Journal of The American Institute of ARCHITECTS

ENCAUSTIC TILE
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AUGUST, 1954

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A Motor Hotel They Made of Porcelain Enamel

By J. A. Strum

MANAGER OF ARCHITECTURAL ENGINEERING

Bettinger Corp., Waltham, Mass.

WHEN Massachusetts builder Charles A. Newhall began thinking about the Brookline Motor Hotel, a few months ago, he had a grand total of 50,576 models to work from, representing virtually every building material in the architect's portfolio—clay and glass brick, concrete, wood, steel, stucco, adobe, and a dozen more.

Mr. Newhall considered all of these; then he visited the Bettinger Corporation in Waltham, Mass. When it was over, he had decided to build all exterior walls of porcelain enamel laminated to a honeycomb core, tying the interior partitions in by using the same core covered with sheet rock. Thus, for the first time in architectural history, a porcelain enamel company is constructing an entire wall section.

Charles Newhall had no particular desire to be a pioneer. He did want to build the best looking, longest lasting walls with the least possible time and money. Porcelain enamel, he found, offered these eight unusual advantages:

1. It does not require the heavy structure to support it as compared with bricks and mortar.

2. It can be installed much more rapidly.

3. There is no delay in drying out the building.

4. Walls can be constructed in freezing cold weather.

5. The insulation is better than a twelve-inch brick wall with lath and plaster.

6. With a much thinner wall, there are no edge casings around the windows, and the angle of light in the room is far greater than the conventional thick walls allow.

7. As an interior partition, it takes a minimum thickness and is very efficient sound-proofing.

8. There is a considerable addition of floor area without enlarging the building.

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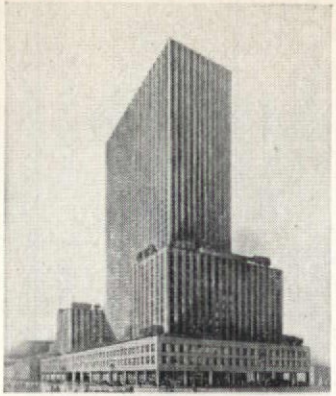

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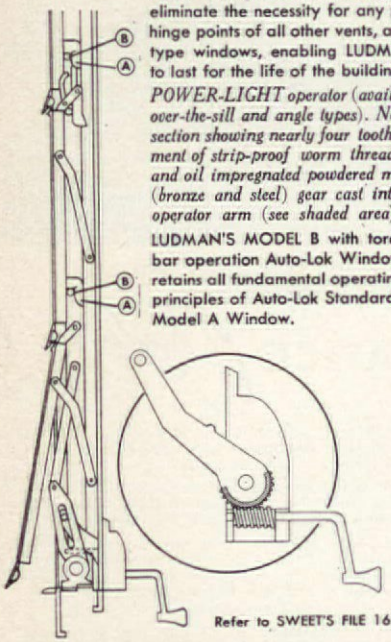

POWER-LIGHT operator (available in both over-the-sill and angle types). Note cross section showing nearly four tooth engagement of strip-proof worm thread gear and oil impregnated powdered metal (bronze and steel) gear cast into operator arm (see shaded area)

LUDMAN'S MODEL B with torque bar operation Auto-Lok Window, retains all fundamental operating principles of Auto-Lok Standard Model A Window.

Refer to SWEET'S FILE 16

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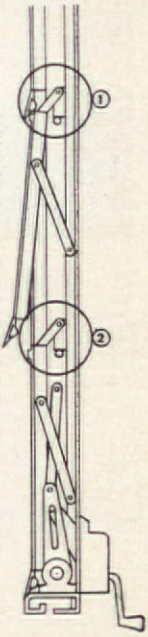

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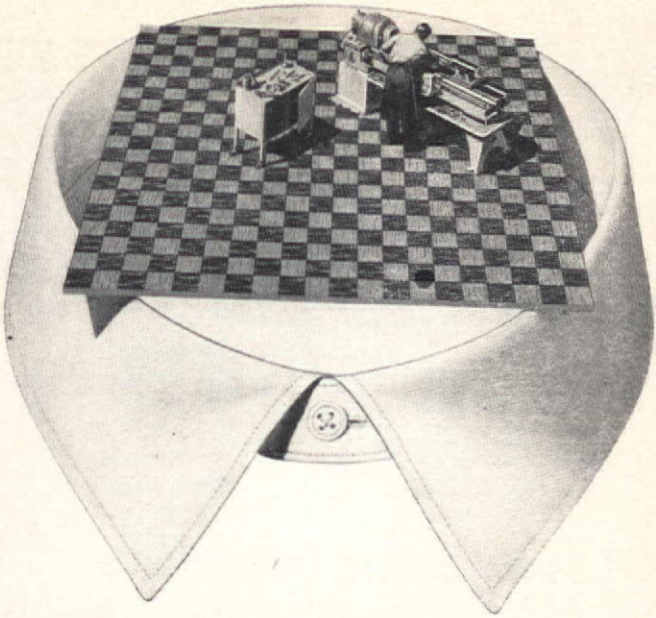

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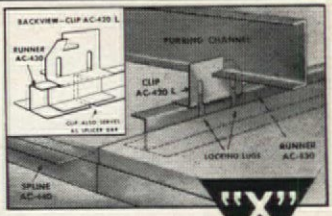
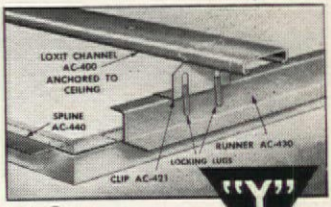


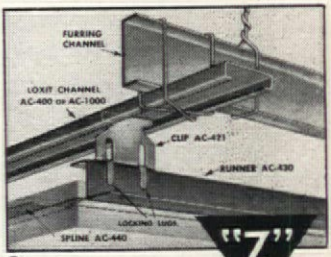
LOXIT *Victory Regular System* TYPE "X"

Type "Y" at the right illustrates how the Loxit Victory Surface Applied Acoustical Suspension System was designed to meet those conditions where no suspension is involved, with the tiles being applied directly to the ceiling. Using Loxit channels AC-400 with Loxit clips AC-421, this type of installation becomes both simple and practical. Using ¾" tiles, the overall dimension from ceiling to face of tile is only 2-3/16".



LOXIT *Victory Surface Applied System* TYPE "Y"

Type "Z" shown here is the Loxit Victory Combination Acoustical Suspension System which embraces both Type "X" and Type "Y" and provides facilities for leveling the suspension members of the system by shimming between the Loxit channels AC-400 or AC-1000 and the furring channels, bar joists or other structural sections. The Loxit channels serve to tie together the supporting members to add greater stability to the suspension structure as a whole. Because of its flexibility, Type "Z" can often be used to great advantage.



LOXIT *Victory Combination System* TYPE "Z"

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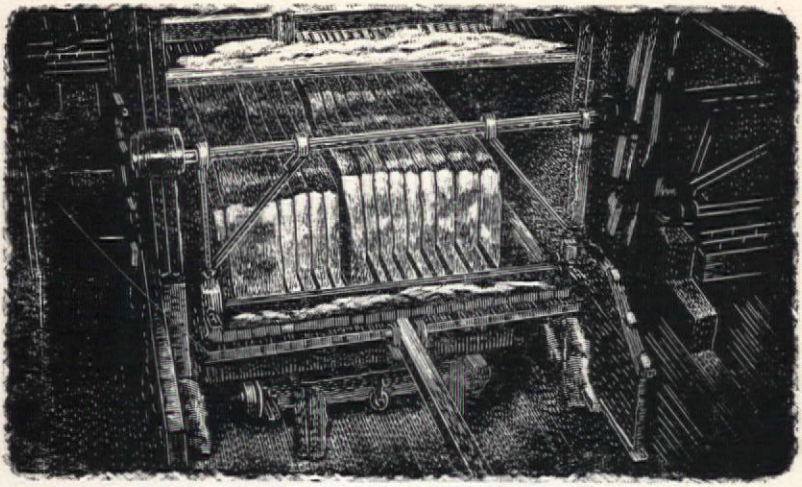

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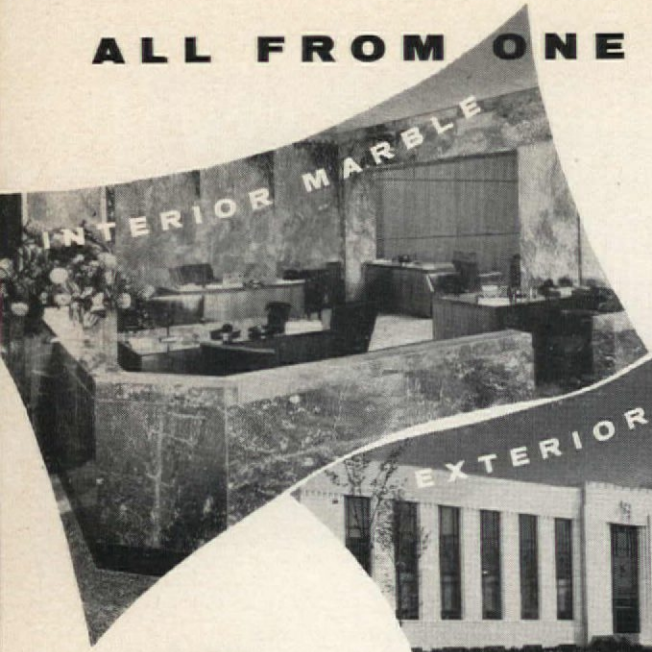

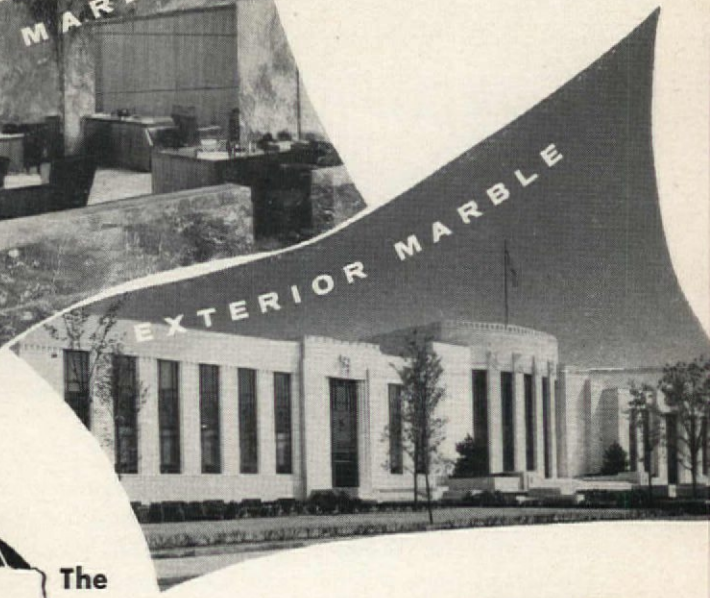

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President Ditchy's Remarks to the 86th Convention

Tuesday, June 15: Opening Session

A VISIT TO BOSTON under any circumstance is a delightful experience. And to a Midwesterner, such as I am, or, I imagine, to anyone who lives at an appreciable distance from the New England scene, it recalls to mind very vividly and tangibly the early facts of American history which he learned at school. Beyond that, I believe we all feel, as Mr. Creer does apparently, that Boston is still the Athenaeum of America, the symbol of our love of liberty, the testimonial of our will to fight for it, and the epitome of those ideals which have made this country great. But to come here on an occasion such as this, to a meeting of architects multiplies endlessly this appeal.

We have come here at a rather troublesome time in the world, and I think it is very fitting that we come to the shrine of our origin to consider those aspects of our particular profession which will strengthen our way of life and to gain here in this atmosphere a spirit for progress, for research, and for all of those elements which make for better architecture. Here we are surrounded, if you please, by examples of our early American architectural heritage. Here we may contemplate the integrity, the dignity and the durability with which good architecture is blessed, and here, I trust, we all may gain inspiration for what comes to our desks and to our hands in the future.

In the succeeding hours and in the succeeding days it will be our great privilege, as Mr. Creer has told you, to listen and to learn, to be treated to instruction such as it would be difficult to find under any other circumstance. For there has been assembled for your edification and information a group of experts in modern architecture who will give all of us a wonderful inspiration for our days ahead. I trust that all of you will appreciate the balanced program which very thoughtfully has been prepared and that, in enjoying the

various facilities that Boston offers, you will not neglect these sessions, which are truly a very wonderful treat, a very wonderful opportunity for all of us.

[Mr. Ditchy then introduced individually the members of The Board and the Octagon staff.]

Thursday, June 17, Morning Session

IT IS SELDOM one gets the opportunity to make the same speech twice, but I don't intend to take advantage of the speech I was supposed to have made the other day, and leave it at that.

I must say, the other morning when I saw my name on the program as a speaker on such an extensive subject as attainments of the entire year of all the Chapters, and The Board, and the staff of The Institute, I was filled with some fear, and I watched with some gratitude the lapse of time until I finally thought I would be saved by the bell—but I wasn't quite.

This morning I have no particular report to make to you. That report is covered in the proceedings of this Convention.

The year's attainments may be gleaned from the very complete report of The Board of Directors which will be considered later in this Convention.

I do think, however, it is a good opportunity to review just what our status is, what our accomplishments are, and how these accomplishments and our present condition fit into the present national picture. Just to stimulate my own mind a little, I would like to take the Bylaws and read from them the objects of The American Institute of Architects. They read as follows:

"The objects of The American Institute of Architects shall be to organize and unite in fellowship the architects of the United States of America; to combine their efforts so as to promote the esthetic, scientific, and practical efficiency of the profession . . . "

I want to stop at that point because at one time that was the complete certification or description of the objects of The American Institute of Architects. In a broad sense they covered everything to which we aspired, and with that assignment The Institute progressed for some 85 years.

And then to that were added the following phrases, particularizing, if you please, some of the areas in which we found we could and should be of great use:

". . . to advance the science and art of planning and building by advancing the standards of architectural education, training, and practice; to coordinate the building industry and the profession of architecture to insure the advancement of the living standards of our people through their improved environment; and to make the profession of ever-increasing service to society."

I find in this recital of our objects something on which I can base what few remarks I have to make.

The very first charge to your society is to "organize and unite in fellowship the architects of the United States of America." If we are not united in fellowship, these other matters cannot be accomplished. But it is through the exchange of ideas, the appreciation of the other man's position and the help we may afford him, that it has been possible for us to become the great institution we are today and that we are able to look forward to greater accomplishments tomorrow.

I remember reading years ago a little story about Johnson and Boswell. It seems they were seated in a coffee house, and Johnson said to Boswell, "You see yon man in the corner?" Boswell said, "Yes, I see him;" Johnson replying, "I hate him." Boswell then said, "Why, how can you hate him? You don't even know him." To which Johnson replied, "That is how it is possible for me to hate him." I recite this story at this particular instance in the hope that we may in a still greater way form finer friendships and effect a greater exchange of ideas.

It seems to me that in the last few decades we have concentrated upon specialization and through it achieved the fine scientific accomplishments which we enjoy today, but in the doing we have lost something, we have lost that intimate contact for which I speak now. We can see it in architecture. We divorced the masterpieces of the past from the life that created them, we analyzed them and segregated the façades for our purposes, and went through a period when eclectic architecture was the order of the day. We had no concern for what created that façade, nor what it originally meant.

And some things of that sort have happened in some other departments of our lives. We, as architects, have gone along in the present culture and civilization, too

absorbed with the particular little segments of living which we have cracked off for our own activities, and have kept ourselves aloof from the broad march of daily events.

I think today, with our public relations and other programs about which we have heard this morning, we are on the rebound; the pendulum is starting to swing back. We are learning to identify ourselves intimately with the life about us. Through knowing each other, and knowing the people whom we serve, we may again assume a status wherein the public will know what we are doing, that they may be familiar with our ideals and our potentialities, and we, in turn, through better correlation of aims and efforts, may be of more use to them and to society. Thus we may accomplish the first and last objects of The Institute and that vast area that goes between.

Governor Herter's Welcome to the Convention

THE HONORABLE CHRISTIAN A. HERTER, Governor of Massachusetts, addressed the Friday morning session of the Boston Convention. Introduced by President Ditchy, the Governor said: MR. PRESIDENT AND GENTLEMEN:

It is a real privilege to be allowed to come and extend the greetings to you officially on behalf of the Commonwealth, even though they may be somewhat belated greetings, and you certainly warm my heart, Mr. President, in what you say about the enjoyability of your stay here in the Commonwealth.

We are very proud to have you here.

Probably I have a personal interest beyond that of some other governors in your having come here, because of the fact that I come of a family in which I am a renegade. My mother and father both were painters, my brother is a painter, my sister, my daughter; and I began as an architect. I studied architecture at the Harvard School of Design way back in 1915. World War I got me off on to a track where unhappily I have been in the public service almost ever since, and over and over again have regretted that I

did not have the courage to go back to the profession that I wanted to follow.

In addition to that, I have been chairman of the Board of Advisors of the School of Design at Harvard for a good many years, and so have had an opportunity of following the work done there—not only there but at the other architectural schools and centers that we have here of which we are very proud.

We are very proud of our architects in Massachusetts. We are proud of much of our architecture in Massachusetts. We are proud not only of those who are living but of the great tradition that has been passed on to us by the architects from a century and a half back on through and until the present time.

There is much in this State of great beauty. There is much of which we are proud.

We are proud also of the fact that we have had elasticity in viewing the changing picture, the changing conditions which architecture must mean. Even though we have had a great past, we have had this elasticity to meet the changing conditions.

I think we are tremendously interested in the new structural materials. I think we are tremendously interested in the impact that government itself in many ways is having on architecture, on the very radical shift that has taken place in the last 50 to 75 years, away from the magnificent private dwelling to the public building, to the small dwelling, to the functional buildings of one type or another to which all of you have contributed so magnificently.

I have no right to speak as an architect, but I can speak as one who has a great love for a great creative art.

The one real regret that I have as I go through not only various cities in this country but through places in Europe and elsewhere is that many times a painter and a sculptor, many times a builder is honored by having his name prominently displayed in connection with a creative work of art. But the architects, generally speaking, have been badly abused in that fact, in that seldom, too seldom, is his contribution recognized in public.

I hope that this great Convention will see fit to reconvene here soon again. I hope when you next come I will be in the capacity of a private citizen and be privileged to sit in the back of the room and listen to your deliberations.

Architecture and Literature

OPENING ADDRESS BEFORE THE 86TH CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS, BOSTON, JUNE 15, 1954

By Edward Weeks

EDITOR, THE ATLANTIC MONTHLY

WHEN PRESIDENT DITCHY first wrote to me I felt the nudge of pride which accompanies such an invitation, and I also felt that here at last was an opportunity to conclude an argument—an argument between literature and architecture—which for thirty years I have been carrying on in my mind. Thirty years ago when I was courting I found myself embroiled in a series of highly personal debates with the gentleman who was destined to be my father-in-law. There is, as you all know, a natural antipathy between the father of a daughter and the young man who is threatening to take her from him; in some instances this antagonism is subdued, semi-polite; in my case it was plainly outspoken. My antagonist was a very successful New York architect; the firm of which he was a partner had built the Ritz, the Vanderbilt, the Grand Central Terminal, and was at the time completing the choice buildings on the southwest corner of Park Avenue. Unkie, as I came to call him, was a profound believer in the artistry of granite, marble, paint, and cement, and a complete disbeliever in the printed word. Our feud was one of artistic survival and the sniping broke out at the dinner table.

"Don't be a damn fool!" Unkie used to shout, with the violence of one who is hard of hearing. "Don't think of going into publishing! Books are all through! No one is reading any more: they're too busy —dancing, motoring, going to the movies, listening to the radio. If you go into publishing, you'll end in a blind alley. Don't be an ass. Get into something safe—like banking or real estate."

"Who do you think is reading 'Main Street'!" I used to shout back (its sales had passed half a million copies). Unkie didn't know. He hadn't read it. Indeed the only book I ever remember seeing in his hands was the "Memoirs of Daisy, The Princess of Pless." He had known Daisy in her salad days.

This was the battle that went

on despite the protests of the ladies present: I could not persuade him, and he did not dissuade me. Over the years he came to accept me as a self-supporting editor, but nothing I said could change his belief that books were doomed and architecture immortal.

At the time I speak of—1924—architecture, *as seen by a bookman,* was a very tasty profession. Everything was in the Very Best Taste, and it didn't make the slightest difference how often you plagiarized the dead. Every architect had a set of cookie tins. If he was asked to do a public building, a bank, or a city hall, he used his largest cookie tin and turned out something that looked like a badly swollen Greek temple. If he was to do a town house for a Vanderbilt, he used the French-château cookie tin; for the moderately rich he made cookies Southern style, or beam-and-plaster Elizabethan, and for the little people like the Weekses he used the smallest tin of all, and turned out a copy of a copy of a Cape Cod cottage. All in excellent taste.

The Cookie Tin School of American architects gave little thought to climate or topography. A house was not supposed to look as if it had grown out of its natural surroundings: it was supposed to look like an expensive foreign importation; and if you were lucky enough to persuade your client to import the bricks from a Plantagenet Manor, the marble mantels from Florence and the stained glass from a French convent — you scored Bingo and won the game.

All that was thirty years ago. The years between have been exciting and productive. In New York City the challenge to combine function with beauty has been met again and again by men like Charles D. Wetmore of Warren & Wetmore (Incidentally he was "Unkie"), by Louis Skidmore, whose Lever Building is the newest sensation on Park Avenue, and by Wallace K. Harrison, to name but three. Fenestration, under the stimulus of Frank Lloyd Wright and Libbey-Owens-Ford, has opened up the private dwelling. The lack of servants, perhaps the most compelling force in contemporary architecture, has necessitated compact units which one woman, sometimes assisted by her husband, can run. And just as American novelists and poets of the 'twenties broke away from a slavish European tradition, so our architects as they became more respectful of climate

and location have originated buildings as indigenous as the one-level house in River Oaks on the outskirts of Houston, or as lovely as the superbly paneled rooms with a view which William Wurster has hung on the slopes of San Francisco.

The danger, as a bookman sees it today, is no longer the danger of cookie tins, but the danger of novelty and nudity; the danger of omitting essentials,—bookshelves, for instance—the inference being that the architect and his client no longer have any time to read; the danger of creating an interior *so bare that it hurts;* the danger of bringing so much of the outdoors inside that man's ancient need for cosiness and shelter is left unsatisfied. I think it a fine thing to remodel old stables and barns into dwellings, but I wish those architects who so specialize would remember that the horse and the cow do not attach as much importance to sitting down as we do. It seems to me that the chair is the most tortured and tortuous object in modern design.

When I was in England a month ago, my friends took me to see the gayest review in London. It is called "Airs on a Shoestring;" the skits, music and lyrics are all written by youngsters, and are great fun. One sketch in particular struck my fancy: it was entitled, "Design for Living," and in it a young couple describe their life in their very, very modern house. I liked the way the brunette handled her lines, so after the show I went back stage to ask if I could quote from the duet at this meeting this morning. I bribed her by saying that I was sure some of you would be in London this summer and would like to see the show. So here are some of the lines she sang:

DESIGN FOR LIVING*

Lyric by Michael Flanders

She:

We're terribly *House and Garden*
At Number Seven B.
We live in a most amusing mews
Ever so very Contemporary!
We're terribly *House and Garden,*
The money that one spends
To make a place that won't disgrace
Our *House and Garden* friends . . !
We're terribly *House and Garden*
Now at last we've got the chance,

* The quotation from "Design for Living" is reprinted here by special permission from Laurier Lister, the producer of "Airs on a Shoestring," now running for the second year in London.

The garden's full of furniture,
And the house is full of plants!
It doesn't make for comfort
But it simply has to be,
You mustn't be left behind the times, (mustn't be left behind the times).

He:

Why not . . .

Save those little metal bottle-tops and nail them upside down to the floor of your hall? This will give a sensation of walking on little metal bottle-tops, turned upside down and nailed to the floor.

He and She:

We're frightfully *House and Garden*
At Number Seven B
The walls are patterned with shrunken heads,
Ever so very Contemporary!
With wattle screens, and little lamps, and motifs here and there,
Mobiles in the air,
Ivy *every*where.
You mustn't be surprised to find a cactus in the chair,
But we call it home sweet home.
We're terribly *House and Garden,*
As I think we said before,
But though Seven B is madly gay—
It wouldn't do for every day—
We actually *Live* in SEVEN A—
In the house next door!

The English are always worth watching. They make a virtue of necessity as, for instance, in their National Trust, without which their historic country places would fall to pieces. But better than that they manage to live with due respect for one another and for the country they love. Architecture for them is a design for living in the most encompassing degree: it is a design which encompasses the care of their roads and the good manners of motorists; it includes the signs and the use of signs so characteristic of a people; it includes the protection of shade trees and of cyclists, the decent burial of dead automobiles, the restoration of bombed cities, and what to do with the multitude of bomb shelters. It includes slum clearance, and the creation of a versatile new Festival Hall in the center of London; it includes the upkeep of the past, whether it be Stonehenge, Westminster Abbey, or the Tower of London—all this in addition to the projection of new schools, hospitals, and homes is what the English mean by architecture. 330,000 new homes built last year—that's quite a record; at that rate it will only take them ten years to replace the four million homes destroyed in the war.

As I drove in from the airport on my first day, the bus took me along the Thames and past two of the great new housing units built by the London County Council. These huge apartments with their many balconies giving on the river were named, "Keats House" and "Shelley House," and I like that thread of continuity just as I like those signs in Della Robbia blue and white which are painted on some of the oldest dwellings in London: "David Garrick lived here," and then the dates; "Robert Browning lived here," and then the dates; "Benjamin Franklin lived here," and then the dates. The English have a closer touch with their past than we do, and I think it is part of their strength.

The English signs always look to me as if they had been written by Charles Dickens. There is an involuntary humor in them that makes me grin. When I see letters two feet high: GIDDY AND GIDDY, advertising themselves as Estate Evaluators, or when I read that the Baredown Hotel makes a specialty of honeymoons, I wonder if these people are really in earnest. When I read in an English market place a sign saying, "Our Fresh Eggs Can Hardly Be Approached," I realize that the language has an extra dimension. In the basement of the British Museum, I remember a placard reading "These Basins Are For Partial Ablutions Only;" I asked the attendant why and he explained that in hot weather some of their readers were tempted to use them for baths. I noticed that the toilet seat in my hotel suite was named "Invictus," and when I asked an English friend if he thought this was appropriate, "Why not?" he said. "Latin was still in good standing when that particular form of architecture became popular."

All this is very refreshing to an editor who has been worn thin by the tumult, the angry voices and accusations in Washington. We need a change of perspective, all of us, in these days of high tension, and when it comes once again, we begin to listen to the quiet voices of our time, the quiet voices such as Sir Richard Livingstone, the greatest educator in England, and Doctor Schweitzer, the great healer of Africa whose credo is expressed in these three words: "Reverence for Life." We listen to James Bryant Conant, formerly the President of Harvard, now our High Commissioner in Germany,

who continues to insist in his talks to German scientists that solar energy may become more important than the atom within a half century. The Germans have a nickname for Dr. Conant; they call him "Mr. Atom," and here are some of the prophetic things he has been telling them:

"The next 50 years will prove that human nature is tough and unyielding to a high degree.

"The world's food problem will be well in hand by the year 2000, conquered by new farming techniques.

"The earth could burn up its last ton of coal—and not worry about it. Solar energy and the synthetic fuels will more than make up the difference.

"Solar power will also make the production of fresh water from the sea a reality. This could come as early as 1985, and it would make more than one desert near a seacoast a garden spot.

"We will avoid war," predicts Dr. Conant, "only by the narrowest of margins and only because time and again when one side or the other was about to take the plunge the expert military advisers could not guarantee an ultimate success."

Not all the quiet voices one hears in England are cheerful. They were cruelly scarred by the Blitz. The sense of loss reaches to their marrow. They can deduce from the bombing they have survived what the effect of the Hydrogen Bomb would be upon their tight little isle. This causes some of them to think despairingly of the future. In his essay on "Decadence," C. E. M. Joad, the English philosopher, makes this indictment of our time.

"Ours," he says, "is an age which has no fundamental beliefs or convictions and, in particular, no beliefs in regard to the existence of an order of reality other than that which we can see and touch. It is an age which, having no religion, does not believe in God. Hence, it cannot write about Him as Milton did, and make music about Him as Bach did or, like the cathedral makers of the early Middle Ages, build beautiful structures in His honor. Moreover, since it is an age where mind has been largely formed by science, and which believes, therefore, only in the existence of what it can see and touch and of things which are of the same kind as those which it can see

and touch, it does not believe in the existence of beauty as an immaterial form which can manifest itself in man's handiwork and touch with surprise of its sudden glory his structures of sound and paint and brick. It does not aspire to make such structures."

But I do not see how builders like yourselves can accept that counsel of despair. The very act of building is in itself an expression of confidence in the future. You know, as Unkie knew, that the life expectancy of a building in New York or Chicago is probably no greater than fifty years. You may live to see some of the things you were proudest of torn down, yet you believe in the immortality of architecture.

On one of my last days in London I had a reunion with an English poet whom I had not seen for twenty years. We went for a long walk along the river, we revisited the sixteenth century as you find it in the Tower of London, and then as we re-emerged into the twentieth and hailed one of those shiny, dinky little taxicabs, my friend turned to me suddenly and asked, "Ted, do you really think man will survive? Where do you find your faith to go on editing that magazine?"

That was not an easy question, and I answered instinctively, "Gee, Morley," I said, "I guess—I guess I find it every time I face an audience at one of our big state universities. Those kids with their wonderful responsiveness make me believe we will pull through."

If I am right, and I believe I am, that is where hope lies. As I see it, the demands on your profession will be enormously increased in the years directly ahead. Begin with these simple facts. The rate of population increase in this country has doubled in the decade of the 'forties, and it shows no sign of slowing down in the 'fifties. This means that the children of the G.I.'s now flowing into the high schools will double the college population in the eight years ahead. This amazing increase will force you to build new high schools, new dormitories, new city universities, new community centers, and eventually new housing units for the newlyweds. There is one ever-increasing demand upon your initiative and skill.

Here is a second. Look for a moment at our old cities along the Atlantic seaboard, cities like Bos-

ton, Philadelphia, Baltimore, and tell me what you see. You see a vast dustbowl of grimy black buildings, old warehouses, and old brownstone dwellings, areas which were once well-built and which are now economically dead. Those dustbowls have to be cleaned out, and those old parts of the city revived as the Allegheny Conference has done so successfully for Pittsburgh.

What else do you see? You will see—if you look hard enough—you will see a few beautiful fragments of our historic past. I mean: Rittenhouse Square, Beacon Hill, Georgetown—houses which are living reminders of our great past and which simply must not be destroyed. This too is your responsibility.

What else do you see? You see a process of decentralization which is moving industry after industry out of the crowded city into the open country where overnight new towns cluster around new plants and shopping centers. This must not be done haphazardly. The string towns that are springing up along our big highways, with their pastel tints and their cellars full of water, are not an architect's dream for the future. We need better planning than that: you must do it. The care and revival of cities is your second great charge.

And finally, there is a third. This opportunity grows out of the fact that we are still a migratory people, the fact that only one American in fifty spends his adult life in the house where he was born. Look for a moment at what is happening in the New South. The TVA has produced cheap power; the displacement of one-crop agriculture has released huge reservoirs of unskilled labor than can be taught to be skilled; industries all through the North and Middle West have been moving South to capitalize on power and labor, and to be closer to their raw materials. A man of vision said to me recently, "We may have lost the China market, but, brother, the new markets we have found for ourselves in the South are worth more, and mean more for democracy!" This is not just an operation for profit; it is an opportunity to make first-class citizens, black and white, out of those who were heretofore second class or third class. It is an opportunity to build a better country than what we had. Go to it, and good luck!

Honors

CLAIR W. DITCHY, F.A.I.A., has been made an Honorary Fellow of the Royal Architectural Institute of Canada.

RALPH WALKER, F.A.I.A., has been made an honorary corresponding member of the Bund Deutscher Architekten.

WILLIAM GEHRON, F.A.I.A., has been awarded the honorary degree of Doctor of Fine Arts by Denison University, in recognition of outstanding architectural achievements and in appreciation of distinguished standing in the profession.

ROBERT MOSES, HON. A.I.A., has received from Manhattan College the honorary degree of Doctor of Engineering.

ARTHUR C. NASH has been awarded the honorary degree of Doctor of Laws by the University of North Carolina, with the citation acknowledging his responsibility for the dignified unity and harmony of design characterizing the recent buildings on the University's campus.

ERNEST PICKERING, Dean of the College of Applied Arts at University of Cincinnati, has been awarded the honorary degree of Doctor of Fine Arts by the Moore Institute of Arts, Science and Industry, in recognition of his service in the field of art school accreditation. He led a movement to place art schools on an accredited basis similar to other professional schools.

WILLIAM DEWEY FOSTER, of Washington, D. C., has been presented with an award by the Progressive Citizens Association of Georgetown. The award cited his preservation of the spirit of Georgetown architecture in a remodeling job.

PIETRO BELLUSCHI, F.A.I.A., has been elected to the Royal Danish Academy of Fine Arts. He was one of three Americans so honored.

WELTON D. BECKET, F.A.I.A., was named Alumnus of the Year by the University of Washington.

HOWARD ROBERTSON, F.R.I.B.A., retiring R.I.B.A. President was awarded a knighthood in the Queen's Birthday Honors.

ARTHUR GEORGE STEPHENSON, who received the R.I.B.A. Gold Medal this year, also received a

knighthood. S. A. W. JOHNSON-MARSHALL, chief architect to the Ministry of Education, was named Commander (order) of the British Empire.

WILLIAM EMERSON, F.A.I.A., at 80 years of age, was honored by the Boston Society of Architects at the 86th Convention with a citation, part of which reads as follows: "An able architect himself, he early found his way into the ranks of 'those who gladly teach' and it was in this field, as Dean of the School of Architecture of M.I.T. and long-time Secretary of the Rotch Travelling Scholarship Committee, that he came to exert the wise and beneficent influence he did on successive generations of architects."

ERNEST BORN, of San Francisco, has been given the Achievement Award of the Northern California Chapter: "a man who has climbed to the pinnacles of success but given of himself unceasingly in the cause of civic improvement . . ."

The Changing Philosophy of Architecture

By Paul Rudolph

One of five papers read in the Convention seminar devoted to this subject. Ralph Walker's contribution appears on another page of this issue.

THE UNIQUE ELEMENT in architecture is, to quote Dudok, "this serious and beautiful game of space." This has nothing whatsoever to do with the allotment of so many square feet to this and that function, important as that may be, but the creation of living, breathing, dynamic spaces of infinite variety, capable of helping man forget something of his troubles. Modern architecture's range of expression is today from A to B. We build isolated buildings with no regard to the space between them, monotonous and endless streets, too many gold-fish bowls, too few caves. We tend to build merely diagrams of buildings. The diagram consists of regularly spaced bays, with the long sides filled with glass and the end walls filled with some opaque material. If you raise it on pilotis you might even snare an important prize, as in the recent Ottawa Competition. We need creativity as well as unity.

Modern architecture is tragically lacking in eloquent space con-

cepts, partially because we are constantly bombarded with various specialists in architecture who do not relate their worthy findings to the whole. First on the list of specialists are the new functionalists who apparently think of architecture as an assemblage of workable parts without regard to proportion, scale, composition, etc. The masters of the 'twenties were never functionalist in this sense. One does not understand why the sensitive traditional architect who "goes modern"—to use that detestable and revealing phase—usually forgets all principles of architecture, which indeed do not change.

Secondly, we have the climate-controlists with their extreme distortions of form in the name of the pseudo-scientific and their naïve contentions about orientation, as if they had discovered the compass.

Thirdly, we have the structural exhibitionists. Exciting as Buckminster Fuller's dome may be or the latest space frame, they are merely a means to an end and not architecture. Of course, such devices can certainly be used to produce great architecture.

Then we have too many site planners who are concerned only with ratios of people to land and "how quickly one can get there," never "how to get there."

Most tragic of all, we have Robert Moses, who is forming the most important building of the decade, the Coliseum in New York. The list of dissectors is endless.

Architectural space is related to a room and to a city. The characteristic space created in the typical American city is the endless street leading "on, on, on," with advertisements shouting "stop, stop, stop." They suggest "I'm a bird in passage," as Gordon Cullen so aptly describes it. We abound in technical progress but our cities are incoherent assemblies of structures each crying for as much attention as possible. The alignment of buildings alongside our endless streets suggests large rolls of wallpaper pasted on. Sometimes the wallpaper appears as if it is about to crumple and fall. We need desperately to relearn the art of disposing buildings to create different kinds of space: the quiet, enclosed, isolated, shaded space; the hustling, bustling space pungent with vitality; the paved, dignified, vast, sumptuous, even awe-inspiring space; the mysterious space, the transition space which defines, separates and yet joins juxtaposed

spaces of contrasting character. We need sequences of space which arouse one's curiosity, give a sense of anticipation, which beckon and impel us to rush forward to find that releasing space which dominates, which climaxes and acts as a magnet and gives direction. For instance, the Duomo in Florence is a magnet which dominates the whole city and orients one. In Manhattan we are reduced to the Third Avenue Elevated to perform this vital function. Most important of all, we need those outer spaces which encourage social contact.

I have just returned from Europe and the Middle East, and one realizes again more forcibly than ever that man accomplished these things in other cultures. He used piazzas, courtyards, squares, free-standing sculptures, manipulating the approaches, and sequences of space. However, we must realize that the motor-car has rendered the traditional solutions invalid. At the same time it has given us a new scale, for now we must perceive our environment from a quickly moving vehicle as well as on foot. We must find our own solutions.

The super-block, derived from the gridiron plan of the majority of our cities, has tremendous potentiality. However, the super-block still leaves us with endless streets rushing forward to apparently nothing. Formerly the building, the fountain, the statue, the arch, the picturesque grouping of buildings acted as a focal point, and indeed they have given delight for centuries. Why does the building always have to flank the street? Why can it not sometimes be placed over the street, thereby forming an enclosure and a focal point? Perhaps the area left alongside the street might then become a plaza, thereby starting a whole new sequence of spaces. We need desperately more imagination with regard to the siting of our buildings. The tyranny of the endless street must end.

The Grand Central complex in New York, which bisects Park Avenue, is perhaps unsurpassed in this country. Buildings which respect each other flanking Park Avenue and defining its space is a valid concept, especially when the avenue acts as a great processional to one of the major gateways to the city. This means that sometimes we still have need of façades, buildings of uniform height, etc., to define outer space. Park Avenue, along with

many other avenues and squares, is being destroyed. Just as a row of F.L.W. houses would be abominable, a row of some of our most admired buildings would result in utter chaos.

Our difficulty is that we think too much in terms of individual buildings. In our search for light and air we tend to design free-standing buildings, often unrelated to their neighbors or the spaces formed between them. Actually, our cities are indeed strange expressions for a democracy, for each building seems to say to its neighbor, "You stink, so keep your distance."

We still have many lessons to learn from Rome. If one wants to create more human outer spaces one gives thought to siting. Camillo Sitte in "The Art of Building Cities" writes: "Of the 255 churches in Rome, 41 are set back with one side against other buildings; 96 with two sides against other buildings; 110 with three sides against other buildings. Only six stand free."

The lessons from Rome also indicate that it is possible to design a building which is complete in itself but also related to its neighbors. Indeed we are coming to realize that our architecture is much more akin to Renaissance architecture than we formerly thought. The "skin-and-bones" concept led us to see readily its relationship to Gothic architecture, although actually the "skin-and-bones" boys are turning more and more to *symbols* of construction rather than the actual structure. This principle is again beautifully illustrated by the Japanese house in the Museum of Modern Art's Garden, where the actual structure is hidden and we are presented with a system of symbols of structure. We tend to admire nowadays those buildings which have a single generating idea behind them, and even the centralized space, just as in the Renaissance. For instance one might characterize the house of the 'forties as one which tried to express what went on behind each bay. Thus the living-room bay could be filled with glass which went to the floor, but the bedroom bay had to have the glass stop at the two-foot-six-inch height to provide privacy. (I never quite understood that one, because we so seldom crawl in our bedrooms). The kitchen bay had an opening a few inches higher making a series of steps. Today we are more interested in the total expression and content.

The "keep your distance" theory maintains in suburban areas too. The no man's land between single-family houses, caused by our setback rulings, has no meaning whatsoever. The individual house has received tremendous attention but its relationship to its neighbors and forming coherent and usable outer spaces is almost completely neglected. Our setback restrictions hinder manipulation of the small amount of land available. Our great architects have shown us how to house people in multi-storied buildings, but we as architects have not contributed much to the question of what to do about the single-family house, which must be repeated many times for economic reasons. All too often we merely criticize the speculative builder. The key to this problem undoubtedly lies in restudying our setback restrictions. No society has ever before worked under such stupid restrictions. We plant our orchards more intelligently than our houses.

I mentioned earlier that our buildings aligned along a street often have the appearance of strips of wallpaper pasted on. The manufacturers have observed this tendency towards wallpaper architecture and now one sees advertisements of systems of windows, mullions, spandrels, etc., which may be bought by the yard. This is a natural expression of the industrialization of structure, and can be used to good advantage if these elements are so arranged as to create coherent inner and outer space. The important thing about these glass-sheathed, taut buildings, as Mies van der Rohe pointed out long ago, is their reflective quality, and not alone the effect of light and shadow viewed from outside. Glass in most lights appears opaque. The isolated building reflecting the sky, trees, and distant building is one thing but a group of glass-sheathed buildings, one reflecting the other, will provide multiple images which need to be controlled. The light, screen wall is here to stay, but its esthetics have not been completely solved.

One can say that the present tendency to reduce everything to a system of rectangles, both in plan and elevation, is an outgrowth of the modular concept and machine processes. One accepts this discipline but one still longs innately for the old play of light and shadow, for indeed something curved. The work of Le Corbusier is still conceived in terms of

light and shadow, and not so much in terms of reflections. In his building at Marseille the shaping of the pilotis and elements of mechanical equipment are a satisfying foil for his rigid geometry. For many years now he has exploited the visual delights inherent in the forms of mechanical equipment. For instance, why shouldn't duct work be a veritable tree inside or a vine climbing over the façade? If we are to spend up to 60 per cent of our budget on mechanical equipment we should derive more than physical comfort from it. Visual exploitation of mechanical equipment may become the sculpture of our time.

Yes, the architect's prime responsibility is to give visual delight, and the treatment of space is the prime determinant and the most important architectural measure of a culture. The public is confused as never before as to the exact function of an architect, for we have gone through a long period where the specialist talked only of social responsibility, techniques, economy, the architect as a coordinator, etc. We have apologized for purely visual aspects, and indeed there has been little discussion about such matters even in our schools. This fact is demonstrated again by the difference between a drawing, a model, or a photograph, and the actual appearance of so many of our buildings. The conception is constantly discussed, but seldom visual perception. An architect should be concerned with how a building looks in the rain, or a summer's day, its profile on a misty day, the different treatment required for that which is close at hand versus that which is twenty stories removed, angles of vision, its symbolism and content. We are in a transition stage and our ideals of beauty are in a state of flux. We cannot agree on this or that specific treatment, but each can study and relate his efforts to principles which do not change.

An architect is not merely a beautifier, but our profession should and will die unless we produce that which satisfies man's highest aspirations.

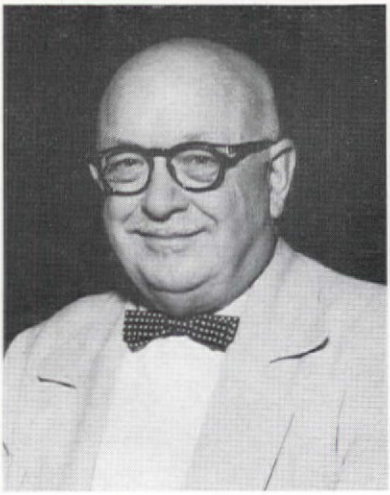
Nominations Open for ASA Modular Award

THE Producers' Council, The A.I.A. and the National Association of Home Builders have announced that nominations are

Dean Jose Luis Sert, Eero Saarinen, F.A.I.A. (Paul Rudolph, not shown, is speaking)

THE SPEAKERS IN THE SEMINAR, "THE CHANGING PHILOSOPHY OF ARCHITECTURE" 86TH CONVENTION, A.I.A.

Ralph Walker, F.A.I.A., Dean William W. Wurster, F.A.I.A., John F. Harbeson, F.A.I.A., Moderator



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86TH CONVENTION, A.I.A.

SPEAKERS IN THE SEMINAR ON "SCHOOL DESIGN TRENDS"
Charles D. Gibson, John S. Sharp, Samuel E. Homsey, F.A.I.A.,
John W. McLeod, Moderator

requested for awards to those who have done the most in recent years to encourage the adoption of Modular Coordination in building. The three organizations will recognize by this award "those persons who have contributed most toward the advancement of Modular Coordination as a means of benefiting the national economy."

The sponsors will select from nominations made this summer the names of not more than three individuals (who need not be persons within the U.S. building industry) for recommendation to the American Standards Association. The award ceremony will be held in conjunction with the Annual Meeting of the American Standards Association at New York City in November.

Previous recipients of such awards are not eligible for the 1954 A.S.A. Modular Measure Award: M. W. Adams, P. Bradley, T. I. Coe, E. W. Dienhart, M. H. Foley, J. W. Follin, F. G. Frost, Sr., A. G. Lorimer, H. C. Plummer, W. C. Randall, W. M. Steinbauer, H. Wright. Nominations can be addressed to William Demarest, Jr., The Institute's Secretary for Modular Coordination.

The Changing Philosophy of Architecture

By Ralph Walker, F.A.I.A.

One of five addresses (this one somewhat abridged) on this general subject delivered before the 86th Convention in Boston, June 16, 1954.

YEARS AGO, as a student here in Boston, I picked up the best of Victorian literature in a series of amazing little booklets called "The Bibelot." Among the authors introduced to me were Walter Pater and Violet Paget, and their delightful and colorful prose has inspired me these many years. Certainly the description of "White Nights" in "Marius the Epicurean," that ancient Roman villa, half farm, and the family observance of the religion of Numa with its humble but precious sacrifices, and that definite sense of the aura which surrounds a place, known in the Latin tongue as the "genius loci," has left me forever with a poignancy of regret that is almost nostalgic for places unseen but sensed in the delight of others. So much so that in my extensive travels, unless the quality of the

place strikes me in a forceful manner, I leave it feeling that the international green grass beyond the immediate "locus" has proved only that few men are creative; that most are unaware of the spirit about them and seek novelty through meager imitation, and that most modern styles are but fashion rather than cultural developments.

When one contemplates the last century, either historically or philosophically, one is forcibly aware of the great changes in the quality and in the number of things. It is evident, however, that while the tempo has increased since the turn of the century, the manifestations of the current ways of life were well apparent at least a hundred years ago. In architecture the beginnings are usually placed at the time of the famous Crystal Palace in London, but that was merely a magnification of greenhouse construction. If we are truly interested in the historic beginnings of the architectural style which now springs up all about us, we will admit it is the factory and its influence to which we must go, and that its pioneer designers will be found to be engineers and factory managers rather than architects. The so-called pioneers among the modern architects are well along in the succession—well along in what history will finally call a further development of the Victorian era and in which the ugliness produced, unfortunately, did not die with the death of the "good Queen."

Perhaps, more than anything else, we now desperately need further change—one in which human ideas, in contrast to material ideas, will burgeon through the hard crust of prejudice into the possibilities definitely apparent within the richness inherent in the discoveries through scientific thought.

Throughout life there is a pulsation—a heart throb: action—rest; action—rest; action—rest. We are inclined to say that action always means progressiveness and that the rest period can only mean conservatism. But we are never quite sure—that is, if we are without prejudice—what the two terms really mean.

At least, we can accept the idea that change is all about us, everywhere in evidence; in the microcosms found in our back yard as well as in the depth of our own abysmal ignorance. Although this desire for change, we early come to understand, may be desirable—at the same time it may well create

new dilemmas. It is rarely that one hears of a dilemma with four horns, but that strange anomaly faces the architectural profession. There is a longish horn pointed to the demand that design be continuously progressive; another, that being a disruptive genius is absolutely necessary to outstanding architectural achievement; a third, that anonymity is, above all other things, the most desirable attribute in associated effort; and the fourth, that the esthetics of structure are sufficient in themselves to create great qualities in architecture.

The idea of a continuous progressiveness concerns us because while we assert that architecture is ever a search for new forms, there is a lingering doubt whether the forms we have now developed are fully representative of our times; perhaps they are too purely geometrical and not sufficiently idealistic in a larger social sense. It is obvious that all our efforts combine increasingly to achieve the same results, one of which is so unquestionably materialistic as to indicate clearly a complete loss in spiritual values.

It seems apparent that the problems paralleling scientific and engineering changes are not necessarily solved merely by using the materials produced by the changes themselves. To imitatively use these materials does not necessarily prove there is progress either in life or thought, because it is true also that no matter how hard we try, we always, in time, live within yesterday's ideas. We may well question whether any art, at anytime, can be a fresh statement; we may argue that it must always be a restatement, if not of the experience of others, at least of our own. Certainly we must never confuse mere discontent with progress.

Our greatest mistake, though many of you may disagree with this premise, is to consciously design for our own times, for it is increasingly obvious that such design soon becomes affected, shallow and too often a copied stereotype. No Gothic architect, for example, ever said: "I am designing to express the Middle Ages, or even for the fulfillment of the theory of the sexpartite vault." No, he designed as well as he could for the glory of God and, equally as important, for the entertainment and joy of man. We might say also that today's acclaimed masterpieces, which too readily become shabby, will not be bettered by further refinements. The shallow and the mean will persist, unless we cease to be satis-

fied with mere surface neatness and seek beauty in emotional depth; unless we realize that gracious form is not achieved by structure alone, but through social and spiritual needs which indicate symbolically that man is man. The symbol we seek is that of human greatness, of the far searchings of the human intelligence, of the soul's aspirations toward hope, compassion and love; of humanity as a stirring ideal, its enhancement a possible goal. All of these are negated by the concept that a building is a mere grouping of cells.

Architecture is man's understanding of the psychological values of the space he creates. Nature's space, God's space if you will, is either finite or expanding according to whichever philosophy you hold in belief. But whether God ever measures space to his needs, man must so achieve a finiteness within his capacity of scale—for he must mold space into visual magnitudes that are within the limits of human emotional entity.

The mistake the modern genius makes, the Le Corbusiers, the Wrights, as well as the minor prophets who follow them, is that instead of sitting down and viewing and understanding life, they sit down in front of a drafting-board and view with childish pleasure the lines made with a T-square and triangle, forgetting that when the masters in other civilizations played with geometry, it was in the full consciousness of an immediate reaction—to them as artists—in the hot active life of their own community. When looking at our modern masterpieces one thinks too often of today's advertising and those glamorous sales-appeal packages; and then one wonders about the contents. In both cases all the contents seem alike, each morsel without much choice, each morsel without much distinction or savor.

May we pause for this moment to remember that unless the genius contrives to make you believe that you are in contact with a larger purpose than just being near a precocious designer, he has failed in historic significance.

Anyone can design an architecture which suggests anonymity. In fact and in truth, most of our architecture is developing just that anonymous look. Architecture after all, is not the mere playing with building blocks by little boys; it takes a man to develop an architecture of human relations. A wish for anonymity, surely, is the

acknowledgment that it is no longer possible to rise above the stereotype of a time; anonymity means being chained in conformity to one idea and at the same time being fearful of recognizing another. Anonymity denies an individual the precious price that he may pay for a vision seen before his time.

We sometimes assume the past to be more anonymous than it really was. Because men have oftimes been careless or destructive, and names have been eradicated or forgotten, it is not just to say that unsigned works which persist into our times are anonymous, for to each client the artist in his own time was well-known and when successful, warmly cherished.

At this point it is perhaps desirable to mention that the revolution in form (which came about in the last 75 years) was in engineering and not in architecture; that the mistake now made is in trying to force human aspirations into a mold of rigid engineering forms, many of which have not been changed by the architectural pioneers from those developed by the engineers of fifty years ago.

The day must come, however, when the concept of the engineer's factory — regardless of how "clean," no matter how seemingly pleasant the long and endless horizontals appear in photography— will no longer mean a desirable prototype for all the values in an American civilization.

Strangely enough, the modern world is not known *only* for the materials it produces. The atom was a figment in the imagination of Democritus; he didn't smash it yesterday, but two thousand years ago he brought it to our attention. No! the modern age is known by the processes of imagination which have developed further ideas with logic and awareness. Penicillin, for example, is remarkable, but more remarkable is the mind of Fleming who could advance a casual observation into a new method of healing. We architects must grant that not one ounce of steel, not one inch of glass are figments of our imagination or of our observance; and if we are absolutely honest, we will admit an engineer designs our concrete and our steel, that the glass people have produced the big sheets, all of which make up our dogma of modern architecture. We architects must rise above the child's temporary enjoyment of an erector-set philosophy of structure,

just as the adult painter, facing reality, must seek a greater depth of meaning than that achieved in finger painting; and the sculptor should seek solids and voids infinitely more meaningful than those gained in twisting pipe-cleaners. Architecture, of course, should always be an adventure. I suggest, however, that it be an adventure in living; so first of all we too must learn how to live before we design for others where to live.

Walls built word by word and bound by prejudice forbid our seeing the best in the old and deny us the necessary honesty to discard the worst in the new. Perhaps in no time in the history of man have such ugly chairs been built as in the present. Certainly, no time has been so tenacious of the uncomfortable and the bad. You may remember a remark attributed to Ethel Barrymore, who said she was glad she did not have to have the courage to sit in them. Like Voltaire, however, we must fight to the death for the right of any man to have his behind molded as he wills.

Is it fair to society that we architects—so careless, so seemingly lacking in responsibility—permit the molding of the city into a grimness and an ugliness which we see growing in every direction? It is not enough to employ public relations counsels to get individual employment for us. It is vastly more important that we, as a profession, come to have a reputation for enlarging and enriching life. In a time of shrill chaos, of a too often aimless rushing about, we must create an architecture which stimulates repose, which offers mankind a classical quietness in which he may develop a dignity of purpose.

It might well be suggested that wherever architects look we find Epicurean gardens of retreat strongly in evidence. Those who believed themselves pioneers a short twenty-five years ago have retreated into the gas-pipe colonnade and the shade of steel trees, not made by God—thank God!—all of which they took over from an Irish brick mason named Lally, whose pipes, purely utilitarian in quality, have come to enslave us. There were those others who, seeking architecture through painting—a strange anomaly blessed by St. Gideon—used cubism (now approaching death), and Mondrianism (now refused asylum in French exhibitions), to make thin surfaces on which "the little minds that

went mad" asserted that while humanism deserved a distorted lip service, nevertheless it must conform to a geometry no longer related to the most advanced thoughts of man.

The problem facing us as architects is how to produce a humanistic scale and order, difficult indeed in a world where constant change is thought desirable, and where at the same time each project is of such magnitude as to enforce standardization—and yet it must be done.

There is the need for privacy to develop a creative people, rather than one that forever slavishly copies foreign cultures. There must always be, as in Virginia Woolf's famous novel, "A Room of One's Own," for there is need for space in which to think, expanding space in which to hope. We modern architects do not understand architectural space as well as we do structure. To merely build a shed with one or more walls of glass does not create space, for as it has been said elsewhere, it merely interrupts it. Nor do we build adequate space for our spiritual needs; for, whereas the glory of God was previously sought in humble attitude, the modern way is to force a stunt.

There is a need of quiet space and light in which to find one's self—the need of color and texture which say refinement rather than "Look! See! You can't get away." We are inclined to think that charm is that something which belonged to a courtly aristocracy in a period (long past) of the stately minuet, not realizing that charm does not depend upon being esoteric but on the development of good manners and a simple enjoyment of the pleasures in life.

Right around the corner of tomorrow there is evidence of the need for further changes for which —because we are tenacious of present forms to a point of dogmatism —we are, perhaps, ill prepared, and toward which, if we persist in sticking to constructivism, we may well react as conservatives.

The scientific approach to changing physical form we accept as commonplace, but the more so because we accept the idea that we will be much more modern tomorrow because of some new process, some new material. We do not ask whether they may be truly desirable or not—they have merely to be new—and so to be progressive the world must use them. No one quarrels with trying them; but,

why not scrap them if their values are not of the best?

Just suppose there is a new metal produced cheaply from the sea and air, one lighter in weight by far than any now known; that there is a new plastic—firm, strong and everlasting. Can we be sure that our mode of life really will be changed by their use?

To return, finally, to the qualities of the "genius loci," that errant essence of an urban good life so long evident here in Boston: I, who went to school here, who lived my early married life nearby, went out bravely under the banner of that best of all scholarships, the Rotch, to view the world, wandering here and there, savoring the rich flavors of "the place" as I found them; and I did find them because my New England roots were planted firmly in the belief that there was something essentially noble in the classical idea of life, in its skepticism of dogma, in its stern disciplines, in the appreciation that tempered proportion was not only desirable but attainable—all, as it were, summed up in that famous statement: "It is not enough for a man to do things that be good; but he must also have a care that he do them with good grace."

To me architecture must always be, first, a question of "the place," of the manner of the man who has grown up in that place; and above all, his desires—desires uninhibited by false ideas or by a domination of structure alone.

B. A. I. D. Competition Awards

IN THE NATIONALLY CONDUCTED COMPETITIONS recently held by the Beaux-Arts Institute of Design, the following awards were made:

Class A—A Fine Arts Center for a College: advanced design problem, in which the prizes were sponsored by the Marble Institute of America, Inc. First, $100 to T. G. Walsh, Oklahoma A & M College; Second, $75 to D. J. McMahon, Rice Institute; Third, $50 to D. Dickerson, Oklahoma A & M College; Fourth, $25 to W. T. Smith, Alabama Polytechnic Institute; Fifth, $25 to A. Zemaitis, University of Illinois; Honorable Mention and $25 awarded to J. R. Horn and J. Barnes, Rice

Institute, and R. E. Clark, Alabama Polytechnic Institute.

Class B—A Coast Defense and Rescue Center: intermediate design problem, in which the prizes were sponsored by *The Architectural Record*. First, $50 to J. Carney, Jr., Catholic University of America; Second, $25 to W. B. Treloar, University of Florida; Honorable Mentions to J. L. Dalton, Oklahoma A & M College, R. E. Hall, University of Florida, A. C. Lapasso, University of Notre Dame, D. R. Graham and R. M. Greene, Oklahoma A & M College, D. Gallagher and J. B. Shepherd, University of Notre Dame, H. C. Decker, University of Florida.

Class C—A Restaurant for a Suburban Community: elementary design problem, in which prizes were sponsored by the Kenneth M. Murchison Fund. First, $100 to L. Partridge, Catholic University of America; Second, $75 to D. F. Nalley, Catholic University of America; Third, $50 to R. H. Williamson, Iowa State College; Fourth, $25 to J. P. Schlueter, Iowa State College; Fifth, $25 to B. E. Brewer, Rice Institute; Honorable Mentions to O. E. Leidenfrost, F. J. McNutt, V. E. van DeVenter, Iowa State College, B. Waters, Oklahoma A & M College, M. L. Levy, Rice Institute.

The Whitney Warren Prize, for which the subject was a Psychiatric Rehabilitation Center, a three-day plan problem: First, $50 to L. L. Ketterer, Catholic University of America; Second, $25 to J. A. Lower, Oklahoma A & M College.

Langley Scholarship Awards

UPON RECOMMENDATION of the Committee on Awards and Scholarships, A.I.A., The Board has selected as Langley Scholars for the forthcoming academic year the following:

David Victor Cederquist, Norfolk, Va., graduating from University of Virginia, $1880 to spend three months in Western Europe collecting slides and sound for a documentary essay project on significant historical buildings, to be completed in twelve months and turned over to The A.I.A.

Paul John Grayson, Brooklyn, N. Y., student at Harvard Graduate School of Design, $900 to con-

tinue his graduate course at Harvard.

Bernard Jensen, Lockeford, Calif., graduating from University of California, $800 to do graduate work at Massachusetts Institute of Technology for twelve months.

Calendar

August 5-8: Midsummer Conference of the Michigan Society of Architects, Grand Hotel, Mackinac Island.

August 19-21: Regional Conference of Northwest District, A.I.A., Eugene, Ore.

August 23-September 3: Special summer program in City and Regional Planning, Massachusetts Institute of Technology, Cambridge, Mass.

September 4-October 7: Fall Architects' Trek to Spain, Italy, Greece, Egypt and France, led by Glenn Stanton.

September 13-15: 33rd Annual Fall Meeting of The Producers' Council, Hotel Commodore, New York, N. Y.

September 13-16: 56th Annual Convention of American Hospital Association, with an Architectural Exhibit of Hospitals, Navy Pier, Chicago, Ill.

September 16-19: Annual meeting of Pennsylvania Society of Architects, Great Lakes Cruise on the *South American,* leaving from Erie, Pa.

September 26-28: Regional Conference, Gulf States District, A.I.A., Marion Hotel, Little Rock, Ark.

September 30-October 2: 1954 Annual Convention, California Council of Architects and Sierra-Nevada District, A.I.A., Hoberg's, Lake County, Calif., with the theme, "Manufacturers' Literature—From Mail Basket to Wastebasket."

October 21-23: Convention of the New York State Association of Architects, Lake Placid Club, Lake Placid, N. Y.

October 28-30: Conference of North Central States District, A.I.A., Kahler Hotel, Rochester, Minn.

November 3-5: Convention of the Texas Society of Architects, The Texas Hotel, Fort Worth, Tex.

News from the Educational Field

UNIVERSITY OF COLORADO, Department of Architecture and Architectural Engineering, announces that the head of this department, Prof. Thomas L. Hansen, is to be guest professor of architecture and town planning at Bengal College of Engineering at Sibpur, India, for the 1954-55 academic year. He is also one of a consulting engineering team to study existing cities throughout India, other members being professors of engineering of University of Wisconsin, Washington University and City College of New York.

PRATT INSTITUTE, of Brooklyn, N. Y., has inaugurated Dr. Francis H. Horn as its fourth President.

HARVARD UNIVERSITY, in its Graduate School of Design, offers three new courses open to advanced

students in architecture, landscape architecture or city planning: 1) the history of urban design, taught by Visiting Professor Sigfried Giedion; 2) urban design, given by Dean Jose Luis Sert, Assistant Professors Jean Paul Carlhian and Hideo Sasaki, with visiting professors; 3) advanced architectural design, given by Dean Sert, Assistant Professors Carlhian, Sasaki and Ronald Gourley, with visiting critics, the course to include special projects in urban design.

THE ART INSTITUTE OF CHICAGO is formulating plans for the creation of a new Department of Design and Industry.

UNIVERSITY OF MICHIGAN, College of Architecture and Design, announces the formal departmentalization of its related activities as follows: Department of Architecture, with majors in Architectural Design, Architectural Construction, Regional and City Planning, and Building Equipment; Department of Art, including Painting and Printmaking, Sculpture, Ceramics, Information Design, Product Design, and Interior Design; Department of Landscape Architecture. Prof. Walter B. Sanders has been appointed Chairman of the Department of Architecture; Assoc. Prof. Aare K. Lahti, Acting Chairman of the Department of Art; and Prof. Harlow O. Whittemore, Chairman of the Department of Landscape Architecture.

M.I.T.'s School of Architecture and Planning has announced the receipt of a grant of $10,000 from Monsanto Chemical Company to support a one-year project: a broad survey of the usefulness of plastics as a material for housing. The research will be guided by an advisory committee of which Prof. Burnham Kelly is chairman. The Department of City and Regional Planning has received a grant of $85,000 from the Rockefeller Foundation, to be used for a three-year study, "The Perceptual Form of the City." The research will be under the direction of Prof. Gyorgy Kepes and Asst. Prof. Kevin A. Lynch. The hope is that the project will develop principles and techniques to be used by architects and city planners in designing a more satisfactory urban environment.

ILLINOIS INSTITUTE OF TECHNOLOGY announces, among other promotions, the elevation of Alfred Caldwell from Assistant Professor to Associate Professor in the field of architecture.

Hubertus Junius to Hubertus Tertius

BEWARE, oh my son, of Prophets of Negation. It is indeed a sorry civilization which destroys the temples of its ancestors to borrow building stone for its own monuments.

There is a virtue in all creative endeavor which marks man's superiority to the beasts, and its quality should not be judged by the fickle shades of passing fashions.

Rather trust the wellsprings of deep-seated emotions than the ever changing claptrap of the Art Critic, who more than likely but gives voice to his own frustration.

If that upon which you look gives delight or joy, if it stills the heart with awe or lifts it high with exaltation, let this then be your judgment, for in such lies the mark of greatness.

Many men from out of the past have shown such power in their work. If you have the eyes to see and the wit to discern the means by which they have achieved these ends, you may apply this knowledge to your own endeavor and hope to extend it into greater things.

There can be no detour from a straight road which does not increase the distance to your destination.

Give you then your patient time to the careful study of those men who have created the great buildings of the past, that you may come to recognize those qualities which raised them above the others of their time. There is no knowledge which will not in time become grist to the mill of Architecture. There stands no building unworthy of your notice.

Gifts to the A. I. A. Library

January 1—June 1, 1954

MRS. IRMA ALBEE

MISS WANDA VON EZDORF
Art Journal, 1875

HARRIS C. ALLEN, F.A.I.A.
Benjamin, "Practice of Architecture," 1835, and Palladio, "Architecture," 1736

A. THORNTON BISHOP
His "Renaissance Architecture of England"

CHARLES L. BURNS
14 Issues of *Ohio Architect*

CENTRAL NEW YORK CHAPTER

"The Sculpture of Ivan Mestrovich"

THEODORE I. COE, F.A.I.A.
"Selected Details," *Pencil Points*

WILSON CONNELL, A.I.A.
Through A. W. Thompson. Back issues of Chicago Chapter *Bulletin*

MRS. JOSEPHINE BOARDMAN CRANE
13 volumes

JOSEPH H. EHLERS
"Centennial of Engineering, 1852-1952"

ROGER BROOKS FARQUHAR
His "Historic Montgomery County, Maryland; Old Homes & History"

PHILIP L. GOODWIN, F.A.I.A.
20 volumes

SALVATORE GRILLO, A.I.A.
4 volumes by Ralph Adams Cram

HAROLD HALL, A.I.A.
38 volumes, including Vol. 1 of *Pencil Points*

HAROLD D. HAUF, A.I.A.
His "Design of Steel Buildings"

JOHN MEAD HOWELLS, F.A.I.A.
Bound set of *White Pine Series* and 2 of his books.

INDIANAPOLIS HOME SHOW
1 pamphlet

JULIAN L. KAHLE
Issues of *Empire State Architect*

ALBERTO KLEIN
Buenos Aires. "Codigo de la Edificacion"

L. MORRIS LEISENRING, F.A.I.A.
7 issues of *Federal Architect*

EMIL LORCH, F.A.I.A.
Statement on Judge Dexter House

EDWIN BATEMAN MORRIS, A.I.A.
20 issues of *Federal Architect*

HAROLD S. PAWLAN, A.I.A.
Collection of plates from the *Builder*

FREDERIC A. PAWLEY, A.I.A.
His "Theatre Architecture"

PROGRESSIVE ARCHITECTURE
Bound volumes, 1953

ROYAL INSTITUTE OF BRITISH ARCHITECTS
Through the *Journal* editor, Eric L. Bird. 19 issues of R.I.B.A. *Journal*

SCHMIDT, GARDEN & ERIKSON
Through Richard E. Schmidt, F.A.I.A. 147 volumes of bound periodicals

ROBERT W. SHACKLETON
Nicholson's "Mechanics' Companion"

DELOS H. SMITH, A.I.A.
6 volumes including Pain, "The Practical House Carpenter," Boston, 1796

EDWARD R. SWEM
Annual Meat Packer's Guide
WALTER A. TAYLOR, A.I.A.
Hays, "Residence Halls"
HEINRICH H. WAECHTER, A.I.A.
Reprints of 4 of his articles
RALPH WALKER, F.A.I.A.
"Knight Errant," and American Academy of Arts and Letters Proceedings.
RALPH WOOD WHITEHEAD, A.I.A.
Through W. Lawrence Garvin. 14 volumes of periodicals.
WILLIAM W. WURSTER, F.A.I.A.
California Monthly, Special architectural issue

Architects Read and Write

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

PUBLIC RELATIONS

BY ALBERT SIMONS, F.A.I.A., Charleston, S. C.

The following was written to John P. B. Sinkler, F.A.I.A., to cheer him up when he lay on a hospital bed with a broken hip. Mr. Sinkler, with the consent of Mr. Simons, thought the letter worthy of wider distribution.

HAVE YOU RECEIVED from The Octagon a brochure entitled "Public Relations for the Architect" which might be given the sub-title "How to be a successful exhibitionist and snare the big jobs"? I could not help wincing a bit as I read the advice given. Doubtless much of this is sound worldly wisdom and if followed assiduously will lead to commercial success of a sort. From long observation I have frequently discovered that nothing fails like success.

However, there is undoubtedly a very real problem of how the architect can present himself to the building public in such a manner that his services become accepted as essential. Other professions seem somehow to enjoy a natural prestige that we lack. The men of the cloth can with fiery eloquence brandish St. Peter's "keys that bind or loose" us in the hereafter and even the most hardened skeptic does not dare answer back. The medical men have in recent years expanded their arsenal of terrors with unfilterable viruses and neurotic inhibitions. The lawyer has on his side everything from traffic violations to evasion of the income tax. The architect has at his disposal no such horrors.

He is like those more amiable animals that have neither fangs, nor hoofs, nor horns, and has to survive purely by his wits and agility.

It is true that the generation of practitioners that preceded us resorted to a certain amount of playful camouflage. I can recall overstuffed gentlemen in frock coats, white wing collars and Van Dyke beards who flavored their conversation with "left bank" argot. However, frock coats are no longer worn; no one has time or wealth enough to acquire an overstuffed figure of any impressive girth; the safety razor has robbed us of our whiskers; and every returned G.I. knows more back-alley French than a Diplomé par le Gouvernement Francaise ever dreamt of.

There was another type of architect in our youth who went British whenever the occasion required and could snub a difficult client into abject submission by a glacial stare through a highly polished monocle. However, with the decline of the pound sterling the snob appeal of this gesture lost its impact.

Some of the moderns resort to horn-rim spectacles as ominous as those of Aga Kahn. Others carry slide rules. Some day they may get around to white coats and stethoscopes, but as witch doctors and medicine men we have never been either terrifying or even impressive. The reason is that we are betrayed by a sense of humor and cannot put our hearts into such threadbare comedy as that of the Greek architect who presented himself to Alexander the Great disguised as Hercules when he showed him a scheme for converting Mount Athos into a Stone Mountain Project. We are told that Alexander, like Queen Victoria, "was not amused."

What then is the solution? Certainly the architect should comply with Cardinal Richelieu's specification that he "be a gentleman." But that is hardly enough! Many a gentleman without half trying can be a consummate bore. He must be much else. Like Ivan Skavinsky Skavar of by-gone fame he should "imitate Irving, tell fortunes at cards, drink whisky, rye, highballs and beer." The trouble is that in our formative years while studying architecture most of us worked so hard that we neglected the cultivation of the graces and accomplishments of life and remain rather austere and reserved creatures, and as often as not the big jobs go to those engaging playboys who flunked out in sophomore year. Somewhere along in the curriculum there should be a course in "Client Appeal" conducted by such eminent practitioners as George Howe or Bob McGoodwin. Of course the pro-

ficiency of the student would depend somewhat on his cultural heritage and family background, but if West Point and Annapolis, with just the run-of-the-mill American youth, can turn out fair approximations of gentlemen—by act of Congress—I believe that our architectural schools could do a comparable job.

I leave this thought with you in the hope that it may provoke conversation and divert your tedium.

Books & Bulletins

ANCIENT HISTORY OF WESTERN ASIA, INDIA AND CRETE. By Bedřich Hrozny. 290 pp. 6⅝" x 9⅜". New York: 1953: Philosophical Library, Inc. $12

Dr. Hrozny, an eminent orientalist, digs into the obscure records of western Asia as far back as 4,000 B.C. The author, while revealing many supplementary bits of history, still believes that the Old Testament is a good historical source.

DIRECTORY OF PROFESSIONAL OPPORTUNITIES. By Robert Shosteck. 88 pp. 5½" x 8⅜". Washington: 1954: B'nai B'rith Vocational Service Bureau, 1761 R St., N. W. 75¢

A guide to those seeking a suitable community in which to make a start in their professional careers. Twenty professions, including architecture, are covered by tabular matter showing the median family income in 1949 and the number of architects, for example, to 10,000 people in metropolitan areas of over 100,000 population.

THE NEW ARCHITECTURE IN GREAT BRITAIN, 1946-1953. By Edward D. Mills. 210 pp. 9" x 12½". New York: 1954: Reinhold Publishing Corp. $9

A particularly well-chosen group of buildings representing contemporary architecture in Great Britain. There are fifteen buildings shown in photographs and drawings with comment, among them Royal Festival Hall, which, Walter Rolfe says, alone is worth a trip across the Atlantic to see.

MODERN GARDENS. By Peter Shepheard. 144 pp. 8½" x 11". New York: 1954: Frederick A. Praeger, Publishers. $9.50

An Associate of the R.I.B.A., and a town planner and landscape architect himself, presents a well-illustrated collection of gardens which break away from traditional geometric forms and the commonly used materials.

L'Architettura del Medioevo in Sardegna. By Raffaello Delogu. 408 pp. 8⅞" x 11⅜". Rome: 1953: La Libreria dello Stato, Piazza G. Verdi 10, Rome. $16.65

The first of a projected series covering the chief regions of Italy and published under the sponsorship of the Ministero della Pubblica Istruzione. The present volume describes, in Italian, and illustrates with superb photographs, the medieval architecture of Sardinia.

Homes of the Brave. By T. H. Robsjohn-Gibbings. 122 pp. 6" x 9¼". New York: 1954: Alfred A. Knopf. $3.50

The book titles of Mr. Robsjohn-Gibbings are as stimulating as his pungent text. This successor to "Good-bye, Mr. Chippendale" and "Mona Lisa's Mustache" is a pithy series of observations as to what has happened in this country to architecture and furnishings. Mary Petty's drawings could not well be more *en rapport* with the text.

Historic Montgomery County, Maryland, Old Homes and History. By Roger Brooke Farquhar. 384 pp. 8½" x 10⅞". Silver Spring, Md.: 1952: Roger Brooke Farquhar, 10320 Old Blandensburg Road. $6

Mr. Farquhar has performed a much needed and formidable task in uncovering much of the history of the large and small homes of this county in Maryland. The photographs, sometimes merely snapshots, form the first comprehensive collection of these old country places that are rapidly disappearing.

Vanity and Value. By Francesco Memoli. 504 pp. 5¼" x 8". New York: 1954: Exposition Press. $5

A well-documented argument against our present over-emphasis of science, engineering, mechanization, with an eloquent plea for allowing humanism and the arts to take once again a leadership sadly overdue. Here is an architect-thinker who presents a good case against Platonic philosophy and, as well, against the belief that human happiness lies only in the possession of material abundance.

An American Synagogue for Today and Tomorrow. Edited by Peter Blake. 328 pp. 8½" x 11". New York: 1954: Union of American Hebrew Congregations, 838 Fifth Ave., New York, N. Y. $10

The editor has had the assistance of about two score authors and contributors—many of them eminent in the architectural pro-

fession. The aim of the book is to point out a path which will make the synagogue in America a better building technically, economically, functionally and esthetically.

MOTELS, HOTELS, RESTAURANTS AND BARS. An *Architectural Record* Book. 224 pp. 8½" x 11½". New York: 1953: F. W. Dodge Corp. $6.95

A collection of plans and photographic illustrations covering fairly recent work in the categories named. The examples have been shown at various times since 1945 in the *Architectural Record*. The value of having the selection between one set of covers is obvious.

THE CASTLES OF GREAT BRITAIN. By Sidney Toy. 326 pp. 5½" x 8¾". New York: 1954: British Book Centre, Inc. $5.50

The author, who is both historian and architect, develops the evolution of the castle as a fortification and its modification through the development of methods of offense and defense.

THE MODULOR. By Le Corbusier (Translated by Peter de Francia and Anna Bostock). 244 pp. 7⅜" x 7⅜". Cambridge: 1954: Harvard University Press. $5

An elaborately detailed account of Corbu's researches into mathematics, proportion, and dimensions closely tied with the human form. His development of a module, somewhat balked by the irreconcilable differences between the English system and the French metric system, finally settles upon the height of a six-foot man with arms stretched overhead.

COMMERCIAL BUILDINGS. An *Architectural Record* Book. 416 pp. 8½" x 11½". New York: 1954: F. W. Dodge Corp. $9.75

Bringing together between one pair of covers many recent illustrations originally published in the *Architectural Record*. This commercial group consists of office buildings, banks, transportation buildings, radio and TV buildings, and theaters.

FIFTY HOUSE DESIGNS. Indianapolis Home Show Architectural Competitions. 64 pp. 8½" x 11". Indianapolis: 1954: Indianapolis Home Show, Inc., 1456 N. Delaware St., Indianapolis 2, Ind. $1

This is the third volume illustrating the prize-winning and honorably mentioned designs submitted in the Home Show of a city whose experience in these events dates back to 1922. The Jury which selected these fifty from 189 entries included Clair W. Ditchy, F.A.I.A., and Edward D. Pierre, F.A.I.A., as well as the architectural advisor, Richard C. Lennox, A.I.A.

The Editor's Asides

EDITOR EDWARD WEEKS, in his address before the Boston Convention, chided the architect with emphasizing planting-spaces inside today's housing at the cost of bookshelves. Between supplying a root-run for aspidistra, a glass tank for guppies, a built-in radio and now a frame for Arthur Godfrey, together with the trend toward—and beyond—minimal dwelling space, books are having hard going. Certainly the ten-inch depth of shelf is a thing of the past, in whose mysterious recesses behind the books was a depository that guarded its treasures for a generation or more. Nothing short of a conflagration or a moving could reveal the loot stored casually and forgetfully behind the forty-odd volumes of "The World's Best Literature" or the complete works of Charles Dickens. Here was a hiding-place with appeal to all members of the family; and having gathered in Aunt Minnie's opera glasses, Junior's bird nest with eggs, Mary's first paycheck, Mother's recipe for plum jam, Sister's high-school graduation program, Father's souvenir half-dollar from the Chicago '93 World's Fair, and the family's duplicate car keys, the screen of books maintained thereafter its innocent yet inviolable protection. It really seems a shame that we are to have no more deep bookshelves.

CHARLES F. CELLARIUS, F.A.I.A., for some years The Institute's Treasurer, seemed buoyant at Boston, and enjoying his relief from those heavy responsibilities. Our fiscal affairs lifted from his shoulders, he seemed ten years younger. One thing seemed to bother him during the Convention week: the gourmet in him was outraged by the failure of Boston hotels to serve him properly with horseradish.

AIR CONDITIONING A COLISEUM seating twelve thousands persons must be a sizable job. Houston is tackling it, possibly to strengthen her claim to being "the most air-conditioned city in the world."

WHILE IN BOSTON last month, we were looking over Henry H. Richardson's Trinity Church, in the apse of which Charles D. Maginnis has put a magnificent marble altar and overhanging cross. Outside we noticed that a number of

great stone blocks, left rough and projecting for future carving, are still awaiting the sculptor's finishing touch. And again at Richard Morris Hunt's Metropolitan Museum of Art, there remain in the Fifth Avenue façade four great blocks, each supported by a pair of columns. Here Hunt intended the four blocks should be carved to symbolize four periods of art—Egyptian, Greek, Roman and Modern. That was back in the last decade of the nineteenth century, and Hunt may have visualized his fourth period as the Renaissance. Anyway, even as today, there wasn't enough money for the job, so the blocks were left in the rough. Probably it's just as well to let them stay that way. It does, however, point up the danger an architect incurs when he leaves incomplete a conception too costly for immediate execution.

In 1944 our State Department sent Dean Leopold Arnaud down through South America, lecturing on American architecture. He wrote of his own impressions in the Journal of December 1944. The State Department apparently has a good memory, for now, ten years later, they are again sending the Dean down there. This time he is going to tell them—in Spanish—what we have been doing since 1944, and what new techniques of both planning and structure are developing here.

It is bound to come. We've been expecting the news to break any day. But the *New York Times* reports only progress:

A scientist living at Staines
Is searching with infinite pains
For a new type of sound
Which he hopes, when it's found,
Will travel much faster than planes.

The American Psychoanalytic Association convened recently in St. Louis. Dr. Milton R. Sapirstein, attending psychoanalyst of Columbia University's Psychoanalytic Clinic in New York, read a learned paper in which he declared that decorating a home can cause full-fledged schizophrenic breakdowns in some women. That may have been startling news to the people of St. Louis—all but the architects, to whom the knowledge has long been just another of their occupational hazards. What the client's schizophrenic breakdown does to the architect involved is something else again. Perhaps the learned doctor could cover that reaction at his society's next meeting.

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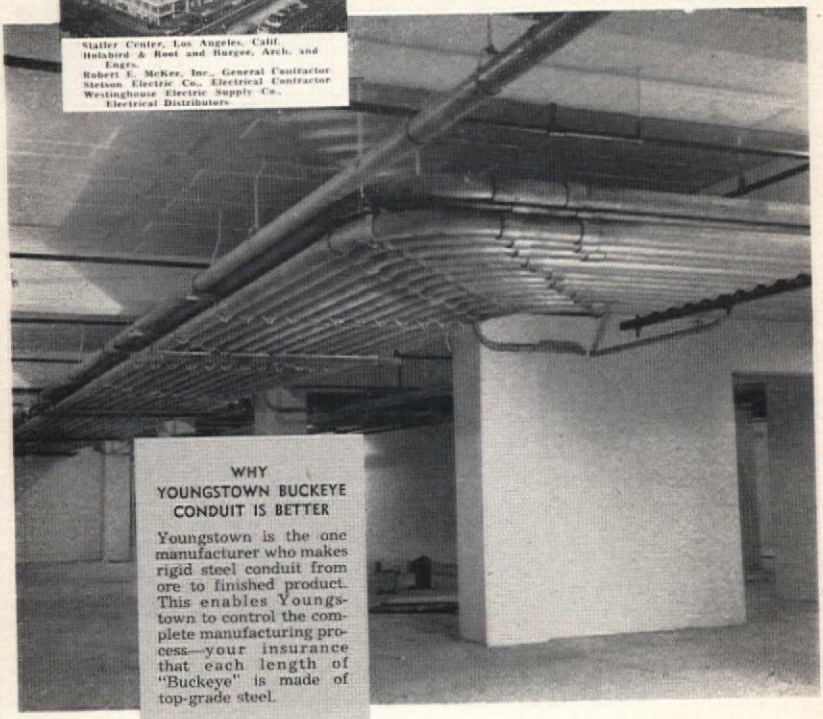

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Architects: Marsh, Smith & Powell, Los Angeles.

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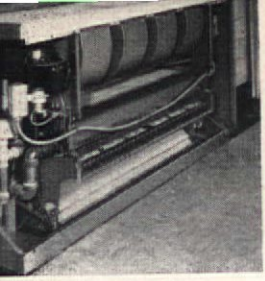

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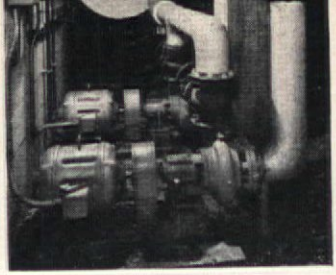

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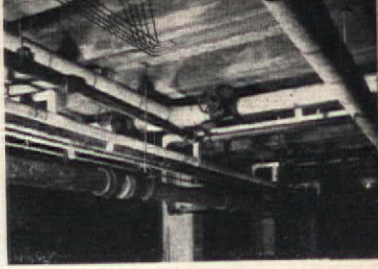

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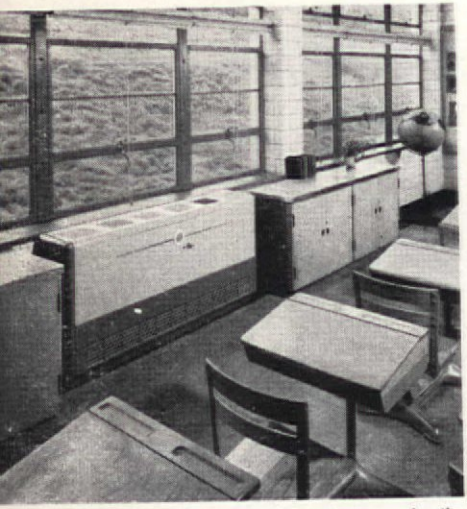

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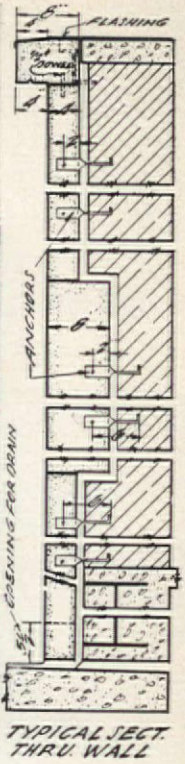

Architects—Alfred Fellheimer and Steward Wagner, General Contractor—A. A. LaFountain, Inc.

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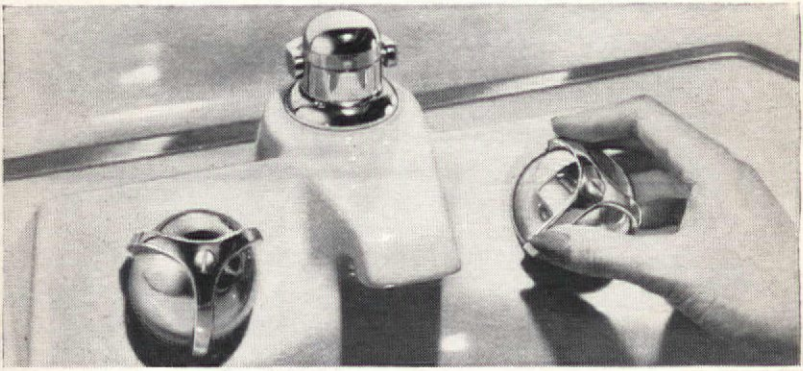

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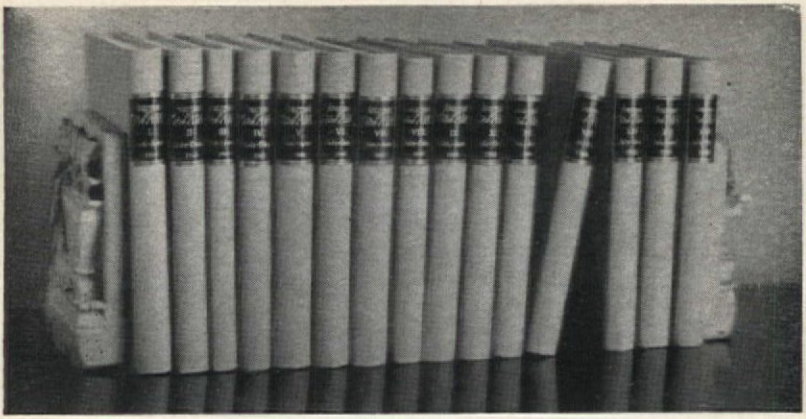

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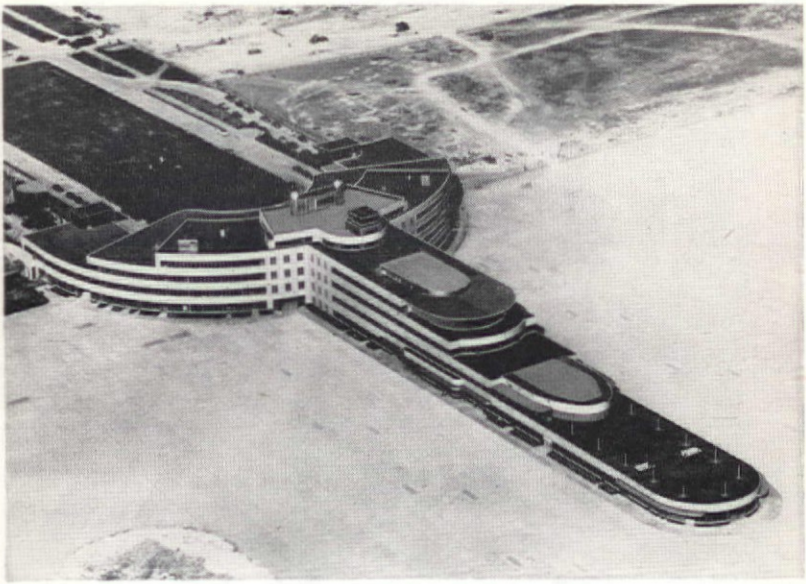

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