We shall not, for instance, be satisfied with the order which we are able to create within a single building. We must extend the scope of order in planning and design to include larger areas: the entire view of what meets the eye must be pleasing or, at least, inoffensive. If the architect sincerely tries to produce order in the chaos of our present cities, he will not be satisfied with his function as a designer of individual buildings. He will become more conscious of the re-

lationships between buildings, and between the buildings and the streets and open spaces. He will, inevitably, be led to participate in city planning—unless he is willing to accept frustration and defeat in this vitally important phase of his work.

Functionalism is the battle-cry of the modernists—though one often seeks in vain for evidences of adaptation to function in some of the buildings which are allegedly designed in the modern manner. I prefer the word fitness, because I believe it to describe a more inclusive quality than adaptation to function. Thomas Jefferson's predilection for the classical style was, no doubt based in part on his admiration for that first great emancipation of the human spirit which he found in ancient Greece and for the simplicity which he found in the Roman Republic. It seemed "fitting" to him, therefore, to suggest that the architecture of the new republic should be based on these traditions. The Early Federal style had the quality of fitness for its time and place. It was reasonably well-adapted to the simple functional requirements and to the existing methods of construction. Furthermore, there was no unbridgeable chasm between the new

style and the Georgian architecture which preceded it.

The fitness of a building may be defined as that quality which distinguishes it as being appropriate for its time and place as well as for the purpose for which it is built and the methods of construction which have been selected. An individual building is merely one element in the composition that greets the eye. We have been too much inclined to find in it the sole and final purpose of the designer. This should be the case only where the neighboring buildings and surroundings are utterly worthless. Under more favorable conditions the new building should not introduce a jarring note: it should add to rather than detract from the previously existing esthetic values. The architects of the traditional and modernist schools might both strive for this quality of fitness with more devotion and sincerity: the former will then hesitate to use the traditional forms where they are singularly inappropriate, the latter will be less easily satisfied with the mere shattering of precedent.

The quality of simplicity is perhaps more debatable, for there are buildings which we admire for the exuberance and richness of their design. But we must remember

that we are merely at the beginning of the development of a new architectural style. Let us begin to walk before we leap. If we seek to attain simplicity in design we shall be less tempted to disguise our failures by resorting to meaningless ornamentation. We need not go to the extreme of stark nakedness for which some modern buildings have been both admired and reviled. But we may expect ornament to be used purposively and with reasonable restraint.



If the architects emphasize the qualities of order, fitness and simplicity in their own work, and recognize these qualities in the work of their colleagues, the public may learn to evaluate the skill with which they have achieved their purposes. This will not, necessarily, result in the creation of a great architecture; but it will mark the beginning of the end of our present frustrations. For it is only in the recognition of skills which we can understand that there is a true basis for appreciation. We must seek to re-create the basis for a general appreciation of good design if we hope to develop an architecture which will serve as an inspiration to strive for greater achievements.

General Motors Competition

GENERAL MOTORS CORPORATION announces a design competition, conducted by *The Architectural Forum*, for automobile dealer places of business. The personnel of the Jury is yet to be announced. Sixty prizes, totaling \$55,000 are offered in four categories. The competition closes Apr. 16, 1945. Competitors must

register with the Professional Adviser, George Nelson, A.I.A., c/o *The Architectural Forum*, Empire State Building, New York 1, New York in order to receive the program and complete instructions.

This competition is approved by the A.I.A. Committee on Architectural Competitions.

West Point Competition

THE RESULTS of an architectural competition to determine a program and an architect for extensions to the West Point Military Academy have been announced.

There were ten architectural firms invited to compete, each being paid \$10,000 for their services:

Coolidge, Shepley, Bulfinch & Abbott, Boston

Cram & Ferguson, Boston

Paul P. Cret, Philadelphia

Delano & Aldrich, New York City

William Gehron, New York City

Holabird & Root, Chicago

Alfred Hopkins & Associates, New York City

Skidmore, Owings & Merrill, Chicago and New York City

Shreve, Lamb & Harmon, New York City

Voorhees, Walker, Foley & Smith, New York City

The competition was conducted by Dean Leopold Arnaud as professional adviser, and the Jury consisted of:

Major General Francis B. Wilby, Supt. U. S. Military Academy, West Point

Col. R. G. Alexander, Chairman, Permanent Planning Board, U.S.M.A.

Harvey Wiley Corbett, New York City

Dr. Henry Townley Heald, President, Illinois Institute of Technology

George Howe, Washington.

The Jury placed four of the competitors as follows:

1. Delano & Aldrich, New York City
2. Shreve, Lamb & Harmon, New York City
3. Alfred Hopkins & Associates, New York City
4. Skidmore, Owings & Merrill, Chicago and New York.

Hospital Competition Awards

THE MODERN HOSPITAL'S two architectural competitions announced in the September JOURNAL have been judged, and awards made as follows:

Small General Hospital—First prize of \$1000. to Fisher & Fisher, architects of Denver, Colo.; second prize of \$750. to Basil Yurchenco, of the Harvard Graduate School of Design; third prize of \$500. to Harold P. Van Arsdall, of Samuel Hannaford & Sons, architects of Cincinnati, O. Honorable Mentions, carrying \$100 awards, to: Robert J. Reiley, New York City; Janet and Milton Caughey, West Los Angeles, Calif.; and George Blumenauer and Associates, and Paul H. Fesler, hospital administrator, Oklahoma City, Okla. In addition, special commendations were given to: Harrison Gill, Chattanooga, Tenn.; David Aaron, Institute of Design, Chicago, Ill.; Edward J. Toole, Hingham, Mass.; and to John D. Harkness and Charles D. Wiley, Washington, D. C.

Community Health Center—First prize of \$1000. to Samuel E. Lunden and Louis C. Dixon, associated architects, Los Angeles, Calif.; second prize of \$750. to Roslyn Ittelson, designer and Dr. Leonard Greenburg, health officer, New York City; third prize of \$500. to Fisher & Fisher, Denver, Colo. Honorable Mentions, carrying \$100. awards to: Laurence P. Johnston, Chicago, Ill.; E. Todd Wheeler, Chicago, Ill.; and L. Forstner, Toronto, Canada.

The Jury: Marshall Shaffer, chief hospital architect of the U. S. Public Health Service, Washington—chairman; Addison Erdman, architect, New York City; Dr. Fred G. Carter, administrator of St. Luke's Hospital, Cleveland, O.; Graham Davis, hospital consultant, Kellogg Foundation, Battle Creek, Mich.; Mies van der Rohe, professor of architecture, Illinois Institute of Technology, Chicago; and Nathaniel A. Owings, architect, Chicago and New York.

A Master Plan for New York

By Percival Goodman and Paul Goodman

Excerpts by permission from an article in *The New Republic*, Nov. 20, 1944.

A MASTER PLAN is a directive for the progressive development of a region toward its ideal form. Such a plan is possible when, without sudden and violent change of the whole, the buildings and community-functions may be gradually but systematically replaced correctly if they were not correctly placed to begin with or if their places have become outmoded. Such a plan may take two or three decades to mature, while the old structures obsolesce and the new ones are laid down in convenient order. It is worth while for such a long-range plan to aim at a high excellence.

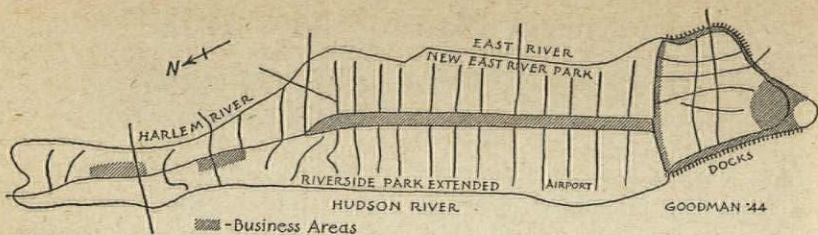
Now the island of Manhattan can aim to be, for the next fifty years, the cultural, business, style and entertainment capital of the world. And by taking advantage, for the first time, of its rivers—hitherto almost preempted by commerce and industry—it can become a city of neighborhoods wonderful to live in, as leisurely and comfortable as it is busy and exciting. What is needed for this is a Master Plan. The majority of apart-

ment and commercial buildings in Manhattan are now obsolescent. Therefore any proposed transformation which follows the site and which, without violence, follows the historical trends, can begin at once and be carried through in our generation. "Following historical trends" means emphasizing the location of commercial and residential regions as they have in fact been developing for strong natural reasons, and to regularize these trends by weeding out and zoning.

Our plan is, simply:

1. To extend the business and light industry and all through traffic of Manhattan in a continuous axis up the middle of the island.
2. To remove the through avenues on the sides and develop the land on either side of the axis in park - residential neighborhoods right down to the rivers.
3. And to develop the shores (north of, say, Twenty-third Street) as beaches for bathing, boating and promenade.

To extend the zone of work and all through traffic in a continuous



axis up the narrow island, with neighborhoods adjacent on either side, and to put a stop to the tremendous twice-daily flow of up-town-downtown traffic by giving to the majority of Manhattan residents the chance of a home within walking distance of their work.

To clear the shores for the greater part of their 29-mile length and to develop them for sports and residence, recognizing that the river-front in Manhattan proper has diminished in commercial importance and may now be put to another use.

By making the neighborhoods more livable and using the amenities that naturally exist in this wonderful location, we can do away with the necessity of fleeing great distances for recreation, and restore leisure to a place that is notorious for its nervousness.

Manhattan Island, viewed as a whole, now exhibits the following anomalies: Ordinarily we should expect a town on an important

body of water to open out toward the water for both industry and amenity; perhaps to be terraced toward it. In Manhattan, for unfortunate reasons, the people face inward, except that around much of the island there is an apartment-house cliff, so that the form of the whole is more like a bowl than a terrace. The apartments overlooking the Hudson and the East Rivers are tall because the view is desirable and the rents are high; but all others are cut off from the same amenity. Yet even the river-view dwellers have only a view but no close contact, for they are separated from the water by an obsolete railroad and an increasing number of elaborate highways.

In a deeper sense, these peripheral highways were not designed primarily for the residents of the city itself, but, like several other works of engineering of the past decade, for commuters outside the city, who choose, and can afford to live in Westchester or on Long

Island. Such means cannot solve the traffic problems of a great city! So long as three million people enter downtown Manhattan every day and swell the downtown population from 360,000 to nearly four millions, and retreat again as evening falls, there will be traffic congestion and sardine-tin subways.

To build more escape-highways or new subways only invites still more persons away from the center to crowd back into it during the hours of business. And vice versa, so long as the chief facilities for recreation are thrown into the periphery, at Coney Island, Van Cortlandt Park, Jones Beach, etc., the majority are forced to commute in the other direction and pay for a few hours of recreation with two long hours of travel.

In general, the proper solution for problems of transit is to cut down the number of trips. And this can be done only by bringing work, residence and recreation closer together. In a place like Manhattan this cannot be done by piecemeal planning; but fortunately, as we have shown, the natural site and many important historical trends, and the rapid rate of replacement, make major planning entirely feasible.

Manhattan Island is not crowd-

ed. At present it has a theoretical residential density of 200 to the acre (about 9,000 residential acres to 1,900,000 persons). And if this density fails to allow for spacious, green, livable neighborhoods, the fault lies not in the numbers but in the layout.



In the first place, correct layout would enormously increase the available residential acreage. For instance, the gridiron of streets and avenues at present uses up 27.4 per cent of the total area of the island. By rationalizing the system of avenues into two multi-level through highways up the axis, and by closing off at least every other one of the neighborhood streets and providing for merely local neighborhood traffic, this figure could be cut in half. And if we look at the present blocks of buildings themselves—small, helter-skelter, honeycombed with vent shafts outside and with repeating stairwells inside—we can see that for the same density, a weeding out and more rational new construction would add a tremendous increment of available open space.

Let us maintain the existing density of 200 to the acre. What does this figure mean in terms of

living? It is certainly not a place of private houses and little gardens (45 to the acre); but Manhattanites do not require these in any case: for those who choose the cosmopolitan way of life are manning, and supporting by their rent, a center of world culture and world affairs, and they enjoy the advantages and monuments of such a center. Yet it is a place where, if people lived in tall buildings (15 stories), every room would face on a Madison or Washington Square; and where, if they lived in a combination of tall and low buildings (3 stories), on every other street there would be room for a football field!



The economy of Manhattan comprises: the light manufacture of consumers' goods and small machined parts; shipping and moderately heavy warehousing; business management and finance; retailing and display; ideas, styles, entertainment. It is an economy of relatively small shops whose materials are brought and whose products are carted away by truck. There is no heavy industry to speak of. During peacetime the volume of heavy shipping was sharply falling off, and the War

has shown that the present docks are three or four times too large for peacetime demands.

Nothing therefore stands in the way of extending this economy up the entire island. We propose simply to unite these commercial districts in a continuous belt served by continuous highways, and to relocate uptown not only business but places of light manufacture (*e.g.*, the garment industry).

Up and down this great Main Street, the different kinds of industry would find their own zones. It is reasonable to assume that midtown, the site of the great terminals and, therefore, of the great hotels, would continue to be the entertainment, style and idea center; and that business and finance would cluster in its cliffs around Wall Street. The ships and warehouses must occupy the downtown shores. (Therefore we provide in Greenwich Village a downtown residential neighborhood in the center rather than on the shore.) But the great mass of business and manufacture that now sporadically mars the whole breath of Manhattan could find its place anywhere from north to south between the highways.

To provide for air transport, of persons and commodities, is per-

haps the thorniest problem in all cosmopolitan planning. No existent city is adapted for the large landing fields and the noise of an airport. The expedient up to now has been to locate the airport on the outskirts—requiring an hour's travel for a trip that itself may last only an hour. The airport must somehow be brought near the center. But the rapid evolution of air technique makes it again difficult to know what kind and how large a space can be allotted.

As a tentative proposal, we have chosen an area on the Hudson River from Forty-second to Twenty-third Streets. The river provides an open space for maneuvering. Immediately accessible on one side is the midtown section of the terminals and hotels; and on the other side the zone of shipping and warehousing. The airport itself is conceived as the roof of an enormous warehouse shed.

We come now to the residential neighborhoods themselves, extending on either side of the axis right down to the Hudson, East and Harlem Rivers; served by regular cross highways to the main highways, but without any through traffic.

These neighborhoods must be thought of not as places accessible

to parks, but as parks in themselves—for the formal parks of Manhattan are being sacrificed to them. As our discussion of density has shown, it is not important whether the houses are high or low; obviously there should be a combination of both. But their layout must be of such as to be in a park, and, where possible, to face toward the water, to be terraced toward the water . . . The urban park must not be a place of escape but a place in which to live.

It is to be hoped that such neighborhoods, where people feel they live rather than merely sleep, would develop sharp local peculiarities. For instance (if we may propose something that will make many people's hair stand on end), let certain great masterpieces of art be decentralized from the Metropolitan Museum of Art and placed in neighborhood post offices and churches, or a world-famous statue on a fountain; then the neighbors might get to live with these in a rather closer way, and art lovers have to seek them out in parts of our city that they would otherwise never visit. . . .

This plan is physically, economically and socially feasible and advantageous.

1. In the interest of the shore neighborhoods, we diminish the waterfront available for shipping and remove the Hudson River tracks. But the tracks have long been moribund, and peacetime shipping was progressively being reduced.

2. Important progress toward the completion of the plan could begin immediately after the War (as part of the billion-dollar six-year budget). It is estimated that from 75 to 80 per cent of the buildings on Manhattan are over-age and there will be vast reconstruction on any plan whatsoever. But the city's largest and newest buildings do fall in the zones here proposed (*e.g.*, Rockefeller Center, the Empire State Building, the downtown skyscrapers, the great hotels, etc.).

3. The giving up of the parks in the central axis provides an enormous reservoir of land to exchange for the commercial and industrial property now located in the future residential parks. As these business sites progressively obsolesce and are condemned, space can be allotted to them in the large buildings in the main axis; therefore the transition can be made with a minimum of hardship. Further, the money value of a square foot of

land along the central Main Street would be at least five times that in the scattered sites to be condemned; and this would provide a great fund to carry out the plan. The amount of land available for exchange in the new Main Street zone comes close to 1,500 acres, valued at business-center prices.

4. "If it were possible to translate into dollars the time consumed by workers in excess travel, the result would be startling. At least one million persons spend two hours a day going to and from work in New York. At 50 cents an hour, this becomes a million dollars a day or \$312 million a year. This is three per cent of \$10 billion, which would pay for rebuilding large sections of New York City without calculating revenues from rents."—Cleveland Rogers.

5. The political and legal opposition to this plan is the same as that to any other master plan. Long-range and large-scale zoning involves the destruction of speculation in land values. Those who rely for their profits not on rents but on speculation, have contrived to veto even the modest proposals of the Tugwell plan. But it seems to us that the proposal here made is at once so arresting and so sim-

ple, so grounded in the site and the history of the city and in the experience of its citizens, that it can arouse the public enthusiasm nec-

essary to overcome this opposition, and end the anomaly of the greatest city in the world having no master plan at all.



Honors to Architects

THEODORE E. BLAKE, F.A.I.A., has been appointed a member of the three-man Art Commission now being created by the town of Greenwich, Conn.

WILLIAM G. PERRY, F.A.I.A., of the firm of Perry, Shaw & Hepburn, of Boston, has been elected a member of the board of directors of Colonial Williamsburg.

DONALD W. SOUTHGATE, Nashville, Tenn., has been appointed a member of the State Board of Examiners for Architects and Engineers.

OTTO R. EGGERS, F.A.I.A. of the firm of Eggers & Higgins, New York City, has been appointed by Mayor La Guardia to a three-year term on the Municipal Art Commission, succeeding Archibald Manning Brown, F.A.I.A. The Commission is composed of representatives from the Metropolitan

Museum of Art, the New York Public Library, the Brooklyn Institute of Arts and Sciences, a painter, a sculptor, a landscape architect, and three others who are not engaged in the fine arts.

F. ELLIS JACKSON, F.A.I.A. and WALLIS E. HOWE, F.A.I.A., both of Providence, R. I., were honored by their fellow members of the Rhode Island Chapter at a recent testimonial dinner. President John Hutchins Cady read the following citations:

F. Ellis Jackson—"A student and patron of historic Rhode Island architecture, Mr. Jackson has the happy faculty of adapting traditional forms to meet modern requirements, as exemplified by his notable group of buildings on College Hill. His passion for harmony and order in neighborhood design led him into the field of city plan-

ning, where his inspiration and leadership were of such significance that he received a citation from *The Providence Journal* in the summer of 1944 for outstanding community service. He is devoted to the interests of The American Institute of Architects and the advancement of its ideals, and is a wise counsellor of the Rhode Island Chapter."

Wallis E. Howe—"A designer of distinction, with a technique of delineation envied for its brilliance

and charm by his fellow practitioners, Mr. Howe has produced, and is still producing, public buildings, school houses, office buildings, churches and other architectural works of sterling quality. Of outstanding charm are his many residences, not one of which has failed to add beauty and distinction to its environment."

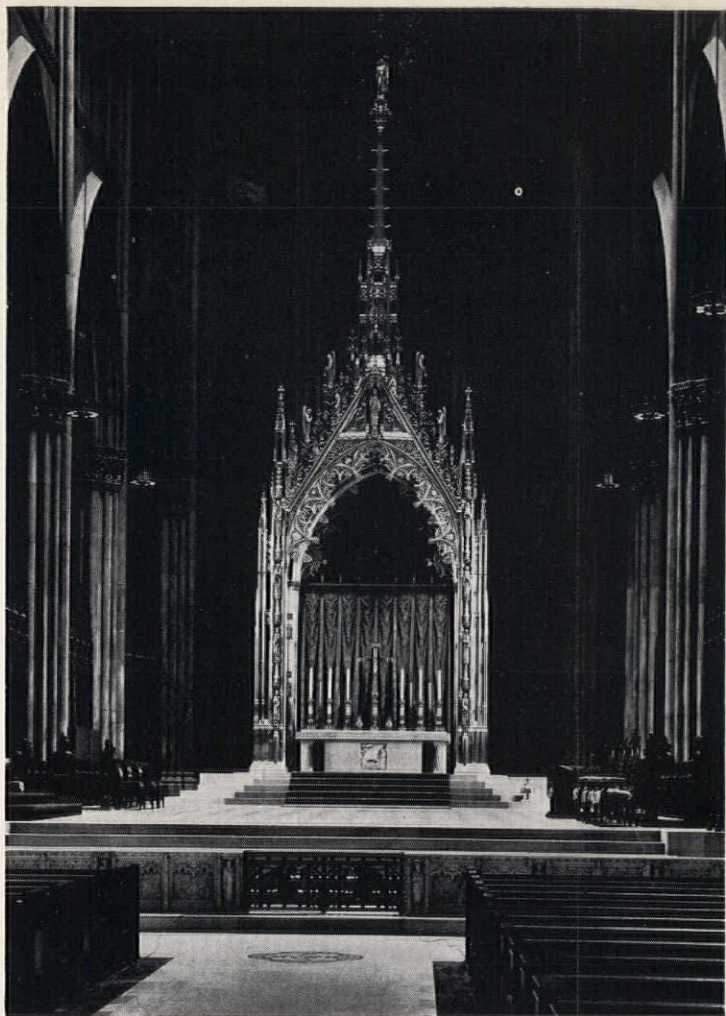
On behalf of the Chapter, Edwin E. Cull presented paintings of Providence winter scenes to the two men.

"In the architecture of American society it's just three jumps from the master bedroom to the dog-house."—
ERIC A. JOHNSTON.

Historic American Buildings Survey

WE are advised by the National Park Service that Catalogs of the Historic American Buildings Survey, originally issued in 1941, are still available. The Catalog, of 478 pages, with many illustrations, lists the permanent graphic records of existing architectural remains of the early dwellers in this country. Copies of the 23,765 measured drawings and of the 25,357 photographs are obtainable at nominal costs through the Chief of the Fine Arts Division, Library of Congress, Washington 25, D. C., a selection of those desired be-

ing most readily made from the Catalog. Buckram-bound copies of the Catalog may be purchased from the Superintendent of Documents, U. S. Government Printing Office, Washington 25, D. C., for \$1.25 each; remittance in advance by check or money order; stamps not acceptable. The National Park Service has on hand a limited number of paper-bound copies of this Catalog which they will send to members of The Institute who request them. Address Director, National Park Service, Merchandise Mart Building, Chicago 54.



BALDACHIN AND HIGH ALTAR, ST. PATRICK'S CATHEDRAL, NEW YORK
MAGINNIS & WALSH (CHARLES D. MAGINNIS), ARCHITECTS

Altar, Tavernelle marble; baldachin, neutral-tone
bronze, topped by statue of St. Michael, 57'
above chancel floor. John Angel, sculptor of the statuettes

One of six winners in the
JOURNAL'S Competition No. 1



Do you know this building?

CAPITOL, STATE OF MAINE, AUGUSTA
CHARLES BURLINCH, architect of central
portion (1830) with a low dome and
lantern. Present dome and wings
(1909-10) by G. HENRI DESMOND

The Small House

By the Board of Directors

THE AMERICAN INSTITUTE OF ARCHITECTS

THE SMALL HOUSE is an important factor in the life of America. That it should be well designed and constructed is therefore of importance to the public as well as to the architect. The field is large, yet the architect has not participated in it to any large extent.

In houses of larger or medium size, the public has learned the value of the architect's services and the results are a credit to his ability. In the field of the smaller houses this is not the case. In the cities, the large majority of houses are built by the speculative builder, who believes that his profit is too small to permit architectural service. In those houses built by individuals the need of space is so great that many feel they cannot afford an architect's service, but must sacrifice quality and charm to have a house at all.

The returns from a recent questionnaire to the chapters of The Institute, though meager in numbers, indicate that the belief is general that the architect should do something to become a more important factor in this field.

There are, however, few new ideas on the subject and no unanimity of opinion other than a fairly general opposition to the creation of any national small house service bureau.

The architectural profession has long recognized a public responsibility in seeking to improve the small house and to secure protection for the prospective small house owner, who is generally ignorant of the pitfalls in building construction.

The F.H.A. and the Federal Home Loan Bank are both to be commended for their efforts to safeguard the owner and to provide reasonably adequate plans and supervision. We recommend that the profession urge continuance of this policy, as well as its adoption in an even more energetic manner by *all* loaning institutions.

Continued efforts should be made to educate the public and the builder in the advantages of architectural assistance. For this, the publication of good small houses is helpful. The newspapers and radio can also be of service. It is also important that the individual

architect should educate himself in the peculiar problem of the small house and of its builder.

It is possible that in some localities an architectural clinic will be of assistance to the prospective small-house owner. It is noted, however, that even when the architect engages in such an effort as a public service the results have frequently been negligible.

It seems unlikely that any elaborate or highly organized scheme for stock plan service, either by The A.I.A. or by local groups, will succeed any better than have those attempted in the past.

Since the production of plans and the rendering of service is the architect's livelihood, it seems more probable that any satisfactory solution of the problem must offer the hope of reasonable financial return. This has been shown to be possible in the small office, and such architects will probably continue to render service. It is even possible for the larger office, when dealing with the builder of quantity production. In either case it remains a problem of the individual office and not one in which The Institute can impose regulations or offer uniform advice. While The Institute is not able to give individual guidance to its

members, it points out that in some communities (such as Memphis) the architect is used in practically all home building—whether the house is constructed by an individual or by a speculative builder.

It seems evident that the achievement of the successful situation which exists in Memphis is the result of a considerable amount of education, not only of the individual client and of the speculative builder, but also of the architect. Undoubtedly, the problem has been approached in that area in a friendly and realistic manner, by both sides trying to achieve a successful solution. It may be that the interplay of personalities is responsible for this success; this is as it should be in any professional-client relationship. The solution seems to include the use of stock or repeat plans and a limited supervision which the architect can furnish at a charge acceptable to the builder. There is no ethical question involved in this approach, provided the service furnished is clean and complete within the limits set up for it, and the finished product meets the standards of both the architect and the owner.

Salesmanship is undoubtedly required, but the skillful architect can provide plan variations and

modifications that will permit complete and efficient plans at reasonable cost. With repetition, quantity building and limited service in conference and supervision, such work can be not only satisfactory, but profitable. Such results will constitute an important contribution to community welfare.

Educating the Homebuilder

MORE THAN five hundred prospective home owners in Pennsylvania have already paid to hear a series of lectures on "Building or Buying a House," and before the program is completed it is expected that the enrollment will be well into four figures.

This program in consumer education was organized by B. K. Johnstone, Head of the Department of Architecture of The Pennsylvania State College, State College, Pa., and is administered and offered to communities throughout the state by the Extension Services of the College.

The program consists of six two-hour illustrated lectures on (1) Financing, (2) Selecting a Site, (3) Planning and Plan Analysis, (4) Judging House Construction, (5) Cost Analysis and the

In order that the experience of Memphis in solving this problem might be made more widely known throughout the profession, we have asked Mr. J. Frazer Smith of Memphis to write an account of that community's experience in the furnishing of architectural service to the small-house client—an account that we hope may be written in time for publication in the March JOURNAL.—Editor.

Building Budget, (6) The Architect, Contractor, Contracts and Liability. Throughout the series the emphasis is placed on facts rather than on opinions, in the belief that an informed public will act with good business judgment if they have knowledge on which to base wise decisions.

No attempt is made to "sell" the services of architects, but within three weeks after the last lecture of the "trial run" in a community of 10,000, six clients from a group of thirty-three found their way to the office of the nearest architect twenty-five miles away.

The program has been received so well by communities throughout the state that Clarence M. Bauchspies, A.I.A., is now employed as a full-time lecturer, in addition to the lecturing of the Department faculty. The lecture

series has been completed in Lock Haven, Altoona, Waynesburg, Carlisle and Chambersburg. It is in progress in Ellwood City, New Castle, Sharon and Farrell, and negotiations are under way with Wilkes-Barre, Scranton, Hazleton, Sunbury, Greensburg, Erie, Reading, Allentown and Harrisburg. All of these are expected to materialize, since each sponsoring organization is enthusiastic.

In each community a local organization, usually the Chamber of Commerce, sponsors the program. Each class section is limited to fifty people and the sponsoring organization pays the College \$250 for the first section and \$200 for each additional section. The College furnishes the lecturer, the room, newspaper articles, mats for publicity pictures, and publicity sheets for general distribution. The sponsoring organization decides

what the tuition is to be, but the College requires that it cannot be less than \$2 per person or \$3 per married couple. The sponsoring organization takes charge of registration, collects the tuition, and keeps whatever money it collects.

Each person or couple enrolling for the series receives a set of mimeographed notes with each lecture, together with a portfolio for the notes and magazine clippings. The reaction of the classes encouraged the authors of the material to amplify and illustrate the notes, and these will be published by Whittlesey House of the McGraw-Hill Book Company within a few weeks under the title "Building or Buying a House."

Should anyone wish further details of the lecture program, Professor Johnstone will be glad to furnish them.

"No. 1, London"

APSLEY HOUSE, which the Duke of Wellington has offered to the nation has been called "No. 1, London," not because it was at one time London's most famous private house but because it was the first great house coach passen-

gers saw as they entered London from the west. Another explanation offered was that when street numbering began it was No. 1 in Piccadilly. The brothers Adam designed it in red brick, but after the great Duke of Wellington acquired

it from his brother he had it faced with stone and enlarged by Wyatts.

Here in the great room overlooking Hyde Park the Waterloo Banquet was given annually by the Duke to his brother officers for many years. Many grand concerts were given in that room in late Victorian times, but in the present century Apsley House hospitalities have not been grandiose. The great Duke's study is still preserved much as it was. The house is still lit by gas and candles.

The Duke who is giving the nation this handsome present is a very modern peer. After eleven years in the Diplomatic Service he turned to follow his own chief interest, which is architecture. He was articled to Goodhart-Rendel, and has been a practicing architect until the present War, when he served with the Grenadiers in

France. He has designed a chapel, a shooting lodge, farm houses, war memorials, and golf houses, and has a considerable reputation in his profession.—*The Manchester Guardian*.

Richmond, Va.

According to a report on housing conditions and policies, prepared by Harland Bartholomew and revised by the Housing Committee of Richmond's City Planning Commission, the following conclusions may be drawn:

One-sixth of the families cannot pay a monthly rental of more than \$10.

Two-fifths of the families cannot pay more than \$20.

One-third of the families can pay between \$20 and \$50.

A little less than one-fifth can pay more than \$50.

Highlights of the Technical Press

The Architectural Forum, Dec.; Army Post Office, New York Port of Embarkation; Alfred Hopkins & Associates, archts.; supervision by Army Engineers; 11 pp. t. & ill. The Reconstruction of Leningrad, by John Hersey; 6 pp. t. & ill. Three-passenger Bath; a design idea by Morris Ketchum, Jr. and

Jedd Stow Reisner, archts.; 6 pp. t. & ill.

Architectural Record, Dec.: Products for Post-War Plans; 10 pp. t. Airplanes, Airports Make the Great Air Age, by the Editors of *Aero Digest*; 6 pp. t. & ill. The Post-War House, by Walter F.

Bogner; 14 pp. t. & ill. Time-Saver Standards—Household Closets, Part IV; 2 pp. diags.

Civil Engineering, Jan.: The Significance of the Labor Relations of Engineers with their Fellow Employees, by William H. Davis, Chairman, National War Labor Board; 4 pp. t.

The Federal Architect (quarterly), Oct. '44: Hospital Planning by the Construction Service of the Veterans' Administration; 63 pp. t. & ill.

Interiors, Dec.: Sweden Carries On (examples of her contemporary craftsmanship); 6 pp. t. & ill.

Journal, Royal Architectural Institute of Canada, Dec.: Eliel Saarinen, an appreciation by Lieut.

Kent Barker, R.C.N.V.R.; 16 pp. t. & ill.

Magazine of Art, Dec.: The Shaker Legacy, by Elizabeth McCausland; 5 pp. t. & ill. San Francisco Bay Portfolio, by William W. Wurster, 6 pp. t. & ill.

Pencil Points, Dec.: Reorganized Church of Jesus Christ of Latter Day Saints, Midland, Mich.; Alden B. Dow, archt.; 10 pp. t. & ill. The City of Portland, Oregon, Makes a Plan; excerpts from a report by Arthur D. McVoy, director, Portland City Planning Commission; 9 pp. t. & ill.

Southwest Builder and Contractor, Dec. 15: Lockheed Building, Burbank, Calif. and its trussed-arches; C. E. Noerenberg, archt. and engr.; 9 pp. t. & ill.

Books & Bulletins

SOUND INSULATION AND ACOUSTICS. By the Acoustics Committee of the Building Research Board, Dept. of Scientific and Industrial Research. 80 pp. 6"x9 3/4", paper covers. London: 1944: H.M.'s Stationery Office. 1s.

One of a series of post-War building studies published for the Ministry of Works, the membership of the Committee being largely R.I.B.A. architects and other scientific authorities.

NEW DEVELOPMENTS IN CHIMNEYS AND FLUES. By C. C. Fitzsimmons. 8 pp. 6"x9". Boston: 1944: National Fire Protection Association (60 Battery-march St.). 10c.

THE UNIVERSITIES' POSITION WITH REGARD TO THE VISUAL ARTS. By Jean Labatut. An address before The Architectural League of New York, June 8, 1944. 32 pp. 5 1/2"x8". Princeton, N. J.: 1944: Princeton

University Press. Order from Princeton University Store, Inc. \$1.25.

HOUSES FOR TOMORROW. By T. R. Carskadon. 32 pp. 5¼"x 8½", paper covers. New York: 1944: Public Affairs Committee, Inc. (30 Rockefeller Plaza). 10c.

A pamphlet based on "American Housing: Problems and Prospects," by Miles L. Colean, and designed to spread the findings of

this book over a wider audience of laymen.

ARCHITECTS IN THE NETHERLANDS. By Paul Bromberg, 94 pp. 6"x9". New York: 1944: Netherlands Information Bureau (10 Rockefeller Plaza).

One of twelve booklets published by the Netherlands Information Bureau—a concise sketch of Dutch architecture, with particular reference to contemporary aims in city planning and housing.

"ARCHITECTURE has its political use, public buildings being the ornament of a country; it establishes a nation; draws people and commerce; makes the people love their native country, which passion is the origin of all great actions in a commonwealth."—SIR CHRISTOPHER WREN.

The Editor's Asides

THE CONTENTS of this issue of the JOURNAL bear rather emphatically the stamp of New York's problems and New York's thinking. This fact is not the result of a localized prejudice on the part of the Editor; as a matter of fact, any contribution offered to the JOURNAL which originates in or deals with the New York area has two strikes against it at the outset. And, again, this is due to no editorial prejudice *against* New York; it is due rather to the JOURNAL'S

eagerness to deal with the profession at large rather than with any single locality. Our difficulty is that New York is vocal, while in the remainder of the United States the profession keeps its mouth tightly shut and its pen dry. Perhaps the psychologists can explain the reasons for this; we can not. When the JOURNAL was under consideration as a desirable mirror of the profession's thought and discussion, the location of its office in one of the chief publishing cen-

ters—New York, Philadelphia, Chicago, or California—was rejected as bringing the danger of too great local emphasis. By originating in the Nation's capital and The Institute's national headquarters, this risk was felt to be minimized. And it should be if only the architects of Seattle and Miami, of Allentown, Pa., and Albuquerque, N. M., can be induced to stand up in meeting and say what they are thinking.

MODULAR COORDINATION marches on. Metal Window Institute has joined the procession. The Institute's members represent more than 90 per cent of the country's productive capacity in the field. No longer will an architect have to redraw plans by reason of a late decision to change from pivoted to projected, or to any other type of sash. All types will be interchangeable in standardized wall openings.

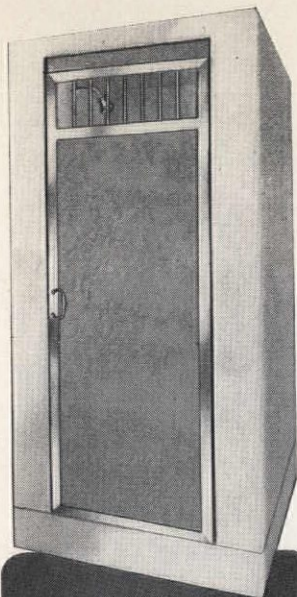
OUR ARMY has announced an "Education Program to be Offered in Inactive Theaters following the Defeat of the Enemy." The work done will be part of the duty-time activity of the men. It will be voluntary in nature, and will not delay the return home of any in-

dividual when his turn comes. Sherley Morgan, director of Princeton's architectural department, calls attention to the failure to provide architectural training in the program. With the anticipated bottleneck in our post-War planning, caused by lack of draftsmen, the Army program seems to offer some much-needed help to the profession's capabilities.

To quote Professor Morgan:

"The Army expects to operate on all levels from Technical Schools through subjects usually taught in Junior Colleges. As far as possible they will staff their Schools by qualified officers and men on duty within the theater, but in addition they will make use of civilian facilities where available. In France there should be no difficulty about developing an architect's training program, something like the one at Bellevue in 1919. In England and in Italy it should be easy. In the Far East it would be more difficult to organize architectural training, but it certainly could be done in some places."

Meanwhile the A.I.A. Committee on Education is studying the problem with a view to making official recommendations.



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Charleston, S. C. (Vol. I, Octagon Library of Early American Architecture)	20.00
Bertram Grosvenor Goodhue—Architect and Master of Many Arts ...	30.00

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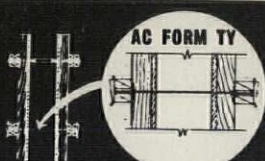
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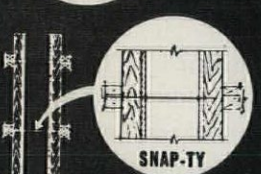
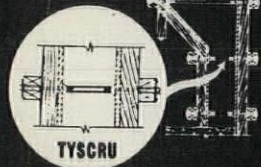
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