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June, 1951

Hull—Freedom in Architecture

Shaw—Choosing the Profession

O'Neal—Time and Training

Morris—Box Humana

Newly Elected Fellows

The Town Planners' Dream

Luckman—The Danger of Survival—II

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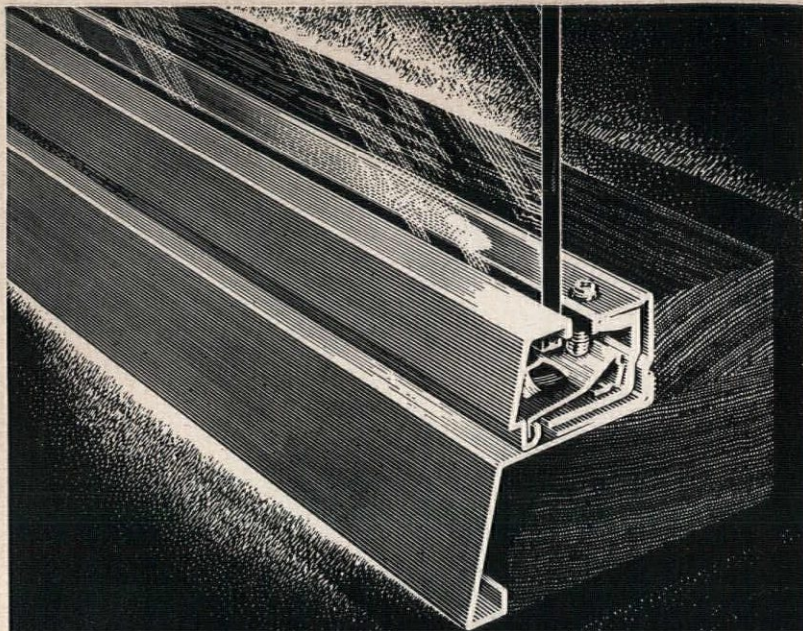
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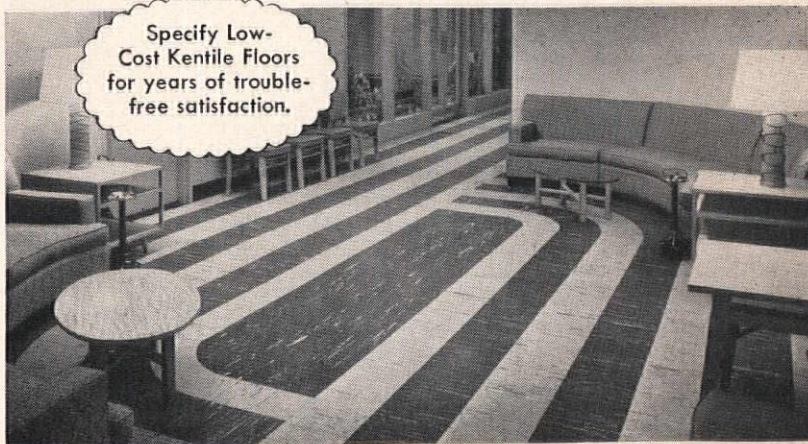
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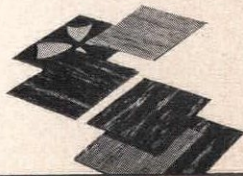


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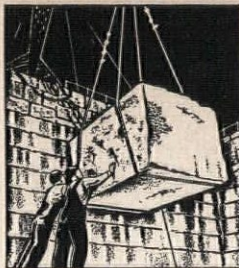
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Freedom in Architecture

By Denison B. Hull

ACCORDING TO HITLER, a lie repeated often enough becomes truth. Over fifty years ago Louis Sullivan told a little lie that has grown and changed with repetition until it has become unrecognizable, and even Sullivan's most loyal followers have trouble disavowing it. Sullivan, a temperamental and in-temperate Irishman who designed the only maverick architecture at the Chicago World's Fair in 1893, said that "form follows function," and implied, although he did not specifically say so, that architectural design should be based like engineering on logic and reason, so that the forms of buildings would be determined by the functions for which they were to be used, and by the structural principles on which they were built. This idea was not new. The Roman architect Vitruvius had suggested the same thing many centuries before, but his writings were naturally not currently read. Sullivan's phrase captured the popular imagination. The time was ripe for new ideas because the

romanticist confusion that had so demoralized the world of art at the end of the Georgian period was being swept aside by the neoclassicism of Hunt, McKim, Burnham, and the other great architects who followed. An era of reason was returning, and the idea of functionalism appealed to many people as a promise of greater rationality. The fact that Sullivan was a romanticist, was protesting the return of classicism, and that his work was less rational and functional than that of his contemporaries escaped notice, perhaps because his romanticism was not a nostalgic longing for the past like the Gothic romanticism of Pugin, but instead appeared to point toward the future.

At any rate the modern movement in architecture was accepted as a promise of a better and more logical day to come. Students of architecture in the nineteenth-twenties, although taught by the methods developed in the *École des Beaux-Arts*, were indoctrinated in the functionalist idea, and like

all healthy young people accepted new and progressive ideas heartily. This one made sense to them because it reflected the enormous progress in the technology of building. Steel, reinforced concrete, glass and plastics were being used in ways that would have been beyond the imagination of the previous generation. Pneumatic and electric tools, riveters, saws, paint sprayers, bulldozers and power hoists were in use. Buildings were heated from boilers or furnaces in the basement instead of from fireplaces or individual stoves. Rooms were ventilated by forcing air through ducts or pipes instead of by opening windows. It was possible to climb from floor to floor by means of escalators or high-speed elevators instead of stairs. It seemed logical and reasonable to develop a new style of architecture around the new technology. Students accepted the thesis of functionalism for this reason, and also because it complimented them on their intelligence and industry, both of which were necessary to produce genuinely functional designs.

But, although a few students experimented with new vocabularies of design, free entirely from the traditional column and arch, most of them used the old familiar

language, blending and adapting traditional detail to the needs of each building with increasing ease and fluency as their familiarity with construction and tradition grew. The successful architects of the period were doing exactly the same thing, and the students naturally followed the path that led to success. Men like Henry Bacon, Charles Platt, Ralph Adams Cram, Bertram G. Goodhue, Cass Gilbert, and others, were using the vocabulary of the past, fitted and adapted to the new forms created by the new methods of construction. Only a stupid few resorted to literal copying. The best architects were creating great architectural works in exactly the same way Shakespeare wrote his plays. History and precedent may have been the basis of their designs, but only the ignorant could have failed to be aware of their originality. The Lincoln Memorial was far from being Athenian; the Pennsylvania Station was certainly not built by a Roman emperor; and the Woolworth Building could never have been erected by the medieval cathedral builders. Any assumption to the contrary was due to insufficient education or a closed mind.

Nevertheless, the lie "form fol-

lows function" started by Louis Sullivan persisted in spite of the fact that it is a proven truth of esthetics that form may either reveal or conceal function. But since it was becoming apparent that form could follow function in architecture designed in traditional vocabularies, and particularly in the Greek and the Gothic styles, the lie was now elaborated. According to the new dogma, functionalism and traditional form could not co-exist. "The house," said the Swiss architect Le Corbusier, "is a machine for habitation," and promptly disproved his own statement in his designs. Nevertheless, the public continued to be fooled. The column and the colonnette, the arch and the architrave, were all consigned to the dump heap, and stigmatized as archaic, reactionary, foreign and bad, in spite of the fact that they were respected and honorable forms that had seen service of a thousand to twenty-five hundred years through civilizations and cultures that varied from democracy to absolutism.

But at the same time that the virtue of functionalism was prohibited to traditional architecture, modern architecture was proceed-

ing on its irrational and illogical way, contradicting its own propaganda. Buckminster Fuller designed his Dymaxion House in which pneumatic floors were suspended by steel cables from a central mast, the outer walls being sheathed with transparent plastic. It was an outrageously irrational scheme, but had a certain mechanical quality about it that was fascinating. It symbolized the direction in which modern architecture was travelling.

The mechanistic character of modern architecture, so observable in Fuller's Dymaxion House, and visible also in the work of Miës van der Rohe and many others, only confirmed the functionalist lie. The poor layman who now looks at the United Nations Secretariat Building is convinced that it is the last word in engineering efficiency, and if he can't see the functionalism in the house Marcel Breuer exhibited at the Museum of Modern Art, or the Ford house near Aurora, Illinois, designed by Bruce Goff, he simply assumes that the fault is his. It's modern, and therefore, he reasons, functional and rational; and if it looks confusing perhaps it's just because he doesn't know enough about architecture.

Honest modernists—and Louis

Sullivan was one of them—have been trying to live down the functionalist lie for years. The romanticist dish they offer, however, is little better. Romanticism is not new, and not necessarily an artistic evil, but its effects upon architecture have always been disastrous in the past, and in its present form it is nihilistic. It appeared during the seventeenth century at a time when the Reformation was an accomplished fact, Protestantism was established, and the world was having a taste of freedom. But Calvinism and Lutheranism were both mechanisms of escape from the loneliness of too much freedom, as Erich Fromm has pointed out. Baroque architecture was another manifestation of the same thing. Knowledge of the past acquired during the early years of the Renaissance was overpowering, and the romanticists couldn't stand the pressure. Instead of progressing on toward the Classic Revival, which ultimately came during the last eighteenth and early nineteenth century, they stepped aside, denied their intellectual responsibilities, and let fancy roam. Instead of thought and reason they depended upon a mysterious quality called the *ingenium* or wit. The qualities

that explained art were not intellect, emotion and skill, but a vague *je ne sais quoi*. But, excepting in eastern Europe, which was under the domination of the romantic and sentimental Germans, the Baroque was only an unfortunate episode, soon forgotten. The trend of architecture was toward intellect and learning rather than caprice and sentimentality.

In the nineteenth century travel became easier with the development of the railroads, and not long afterwards photography made it possible to see the world without leaving home. The whole wide world of tradition, not just the little world of the Graeco-Roman renaissance, was laid before the architect. He could design in the tradition of Angkor-Vat, ancient China, or the Mayan cities of Central America. Confusion reigned supreme, and again there was a revolt against the liberalizing tendencies of learning. Inspired by Jean Jacques Rousseau, the romanticism of the late eighteenth and of the nineteenth centuries took the form of a return to nature, which in architecture meant chaotic individualism, tempered at times by the Gothic tradition, but tending always to become more disintegrated as the technology of the industrial

revolution advanced. A brave but futile attempt to stem the tide was made by William Morris, but the return to handicrafts he proposed was anachronistic and doomed to failure.

The present form of romanticism is largely centered upon science and the machine. The laboratory and the computations of the men of science have become the temple and the ritual of a new religion. Science is strictly contemporary. There is nothing more misleading than yesterday's medical text book. Therefore the architecture of today must express nothing but today, and any hint of the past is forbidden. Mechanism and modernity are the watchwords.

Just how the present can exist without the past is difficult to imagine. In architecture ideas are expressed in a language of which materials are the alphabet; forms, solids and voids are the words; and style the phraseology. If we were to mutilate the English language so that no words in use twenty, fifty, even a hundred years ago, were permissible our whole system of communication, and with it our civilization, would collapse. It is true that we do not talk classic Greek today, but if the English

language were robbed of all words of Greek ancestry, our conversation would suffer sadly, although we might not be silenced. If then our vocabulary were diminished further by the elimination of all words of Latin origin, the remaining Anglo-Saxon and Norman French words would just suffice for our simplest needs. Subtract from this scant remainder either part and there would be little left. Remove that little fragment and substitute modern slang and technical words put in use only since Roosevelt's first inauguration, and intelligent talk would be impossible. Thieves' argot is spicy but unsatisfactory for steady diet. But modern architecture is precisely the artistic counterpart of such linguistic plan. In the name of freedom the modernists propose to add to our artistic wealth by a process of subtraction and prohibition.

Modern architecture in its Buck Rogers twenty-first century romanticism is an escapist movement, similar to the escapist movements of facism and communism. Freedom has become intolerable. Freedom brings political responsibility as well as the sense of isolation mentioned by Fromm. Freedom in architecture means freedom of

choice among many motifs and many traditions, not to copy, but to combine and synthesize into new and appropriate forms. Freedom of choice means responsibility, intellect and decision, and the modernists cannot endure it. Like the Germans who sought a Leader to bear their burdens and take them by the hand, the modernists obliterate memory, seek the cult of science, and let emotion and sentimentality lead them. Modern architecture is the cultural counterpart to political authoritarianism. Like all dogmatic liberals the modernists are arrogating to themselves the right to interpret the spirit of the age, and unfortunately recognize only the spirit of men like Josef Stalin and Adolf Hitler. The counterpart of economic planning is city planning; the counterpart of relief handouts is housing projects. Planning as human foresight is an admissible and desirable thing, but as a compulsory program as proposed by the dogmatic liberals it is enslaving. Tolerance is no virtue to the modernists, and the very tolerance shown by the traditionalist architect has been his undoing. As in George Orwell's "1984," history is obliterated so that no man may see the error of the party. History is bunk, free-

dom is slavery, ugliness is beauty—all these ideas partake of the same substance. In the new decalogue of modern architecture is written, "thou shalt not use tradition; thou shalt not commit intercolumnation; thou shalt not indulge in sex-partite vaulting"—thou shalt not, in other words, be normal!

To deny the validity of the modernist thesis is not to assert the eternal verity of the column. Times change. And just as the English language has been growing and evolving over the last five or six centuries, until Chaucer is difficult and Spenser quaint, architecture has been growing and will continue to grow until the Capitol is strange and the White House odd. Today's art is tomorrow's antique, different but intelligible. The modern romanticist movement has done us much damage, but one good service. It has compelled us to realize that archaeological study is not the same as esthetic design, and that correctness is not creation. Tradition is necessary, but by this time we should realize that it can be a bad master, if a good servant, and that the only patterns that are permanent are the principles of composition, derived by experience and the study of past successes. So

long as romanticism stays within the bounds set by those principles—and that means so long as intellect and skill as well as emotion are employed in art—it is acceptable as true and universal. But if it insists that there is no standard of beauty but the whim of personal preference, and that only

today is important, it will remain a disturbing and destructive influence on art. The Wave of Tomorrow must be neither Anne Lindbergh's fascism nor Uncle Joe's communism, in politics or in art, and there is no reason why it should be. The lie has been believed. It is time for the truth.

Box Humana

By *Edwin Bateman Morris*

EXPERTS long ago discovered that houses are expensive, a fact now perceived, inclusively, by every Tom, Dick and Truman. The experts do something about it, replacing two rooms, each used 50% of the time, by one used 100% of the time, thus creating the continuous-use or all-purpose house.

In this way house size is reduced; as the saying is, telescoped, from the Greek *tele* and *scope*, to see from afar. Awfully confusing! Maybe the picture windows, enabling neighbors to—but that does not fully explain. At any rate, whatever the word means, the house is telescoped—and all-purposed.

Now the all-purpose kitchen! A pleasant combination of functions of reception, dining, radio, study

and—oh, yes—kitchen. You have the picture: dainty curtains; one-point-upholstery chairs of comfortable, or at least comfort-seeking design; roomy (18" square) desk for handy telephoning, accounting and plumber - about - flush - tank work; authentic truck-drivers' counter and real red-top roadside diner stools. Cupboards are thoughtfully below counter level so as to be comfortably accessible by stooping or sitting on the floor, thus giving space above for wallpaper and decorative plates.

There is, too, the all-purpose bathroom. Now wait a minute! This has actually been suggested. An acquired taste, of course! But let us not be traditional. If economy dictates that laundry equipment be placed in the same room as the shower, matters can be ar-

ranged for two-person two-purpose occupancy, by thoughtful philosophy. It is absurd and reactionary to oh-no and uh-uh the proposal too hastily. It must be carefully considered in the light of forward thinking and forward planning.

Then the heartbeat and drive-shaft of it all! The all-purpose living-room! There you have: father, puzzled and enduring, reading book-of-the-month; mother with unconvincing gaiety entertaining guest; children before Lone Ranger turned very high; eldest son and companions off-targeting ping-pong balls from lighting fixtures and, laughably, from ear of guest; two-year-old unplugging radio, or pulling up his precious form on book-of-the-

month lamp; resulting darkness and broken glass; father without prayer-book accurately quoting Litany about Lord-have-mercy-upon-us, propounding that if he had only one quiet moment, just *one quiet moment*; sounds of palm upon rear-elevation fabric; "just-the-cute-age" from guest; dust-pan and brush; must-you-go; realignment; logistics for all combatants, and here we go again!

The house is thus carefully reduced in size. A mere box of its former self, but human, throbbing, aching with life. As the poet probably said, before publisher revision, be it ever so jumbled, there is no place like home. Couldn't be!

Time and Training

By *William B. O'Neal*

MCINTIRE SCHOOL OF FINE ARTS, UNIVERSITY OF VIRGINIA

AS EVERY READER of the JOURNAL knows, there has been a great deal of discussion in its pages in the past months about the present status of formal architectural education. Most of these discussions conclude that the ideal curriculum could be devised if the schools had more time in which to

train the student. This solution could only lead to a delay in the student's entrance into active life, a delay which enormously restricts the zest the young professional brings to his work, as Dean Hudson points out in his "Confessions of an Architect." Such tendencies lead, too, to the Utopian city plan-

ning curriculum which it was once proposed to lengthen to 156 courses, or roughly fifteen years! It is both foolish and impertinent to ask the young to wait until their mid-thirties to begin to earn, to assume responsibilities, or to add their ideas to our common professional background.

There are two possible solutions which have not as yet been brought forward. The first depends entirely on scholastic action for its success, and could be brought about, though not for a period of some years, by firm action on the part of the National Architectural Accrediting Board. The second of these solutions would be much more difficult to put into effect, as will be seen, and indeed would depend so much on a reversal of the role of the family in present-day social patterns as to be almost revolutionary. Nor would it be a matter which could be controlled by educational institutions, except in their choice of candidates for training.

One of the factors which reduces the time for technical training, both in clock hours and in numbers of courses is the absolute necessity of repairing at college level the damages of today's secondary education. That these damages are real is only too apparent to any

teacher. From experience I can state unequivocally that the proportion of students who enter college with an elementary conception of the uses of reading, writing, or arithmetic is extremely small. One proof of this is the course in remedial reading which is now an accepted part of any college program. If the knowledge of these basic tools of learning is so small, how then can it be expected that a student so trained is ready to advance to professional training at college level? If, on the other hand, the student could be trained in the use of these basic tools at the elementary level, with time left at the secondary level for the development and broadening of his knowledge and background, how much more free would the professional schools be in offering a curriculum which would not have to be designed to include so many of these deficiencies of earlier training.

In almost every undergraduate architectural school there are courses in English, Mathematics, Science, Sociology and Foreign Languages. The English usually means work in grammatical usages, practice in writing with or without a sense of creation, and the reading and discussion of some six books

a year. Mathematics may or may not advance into calculus. The Science is usually a generalized course in either physics or chemistry, but in a year a student can gain only an elementary grasp of either the field studies or the methods used. The Foreign Language requirement varies from one to three years, but even three hours of a foreign language per week for three years rarely leads to proficiency in its use. Sociology usually takes the form of a year—hardly long enough to understand the technical vocabularies—of psychology, economics, or group or individual relationships (“The Family” or “Marriage,” courses which often are popular because the lecturer is clever at saying slightly indecent remarks in a proper academic way). None of these courses is beyond the comprehension of the normally intelligent student during his secondary school years. If he were so trained at secondary school level, the professional school would gain a full *two years* in which to further his technical education without increasing his age at graduation!

That the student at secondary school level is capable of comprehending these things is proved by a look at the secondary schools of

England and Europe. Languages are begun at 9 or 10, algebra at 10, science is carried on throughout the secondary school years, and considerable time is given to all the social sciences before college level. As for the use of one’s native language, the European student often has written a novel, a play, or a book of poems by the time he is ready for his undergraduate work.

Why, then, is the American student not so trained? It is certainly not because of lack of training or ability on the part of the faculties of our public schools, whose staffs are, on the whole, enthusiastic, intelligent, and creative. It can only be because the general level is held so low to accommodate the intelligence of the majority—not the average but the majority—of our children of legal school age. This is certainly good in that it gives an opportunity to the greatest number. But is it not also bad in that it restricts the student of more than ordinary ability and intelligence? And, although it is with some diffidence that I venture to suggest it, might it not be as anti-democratic and as dangerous to the welfare of the country to restrict the brilliant student

as it would be to force the dull student to stay away from such training as he is capable of assimilating during the years of his legal school age?

Now to be practical: if the National Architectural Accrediting Board would adopt a regulation stating that no entering student would be accepted in 1956 (this date is chosen in order to give the secondary schools time to prepare such students) unless he had credit for all the English, Mathematics, Science, Foreign Language, and Social Sciences now required for a degree, the professional schools would have an extra two years in which to give the student fuller technical training without lengthening the total time necessary for a professional degree. The secondary schools, in turn, would have to set up special classes for those students who might wish to enter an architectural school, but this could be done at absolutely no cost, except in the smallest of them. They now possess both the faculty and the equipment. A special class could meet in the place of the same number of students in an ordinary class. If the colleges set the standards for entering students, as they should do, the secondary schools will comply.

My second proposal is simply this: that the child receive more training within the family. Surely many of the values to be gained from a generalized introduction to the social sciences are best learned through experience. How better to know why a family acts as it does than by being a part of one? How better to learn the impact of one family on another than by experiencing that impact? How better to learn the power of a group of individuals than to be one of a group? How better to learn the responsibilities inherent in setting up a family than by having performed familial duties? The difficulty here lies in returning a sense of responsibility to the family as a unit, and sharpening the faculties of the child. The latter might possibly be effected through school training, but the former can only be brought about by a change in the trend of our present social patterns.

Of these two proposals, the first is quite possible depending entirely on the directive actions of the interested groups. It can be done without cost, while the benefits are inestimable. The benefits of the second proposal are equally without limits, but it is a proposal whose success depends on indi-

viduals rather than groups. It is not hopeless, however, for parents will undoubtedly be shocked into

action if the colleges should become bold enough to raise their standards.

As we fumble with our own problems of urban redevelopment, perhaps we can take some comfort from the fact that the English, under a Labor government, are not finding it all smooth sailing.

The Town Planners' Dream

Reprinted from *The Economist* (London) of March 3, 1951, by permission of the Editors

AMONG the schemes of social improvement which won approval in the aftermath of war, a high place was accorded to those connected with town and country planning. A series of outline plans for rebuilding the blitzed cities of Britain stirred the public imagination. Schemes for the creation of new towns and of national parks coloured the vision of a brighter future. It was agreed that the mistakes of earlier years—urban congestion, suburban sprawl, and rural spoliation—should not be repeated; and, much more important, that they should be set right as quickly as possible. A trio of famous reports—Barlow, Uthwatt, Scott—had made out the case for establishing a new central authority armed with extensive powers. Accordingly a new Ministry (now the Ministry of Local Government and Planning) was created, and Parlia-

ment conferred on the town planners all the powers for which they were asking.

In less than five short years the town planners' dream has faded—or would have done so, had they not been too busy making and re-making plans to notice their unreality. Schemes for individual towns have been followed by broad regional blueprints which will be in turn superseded by the development plans that it is the duty of every local planning authority to produce by this summer. This plenitude of plans has been matched by a multiplication of controls (the student of the use and abuse of delegated legislation will find town planning a fruitful field) and by the establishment of a hierarchy of officials having a vested interest in the planning process. But of concrete results, in the shape of an improvement in the living and work-

ing conditions of the people, there is little—pathetically little—to show. Popular enthusiasm for this brand of planning is turning rapidly to disillusionment, and it is time that the official town planners took cognizance of the fact. What then has gone wrong with town and country planning?

First and foremost, it is a victim of economic stringency. Many planning schemes can produce great and tangible benefits in the long run, but almost all involve a high initial cost. The redevelopment of a city centre, for instance, requires a heavy outlay on site clearance, street improvement, and rebuilding and necessitates much disturbance of existing occupants. The eventual gains, unfortunately, must be paid for in advance; and it is just this which the nation, under present conditions, finds it so difficult to do. This is why the grandiose schemes of road and rail improvement have been “modified” almost out of existence; and why the attempt to shift industry out of congested areas (on which the success of so many plans depends) has been temporarily given up because of the costs of disturbance. Again, the planners’ schemes for new housing are bound often to run counter to the political pres-

sure to build houses quickly and to the final pressure to build them cheaply—and the plans suffer accordingly.

But economic exigency is by no means the whole explanation. The strategy of the planning authorities has been such as to produce the minimum of results for the maximum of friction. Most bad development between the wars was the result of private enterprise. Accordingly, the planning administrators have bent all their energies towards clamping the tightest possible controls on all forms of private development—without, seemingly, observing that all major projects (and many minor ones, too) emanate no longer from private, but from public, sources. It is an almost classic case of belated stable-locking. Thus the citizen has been treated to the absurdity of seeing his own modest plans for a hen-coop subjected to rigid scrutiny by planning experts, while Ministries and public corporations engross whole stretches of the countryside for their pet projects, cheerfully handling off the local planning authority with talk of national necessities. There is, of course, “prior consultation” over public projects in Whitehall, and now that the Minister of Local

Government and Planning is in the Cabinet and has housing under his wing, this consultation will presumably be much less of a formality. Nevertheless the emphasis remains wrong. The growing impression that town planning is a process at once restrictive and ineffective will be hard to remove.

Finally, everyone agrees that the peculiar financial provisions concerning compensation and development charge contained in the Town and Country Planning Act of 1947 are working badly. The uncertainty and arbitrariness over both sides of the equation (the compensation to be paid and the charge to be levied) would be a serious deterrent to private enterprise, were enough enterprise to be allowed. The compensation proposals are widely considered unfair. Development charge acts primarily as a tax on enterprise rather than as a device for scooping off unearned increments in land values. It is not popular even in Labour circles, where it is thought to catch the wrong persons, and it must cause Henry George and the land taxers to turn in their graves. These financial arrangements were conceived by the Labour legislators as wholly secondary to the aim of establishing effective planning con-

trol over private development. Rarely have the means chosen been so utterly disproportionate to the end in view.



The catalogue of faults and difficulties is long, and the beginning of wisdom must be to recognise the mistakes of the past and the limitations of the present. The 1947 Act—for reasons of which some could not be foreseen but others were foreseen very clearly—has turned out to be one of the worst legislative blunders of the century. There is much to be said for scraping it root and branch, and approaching the subject with a fresh mind and a clean slate. At the very least, its financial provisions will have to be drastically amended. How this could be done is a question outside the scope of this article. All that can be considered here is what policy the planning authorities (central and local) will have to follow in order to be saved.

The nursery lesson which they should take to heart is that it is better to do a few things well than a lot of things badly. Town planners have greatly over-emphasised their role as “co-ordinators” of all forms of land use. The very people who define their functions in these

grandiose terms recognise the complexity of the social and economic factors which must be taken into account. There is not the necessary knowledge nor ability in the country, certainly not in the present Ministry, to determine the "best" use of each piece of land by administrative action. In any case these questions are being settled in practice less by the pure light of planning reason than by the balance of power between different departments and interests. Thus, where a new town shall be built depends not a little on how effectively the local farmers are organised. This very fact does in theory increase the need for impartial arbitration by a central department; but, at any rate until the Ministry is better equipped for the job, the best course would be to give a freer play to the economic factors which the 1947 Act has smothered.

The second lesson for the planners is to count the cost of their proposals in terms of the resources likely to be available, as was done in Mr. Max Lock's plan for the Portsmouth area. They must make reasonable assumptions about the mobility of industry and local opportunities for employment, as was done in the outline plan for the north-east coast. Too many plans

still ignore these first principles, pay little attention to costs, and assume that industry can be moved about to the planners' orders. Plans for the development areas, for instance, often fail to strike a proper balance between the social desirability of bringing work to the workers and the economic desirability of moving workers to towns which are convenient for industry.



So far this article has been exclusively concerned with what town planners should not do. That is a reflection of the present situation. Half the trouble is that, frustrated in the pursuit of constructive objectives, the planners have increasingly fallen back on the wholly negative role of stopping other people from doing what they want to do. This explains their unpopularity. But it is no solution—or at any rate, one not likely to be entertained—to suggest that instead they should do nothing at all; that they should justify their Parliamentary vote only by such things as the preservation of Pope's oak and the improvement of rural footpaths.

The only alternative is for the town planners to rediscover their social function. They gained

their present powers, not because they were thought suitable persons to co-ordinate all forms of land use (which they are not), but because they showed ways of securing better and healthier living conditions for the mass of the people. This initial aim has today got buried under a mass of regulatory and taxing powers which were originally secondary to it. The means has become the end. Town and country planning started modestly and has quickly acquired an overlay of functions far beyond the original conception. Planning authorities cannot hope to justify their powers and controls (even on a much smaller scale) unless they become the instruments of a policy at once more modest and more constructive.

It is time to face the fact that all major development schemes in-

volve a high initial cost which can only be paid for by sacrifices in other directions. Is the nation prepared to have a rather slower rate of house-building in order to get the houses built in the right places? Will it forego building in new communities in order to make a start on the redevelopment of city centres? Even if questions of this sort are answered affirmatively, there is a very strict limit to what planners can accomplish in the next decade; but if they are answered negatively, then the outlook for positive planning is very bleak. There is much to be said, even today, for accepting still more sacrifices in return for greater social benefits later. But unless the Government (and the nation) will take that view in practice—and not just in theory—the new planning machinery will lose its *raison d'être*.

To John Hutchins Cady, F.A.I.A.

Text of a citation written by his Chapter and read to Mr. Cady in open meeting with little or no consideration for the victim's feelings

RECOGNITION by one's peers is too often neglected until the lateness of the hour closes the golden door of opportunity for all time. We would not have it said that our Chapter is remiss in this respect and so we take this occasion in this year, 1951,

JOHN HUTCHINS CADY,
to celebrate your exalted position in this community and in your chosen profession.

In years of membership you rank as one of the oldest members of the Rhode Island Chapter of The American Institute of Architects,

JUNE, 1951

and of the parent body itself. You have served faithfully and with credit in the ranks of the Chapter and in its various offices. Your wise judgment and counsel have always given strength and prestige to its work.

As an eminent archeologist, your research and contributions to the historical background of the city and state, and thus to the country at large, are, and have been, outstanding. With an humble spirit, yet with high distinction, you have worn the mantle of our late and honored member, Norman Isham, which quite automatically descended upon your shoulders. Your knowledge and understanding, especially in the building period of early American architecture, makes you a recognized authority in this field.

In the City of Providence, as well as in the larger Rhode Island community, you have given without stint of your valuable services. For many years, as Chairman of the City Plan Commission, you rendered your services for the better development of the city, under circumstances which would have defeated a less generous, a less patient and a less devoted citizen. Only those who served with you can fully appreciate your tireless energy and the important contribution you made.

In your profession you rank in the forefront as an architect, with many concrete evidences about us of the talent and artistic skill which you possess. Your consistent

devotion to principle and your adherence to truth are characteristics of your work. You have been an inspiration to the younger man, and numerous students have been greatly benefited by your kindly criticism and by your helpful suggestion and guidance in committee and jury meetings.

You are held in rich esteem by all your fellows in high and low estate, as an architect, as a civic-minded citizen and as a man. Among your many distinguished and good traits, perhaps one of the strongest personal characteristics is, and ever has been, your readiness to serve, to give of time and self, and never to count the cost. The untold hours of work, in and out of the Chapter, and your services, so readily given when and wherever needed, place us all in your debt, a debt which we can but slightly indicate as we pay homage to you now.

Therefore with this testimonial we seek to do you honor as we herewith and unanimously subscribe to our deep respect for you as a leader in your profession, to our sincere regard to you as a friend and member of the Rhode Island Chapter, and to the wish for your long continued health and happiness in our midst.

THE RHODE ISLAND CHAPTER OF
THE AMERICAN INSTITUTE
OF ARCHITECTS

- (s) SAMUEL M. MORINO,
President
(s) MILTON E. NELSON,
Secretary

Members Elevated to Fellowship in The American Institute of Architects

EFFECTIVE MARCH 8, 1951

PRESIDENT WALKER, on the occasion of the Annual Dinner at the Navy Pier, Chicago, May 10, 1951:

"Honored guests, fellow members, and all the charming wives I have met—or would have met had I had a little more time:

"The American Institute of Architects has met in Convention; has considered and presumably digested the many and serious matters brought before it for attention, debate and action.

"The Convention has been royally welcomed and entertained—I am sure you will all agree without jealousy—as only a Chicagoan can, who does nothing except by 'making no little plans' which at their majestic best will remain with you as a welcome memory.

"Rome at its height, Constantinople at its most glorious period, never had such a Navy Pier as this jutting out into the superb waters of Lake Michigan. What a feast! What an occasion! I am reminded of a story. A man died and went to Heaven and after

careful scrutiny was welcomed within the pearly gates. After looking around he saw a group of saintly, elderly women placing forceful kicks upon each other's posterior. The newscomer said: 'St. Peter, really, do you think this a seemly occupation for Heaven?' And the venerable keeper of the keys said: "Why not? They have just discovered we keep no records in Heaven.'

"But history says that the members of The American Institute of Architects build records; and each year they are looked over, carefully, dispassionately, with the idea that among its members there are those who have served it well; who have, in the light of the times, created a building which brings pleasure to utility, joy to the daily burden of the obvious we must all carry, a glimmer of hope that the great dream of a beautiful world is not dead, that within all the chaos which surrounds us there is a promise of order.

"The Convention of The A.I.A. comes therefore to a time when it pauses to honor some of its own

members. This occasion will bring pleasure to a few; a sense of frustration, perhaps, to a small few. I say this, knowing of the virtues of the many fine men I have met in my peregrinations among you; but I strongly believe that while there should be some review, some way of recognizing sooner, and younger, the abilities which unquestionably exist, the members of the Jury of Fellows have undertaken their task with honesty, with diligence, even with that understanding which, after all in being human, is still capable of being in error. I also firmly believe that in the main their judgment, honest and dispassionate as it is, has placed before you this evening members of our profession we should honor—members who, in their own time, have contributed to our prestige as a profession. Nor should we hesitate to honor men in our profession. We raise it in the esteem of society by so doing; nor should we be afraid, individually, to accept these honors with a full appreciation of responsibility, for 'nobility is defined by the demands it makes upon us—by obligations, not by rights.'

"We Americans are apt to be embarrassed by the responsibilities of the honored and, having received momentary acclamation, sink back

into the mass, hoping not to be further noticed. Nothing is worse for our society as a whole; for finally we accept distinction as meaning merely that we are different. I firmly believe The American Institute of Architects has within it the possibilities of a great cultural force—that by the selection of men we think deserve the public's attention we take a stand for a careful selection in a world all too prone to accept the run of the mill.



"It is my pleasant task to receive from the Chairman of the Jury of Fellows their nominations for advancement to that place in your esteem and, with the approval of The Board of Directors, to extend to them the hand of Fellowship."

CHARLES ALTFILLISCH

Decorah, Iowa
For Public Service

EDGAR HUBERT BERNERS

Green Bay, Wisc.
For Service to The Institute

WELLES BOSWORTH

Seine et Oise, France
For Design and Public Service

THOMAS DOHONEY BROAD

Dallas, Tex.
For Service to The Institute

- HERMAN BROOKMAN
Portland, Ore.
For Design
- WALTER E. CHURCH
Portland, Oro.
For Design, Service to The In-
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- HENRY STERN CHURCHILL
New York, N. Y.
For Public Service
- CHANDLER C. COHAGEN
Billings, Mont.
For Service to The Institute
and Public Service
- SAMUEL INMAN COOPER
Atlanta, Ga.
For Design
- MUNROE WALKER COPPER, JR.
Cleveland, Ohio
For Design
- WALDRON FAULKNER
Washington, D. C.
For Design and Public Service
- CLYDE GRAINGER
Seattle, Wash.
For Public Service
- ANDREW THOMAS HASS
San Francisco, Calif.
For Service to The Institute
- HENRY POWELL HOPKINS
Baltimore, Md.
For Design, Service to The In-
stitute and Public Service
- MORTON KEAST
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For Service to The Institute
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For Design
- ALBERT KRUSE
Wilmington, Del.
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- LUTHER MORRIS LEISENRING
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For Design
- WILLIAM PLATT
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For Design
- B. MARCUS PRITECA
Seattle, Wash.
For Service to The Institute and
Public Service
- EARL HOWELL REED
Chicago, Ill.
For Design and Service to The
Institute
- L. ANDREW REINHARD
New York, N. Y.
For Design and Education
(Continued on page 283)



TO MARSHALL SHAFFER, A.I.A.
SENIOR ENGINEER
U. S. PUBLIC HEALTH SERVICE
WASHINGTON, D. C.
THE EDWARD C. KEMPER AWARD



TO THOMAS CHURCH
LANDSCAPE ARCHITECT
SAN FRANCISCO, CALIF.
THE FINE ARTS MEDAL FOR 1951

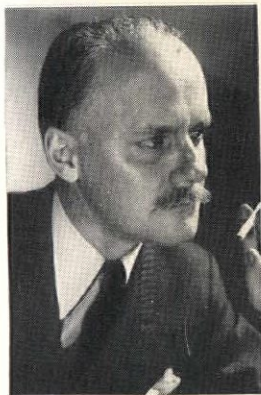
CITATION TO STEUBEN GLASS, INC., NEW YORK, N. Y.
FOR CRAFTSMANSHIP IN GLASS



JOHN MONTEITH GATES
VICE PRESIDENT AND
DIRECTOR OF DESIGN



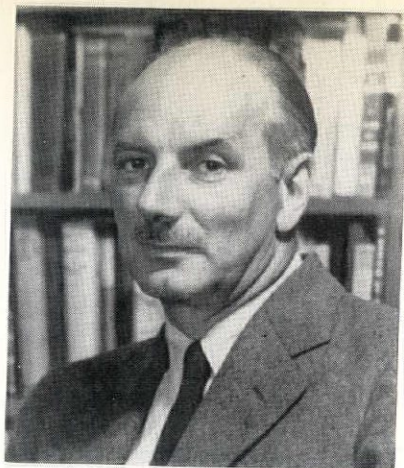
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EDWIN S. BURDELL
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AUTHOR AND CRITIC
AMENIA, N. Y.

ELECTED TO HONORARY MEMBERSHIP IN
THE AMERICAN INSTITUTE OF ARCHITECTS



W. ENGLEBERT REYNOLDS
COMMISSIONER OF PUBLIC BUILDINGS SERVICE
WASHINGTON, D. C.



CHARLES
ALTFILLISCH
Decorah,
Iowa



EDGAR
HUBERT
BERNERS
Green Bay,
Wisc.

FELLOWS

of The American Institute of Architects

ELECTED

March, 1951



WELLES
BOSWORTH
Seine et Oise,
France

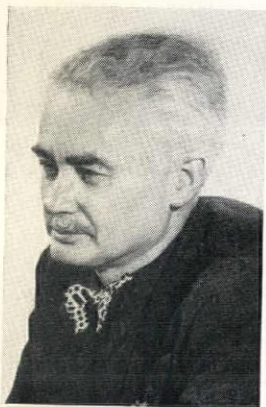


THOMAS
DOHONEY
BROAD
Dallas,
Tex.

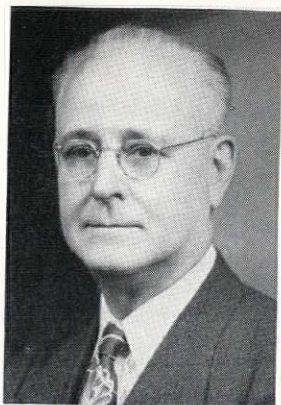
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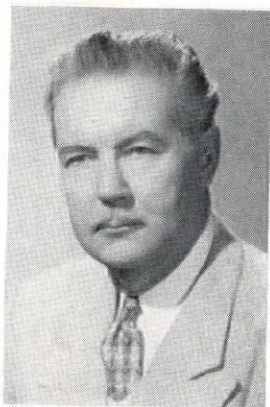
WALTER E.
CHURCH
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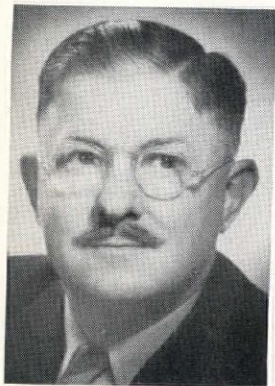


CHANDLER C. COHAGEN
Billings, Mont.

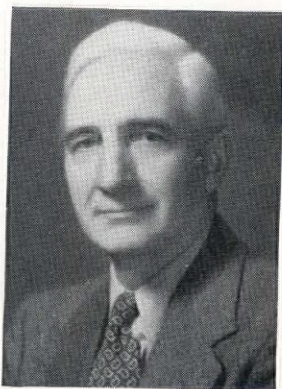


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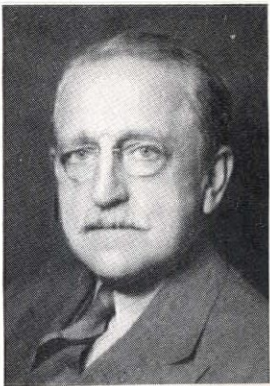


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Wilmington,
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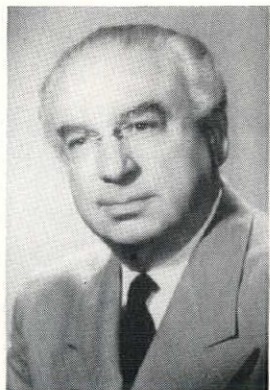
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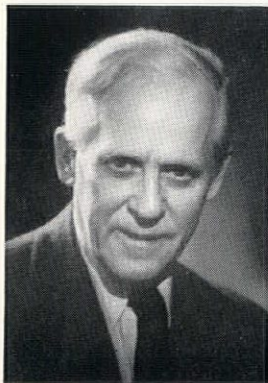


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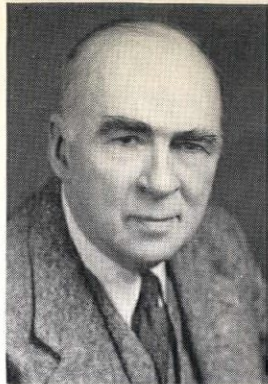
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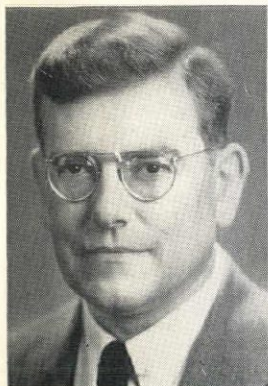


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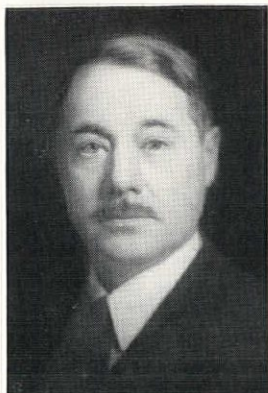
MAURICE
JOSEPH
SULLIVAN
Houston,
Tex.



PAUL THIRY
Seattle, Wash.



ROLAND ANTHONY WANK
New York, N. Y.



LAWRENCE GRANT WHITE
New York, N. Y.

PHILIP
WILL, JR.
Chicago,
Ill.



GEORGE
CALEB
WRIGHT
Indianapolis,
Ind.



Elected to Fellowship

(Continued from page 274)

LORIMER RICH

New York, N. Y.

For Design and Public Service

HENRY HODGMAN SAYLOR

Washington, D. C.

For Service to The Institute

NORMAN J. SCHLOSSMAN

Chicago, Ill.

For Design and Service to The
Institute

LORENTZ SCHMIDT

Wichita, Kans.

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HOWELL LEWIS SHAY

Philadelphia, Pa.

For Design and Service to The
Institute

PHILIP TRAMMELL SHUTZE

Atlanta, Ga.

For Design

GRANT MILES SIMON

Philadelphia, Pa.

For Design

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Philadelphia, Pa.

For Education

MAURICE JOSEPH SULLIVAN

Houston, Tex.

For Public Service

PAUL THIRY

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ROLAND ANTHONY WANK

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LAWRENCE GRANT WHITE

New York, N. Y.

For Design

PHILIP WILL, JR.

Chicago, Ill.

For Design

GEORGE CALEB WRIGHT

Indianapolis, Ind.

For Service to The Institute

News From the Educational Field

GEORGIA INSTITUTE OF TECHNOLOGY plans to expand the facilities of its School of Architecture in four respects: the development of an outstanding graduate program in architecture; the establishment of a program in city planning; the establishment of a research program in building materials and construction methods; the

re-establishment of a program in industrial design.

UNIVERSITY OF PENNSYLVANIA will inaugurate undergraduate and graduate degree courses in city planning beginning next September. Robert Mitchell, formerly Research Professor at Columbia University, will direct the new department of Land and City Planning.

The Danger of Survival

IN TWO PARTS—PART II

By Charles Luckman

An address delivered at the annual banquet of the Michigan Society of Architects, Hotel Statler, Detroit, Mich., March 9, 1951

THE COMMUNITY PLAN does not create its conditions. In fact, it's the reverse; the conditions should stimulate the plan. Therefore the plan must not be imposed as if it were an end—but rather as an achievable means to a desirable end.

Consider, for instance, the original laying-out of the District of Columbia and the City of Washington. For various reasons of politics and transportation, the plan was to connect the Potomac waterway with the Ohio, and the new city on the Potomac was thus to become the emporium of the West. But the canal system which would have fulfilled this technological scheme fell through. A hundred years later, therefore, Washington was still a small political center, without economic significance, while the commerce of the West flowed through the Erie Canal to New York.

But now, ironically enough, a political change has made Washington a metropolis far beyond its

original grandiose plans, and people flock from near and far to the capital, to wander dazedly through a forest of red tape, in the hope of transacting their business. I am sure there is no need to relocate the Capitol. No enemy would bomb Washington and deliberately end all of that confusion.

Historians can point to, and debate with intense interest, the various facets and comparative qualities of town planning as exemplified in the early days of London, Paris, Frankfort on Main, Rotterdam and Amsterdam.

Of these, Amsterdam is one of the few cities of our times which shows a continuous tradition in town planning, unbroken since 1900. This uninterrupted building activity is particularly important for our purposes this evening, since it affords us a view over a long period of development.

Town planning in Amsterdam operated within the realm of what was really possible. There were no erratic developments, no Uto-

pian enterprises—there was only sensible and steady progress. The method behind the work can only be termed analytic. Both progress and mistakes were made by slow stages at Amsterdam.

In the interval between 1900 and 1920 the population increased by 50%. It was in this period that the maximum building activity took place. For what classes were these buildings raised? The early London squares were for the gentry. The middle classes were the chief objects of Haussmann's boulevard building in Paris. In Amsterdam the building activity was carried on in the interest of the lower middle class and the working people.

The impetus for all of this came from the Dutch Housing Act of 1901. "This enactment," to quote from the Harvard City Planning Studies, "is perhaps the most comprehensive single piece of legislation ever to be adopted in this field. Its eleven chapters provide the essentials of a complete attack upon the national problems."

The general plan for the future development of the City was prepared by a joint commission of architects and the Department of Public Works. A careful and sane analysis was made of all those fac-

tors which determine the social and economic make-up of a city.

For example, the recreational needs of the future population were studied in detail. It was found that people make little use of any parks farther than one quarter of a mile from their homes. The maximum distance between any two parks has, therefore, been limited to a half mile. Such planning is consciously proportioned to the human scale. It moves in the direction of those "playgrounds at the doorstep" which Corbusier has proclaimed as one of the fundamental requirements of city planning.

I wish time permitted us to examine the entire plan. Suffice it to say, in the steady progress of realizing this scheme, only conditions actually in force—and those which calculation established as most probable—were taken into consideration. All measures so far adopted have been approved by the later course of events. It was not, on the other hand, a Utopian plan. Mistakes were made; compromises ensued; but a steady and visible progress was made. Life has filled out and diversified the original plan the way a river occupies and shapes its bed. This is always the inevitable result of a total concept

which is based on freedom and flexibility.

Speaking of freedom, I believe our best hope of keeping it lies in a clearer realization of the limitations as well as of the advantages of our system of private enterprise. We have scarcely begun to explore the possibilities of a partnership between Government and private enterprise. To the contrary, many rugged individualists are adamant in feeling like the famous admiral who said "We have just begun to fight." However, the nation might benefit greatly by the adoption of the earthy philosophy, "if you can't beat 'em—join 'em!" And as long as the Government already participates with its hand so deep in our cash registers, we may as well legalize the relationship.

If we could think of Government as the partner rather than as the truant officer of business, we might be able to devise a procedure that relies more on incentive than it does on compulsion. The proper incentives could stimulate the best qualities of private business, instead of restraining it by endless regulations. The task will not be easy! But is that a sufficient reason for not attempting it?

Nor is it easy to secure creative action. Yet it is vitally necessary.

Decentralization, as we now see it, affects not only the locality and the surroundings of the city itself, but also the whole state, the region, even the whole nation. This broad field must now be included in our planning. Local, state, or regional planning can be adequate only if it is related to national planning. National planning must develop according to comprehensive principles, in which local and regional planning are inter-related parts.

A broad concept of our task would enable us to find, not only the right location for the decentralized industries, their settlements and their related agricultural areas, but also the best routes for power lines and transportation systems; we could discover new and better ways for the use of land and water; for the development and conservation of local, regional, and national resources.

Every city has its zone of influence, the area where live people who work within its boundaries. The larger the city, the more its zone of influence expands. Inter-urban tracks at first, and later the automobile, have provided the means of transportation within this zone. As transportation has advanced, settlement of such areas has

increased. The tendency toward decentralization, the exodus from the city, is manifest here in Detroit.

However, because the growth of these suburban areas has been planless, a disorganized and chaotic suburbanization has resulted, uneconomic and unsatisfactory to the population.

As people leave the city because conditions become unfavorable for good living there, so also do industries seek more convenient locations for their plants outside the city limits. Their movement, like the movement of the population, is proceeding without plan or foresight. This planless decentralization of industry is even more dangerous than the random flight of residents to outlying areas. In a very short time it will produce outside the city the same unfavorable conditions of smoke, soot, fumes and snarled traffic which now prevail within it.

Such a planless suburbanization must unquestionably be put under control. The zone of influence of the city, as well as the city itself, must be replanned. Even the replanning of this influence zone may not be enough. It becomes evident, as we study our problem more deeply, that adequate solutions can be reached only when

planning extends to the entire region, of which the city and its zone of influence is only a part.

The nation needs its urban industrial centers and its agricultural areas, both working together. To render such cooperation possible and efficient, we need national planning, superimposed upon the planning of city, state and region. Only national planning can link together the different functions of different areas and relate them to their respective importance.

Plan we must, not only economically, but always and primarily for the benefit of man. We should always bear in mind that at the center of all things is man—man who creates everything, and for whom everything is created. Our real problem is life itself. Agriculture, industry, and transportation are important only as they contribute to the richness and fullness of life. We should *plan* to make this world a better place in which to live. And there is nothing wrong with this country that cannot be cured by a good dose of unselfishness.

In a philosophical sense, the goal of city planning should be the fulfillment of "life, liberty, and the pursuit of happiness." Our fore-

fathers were careful to guarantee life and liberty, but equally careful not to guarantee happiness—only the *pursuit* of happiness. If we gave the people of our nation the proper environment, the proper distribution of those things which are presumably free—the sun and the air—we would be well emarked on the road to eliminating some of the malignancies upon which socialism and communism are born and fed. Upon us rests the principal responsibility for these environments—both physical and psychological. As architects, everything we do directly affects the conditions surrounding the living, labor and leisure of our people.

In conclusion, therefore, I recommend for your consideration the passage of a National Community Planning Act, which would require every community of 10,000 or more inhabitants to devise a plan encompassing its future expansion. In order to recognize that continued growth inevitably results in changed requirements, the community plan should be revised every ten years. To accomplish this, our primary need is not money but direction. Across the United States there exists countless agencies responsible for various aspects

of city planning and development. We have plenty of brain power but not enough coordination.

We must recognize that the present emergency is very likely to be an extremely long one. The distribution and use of present building materials; the use and substitution of new materials; the revision of outdated city codes governing the use of materials; the plans affecting the cities' use of these materials—all should become part of a national, coordinated effort.

Obviously, we can not have a *uniform* development plan applicable to all communities, but we can have a *common denominator* in conception, cooperation and courage.

And speaking of courage, we must not allow the shadow of atomic war to dim our eyes. As architects, we must not accept the fatalistic attitude so prevalent today. For myself, I have no patience with the fearful who cry out "Atomic war will be the end of civilization." Actually, nothing but a power mightier than man will ever end civilization.

Of course atomic war will be fiery beyond imagination! Cities will be obliterated. Some of us will die—some of us will live. It

is upon the survivors the world must depend for leadership.

It has ever been thus. Civilization as we know it today is born of the trials and tribulations of yesterday. All through the ages, the cities of the world have been ravaged by fire, earthquakes, plagues and devastating warfare. Each time, out of the ashes, the survivors have built anew. Even the motto appearing on the great seal of Detroit emphasizes "out of the ashes, build anew."

Today, many cities of the world are repairing the ravages of one war, while simultaneously anticipating destruction from a new war. In this country our cities did not have the wrath and destruction of war dumped directly upon them. While this is a blessing, it nonetheless leaves open to question the resiliency of our national character. If atomic warfare should rain down upon us, we must hope and

pray for the strength to rebuild for tomorrow. To plan for that tomorrow is our assignment today. For this, architecture will need great individualists — thinkers, planners, and do-ers. For the only "danger of survival" would be our failure to prepare for it.

We are now going through the test period of our civilization. The world is filled with uneasiness and unrest. Almost each day, one crisis is superimposed upon another. For at least the next decade, the strength and resiliency of our national character will be sorely tested.

Yet I know we will find the spirit and strength to build and rebuild—to prove in every way that America is truly a great nation—to show that in a very real sense, democracy is a living, breathing, dynamic force, which will carry the world safely through these perilous times.

Scholarships and Fellowships

UNDER THE FULBRIGHT ACT, the Department of State announces the availability of awards for the 1952-53 academic year for graduate students in architecture and other arts for further training in foreign academies or universities. Applicants must be citizens of the

U. S. A. and must have adequate knowledge of the language of the country in which they wish to study; also a B.A. degree, or its equivalent in professional training, by the time they take up their awards. The awards provide transportation, tuition and maintenance

for an academic year in one of the following: Australia, Austria, Belgium and Luxembourg, Burma, Egypt, France, Greece, India, Iran, Italy, the Netherlands, New Zealand, Norway, Pakistan, the Philippines, Thailand, Turkey and the United Kingdom. Further details may be had from the Institute of International Education, 2 West 45th St., New York 19, N. Y. before September 30, 1951.

YALE UNIVERSITY'S DEPARTMENT OF ARCHITECTURE has announced as winners of the Magnus T. Hopper Fellowship in Hospital Architecture Arnold C. Mogenson, Denver, Colo. (1951-52) and

Warren A. Peterson, Jamestown, N. Y. (1952-53). The winners will receive \$1,500 for tuition and \$500 for books and travel for one year of specialized hospital studies at the graduate level.

THE 1951 LLOYD WARREN SCHOLARSHIP, representing the 38th Paris Prize in Architecture, has been awarded to William Stoutenburg, University of Illinois, Urbana, Ill. The alternate is Kirk R. Craig, Clemson Agricultural College, Clemson, S. C. The scholarship carries a stipend of \$5,000 for the study of architecture abroad and in the U. S. A.

Choosing the Profession

By Alfred Shaw, F. A. I. A.

Excerpts from an address before the Chicago Public School Career Conference at Illinois Institute of Technology, December 27, 1950.

THIS MEETING is intended as a discussion of the profession of architecture as it relates to any of you present who may be interested in it. This is the primary purpose as I understand it. However, I will discuss the importance of some knowledge of architecture and planning even to those who will not embrace it as a profession, and that, obviously, will be most of you—there just wouldn't be that many future architects.

Some people drift into this profession; some choose it after delib-

erations such as these seminars are supposed to be; others inherit themselves into it. Others, like myself, arrive by accident.

It was thirty-six years ago, when I—about to run out of my father's money in my last year of prep school—had to start paying my own way. And by the accident of a cousin who was having a pleasant success at architecture, I joined. I will say here that with all the vicissitudes I've had, and the mistakes I've made—and I got a couple of things right, too—I've

never regretted that decision, not once.

I would also like to tell you that I am not here to sell you on becoming architects. My plan is to tell you some of the broader aspects of the profession, and if you become contaminated, it's your own damn fault.

In the first place, I think that, except for government where a man may wield power for good more efficiently than anywhere else—the building of our world—this creation and design of the background and atmosphere in which we live is of the greatest importance and consequence. And *that*, by the way, is the *real definition* of architecture. It is not the little gem of a building we make or the long colonnade or even the great skyscraper and the fees that are paid for their design; that is not architecture; it is the problem—the wonderful responsibility—of making a decent, orderly, beautiful, workable world in which to live, with all these individual component parts fitting into a proper total environment. For, good or evil, that is what every piece of construction is—a part of the visible physical world in which we live and spend a little *better* or *worse* life because of it.

I state this definition at the outset not just because this has been the underlying philosophy of the successful architects of history, but so that *you*, in considering your entry into this profession, should *understand* it that way.

Also by way of defining the work of an architect, I want to make it clear that the fine building, the great structure, is not necessarily the most costly one; the simplest structures can with great thought, proper proportion and love for what you do, be easily the best.

In other words, to have any real joy in this field you must have an enthusiasm for it, and you must have it when you start. If you haven't it when you're young you'll never have it later. In fact, the preservation of your enthusiasm and purity of your approach will be one of the problems that you will face as you go along, especially in the earlier years.

It is impossible to pass along without a general thought on the basic ideology of freedom. Here in this country, with its proud tradition of free choice, has been developed by actual projects and by influence in other lands, a great share of the world's new architecture. In Soviet lands, by contrast, the corniest and most vulgar pre-

dominate and this by government choice. Remember that wedding cake with Lenin doing a pirouette on top? The new Moscow architecture would be the best laugh in the world if the implications weren't so tragic. This you can ponder on as you consider your future.

Another important and sober truth is that study and success will require hard work. The first years of discipline in drafting and the mechanical problems are not inspiring or gay. These disciplines are important as such. Take even such a simple thing as lettering. When you first letter, practise it until you do it well. If you are sloppy at first you'll be sloppy forever. The same with drafting and mathematics. Discipline yourself to accuracy and leave no empty spaces in your progress. When you study the history of architecture, look also for what inspired the people who built it. The detail of the cap is interesting; the moldings too, maybe, but meditate on the great accomplishment—what inspired it, how it must have elevated the life of the city or the nation.

And apropos of history, don't get the giggles about it and try to get an education out of the cur-

rent publications alone. Keep up to date; be open to new ideas, or what appear to be new, but remember that in proportion to our resources we haven't even touched a candle to what we should be doing. This coming twenty or thirty years is your next try. Yours is the coming opportunity—don't belittle its size or the responsibility you will have.

A specific question is always "Where—if I study architecture—shall I go?"

You will have to give this thought, and talk to architects and others about it. Look over the curricula at the leading schools of course. But I would counsel you to look at the individual who will be best for you. The influence of these great minds, both in universities and in the world of action, is the greatest influence which anyone will ever have on you; not to copy them slavishly, not to produce a new set of Junior Corbusiers, or what have you, but to learn subconsciously from their own approach to the problem. There is never a duplicate problem. For the master or the student every one is new, even the second house in the row. The master will be more pleased if you make a new and bet-

ter solution than his own, than if you simply try to reproduce him. The reason obviously is because you never really can.

Another realistic suggestion is to combine your study with actual work. When you start, do not stay too long in your school or your new job; work in an office during your vacation, or get out and be on a job; mix your theoretical acquisitions with some actual work. One will help the other if you keep yourself fluid.

Go to work for the best architects or engineers, and while you're young forget about the salary. Look for the most inspiring master you can get; your shape and your future will be influenced by your early contacts, so choose them as you would a bride.



And now may I talk to those of you, and that's most of you, who are *not* going to be architects.

There are two reasons why you should include in your curriculum some study of architecture or planning or whatever you want to call it.

The first is the application throughout your life of these principles of planning and vision into your future. Whether it's in the

important but small problem of your own home or office or whether in the planning of some industry, or even of some great city when you may be called on for an opinion. I don't mean to get off on some little "appreciation of the arts course," where you get to know the difference between Ghiberti's doors and the shape of a gambrel roof. Apropos of selection of curriculum, when T. S. Eliott was here he mentioned some pals of his at Harvard many years ago. They wanted the four softest years they could fix by way of courses, and he said that the greatest problem that came up was when two or three snap courses occurred in different classrooms but at the same hour on the same days. I mean by this that you should inquire and find the type of course where some good instructor can show you the triumphs in history where wise planning and good construction have contributed to the glory of a whole generation or a whole country.

The second reason is that all of you who are not going to be architects are actually future clients. Either in an individual house of your own or as a citizen who crosses the new bridge every day or the doctor who plans a hospital

or, if you will, the future governor who proposes a state capitol, you must learn to want the best, even if you can't do it yourself. The worst thing that an architect can cope with is an ignorant clientele, and even if he has to struggle diplomatically he has the responsibility of doing that. But putting it obversely and constructively, what makes a great architect is the demands for great architecture. It wasn't Perruzzi, or Michelangelo, or Bramante who made the Renaissance; it was the rich, intelligent desires of the Renaissance which made them.

So, you who do not become architects, get to know something of it—if not for your own sakes for the sake of the architects of the future, especially the architects of your own time, the only one you can enjoy. And I hope very earnestly that you do.



Now to get back to those of you who might become architects, there is one simple truth I've observed: the best man makes the best architect. It is not the skillful draftsman or the best mathematician, or what have you, that makes the grade. The requirements are these—surely they help—plus all the

simple virtues—courage, honesty, tact, ability to deal with people above and below you, a sense of humor which is also a sense of proportion, a curiosity about other people's problems. So for the sake of my profession, I would like the top people—the best of you—to become architects.

And incidentally, the best architects, as I meet them, are not one-way streets with their noses at the architectural grindstone all day long. Interests in other affairs, other people, seem to be a part of most successful men.

So, to summarize—

1. Study planning and architecture to some general benefit in any case.
2. It's no easy task.
3. It creates the background of our life, not just isolated structures.
4. Pick a good man instead of a famous university for study.
5. Work for the best men when you start.
6. It can be a pleasant life with rewards.

This general discussion is to provoke some constructive thinking. If you want more detail, let's hear from you.

They Say:

Gilbert Herbert

(In a column, "Incidentally," in the South African Architectural Record for December 1950)

Everyone seems to have very decided views on glass houses: They are not the sort of thing, apparently, that one can take or unconcernedly let alone. A positive attitude is always evoked, and never one of indifference. Like Toots Shor, who said, "Anything I do, I do to excess," people go to extremes about this house: they are either violently for or violently against. Mr. Philip Johnson, the architect and owner, is naturally and most decidedly for. While I would not categorically state that he is alone in this opinion, it would seem to me that the majority opinion is equally firmly against.

It is extraordinarily difficult to be objective about this house. I can argue logically to myself that opaque screens are used when privacy is needed, and transparent screens for light and view; that, as this house, set amongst the trees, is far from the road, and in sight of none of its neighbours, privacy is not a consideration; that, on the other hand, view most certainly

is a consideration, with the glorious Connecticut landscape spreading away from the house on all four sides, an ever-changing picture from season to season. Therefore, I tell myself, what could be more logical than a house designed completely for view, that is, an all-glass house.

So much for the logical, objective approach: but, all the time I am trying to convince myself of the good sense of the scheme, something—perhaps the hangover of a troglodyte ancestry—wells up within me and urges me to reject this surfeit of transparency. I long for a sense of shelter, of enclosure. I yearn for the opaque screen of privacy, not only because I do not want the world to peer in at my window, but because I do not wish to peer out interminably at the world; no one is so extroverted as to be forever looking outward. Although I find much in the all-glass house that indicates architectural virtuosity, I find nothing that indicates Home . . . I am prepared to leave to Philip Johnson and the Sleeping Beauty their glass caskets: I find them incompatible with Life.

Calendar

June 11-14: Semi-Annual Meeting of the American Society of Mechanical Engineers, Royal York Hotel, Toronto, Canada.

June 21-23: Middle Atlantic District Conference in conjunction with the 1951 Annual Convention of the New Jersey Chapter, A.I.A., and the New Jersey Society of Architects, Berkeley-Carteret Hotel, Asbury Park, N. J.

June 30-July 13: Tour of Midland and Northern England, sponsored by the Town and Country Planning Association, London.

July 1-September 1: Fontainebleau Schools of Fine Arts and Music. Requests for full information should be addressed to Fontainebleau Association, 122 East 58th St., New York, N. Y.

July 3-August 12: Building Exhibition, Hannover, Germany, organized by representatives of regional planning, city planning, housing, architecture, and building techniques.

July 12-September 8: Exhibition on "100 Years of British Architecture," Royal Institute of British Architects, 66 Portland Place, London W. 1.

July 15-21: Seventh International Hospital Congress, Brussels, Belgium. Information and arrangements through American Express Company, 65 Broadway, New York 6, N. Y.

July 21-August 4: Oxford Summer School on Architectural History and Measured Drawing, in

connection with the Festival of Britain, 1951.

August 13-25: Special Summer Course on Swedish Decorative Arts and Architecture, Swedish Institute, Kungsgatan 34, Stockholm 3.

September 1-October 6: Architects' Fall Trek to Europe under leadership of Clair W. Ditchy, F.A.I.A.

September 11-20: Building Research Congress, centering at the Institution of Civil Engineers, London.

September 17-20: 53rd Annual Convention of the American Hospital Association, Jefferson, Lennox, Sheraton, Statler and De Soto Hotels, St. Louis, Mo.

September 23-30: The second congress of the Union Internationale des Architectes, to be held at Rabat, Morocco. Details of study tours following the congress may be had from Secretary, Organizing Committee, 11 rue Berryer, Paris VIII^e.

October 4-7: Annual Convention, California Council of Architects, Hotel del Coronado, Coronado, Calif.

October 17-19: Annual Convention of the Architects Society of Ohio, Hotel Deshler, Columbus, Ohio.

November 14-28: Building Exhibition, Olympia, London. For further details address the Managing Director, 4 Vernon Place, London, W. C. 1.

The Editor's Asides

JUST ONE HUNDRED YEARS AGO—May 1, 1851—Joseph Paxton's Crystal Palace took its place as the center and marvel of the Great Exhibition in London's Hyde Park. Its iron and glass were to have far more influence on the architecture of the world than could have been dreamed by Queen Victoria, Prince Albert, exhibition organizer Henry Cole, or the Duke of Devonshire's former gatekeeper, Joseph Paxton. This year England celebrates the anniversary with her Festival of Britain. It is possible that herein, too, may be found a hint of great things to come.

THE AGONIZING WAIL arising from the multitude of prospective home builders, to the effect that they are being priced out of the market, fails to note the facts. For years we have accepted the working rule that a family could properly spend 20-25% of its income for shelter. In 1935-39 the family spent 18¢ of its budget dollar for shelter; now the 18¢ has dropped to 11¢. In a word, the family of today puts more emphasis on other things—a car, television, recreation. The amount spent for food

hasn't changed materially, but shelter and fuel are down more than one-third from the 1935-39 base. Perhaps the drop in the fuel budget is partly explained by the acceptance of minimum-size rooms in the houses we now build. Family income has risen 150%; house-building costs have risen 108%; the cost of living (Consumers' Price Index) went up 70%. The Bureau of Labor Statistics, taking into account taxes and the shift in the dollar's value, says that the average manufacturing worker, with three dependents, could buy in 1949 one-third more goods, including better housing, than he could afford in 1939. Spending for clothing rose 20%; for house furnishings, 40%; but spendings for shelter declined 39%. Are we making shelter attractive enough to hold its own against temptations of non-essentials?

THE CATHEDRAL OF ROUEN and the nearby church of Saint Maclou had practically been crossed off the list of France's Gothic monuments. Both were so nearly destroyed by bombardment in World War II that any hope of restoration could be found only

in scattered optimists. They were right, however. Rouen will live again. It is going to require the assembling and training of artisans who may approximate the skills of the medieval guilds. In America that would be impossible. In France they feel that it can be done.

THE NATIONAL CAPITAL comes in for a lot of comment upon its failure to get very far from the established classic flavor of its public buildings. I see it has a staunch supporter in Governor Murray of Oklahoma, who thinks the modern state office building they've given him is most efficient but "a monstrosity" compared with that state's classic Capitol and Historical Building. "We could use a dome on the Capitol, too," said he. Well indoctrinated in our national public-buildings tradition is Governor Murray.

FINAL FIGURES of the Housing Census of 1950 will not be available for some time. Preliminary sampling figures, however, are probably near enough the truth to warrant some deductions. The long-term trend away from the farms continues. Non-farm dwellings are now 86% of all dwellings;

in 1940 the figure was 80%; in 1890, 62%.

Moreover, the size of the non-farm household continues its downward trend: 3.0 persons in 1950 as compared to 3.2 in 1940. For non-whites the median was 3.1 in both 1950 and 1940. Due largely to the high marriage rate in the post-war period, the number of non-farm households increased in the decade by 32%. This naturally brought about a decided increase in the number of 4- and 5-room non-farm dwelling units—this category representing 44% of the total in 1950, compared to 39% in 1940. We are getting relatively fewer smaller units and also fewer large units. Units of 3-5 rooms now make up nearly 60% of all dwelling units, compared with 54% in 1940.

It is hard to escape the conclusion that the nation's families are standardizing as smaller households living in smaller quarters.

A LIFE INSURANCE COMPANY reports that, compared with the average mortality of the last 20 years, 1950 shows a decrease in deaths of 12%, with diseases of the heart and blood vessels overshadowing all other causes of death. Take it easy!

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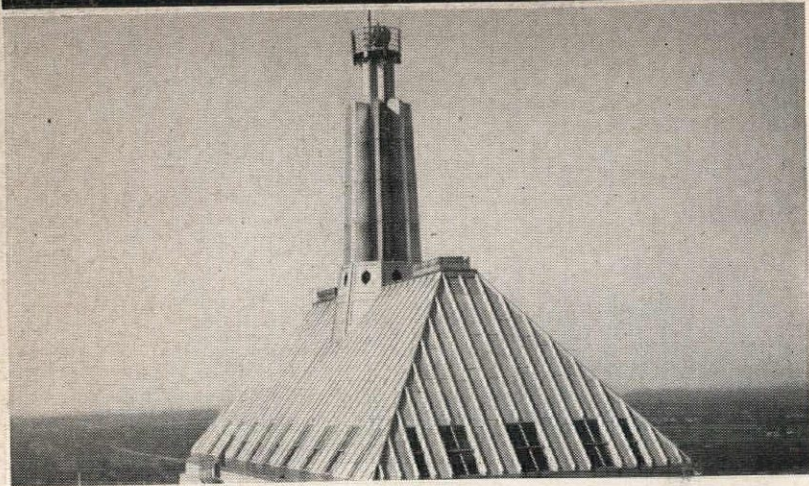
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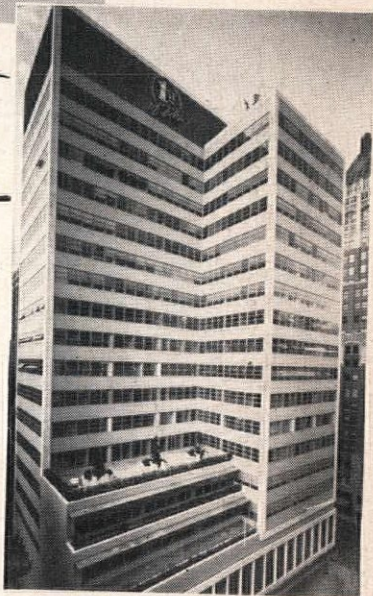
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