

Journal of The American Institute of  
**ARCHITECTS**



BALDASSARI PERUZZI

June, 1952

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R for Browsing in Western Europe

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Is ERP Helping Italy's Building?

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New York's Architectural Heritage

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Newly Elected Fellows

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A Collegiate Quandary—II

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Leicester B. Holland, F.A.I.A., 1882-1952

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They Say: • Honors • Letters

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# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

WITH THE AIM OF AMPLIFYING  
AS THROUGH A MICROPHONE  
THE VOICE OF THE PROFESSION

JUNE, 1952

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Sieneese architect and painter

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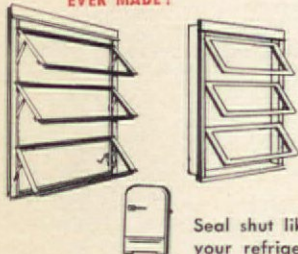
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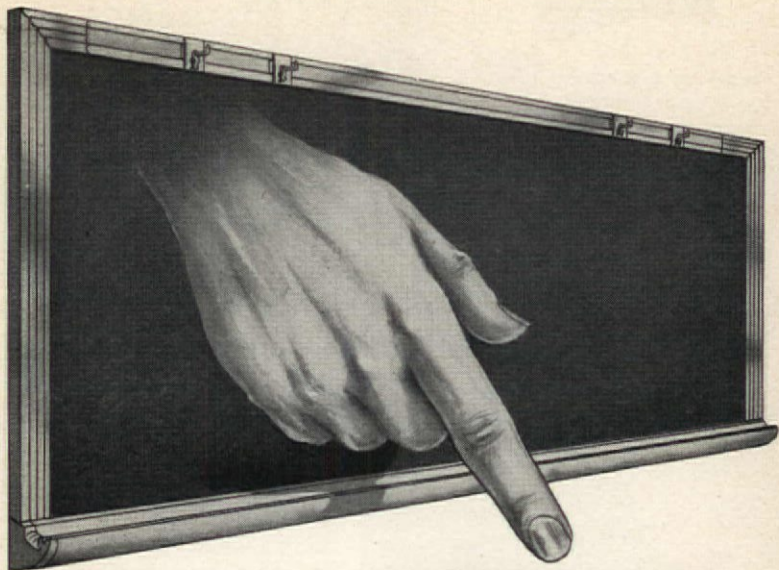
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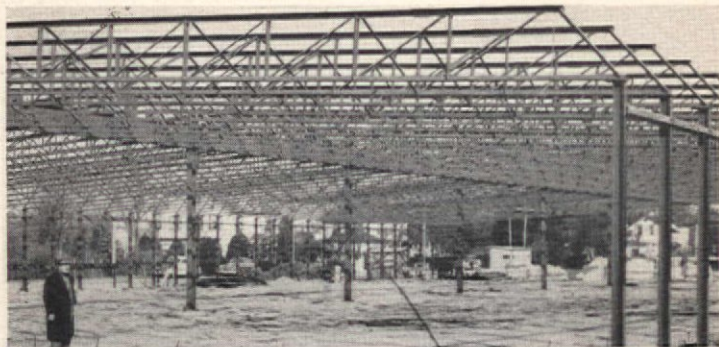
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## R for Browsing in Western Europe

*By Robert C. Gaede  
and Clyde A. Patterson*

ASSOCIATES, CLEVELAND CHAPTER, A.I.A.

THE AUTHORS, like all travellers, not hesitant in exhibiting evidence of their peregrinations, were given the opportunity to flash, as it were, some of the architectural gems of their discoveries, in the eyes of expectant visitors to Europe. Delighting in this role, they owe the reader at least the explanation that material is drawn from a rather broad review of what our Atlantic neighbors are doing by way of new building and planning. Gaede spent three months of 1951 touring the larger cities of western Europe and reviewing new housing in particular. Patterson completed a year on scholarship in France last August, having probed into the surrounding countries on various occasions with his unfaltering color camera-eye.

The survey that follows is quite obviously condensed, for a full-dress discourse would demand far more than the allotted space. Thus, briefly, those buildings and de-

velopments which particularly captured the authors' attention are grouped, geographically by country and by building type. There is much more of note not recorded here. In addition, a few reminders covering the better-known historical eras are included. Stress is saved for the contemporary work.

By way of advice, the architectural traveller ought to plan to contact the local architectural society's offices whenever he may go. Town planning staffs and municipal housing officials also make excellent reservoirs of information and aid, including spontaneously arranged tours. Some of the cities and countries publish very helpful guides to new architectural work, in particular Sweden and Switzerland.

### GREAT BRITAIN

It would be fruitless to attempt to enumerate the great number of worthwhile historical monuments

in the British Isles. Any European traveller should take the time to inspect the venerable fabrics of such as Durham or Salisbury cathedrals or the many Renaissance country houses scattered throughout England.

Modern work, however, expressed in planning is to be found in the New Towns developments, particularly the London satellites, Harlow and Crawley. Urban redevelopment models future London at Lansbury in the Borough of Poplar, hard hit by the bombs. New housing schemes are best exemplified at Pimlico, along the Thames, and at Spa Green and Busaco Street, north of the City. The new project on Bromley Road, Lewisham, is also noteworthy.

Royal Festival Hall, center of last year's South Bank Exhibition, deserves a visit, to include a concert if possible. Other public works of note are the marvelous series of new schools in Hertfordshire, the country north of London, where modular concrete panels and bright-colored murals are special features.

Commercial work, although small in amount, exhibits a rare sophistication in the new shops along Piccadilly by James Cubitt for the South African Travel office and Sabena Airlines.

Architectural visitors to greater London should call at the R.I.B.A. office on Portland Place for assistance in arranging inspections of buildings. Those especially interested in educational aspects should plan to review the work at the progressive Architectural Association school on Bedford Square.

#### SCANDINAVIA

The active countries of Northern Europe offer a wealth of interesting building for the American visitor's review. The larger cities, expanding rapidly, are centers of new work of excellence, particularly multi-family housing and new community development. Even the small cities and towns, clean and crisp in appearance, have their share of interesting building of simplified form and straightforward expression.

The traveller should plan to spend an afternoon or evening at the Danish public garden of renown, Tivoli, in the center of Copenhagen. At Stockholm's great park, Skansen, a stimulating collection of early architecture is scattered over a wooded hillside only a short distance from the shopping area. Oslo has a similar collection of honored, ancient buildings.

Those interested in new housing

will need one or two weeks in Stockholm and Copenhagen, each. The former has been creating new neighborhoods in the tree-covered, rocky districts saved by municipal purchase for planned development. To the south of the city are Vasterorp, Karrtorp and Bjorkhagen, new districts featuring tall flats at the center, low walk-up housing on surrounding sand and granite slopes. Schools and shops, and the very impressive new rapid-transit system are integrated with the housing at the outset. The Reimersholme area—an island near the center of the city—has a strong pattern of high-rise apartments, while the Terrashuset development at Grondal deserves note. Underway is a remarkable new district to the northwest, called Vallingby.

Gustafsberg, an industrial community near Stockholm, is worthy of a visit. Goteborg, Sweden's second city in size, has considerable new tower-housing riding its granite crests in the Gulheden area.

Copenhagen is also experimenting with highly interesting housing types: the new kollektivhuset, Hoje Soberg, is certainly of the highest priority on an architectural listing. By the same building company, a neighborhood of two-family and row-housing types, Sondergards

park, is a bright and refreshing answer to urban living. Another valuable example is Ungdomsboliger, a group of three fine flats for young married couples, located near the city's northern limits.

Public buildings of account include the town hall extension by Asplund on Goteborg's Gustav Adolfs Torg. The radio houses at Oslo and Copenhagen remain outstanding and the new Royal Board of Roads and Waterways buildings in Stockholm are noteworthy for subtle detailing and grouping. School buildings are frequently commendable; note the Technical High School and Eriksdal High School in Stockholm, and the new school at Stengard in Copenhagen. Not to be missed is the famous Kyrkogarden cemetery and crematorium by Asplund in Stockholm's southern suburbs.

Finally, the observer sensitive to excellence of lettering and design of street "furniture" will revel in the Scandanavian flowerpots, shop symbols and the like.

#### THE NETHERLANDS

The Netherlands display reminders of our American architecture—residential sections around Amsterdam and the more recent Nieuwendam district to the north



are examples. This is only natural when we realize that the pilgrim fathers left behind them the church and the housing of Begijnenhof—well worth a visit in a hidden quarter of Amsterdam. The city is outstanding for the network of canals and the old district they enclose.

In Rotterdam, see the plans for the future of that bomb-leveled city at the Bouwcentrum. Look at the Bourse on the Coolingsel, new department stores, the *wohnhoch hauser* at Wilhelmsplein, the warehouse Groothandelsgehouw, the Vreewijk District and housing along the Oost See Dijk.

Transportation is a simple problem, with a completely electrified rail system throughout the country. Hilversum is still known for its modern architecture, especially the town hall by Dudok, with landscape gardening to put it in its proper setting, as well as the AVRO Broadcasting station with its up-to-date studios. The Dutch make it known that it is thanks to us that they can continue the material reconstruction of this country of the sea.

#### FRANCE

Who can do justice to the glory that is France? Only when you

have seen France in all her moods—seen her chateaux and cathedrals and lived with her people—do you know her.

For architects who can tear themselves away from an aperitif at a sidewalk cafe, there are new things to be seen. The most talked about is Corbusier's Apartment House at Marseilles, and the housing around the old harbor. His Swiss Pavilion and Cite Refuge in Paris are still commendable.

The Ecole en Plein Air at Suresnes has a new coat of paint. The Cite a Draincy and the Clichy Market near Paris are by the same architects, Beaudouin and Lods.

Off avenue Kleber are offices of the Building Federation, with a prefabricated metal facade. Showing great promise is the experimental work of Jean and Henri Prouve. Their prefabricating plant is in Nancy. The Salle Meridian on the grounds of the Observatory of Paris is an excellent example of their work.

Jean Ginsberg has done and will do more middle-class apartments around Paris. Housing is planned, under construction, or completed, in every sizable city of France. All the work in France is an expression in concrete—poured, precast, and prefabricated.

## SWITZERLAND

Students of medieval townscape will devour the brilliant eye-feast of Berne, the country's capital. Most other Swiss towns and cities retain areas of slightly altered ancient buildings, fascinating in many ways. Central Zurich, for example, keeps its medieval sector in constant use and care.

This retention of early forms and facades, plus the excellence of new work and the high order of lettering and shop-window displays, makes a very agreeable urban environment, reaching an especially strong degree in elegant Basel.

New housing is rather quiet and restrained in effect. However, tall flats in Basel (*Wohngenossenschaft*) and Zurich have risen this past year to add a new form to the skyline. The earlier Park House Flats and Doldertal Houses in the same cities, respectively, remain worth a re-visit.

Open-air swimming-pools and associated recreation areas are outstanding, as expressed in Zurich's Allenmoos and Letzigraben Freibad. Other public buildings warranting a visit are the great hospitals, cantonal in Zurich, municipal in Basel. New schools are remarkable for their attention to decorative detail, expression of ma-

terials and open planning. Bruderholz school in Basel deserves special mention.

The surge of new office buildings in central Zurich is an interesting phenomenon. Generally of about six floors, the walls are playfully patterned with a variety of deep-set windows in a grid of stone. Basel's chemical plants are to be included in a commercial-industrial category as well.

Workmanship and attention to detail may reach no greater heights than in Switzerland's highly competitive architectural endeavors. The country's church buildings are particularly expressive of this facet. Although some of the plain surfaces and sharp geometry of the new church forms of the 1930's have been highly softened by a return to variety and integral decoration, there is a quality of new church interiors here, especially, which evades accurate description. Colors, textures and subtle refinements of mass and form all produce a feeling of awe. Some of the best examples of this are the following churches in Zurich: Alstetten, Felix and Regula and Marcus Kirche (Seebach). Lucerne has St. Karl's Church, while Basel demands attention with architect Baum's fascinating Allerheiligen

Church and the Catholic church at Dornach.

#### ITALY

"From Sicily to the Alps there is a civilization apart from all others."

Its greatness and age are expressed in the cities of Florence, Milan, Venice, and Rome.

Florence is the artistic capital of Italy, due to the art treasures collected within its walls and expressed architecturally in the cathedral, S. Maria del Fiori, with the dome by Brunelleschi, the Pazzi Chapel adjacent to St. Croce, and the Baptistry Doors by Ghiberti which hailed the beginning of the Renaissance in Italy.

Milan expresses the Italian architect's hope for the future, and here one finds a great abundance of the most interesting examples of housing, especially the dormitories Casa Albergo del Comune, the Montecatino office building and the Palace Hotel. The Cimitero Monumentale and Il Duomo, the superb cathedral, must be seen.

While Rome may seem vast at first encounter, it can be more easily seen, for its too-numerous-to-mention monuments are grouped together, while many small commercial shops in contemporary style

are frequent idioms. Although one might view the apartments on Aventine Hill, greater impressions may be had at Exposition 42—Mussolini's monument to Victory in Ethiopia. Apart from architecture there is the Borghesi gallery for its sculpture.

While some may consider Venice a floating slum, others find it the most romantic city in the world—where all the streetcar conductors belong to the Navy. Its center of activity is a heart of beauty around the Piazza of St. Mark's accented by the Campanile. Note the Palaces of the merchant princes along the Grand Canal. Pay particular attention to the Baroque Church of S. Maria dei Miracoli, so rarely found by tourists—a marvel in marble work.

#### SPAIN

Spain offers nothing of modern architectural interest, but historically and scenically it's fabulous. The one exception is the roof of the grandstand of the Madrid Hippodrome, by Torrojas. However, it is still a country far removed from the progress of time. You may choose to see such remote places as the Escorial, outside of Madrid, to which Phillip II devoted thirty years of his life su-

pervising the austere construction; or Toledo, the most historic city, even though the civil war left the alcazar a pile of rubble. In the more tropical section is the Great Mosque of Cordova, marking the center of Islam of the West. The city contains many little white-washed churches. The Giralda of Seville is the most celebrated and beautiful tower in the world; and next to it a cathedral whose size and design fulfill its builder's avowed intent to make such a church that those who saw it would think they were mad.

One can't help but feel the re-

laxed atmosphere that prevails—the element of retreat, found for example, in the fourteenth-century Alhambra of Granada, where the house was a private world in complete opposition to the outside world. The intricate grandeur of the interior, with many cool courts and fountains, poses a challenge to the more complicated life we know.

Barcelona is worthy, because of Gaudi—one of the most imaginative architects of all time, who was responsible for the Sacred Family Church, apartments, and the Children's Park Guell.

## Is ERP Helping Italy's Building?

*By Dr. Bruno Zevi*

ARCHITECT AND UNIVERSITY PROFESSOR

This country's efforts in aid to our European neighbors' reconstruction activities have continued long enough to warrant an appraisal. Are these efforts successful? In what measure? Are these neighbors grateful, resentful, cooperative, uninterested? We are asking trained observers in several countries to give us the answers, as they see them. Here is the first—Dr. Zevi.

FROM the point of view of architecture, especially a new and promising and eloquent architecture, it is rather difficult (and delicate) to judge the results of the four years' work of ERP in Italy in the building field. Quantitatively, American help to Italian

reconstruction has been wonderful. It has made possible the quick recovery of the country from its war wounds. Qualitatively, the story is a bit different, the enthusiasm and the gratitude more conditioned. The reason of this difference? You can imagine it immediately:

the ERP bureaucracy plus the Italian bureaucracy.

Here are some figures. ERP started in April, 1948, and stopped a year ago in June, 1952. The money involved for Italy was \$1,289,810,140, equal to about 800 billions of Italian lire. Until the end of June, 1951—that is, one year before ERP was succeeded by MSA—the total amounted to about one-tenth of the total ERP effort for all countries.

Only a part of this money, of course, was used for building. The bulk of it went for the importation of raw materials, industrial machinery, and other programs. According to the most recent published data, we have the following figures for building programs:

Piano Fanfani:* .....	30 billions lire
Fondo di Incremento	
Edilizio: .....	20 billions lire
UNRRA-Casas: .....	5 billions lire
Public Works: .....	110 billions lire

Total for housing  
and public works 165 billions lire

Less than one-fourth of the ERP money was spent for actual building purposes.

Let's now examine what these programs are. The Piano Fan-

\* Named after the author of the plan.

fani is concerned with housing for industrial workers and for State employers. It aims to build 200,000 worker's homes in a seven-year period. It has done an excellent architectural job. It's a new organization organized in 1949, not too bureaucratic, which uses the best modern architects. Much of the best architectural work done in Italy in the housing field is done by the Piano Fanfani. Economically, it's a self-supporting organization. The houses are built through the Insurance Company (INA-Casa) and with the contribution of the industrial firms. ERP gave the money to start the organization, after which it did not have much to do with it.

The Fondo di Incremento Edilizio, on the contrary, is an ERP idea. Its purpose is to build houses for the middle class. They are planning to add to the 20 billions lire initial investment more than 80 billions. It's a new organization, under the indirect control of the Ministry of Public Works. It's slow, and lacks technical control, and planning. Although ERP demanded a measure of potentially architectural control, it has failed to create anything. So the most important building program of

those started by ERP remains unfulfilled.

UNRRA-Casas is concerned with rural housing. About two years ago, due especially to the intervention of Adriano Olivetti, President of the National Institute of Town Planning, the UNRRA organization planned three excellent communities in Southern Italy. Then the bureaucracy of the Ministry of Public Works intervened and all the other projects were stopped. This most promising program in the critical Southern region of Italy has never realized its initial promise.

You have seen that out of 165 billions spent for housing and public buildings, 110 were given to the Ministry of Public Works. How has this lion's share of the money been spent? Let the printer use his largest interrogation mark. Good work? A little, like the Rome Railway Station. Mediocre work? The majority of what has been done. Who is responsible?

For a time, the Ministry of Public Works had to hand in to the ERP people a schedule of buildings: so many hospitals, so much money; so many Government buildings, so much money; and so on. The ERP did not even see the design of the buildings. If it

saw the designs, it could not do anything about them.

This has been the key of the whole qualitative question. When architects or planners went to the ERP to protest because the Americans were helping bad building in Italy, the answer always was: "We are trying to do our best. But ours is an advisory mission. We have to give the money to the Government. We cannot help any other association or foundation, or private office, or even public office which is not the Government. We agree: our money is badly spent. So sorry."

Well, the ERP mission lacked one element: courage. And vision. Perhaps it had to give the money to the bureaucracy. It gave it to the bureaucracy. But the results were bureaucratic architecture. A pity.

How else could it have been?

Imagine arriving in a destroyed country. The State has fallen in pieces. The Government is made up of new men, the anti-Fascists. The only *continuity* is given by the bureaucracy—people who were not important enough to be cleared away, but bad enough to start the reconstruction without vision. Fascism had left Italy without any

plan: *apres-nous-le-deluge*, that was its program.

Well, you arrive in a country of this kind. The first thing a person might do would be to say: let's start all over. Let's make a national plan, then regional plans, and town plans. Let's control what is going on. We want to be sure that our money is well spent and that our work will increase good will for the U.S. and the democratic cause in Italy. We will employ architecture with all its resources to help in this work.

The ERP has not followed this

simple path. Its main worry was to find the elements of continuity in the crushed Italian State. It found them in the bureaucracy. It strengthened the bureaucracy. The bureaucracy? The least one could say of the Italian bureaucracy is that it is no better than the American bureaucracy. But its architecture is equally "safe," equally negative.

Yes, I believe that unfortunately, the ERP lost a great opportunity. MSA has now taken its place. Let us hope it will profit from the experiences of ERP.



## Honors

PRESIDENT GLENN STANTON was made an Honorary Fellow of the Royal Architectural Institute of Canada on the occasion of its Annual Assembly, April 30-May 3, in Vancouver.

MOORE & HUTCHINS were honored for their Froelicher Hall of Goucher College, Baltimore, in the biennial contest conducted by Baltimore's Association of Commerce. FRIEDMAN, ALSCHULER & SINCERE won an award for the

Lord Baltimore Press. PALMER, FISHER, WILLIAMS & NES won another award in the industrial classification for the Sun Building. ALEXANDER S. COCHRAN was given the award in the category of apartments and group housing for his Freedom Apartments.

JOHN WELLBORN ROOT, F.A.I.A., has been named a Chevalier of the Legion of Honor by the President of France, for his services to the profession of architecture and for

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the promotion of understanding between France and the United States, particularly in the field of education.

Governor Thornton of Colorado

honored with citations on behalf of the state ARTHUR A. FISHER, BURNHAM HOYT, F.A.I.A., and CHARLES E. THOMAS, for their contributions to the architecture and culture of their communities.

## New York's Architectural Heritage

THE Municipal Art Society and the New York Chapter of the Society of Architectural Historians, becoming worried at the increasingly rapid demolition of well-known landmarks, have undertaken the listing of structures of architectural importance built before World War I, within the five boroughs.

Three categories have been established: I—Structures of *national* importance which should be preserved at all costs; II—Structures of great *local* importance which should be preserved; III—Structures of importance which are designated for protection.

In the first category, twenty structures have been selected, and these are as follows, giving the name, the architect, the date of building, and a classification by style:

Bowne House, Flushing, c. 1655,  
Dutch

Quaker Meeting House, Flushing,  
1694-95, Dutch Colonial  
Dyckman House, 18th century,  
Dutch  
St. Paul's Church, Eastchester,  
1760, Colonial  
St. Paul's Chapel, Broadway and  
Vesey Street, McBean, 1764-66,  
Georgian  
Erasmus Hall High School, Brook-  
lyn, 1786, Dutch Colonial  
Flatbush Dutch Reformed Church,  
Brooklyn, 1793-96, Dutch Co-  
lonial  
St. Mark's-in-the-Bouwerie, 1795,  
Georgian  
New York City Hall, McComb  
(Mangin & McComb), 1803-  
12, Federal-French  
Bartow Manor, Bronx, R. O. Bol-  
ton, c. 1830, Greek Revival  
Trinity Church, Richard Upjohn,  
1830-40, Gothic Revival  
U. S. Sub-Treasury Building,  
Town & Davis, Ross & Frazee,  
1834-41, Greek Revival



Church of the Ascension, Richard Upjohn, 1841, Gothic Revival  
Plymouth Church of the Pilgrims, Joseph C. Wells, 1847-50, Classic Revival  
Litchfield House, Brooklyn, A. J. Davis, 1855, Italianate Villa  
Brooklyn Bridge, John A. & Washington A. Roebling, 1869-1884, Gothic Eclectic  
Sailors' Snug Harbor & Chapel, Richmond, Chapel by R. W. Gibson, 1831-1890, Classic Eclectic  
University Club, McKim, Mead & White, 1899, Renaissance Eclectic  
Morgan Library, McKim, Mead & White, 1905, Italian Renaissance.

Woolworth Building, Cass Gilbert, 1913, Gothic Eclectic

In the second and third categories, classification is being studied for a definite listing later.

As was explained by Edward Steese, Vice President of the Municipal Art Society, many of the famous New York buildings were omitted from the above list. The reason for this was that, of their respective types, architecturally, other cities have better examples; therefore, these Manhattan examples are not of *national* importance. They will be found listed in the second or third categories when these are published.

## From the Way of Life According to Laotzu

*Translated by Witter Bynner*

*By permission of The John Day Company, Publishers*

A leader is best  
When people barely know that he exists,  
Not so good when people obey and acclaim him,  
Worst when they despise him.  
"Fail to honor people,  
They fail to honor you;"  
But of a good leader, who talks little,  
When his work is done, his aim fulfilled,  
They will all say, "We did this ourselves."

JUNE, 1952

## It Happened in Brooklyn

IN THE FALL of 1950 the Brooklyn Chapter, A.I.A., found itself seeking three main objectives: an annual Chapter social event, unification with the Brooklyn Society of Architects, and a scholarship fund. Vincent Pellegrino, chairman of the Chapter's Committee on Public Information and Current Work, proposed a correlated effort that might achieve all three: joint sponsorship of a dinner dance by the Chapter and Society. It was agreed to by both organizations. In April, 1951, as one result, there was chartered the Brooklyn Architects Scholarship Foundation, with funds sufficient to provide five scholarships at \$500 each to deserving students seeking architectural education in accredited colleges. Sixty per cent of this amount was obtained from a printed program in which members of the building industry were invited to list their names as sponsors at \$100, donors at \$50, or patrons at \$25. The other forty per cent was the net profit derived from the sale of tickets to the 635 persons who attended the affair at \$12.50 per ticket.

Objectives reached: an annual social event, encouraging prospects

for the unification idea, an annually strengthened scholarship fund, and gratifying public relations. All of which news is passed along to other chapters who may have some unrealized objectives.



### Post-Convention Tours

THE UNITED STATES TRAVEL AGENCY has planned the following post-convention tours for this year:

OPTION A: Architects' Trek to Europe, a 36-day trip featuring visits in England, Sweden, Switzerland, Italy and France, under the leadership of George Bain Cummings, F.A.I.A. Leave New York June 28 and fly to London. Return to New York August 2.

OPTION B: Seven-day Cruise to Bermuda and Nassau. Sail from New York June 28 on the *Ocean Monarch*, arriving in Bermuda at 9 A. M. June 30. Leave Bermuda at 3 P. M. the same day and arrive in Nassau at noon on July 2. Sail from Nassau at midnight and return to New York July 5.

Full details have been outlined in folders sent to the membership, and inquiries should be directed to the agency, 807 15th Street, N. W., Washington 5, D. C.

## Scrapplarus Aureatus

ARCHITECTS in general are deeply concerned with the qualities, properties and inner structure of architectural materials. It will therefore be pleasant for them to learn more about Nature's so-called great architectural material, Philadelphia Scapple, which does not actually enter tangibly into architectural construction, yet which is the well-spring of architectural inspiration, the inward and spiritual grace, without doubt, which leads to glorious architectural results.

There has been this endeavor, therefore, to improve the essential structure of Scapple, what with the Bureau of Standards, the Atomic Energy Commission, Modular Construction and so on. As the result of most astute and careful research, it is now believed that all the warfarin and red squill has been removed.

It has been studiously placed within reach of domestic animals, without recorded ill effects to them. And in the files relating to the Scapple Breakfast, there are few instances of serious indisposition directly traceable to this inspirational food, and in no case has the patient been confined to

bed for a period of more than ten days.

In travelling the country since the symbolic architectural use of scapple, there has been noticed a more ethereal, a more heaven-seeking expression on architects' faces. Their eyes have the upward glance that indicates inspiration; their thoughts reach to higher things.

Great minds have thus approved the ritualistic partaking of what the Romans called *Scrapplarus Aureatus* (the "golden food" or, more freely translated, "Ambrosia"). The Starlight Roof of the Waldorf-Astoria will be open for Scapple Breakfasting on the morning of June 26th from 7:30 to 10:00. The F.B.I. and the New York police will post a heavy cordon of guards to protect the priceless food, and no one will be admitted without a member A.I.A. badge or one of the collateral A.I.A. badges. A special scapple-detecting electric eye will spot any effort by members of the underworld who may enter by trickery and endeavor to remove the valuable material. However this must not deter architects from attending; and they are cordially invited.

EDWIN BATEMAN MORRIS



## Leicester Bodine Holland, F.A.I.A.

1882 - 1952

HE WAS BORN in Louisville, Kentucky. His mother was a Sargent of New England; her charm and her virile mind gave quick evidence of her antecedents. His father was a distinguished scholar and doctor of medicine. The Eakins portrait of him, now in the Boston Museum of Fine Arts, is prophetic in suggesting the character of the son, character developed in a family where compromises were not acceptable and where precision of thought and clarity of expression were expected.

Leicester Holland's early education was not unlike that of many other Philadelphia boys. After graduating from Penn Charter, and with some academic work, he began the study of medicine. He soon found this less than congenial, and changed to the School of Architecture of the University of Pennsylvania, graduating in 1904, taking his master's degree in 1917 and a doctorate in 1919. His early architectural experience was with Wilson Eyre and Goodhue, both

of whom he greatly admired. His friendship and high regard for Paul Cret came later.

His teaching, over a period of thirty years, was in many places. He was Associate Professor of Architecture at the American School for Classical Studies in Athens from 1919 to 1922. He taught architectural design and the history and philosophy of architecture at the University of Pennsylvania at various times from 1919 to 1942, becoming Professor of the History of Art and Chairman of the Department of Fine Arts. From 1925 to 1927, he was Professor of Fine Arts at Vassar.

He began fourteen years of service in the Library of Congress in 1929, as Chief of the Division of Fine Arts, and as the incumbent of the Chair of Fine Arts of the Library, endowed by the Carnegie Corporation. Here he was charged with the promotion of the fine arts as such, a trust to which his scrupulous taste and appreciation of past

perfections were most fortunately adapted.

His contribution to the study of early American architecture is recorded in the archives of the Historic American Buildings Survey, which he, with the help of friends in the National Park Service, initiated. His first studies were concerned with the preservation of Independence Hall and the American Philosophical Society Building. He was made a member of the Society in later years, and at the time of his death was Curator.

The American Archeological Institute has published many of his papers, some are included in the Harvard Studies in Classical Philology. These papers are extensive. It is not surprising that a number of them are researches in the origins and history of the Erechtheum.

He was an artist and craftsman of unusual ability, with the craftsman's interest in technical perfection. His versatility was only a little less than incredible. He could with equal facility produce "Traffic Ways About France in the Dark Ages, 500-1150," a thesis for his doctorate; the "Garden Blue Book," a compilation of the characteristics of common garden perennials; and then again appear before Congress with sufficient conviction

to help in preventing the proposed mutilation of the Capitol. While engaged in a study of the glass at Chartres in 1909, he became absorbed in the design of airplanes and was one of the first Americans to hold a pilot's license. He could with no apparent difficulty put aside a study of Primitive Aegean Roofs, of Mycenaen Plumes, to welcome his friends and shortly become immersed in string "plays," as he called them, performing with great dexterity. To a small group of friends he was known affectionately as the "Gov," whose opinions were accepted without question.

The charm of his friendship stemmed in part, at least, from his simplicity and broad tolerance. He early realized the futility of small ambition, and devoted himself to the humanities. His stubborn and indomitable courage made it possible for him to adhere to a discipline, to follow a pattern of thought, regardless of the sacrifices incurred. These sacrifices were often heavy, but they only seemed to add to his stature and dignity.

He leaves no single great monument in stone or paint or paper, but, in the memory of those who were privileged to share his friendship, the consciousness of great courage, and tolerant understand-

ing. His memory will endure in the affection, respect and admiration of the learned men who knew him, and with the several generations of students and friends, whom he helped with his wise and cool counsel.

In an address to the Convention of The American Institute of Architects in 1930, he chose as the text of his talk, a quotation from the first book of Vitruvius, of which this is a part:

"The architect should be equipped with knowledge of many branches of study and varied kinds of learning, for it is by his judgment that all work done by other arts is put to test . . . In all matters, but particularly in architecture, there are these two points: the thing signified, and that which gives it significance . . . It appears, then, that one who professes himself an

architect should be well versed in both directions. He ought to be both naturally gifted and amenable to instruction. Neither natural ability without instruction nor instruction without natural ability can make the perfect artist. Let him be educated, skillful with the pencil, instructed in geometry, know much history, have followed the philosophers with attention, understand music, have some knowledge of medicine, know the opinions of the jurists, and be acquainted with astronomy and the theory of the heavens."

This is a precise description of Leicester Holland.

He was an architect, but also an artist, archeologist, aviator, teacher, bibliophile, philosopher, author, historian, a father devoted to his family, and an amazing friend.

GRANT MILES SIMON, F.A.I.A.

## American Academy in Rome Awards

THE Association of the Alumni of the American Academy in Rome, together with the National Society of Mural Painters, announces the winners of two prizes in the 25th annual collaborative competition for students of architecture, landscape architecture,

painting and sculpture. The program was "A Community Music Library." First prize, \$250, went to a team from the University of Texas composed of Gordon L. Smith, Jr., architect, Cecil L. Casebier, painter, and James H. Green, sculptor; and second prize, \$150,

went to a team from Washington University composed of Max Nathan, architect, Raymond Grimm, sculptor, and Robert O'Neal, painter.

The jury: Deane Keller and Jan Jura, painters; Paul Manship and Leo Friedlander, sculptors; Philip James and Robert Sanders, composers; C. Dale Badgeley and Edgar I. Williams, architects; and Alfred Geiffert, Jr., landscape architect.

Three honorable mentions were

also given, one to a team from Stanford University composed of Albert Sigal, architect, Leonard Stanley, sculptor, and George Ball, painter; another to a team from the University of Texas composed of Craig Allen, architect, Edward Brown, sculptor, and Ginger Boyd, painter; and a third to a Washington University team composed of Robert H. Thompson, Jr., architect, Isabella Burns, sculptor, Kenneth Burge, painter, and William Brown, landscape architect.

## Calendar

*January 22-July 31:* Exhibit of Country Houses on Manhattan Island, 1750-1860, New York Historical Society, 170 Central Park West, New York, N. Y.

*June 5-7:* Convention of New Jersey Chapter, A.I.A., and New Jersey Society of Architects, Berkeley-Carteret Hotel, Asbury Park, N. J.

*June 18-20:* Conference on Soil Stabilization, Massachusetts Institute of Technology, Cambridge, Mass.

*June 24-27:* 84th Convention, A.I.A., The Waldorf-Astoria, New York, N.Y.

*June 25-28:* British Architects Conference of 1952, Edinburgh, at the invitation of the Royal Incorporation of Architects in Scotland. A.I.A. visitors are welcome and, if planning to attend, should ask C. D. Spragg, Secretary, R.I.B.A., for a program.

*June 28-July 5:* Post-Convention cruise to Bermuda and Nassau. Details

from U. S. Travel Agency, 807 15th St., N. W., Washington 5, D. C.

*June 28-August 2:* Post-Convention Architects' Trek to Europe, George Bain Cummings, F.A.I.A., leader. Details from U. S. Travel Agency.

*July 10-31:* Summer School for study of English Architecture, art and social history, Attingham Park, Shropshire, England. Information from Mr. George Trevelyan, Attingham Park, Salop.

*July 24-26:* "Housing the Aging," 5th Annual University of Michigan Conference on Aging, Ann Arbor, Mich.

*August 9-23:* York Summer School of Architectural Study. Details from Secretary, York Civic Trust, St. Anthony's Hall, Peaseholme Green, York. Applications due June 30.

*September 8-20:* York Courses on Protection and Repair of Ancient

Buildings. Details from Secretary, York Civic Trust, St. Anthony's Hall, Peaseholm Green. York. Applications due June 30.

October 9-11: Central States Conference, A.I.A., Hotel Muehlebach, Kansas City, Mo.

October 19-25: VIII Congreso Pan-

americano de Arquitectos, Mexico City.

October 24-25: Gulf States Regional Council, Jefferson Davis Hotel (some meetings at Whitley Hotel), Montgomery, Ala.

October 29-31: Convention of Texas Society of Architects, A.I.A., Hotel Cortez, El Paso, Tex.

## Howard Meyers Memorial Award for Architectural Writing

Herewith is the second and concluding installment of Dr. Creese's article from the *Magazine of Art*, April 1950, which was given Honorable Mention for the Howard Myers Memorial Award. The original committee of selection was made up of the then editors of the three commercial architectural magazines, Douglas Haskell, Harold Hauf and Charles Magruder (managing editor), who put their own magazines' possible entries *hors concours*. These men selected ten entries from the fifty submissions turned in by thirty-eight publications. The final selection was made by a committee of Nancy V. McClelland, Harold R. Sleeper, F.A.I.A., and Richard F. Bach. Another Honorable Mention went to Jean Murray Bangs for "Prophet Without Honor," publication of which is to follow.

## Architecture and Learning— A Collegiate Quandary

IN TWO PARTS, PART II

By *Walter L. Creese*

EDITOR, JOURNAL OF THE SOCIETY OF ARCHITECTURAL HISTORIANS

**D**URING THE REIGN of the architects of the American Renaissance a certain amount of regional leeway was still permitted within one category of architecture

—the domestic. In an article on "America's Beautiful Modern Homes," Mr. Cram in 1924 wrote admiringly of the free adaptations of the old Pennsylvania Dutch

JOURNAL OF THE A. I. A.



stone houses and especially of the Spanish colonial homes of California. This latter style was "all very fascinating and indigenous and the variety and personality are prodigious." Two years later the alert editor of the *Architectural Record*, A. Lawrence Kocher, also observed the "vigorous individuality" of the domestic vernacular of California, which was "flexible because of the very variety of its elements."

William Wilson Wurster's Stern Dormitory (1941) at the University of California and Clarence W. Mayhew's Life Science Building for Mills College, just completed, are in one sense overgrown contemporary houses. The informal nature of the two buildings generates in the observer that relaxed and comfortable feeling more commonly associated with houses than with institutional structures on the twentieth-century scale.

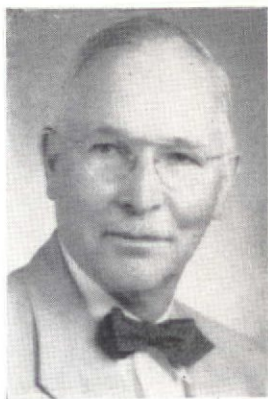
A house in a college is not so radical as one might think. The masters of the American Renaissance had compromised with their own anti-indigenous principles by introducing Georgian architecture into the schools in the hope of giving just this touch of intimacy and warmth. The bricks and white

trim lent a neat and cheerful color; the small units into which the buildings could be divided repeated the eighteenth-century domestic diminutiveness. In the present disputes, its most oft-cited advantage is its "Americanism." One Ivy League college recently sent out a handsome brochure with illustrations of its future housing, apparently inspired by three different sources: Jefferson's University of Virginia, Williamsburg, and eighteenth-century mill architecture. (How Jefferson with his dislike of Williamsburg and his horror of industrialization might have cringed!) To such alumni as voiced a protest, the president urbanely replied, "There are conventions as rigid and designs as imitative in the so-called modern as in the so-called traditional styles." Ironically enough, there is as much truth as amusement to be gained from this statement. Certainly the redwood ranch house has been sprinkled indiscriminately over the country, like the California bungalow before it. Unthinking repetition must inevitably lead to such negative, "this is no worse than that," estimates.

The only way to avoid the unconfined spread of modernized mannerisms is to make people



MAX ABRAMOVITZ  
New York, N. Y.  
For Design



C. STORRS BARROWS  
Rochester, N. Y.  
For Public Service

FELLOWS  
of  
The American Institute of Architects

ELECTED MARCH 13, 1952

INDUCTED INTO FELLOWSHIP AT THE  
EIGHTY-FOURTH CONVENTION, NEW YORK CITY  
JUNE 27, 1952



WELTON D. BECKET  
Los Angeles, Calif.  
For Design

KENNETH C. BLACK  
Lansing, Mich.  
For Service to  
The Institute

*Journal  
of  
The AIA*

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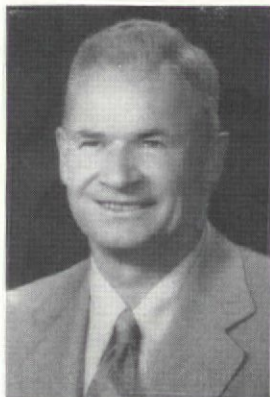


WALTER CARLSON  
Wilmington, Del.  
For Public Service



GEORGE WALLACE CARR  
Chicago, Ill.  
For Design and Science  
of Construction

BIRGE  
MALCOLM  
CLARK  
Palo Alto,  
Calif.



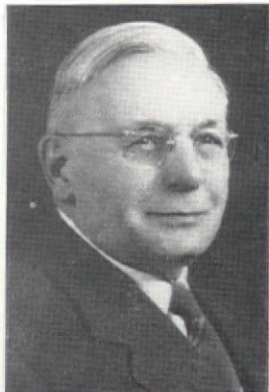
For Public Service  
and  
Service to  
The Institute



PENDLETON S. CLARK  
Lynchburg, Va.  
For Service to  
The Institute

C. PARKER CROWELL  
Bangor, Me.  
For Public Service

*Journal*  
*The AIA*

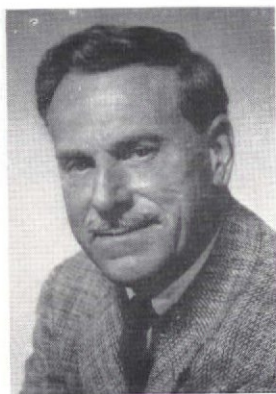




HERMAN LOUIS DUHRING  
Philadelphia, Pa.  
For Design and  
Education



MAX H. FOLEY  
New York, N. Y.  
For Service to The  
Institute and Science  
of Construction

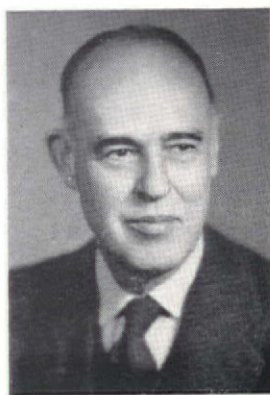


ROBERT B.  
FRANTZ  
Saginaw,  
Mich.

For Public Service  
and  
Service to  
The Institute

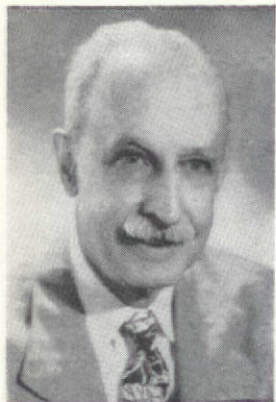


JAMES HEREERT GAILEY  
Atlanta, Ga.  
For Education



M. EDWIN GREEN  
Harrisburg, Pa.  
For Design and  
Public Service

*Journal  
The AIA*

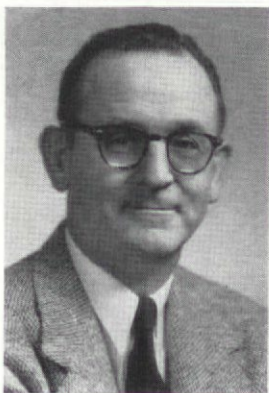


LAWRENCE HILL  
St. Louis, Mo.  
For Education



ROBERT S. HUTCHINS  
New York, N. Y.  
For Design

FRANCIS B.  
JACOBBERGER  
Portland, Ore.



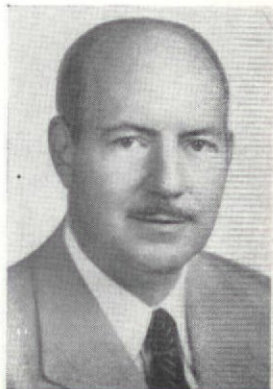
For  
Public  
Service



EUGENE H. KNIGHT  
Birmingham, Ala.  
For Public Service  
and Education

THOMAS HALL LOCRAFT  
Washington, D. C.  
For Design

*Journal*  
*The ALA*



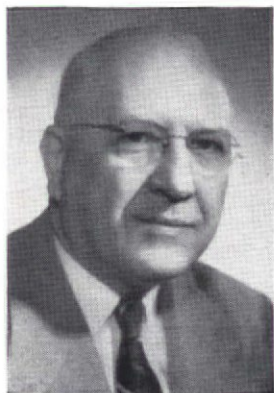


MAYNARD LYNDON  
Los Angeles, Calif.  
For Design

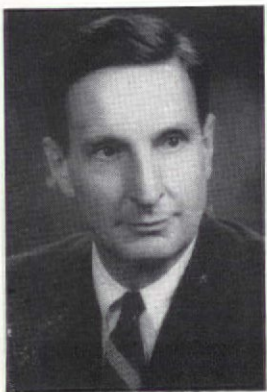


WALTER F. MARTENS  
Charleston, W. Va.  
For Service to  
The Institute and  
Public Service

DALE R.  
MCENARY  
Minneapolis,  
Minn.



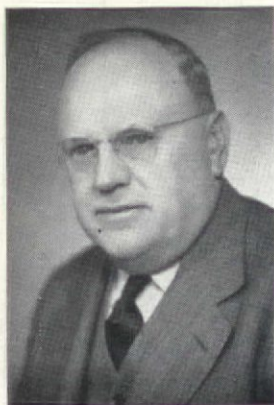
For Service to  
The Institute  
and  
Public Service



ROBERT W. McLAUGHLIN, JR.  
New York, N. Y.  
For Design and  
Science of Construction

WARREN D. MILLER  
Terre Haute, Ind.  
For Public Service





HAROLD H. MUNGER  
Toledo, Ohio  
For Public Service



ALLAN H. NEAL  
Pittsburgh, Pa.  
For Service to  
The Institute



A. STAYTON  
NUNN  
Houston, Tex.

For  
Public  
Service



JAMES W. O'CONNOR  
New York, N. Y.  
For Design

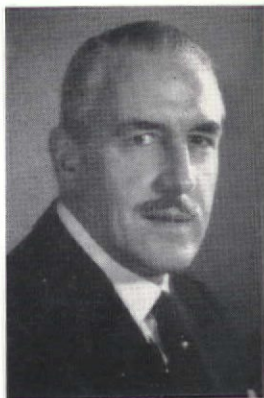
N. W. OVERSTREET  
Jackson, Miss.  
For Design

*Journal*  
*The AIA*

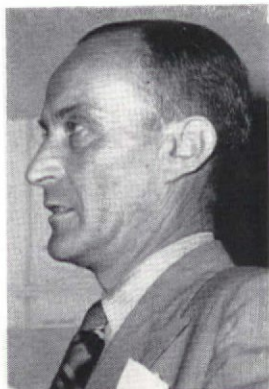




CLYDE C. PEARSON  
Montgomery, Ala.  
For Design



ALFRED E. POOR  
New York, N. Y.  
For Design and  
Public Service



ANTONIN  
RAYMOND  
New York,  
N. Y.

For Design  
and  
Science of  
Construction



ARTHUR NEAL ROBINSON  
Atlanta, Ga.  
For Service to  
The Institute

EERO SAARINEN  
Bloomfield Hills,  
Mich.  
For Design



*Journal  
of  
The AIA*

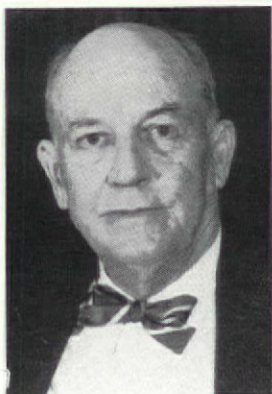




HARVEY A. SCHWAB  
Pittsburgh, Pa.  
For Service to  
The Institute



C. E. SILLING  
Charleston, W. Va.  
For Service to  
The Institute



DELOS H. SMITH  
Washington, D. C.

For  
Education



LUCIUS R. WHITE, JR.  
Baltimore, Md.  
For Public Service and  
Service to The Institute

L. MORGAN YOST  
Kenilworth, Ill.  
For Design



*Journal*  
*The ALA*

aware of the potentialities of their own regions and to dissuade them of the illusion that good American architecture is necessarily all-American. In Florida, Frank Lloyd Wright and Robert Law Weed have dextrously manipulated steel and concrete to the particular climatic conditions of the state. On his Florida Southern campus, begun in 1937, Wright spreads his usual mantle of overhangs even farther for protection against the hot sun. Everywhere he baffles the light with clerestories, skylights and pinpoint jewel-windows of colored glass. A two-inch air pocket insulates the walls and keeps the temperature as even as possible. At the University of Miami, begun in 1945, Mr. Weed has supplemented air conditioning by orienting his buildings to catch the prevailing southeast breeze and pass it through the buildings with convection currents set in motion by the difference in temperature and size of openings on the warm and cool sides of the buildings. Fins from the frame and corridor overhangs are an additional help in spreading shade and trapping breezes. Spring rain, summer heat and fall hurricanes, local materials and colors are all taken into account. In Wright's case, and to

a less extent in Weed's, the need for shelter without enclosure is carried outdoors with continuous esplanades.

Modern collegiate architecture in these two southern states, western and eastern, has attained a latitude of regional and personal expression hardly equaled elsewhere. There is, however, a certain climatic appropriateness in the fact that the Finns, Alvar Aalto and the two Saarinens, should have put up their college buildings in the northern areas of the United States. Aalto's Senior Dormitory at Massachusetts Institute of Technology turns its back to the chilly north winds of Boston and welcomes the sun at the front, which shelters an independent dining and lounge unit. The cantilevered stairway at the rear, opening out into lounges and service areas as it rises, forms an insulating corridor wall toward the north. The rear of the building is angular and austere, the southern front smooth and flowing. The easy M-shaped plan, with its longer outer arm suggesting a directional relation to the older buildings which Ralph Adams Cram dedicated, was practical for a number of reasons: the limited length of the lot, a zoning height of sixty-five feet and the

view afforded up and down the Charles River. It exploits the pliability of the reinforced-concrete frame. Visual preparation for the curving brick walls existed long before in the proud bow-windows of Beacon Street and in Henry Hobson Richardson's Sever Hall at Harvard.

A subtle instinct for textural warmth and color appears in the tweedy surfaced walls of the exterior and the neat, well-made furniture within. The close affection for materials of the old arts and crafts tradition survives in the work of Wright also, but somehow his genius has been too independent and epic to make him an effective designer of everyday objects. Aalto's dormitory is complete with beds, chairs, desks and closets of his own creation, while the Saarinen's women's residence for Antioch College in Ohio is similarly filled with articles from the Saarinen-Eames group. These men have proved that good architects can be good furniture designers also, and it seems likely that their models will influence advanced American furniture for some time to come.

The considerable improvement of American interiors through the efforts of these "foreigners" illus-

trates how a truly democratic architecture may benefit by accepting new impulses from whatever origin. A free building tradition must rely upon its powers of intelligent inclusion rather than blind exclusion. Selective judgment and creative synthesis are the means to this end. Those who seek to discredit modern architecture, like the New England college president who stated that, "Actually much of the 'modern' in America is transplanted from Germany," badly underrate their own countrymen. America is under no obligation for the originality of its modernism; up to Hitler's time, American industrial buildings and Frank Lloyd Wright were prime influences in Germany. The production of the best German architects, although their discipline may seem stiff and impersonal to some, exhibits a laudable striving toward the most with the least. This is not without future relevance in a land just beginning to worry about the limits of its natural resources, expended as prodigiously in its buildings as elsewhere.

The new Graduate Dormitories at Harvard by the Architects Collaborative are an excellent case in point. The cost of housing one man here is approximately one

quarter of that spent in the University's Georgian housing plant of the prosperous 'twenties. The latter provided the most luxurious quarters in the country for the most heavily endowed university. In the Gropius project, the savings are brought about by the module. Twelve-by-eighteen-foot rooms range along either side of sound-proofed corridors. Removable partitions make some doubles into singles. Several dormitories have common stair wells, thus eliminating duplication of this expensive item. The materials are also economical: main partitions are of cinder blocks without plaster; the outer walls are buff brick, with a row of headers every seven courses.

The cue for the avoidance of monotonous uniformity comes from a road that clips off one side of the lot. The grounds between the dormitories turn and open at each end to give the "sequence of surprise effects in space" desired by the architects. Stair and bathroom projections of cast stone at slight angles repeat the deviation of the lot line and the trapezoid of the Commons. The lounge and game rooms are placed below the dining-rooms in the Commons—exactly the opposite arrangement to that in the Aalto dormitory at

M.I.T., where students walk down into the sub-story to eat.

Mies van der Rohe's Illinois Institute of Technology, set down in Chicago's south side, is another vivid lesson in orderly planning. The module is the same everywhere—24' x 24'—but woven into it are an infinite variety of rectangles in brick, glass and steel, as serene in their logic as the surrounding blocks of buildings are confused in their irrationality. Esthetically, the campus of the Illinois Institute of Technology has good cause for existence as a reproach to its twentieth-century environment. It is fitting that it should be in Chicago, not far from where the great "White City" of 1893 once stood along the lake; for what else was the Columbian Exposition but a city of reproach to the nineteenth-century metropolis?

Such projects as Schweikher and Elting's Fine Arts Center for Maryville College in Tennessee encourage the supposition that soon outstanding modern college buildings by young and comparatively unknown architects may begin to crop up in unusual places. If this be a first symptom of a forthcoming popular triumph for modernism, then once again we

must be on our guard against success. The American Renaissance was probably the most universally "successful" movement in American architecture; but democracy should not imply conformity. Majority rule means the expression of the separate wills of the individuals making up that majority, and not the convenience of mass mental maneuvers.

When opposite factions cling naturally to lofty ideals, as is apt to be the case in these intramural collegiate disputes, it seems necessary that some common area of discussion be found before disagreement can begin to be resolved. The invocation of native virtue on the one hand, or streamlined technology on the other, does not really help much. Cram and McKim and their unconscious followers were basically right in feeling that our everyday insistence upon action and applicability often intrudes too far into the university, threatening much that is valuable from the past. The past glows and shines again as it touches the fresh mind of youth. But universities, while they must dignify and preserve the past, are fundamentally intellectual and financial testimonies to an emphatic confidence in a better future. If there

is any meaningful consistency between our general culture and university environment, it should be that this has been traditionally a land of hope, and that its educational system ought to be an instrument in the promotion of a better day. Architectural ideograms, unlike objects in nature, lose specific gravity as they are moved from their time and place of origin. One of the oldest principles of architectural history is that beautiful buildings always rested on a foundation of spiritual meaning for the people and places which surrounded them. The advocates of modernism for colleges are calling for a revival, too, but an inner one of a return to progressive individualism, and not for an outer one of superficial style forms. The future will judge which attitude had the greater claim to spiritual validity for this country and time.



### "Room for Improvement" Contest

WEST COAST PLYWOOD MANUFACTURERS are offering \$20,000 in cash prizes in a remodeling competition. The prizes are offered mainly to home owners for suggestions as to specific remodeling projects.

Eight local architects will be commissioned to design solutions to the projects of the winning home owners. Details and entry blanks may be had from Douglas Fir Plywood Association, Tacoma 2, Wash.



## Better School Design Competition

For the second year *The School Executive*, an educational journal, is conducting a competition among school or college buildings erected

during 1952. Judges: J. S. Reisner, Chairman, W. W. Caudill, Edward Fleagle, architects, and Don L. Essex (New York State Department of Education), Archibald B. Shaw (Superintendent of Schools, Scarsdale, N. Y.); Kenneth Gibbons, professional advisor. Entry blanks may be secured from Dr. Walter D. Cocking, Editor, *The School Executive*, 470 Fourth Avenue, New York 16, N. Y. These entry blanks must be submitted and approved by December 15, 1952.

## Awards to School Buildings

THE American Association of School Administrators held exhibitions of recent school buildings in St. Louis (awards in April JOURNAL), Los Angeles and Boston.

In the Los Angeles exhibition Seals of Merit were awarded to:

*William H. Harrison*, for William Penn School, Whittier, Calif.

*David H. Horn*, for Sunshine School, Fresno, Calif.

*Donald Beach Kirby and Thomas B. Mulvin*, for Katherine Delmar Burke School, San Francisco, Calif.

*John Lyon Reid*, for John Muir

Elementary School, Contra Costa County, Calif.

*Reisner & Urbahn*, for Long Beach Elementary and Junior High School, Long Beach, Long Island, N. Y.

The jury: Architects—John Landon, Herbert J. Powell, F.A.I.A., both of Los Angeles, Edward L. Varney, Jr., Phoenix, Ariz.; educators—Dr. Ray L. Hamon, U. S. Office of Education Building Consultant, Dr. Charles W. Bursch, Building Specialist, California State Department of Education, Francis Darby, Assistant Superintendent, San Diego County Schools.

In the Boston exhibition Seals of Merit were awarded to:

*Alonzo J. Harriman*, for Elementary School, Bar Harbor, Me.

*The Architects Collaborative and G. Adolph Johnson*, associated architects, for Chandler Street Junior High School, Worcester, Mass.

*Ketchum, Gina & Sharp*, for Bloodgood Elementary School, Albertson, Long Island, N. Y.

*William G. Lyles, Bissett, Carlisle & Wolff*, for Langley-Bath-Clearwater High School, Aiken County, S. C.

*Nichols & Butterfield*, for East Hartford High School, East Hartford, Conn.

*David H. Horn*, for Sunshine School, Fresno, Calif.

The Jury: Architects—Richard L. Aeck, Atlanta, Ga., Douglas Haskell, New York, N. Y., Lauren V. Pohlman, Elizabeth, N. J.; educators—Dr. H. H. Linn, Professor of Education, Columbia University, Prof. Ralph D. McLeary, Superintendent of Schools, Plainfield, N. J., John E. Marshall, Massachusetts Building Assistance Commission, Boston, Mass.



## News from the Educational Field

ROBERT W. McLAUGHLIN, JR., F.A.I.A., of Holden, McLaughlin & Associates, New York, has been appointed Director of the School of Architecture at Princeton University, succeeding Professor Sherley Warner Morgan, F.A.I.A. Mr. McLaughlin will continue in the practice of architecture in assuming his new duties in the fall.

JEAN LABATUT is to become Director of Graduate Studies in the

School, with direction of design instruction.

DR. KATHARINE EVERETT GILBERT, professor of philosophy and Chairman of the Department of Aesthetics, Art and Music, Duke University, died April 28. She had been a member of the Duke faculty for more than 21 years. Her guest editorial in the March 1950 JOURNAL will be pleasantly recalled.

## They Say:

**H. S. Goodhart-Rendel, F.R.I.B.A.**

*(At the R.I.B.A. Dinner, London, March 20, 1952)*

We can all have our own opinion on how much the spirit of our great-grandsons will be enriched by the historic buildings that the more enduring of our present constructions will then have become. Everything will have passed from them then except their architecture. Their novelty will have gone; their particular serviceability will have disappeared and their youthful good health will have vanished; they will exist only on their architectural quality. If their architecture is good and true, men will love them and be the better for loving them; they will try to find some use for them, and resist destroying them just as we try to resist destroying old manor houses. Can we hope that that will be so? Let us hope that it may be so, so that we may do something to repay to future generations what we owe to the last.

**William Zeckendorf**

*(In "Baked Buildings," The Atlantic, December 1951)*

The automobile industry gives us a better car today than the best

car of 1915 and for much less money. You cannot say that about our business. Our business costs more than ever, notwithstanding that it is the heir—and incidentally the heir without pay—of all of the products of the laboratory. Can we blame the architect? Can we blame the builders? Can we blame the financiers? I do not know. Perhaps they are all to blame. Perhaps none. All I can say is that we are reaching the point very rapidly where it is almost impossible to build a building which will pay at all without some form of subsidy. And the FHA is a form of subsidy. And the FHA has accounted for perhaps 80% of the construction in the United States for the past twelve years.

**Anthony M. Chitty, F.R.I.B.A.**

*(In the Presidential Address, Annual Meeting of the Architectural Association, London, Oct. 31, 1951)*

The beauty of good design surely is an end in itself; it is not accidental, not automatic, not found by formula, not alone the outcome of a theory of construction, least of all discovered in committee. The essence of creative work has not been changed in a thousand years



and one man must always determine its final form even if several have contributed toward it.

Edwin S. Burdell

*In a speech before the National Conference of the American Institute of Decorators, New York, March 28, 1952*

The family that is so streamlined that it begins with courting in a parked car, followed by a wedding in a hotel parlor, expands with births in a maternity hospital, entertains in restaurants, cares for its sick in hospitals, and buries its dead from the undertaker's parlors, and has nothing more in the way of family possessions than the clothes on its backs and a six-month file of

*The Saturday Evening Post*, is bound to be transient in its thinking, its morals, and its citizenship.

Philip Hope E. Bagenal, F.R.I.B.A.

*(In an address before the Architectural Association, London, January 31, 1952)*

Modern materials are, therefore, more vulnerable and require greater, not less, attention to weather protection and to designing for fool-proofness. But the modern style, by emphasizing unbroken surfaces, by discarding the rationale of moldings and putting nothing in its place, does not as a style give greater weather protection. This is a radical defect.

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A CONFERENCE: Where conversation is substituted for the dreariness of labor and the loneliness of thought.

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## Architects Read and Write

*Letters from readers—discussion, argumentative, corrective, even vituperative*



HISTORICAL HERITAGE VS. THE MARCH OF "PROGRESS"

BY TALBOT HAMLIN, F.A.I.A., New York, N. Y.

A Letter to the New York *Herald Tribune* and to the *JOURNAL*

HERE is a vital problem which affects the future of every American city: How can non-financial values of beauty, community harmony, and historical association be protected against the forces of financial exploitation? At the present time, preservation of

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architecturally important monuments or structures with historical associations is totally dependent on two conditions: Either they are making enough money to render it undesirable to change them, or, conversely, they are in financially blighted areas where it will not be profitable to replace them. This, in the long run and in terms of the total worthwhileness of community life, is manifestly absurd.

Though the condition is absurd it is not insoluble, for other countries and some communities in this country have worked out ways of solving it. All these solutions are based on one controlling idea—that the facts of architectural excellence, community harmony, and historical association create social values of the first importance, aid civic and national pride, and hence create better citizens with richer lives, give a sense of community continuance, and make the city and the country both more lovable and more livable. Furthermore, these intangible values are held to have been created by the communities over long periods, and since they are socially created they are logically subject to social or governmental control and must take precedence over individual interests. The present solutions are roughly these:

I. The *monument historique* (in France, Germany, and other

European countries, and to a less extent in Great Britain and in the United States through the National Park Service). This is the setting apart of certain sites and buildings as national monuments, either owned direct by the national governments or under national control until they are obtained by the government.

II. Regional or municipal control. This is most highly developed in Holland, where rotating committees in each city have absolute veto power over the preservation of existing esthetic and historical values. The best, and I believe the only, example in the United States is the Vieux Carrée Commission in New Orleans.

III. Private organized philanthropy chartered by the government but not under government control. This is represented in Great Britain by the National Trust, and in this country by the similar body recently set up and still in its infancy. Local preservation societies come under this head.

IV. Private philanthropy, e.g., Rockefeller in Williamsburg.

Because of the wide expanse, the great regional differences, and the federal nature of the United States, the application of the first system, the *monument historique*, is usually inapplicable in most of the cases where the problem is most pressing—in growing large cities, for in-

stance. If every state could adopt some such system the problem would be lessened, but not solved, for *only the citizens of each community* know the conditions of their community with sufficient vividness to handle the matter. The third method, the national trust, is also limited in its usefulness, for the values it must consider will be largely national rather than local. The fourth method, private philanthropy, despite several successes, is too arbitrary and too accidental in its nature to be more than a very occasional help.

The second method, regional or community control, would therefore seem the most promising approach. We know that it is legally enforceable and constitutional, for the Vieux Carrée Commission has had its power upheld in the highest Louisiana court. The problem in places that are less tourist centers is more difficult, but the court decisions in that case, upholding a city's right to protect the intangible values which make it what it is, might have much wider implications than those brought up in New Orleans. If some such body could be erected in every city to watch over its older portions, would not great strides in this movement be made? How about a Greenwich Village Commission here in New York?

The Dutch experience is also

valuable. Here redevelopment of older areas is not hampered, it is furthered. But the redevelopers must preserve older exteriors marked for preservation, or must re-erect them in their original positions as the fronts of their new structures. One can walk through old streets in Amsterdam that are apparently unchanged, then suddenly come to a gate leading in to the block center and find himself in a beautiful modern apartment court, gay with grass, trees, and flowers, with a small elementary school in the center. Could we not use, in old towns and beautiful old parts of cities, a similar scheme? Our cities would be infinitely the gainers.

The United States fortunately has one more weapon in this fight—the Redevelopment Act—but this is a weapon little used. Only in Philadelphia has a city planning commission been farsighted and imaginative enough to include *as a major objective* the preservation of what is worth while in the old in the design of the new; as a result its plans have a life and community reality that are unparalleled elsewhere. One difficulty surrounds the application of this Act: it is limited to slum or blighted areas. If only it could be amended in such a way as to cover other areas of architectural, community, or historic values! Then indeed we could at-

tack the preservation problem realistically, the citizens (who would be benefited as a whole) as a whole

supporting the adjustment of individual land values that preservation in many cases involves.

### "OF MEN AND MURALS"

BY SAMUEL OLIPHANT, New York, N. Y.

COUNSEL AND ACTING DIRECTOR, INTERNATIONAL FINE ARTS COUNCIL

I WAS most pleased and interested in Professor Weisman's article, "Of Men and Murals," which appeared in the February issue of the JOURNAL.

He has written upon a subject that requires considerably more thought and agitation than has thus far been put upon it in this country, though it has been the subject of much thinking and debate particularly in England, and, not strange to relate, some of the criticisms of which Professor Weisman wrote are likewise found in that and other countries.

I am referring of course, to the patent and unfortunate lack of unity and coherence, and as a result the deplorable situation existing between the architect, the mural painter, and the architectural sculptor. It is the refusal to recognize and appreciate the fact that each of these has a common bond, interest and origin—that they are kin, and not alien to each other—that makes for the shortcomings and a state of affairs unworthy of these cultured and integrated professionals. And the failure of the architect to compre-

hend, plan for, and employ mural painters and architectural sculptors will ultimately cause his decline, as it is indeed causing the decline of the mural painter and the architectural sculptor.

It is folly, however, to ascribe the lack of a mural tradition to those reasons enumerated by Professor Weisman. Prominent among the reasons suggested by him, is the lack in the architect himself; that too few have thought about mural painting as an art form, and that most do not, for that and other reasons, design buildings integrating mural paintings and architectural sculptures with their architecture.

On the other hand, it is said that it is not the failure to employ such artists but the lack of unity and harmony between the artist and architect when he has been employed, that has caused the breakdown. Many failures have been registered in buildings in which architectural sculpture and mural painting played an essential and important part. These failures, it has been suggested, were caused by

a divergence between the points of view of the architect and the mural painter or architectural sculptor, the architect thinking in terms of constructional composition, each part related to another, the whole composition being conceived of as an integral unit. The mural painter or architectural sculptor, on the other hand, who expresses himself in his work is often hampered and hindered in his expression by his architectural setting. If limitations are not imposed he is likely to go the full limit of the conception in his mind without regard to his setting and perhaps interrupt the movement of the general design.

But that this should occur to such an extent, and cause such friction and unpleasantness as to warrant the failure to employ muralists and sculptors is most unlikely. For the true artist can be counted upon to recognize the proprieties of the architectural setting, since his desire, too, is to create a setting that will be in artistic harmony with the architectural scheme which he has been employed to enhance.

We have, therefore, the architect for whom the sculptor or painter provides an enrichment for his building, and the sculptor for whom the building is a setting for his sculpture. It is a happy medium between the two which produces the finest results—the

sculptor, painter, working untrammelled but conscious nonetheless of the limitations and requirements of his problem, the architect placing the decorative mural so that it contributes to the structural design as a whole.

Were architects and artists to look upon their professions as ones devoted to the public service, a different attitude towards their fellow artists might prevail, despite the occasional difficulties and differences, for what such an attitude would entail is a responsibility for the work that each individual member of the profession performs.

At present, no such responsibility appears to be recognized. Little is done to educate the individual artist or architect in the other's field, and they therefore know very little of their respective functions in connection with a joint enterprise. Each goes his own way, develops along his own lines, without recognition of the other's needs and capacities. It is no wonder, therefore, that there are architects who have never thought of designing a building with an eye to the integration of painting or architectural sculpture with architecture. And when in such instance the architect attempts such integration, he and the artist are so ignorant of the part that each is to play in the structural scheme that failure is bound to result.

When, as invariably happens, failure does result, the architect is "cured," vowing never to engage in what has been for him an "experiment." He refuses to admit that he might have been originally at fault, first because of his ignorance, and second because his lack of interest in his fellow artists prevented him from knowing of the many fine mural painters and architectural sculptors with whom he could have worked, been educated, and with whom he could have achieved the result that would have redounded to his professional brethren as well as to himself.

To say that there is no mural tradition, and that there are no outstanding mural painters whose services can be utilized, is to perpetuate the myth that architects indulge in to hide this ignorance. It is likewise lazy and slipshod thinking that refuses to overcome inertia, that palls ingenuity and thinking in connection with sculptural and mural painting embellishment. It is too great an absorption in constructional composi-

tion, patterns of light and air, and of voids and solids, and of very little or no comprehension or thought of the embellishments within a building that makes for so many dull, drab and bad buildings. It is these bad buildings which make it possible for more and more building and commercial firms to dispense with the architect's services, for where there is mediocrity there is the competition to match it.

There is a mural tradition, and there are in this country many outstanding muralists who work and have worked in many media, in many parts of the world, and whose work can be found in every conceivable kind of structure. And insofar as the medium to be employed, there is no material that has not been utilized in these murals, so wide is the range of employment. It requires only that the architect evince the proper interest. And as for cost, most of it is just talk. Give the muralist the opportunity, and the fancy notions of cost will evaporate.

### "WHAT PRICE DEANS?"

BY G. HOLMES PERKINS

DEAN, SCHOOL OF FINE ARTS, UNIVERSITY OF PENNA.

**M**R. SHAW is quite correct in feeling that the architectural schools will perennially face the dilemma of attracting inspiring

teachers who have, at the same time, up-to-the-minute experience in practice. The revitalizing of experience by continuous contacts

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with practice is to my mind an essential for a good teacher. Stale experience can, at times, be even more stultifying and misleading than none at all.

I recognize the dilemma that we face in trying to maintain a faculty which carries on a part-time practice and which, therefore, is inevitably confronted with the problem of divided allegiance. Yet I see no way out. Mr. Shaw's suggestion that professors come to a school for five- or six-week periods as visitors is a very good one, yet by no means new. Yale University has, since long before the war, carried out a successful program along these lines. We are attempting to do the same here, and have had four visiting critics this past year who have been truly stimulating to the students. We have tried in all four cases to ask the men to give problems upon which they were currently working in their offices, although the requirements for the individual buildings and the site selected were not always identical with the actual architectural problem. In the school problems, we always try to select an actual site that can be visited and to develop a program through the research of the students and by conferences with the ultimate users of the building. In succession this year we have had George Fred Keck of

Chicago, Paul Rudolph of Florida, Robert A. Little of Cleveland and Willo von Moltke. Each has had his peculiar contribution to make in working with the advanced students. A large portion of the success of any such program, however, must depend upon the careful organization of the work by a more permanent member of the staff, but with some reasonable foresight this can be easily arranged. It is more difficult to use such men in the earlier years, but their presence in the school has an important effect upon the thinking of the younger students, since they have an opportunity to come in contact with fresh points of view through lectures and other meetings. One of the more practical problems revolves around the distance from which such critics should come, since there is a considerable advantage in having them come from far enough away so that they spend full time at the school, and are not tending to run home on weekends.

It seems to me that Mr. Shaw's idea offers an important means of improving the standard of our architectural training by providing inspirational leadership. It has at the same time the distinct advantage of being practical, since our experience shows it costs not more, and perhaps less, to have four outstanding men coming on for part time rather than one in residence.

## The Editor's Asides

WHAT PAPERS do you read? Those which influenced our own thinking of the past decade or so made much of the theory that public housing was a community economy: in these newly built neighborhoods, police and fire protection were to show great savings in expense. The reasoning was credible—less juvenile delinquency because of larger and better-equipped playgrounds and the improvement in all the amenities. In Los Angeles, however, it seems not to have worked out that way. Chief of Police Parker reports that extra police protection is required for that city's existing public housing projects, as compared with the normal rate, and that juvenile delinquency is more pronounced in these public housing sections. Another inviting theory is thus dented—but possibly we are reading the wrong papers.

FIRE seems to be always waiting just around the corner for another chance at Frank Lloyd Wright's Taliesin. For the third time it has attacked, this time through an unwatched brush fire. A central section of the school was burned—the theater, dining-room and seven

units of the students' living quarters. No insurance. F. L. W. told the reporters that he and his fifteen students would themselves rebuild the damaged section.

EARTHQUAKE OR A-BOMB— which will you guard against first? If the former, you will be attracted by the University of California's offering of a symposium the latter part of this month on both the Berkeley and Los Angeles campuses—"Earthquake and Blast Effects on Structures." At the other side of the continent, M.I.T. is holding an earlier conference on "Building for the Atomic Age," in which the earthquake threat will have to be satisfied with a minor emphasis in the billing.

As if the architect had not enough trouble with termites, efflorescence, foundation water, and microclimatology!

IN ANY IQ TEST of Institute members there should be the question: How many times has The Institute awarded its Gold Medal? and to whom? The average credit given for the answers, on the scale of 0 to 100, would probably be in the neighborhood of .001. Yet



the answers to both questions are right in the front of the Membership Directory, which, though considerably out of date, should be found in the possession of every Institute member. To save you the trouble of looking for and in the Directory, we have presented this highest honor eighteen times and are about to witness the nineteenth award, to Auguste Perret. Here is the record, with the years in which the awards were made:

- |      |  |      |   |
|------|--|------|---|
| 1907 | Sir Aston Webb, R. A.<br>London        | 1938 | Paul Philippe Cret<br>Philadelphia        |
| 1909 | Charles Follen McKim<br>New York       | 1946 | Louis Henri Sullivan<br>Chicago           |
| 1911 | George Browne Post<br>New York         | 1947 | Eliel Saarinen<br>Bloomfield Hills, Mich. |
| 1914 | Jean Louis Pascal<br>Paris             | 1948 | Charles Donagh Maginnis<br>Boston         |
| 1922 | Victor Laloux<br>Paris                 | 1949 | Frank Lloyd Wright<br>Spring Green, Wisc. |
| 1923 | Henry Bacon<br>New York                | 1950 | Sir Patrick Abercrombie<br>London         |
| 1925 | Sir Edwin Landseer Lutyens,<br>London  | 1951 | Bernard Ralph Maybeck<br>Berkeley, Calif. |
| 1925 | Bertram Grosvenor Goodhue,<br>New York |      |   |
| 1927 | Howard Van Doren Shaw<br>Chicago       |      |   |
| 1929 | Milton Bennett Medary<br>Philadelphia  |      |   |
| 1934 | Ragnar Ostberg<br>Stockholm            |      |   |

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*Current Events, by Alfred Bendiner*

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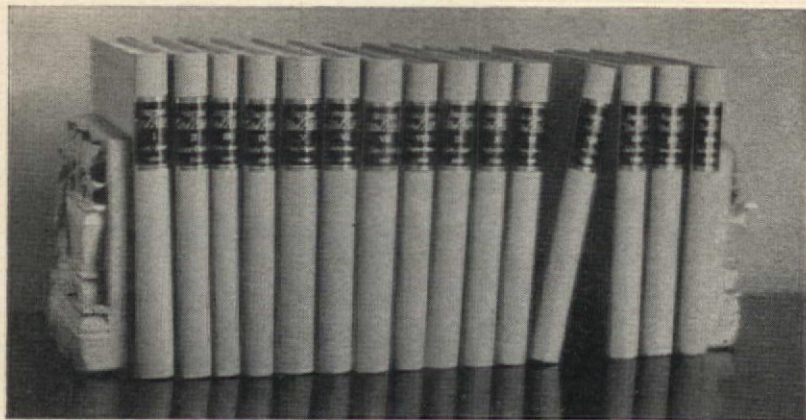
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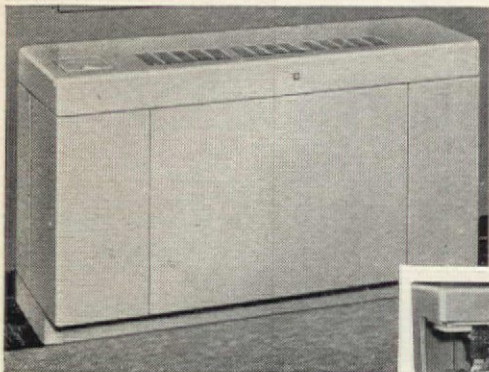
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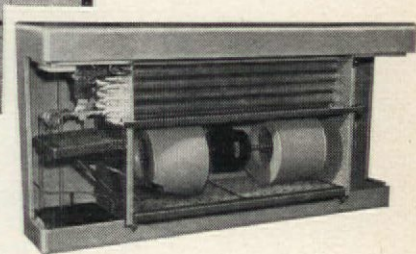
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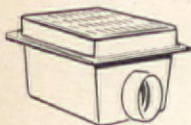
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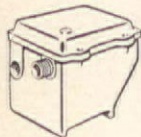
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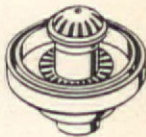


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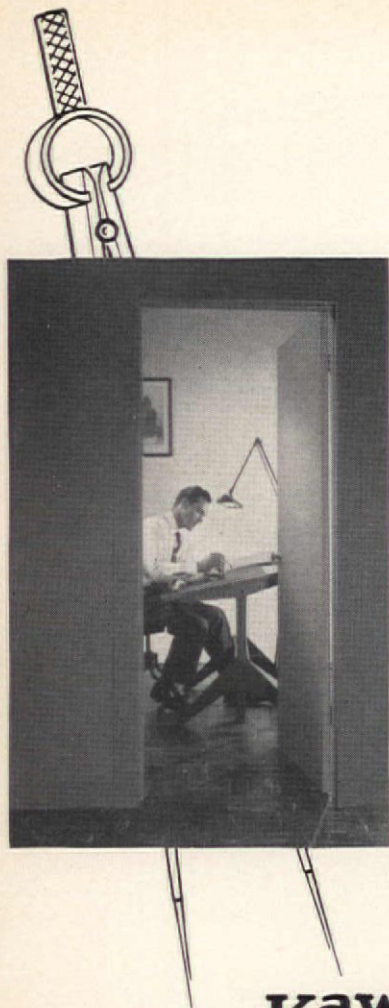
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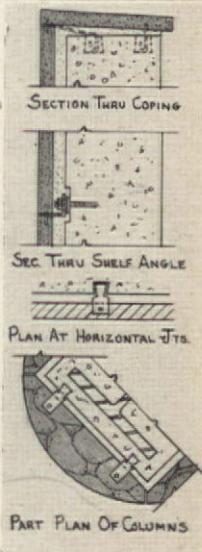
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