

Journal of The American Institute of  
**ARCHITECTS**



ENGLISH WOOD BOSS

AUGUST, 1956

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John Ely Burchard

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Walter Gropius, FAIA

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John Knox Shear

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Elise Jerard • Hubertus Junius

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George S. Koyl, FAIA

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Harmon H. Goldstone

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Books • Necrology • Letters

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# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

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

AUGUST, 1956

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Cover spot: Boss in wood-timber  
roof, All Saints, Evesham, England

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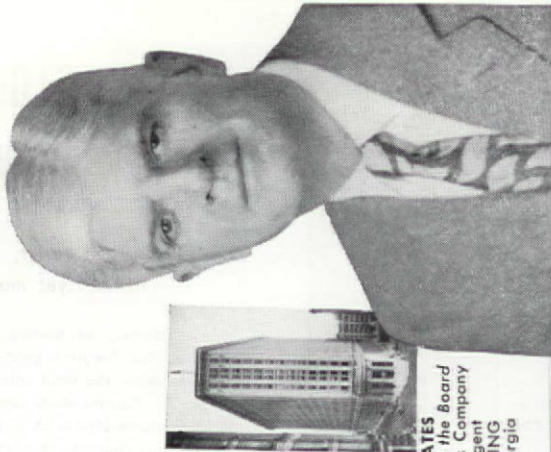
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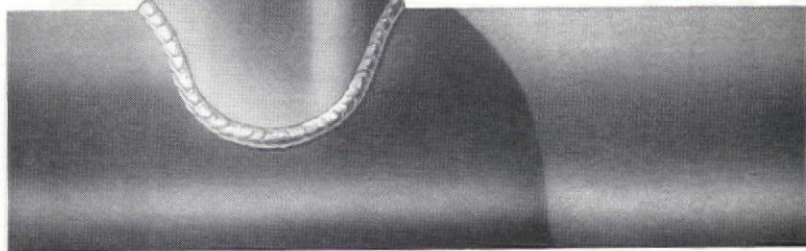
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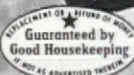
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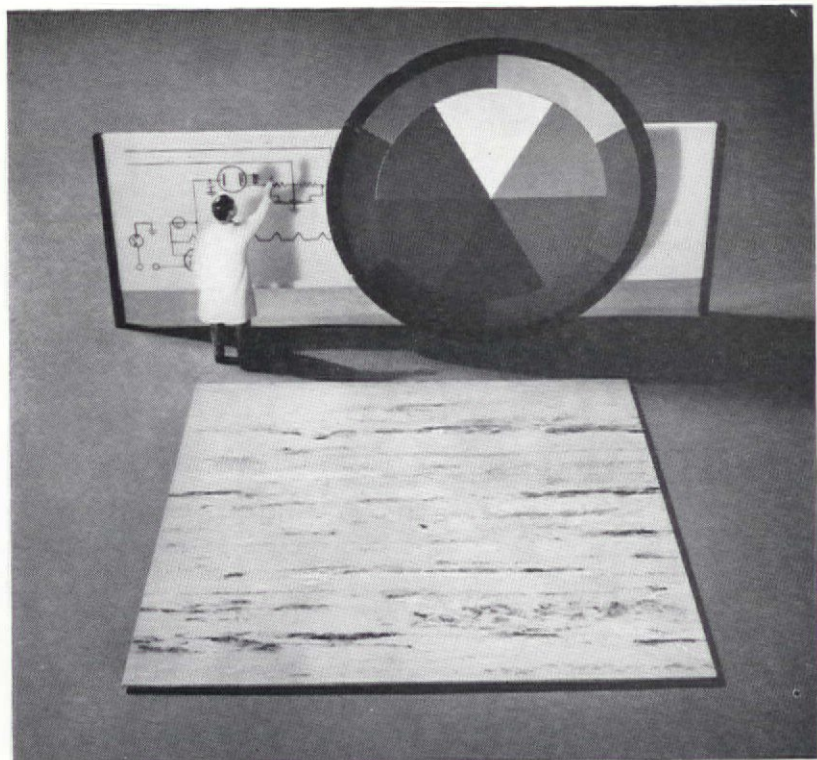
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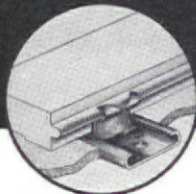
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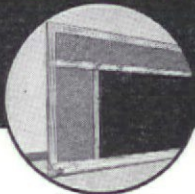
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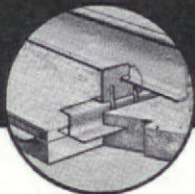
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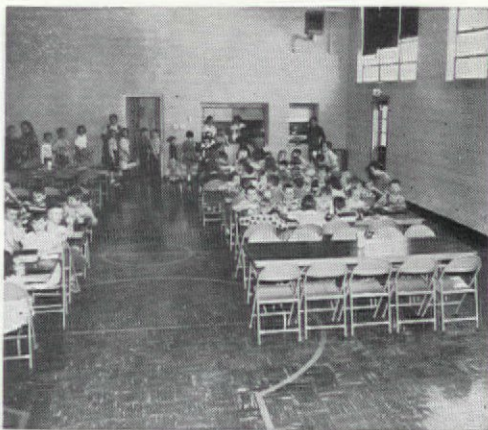


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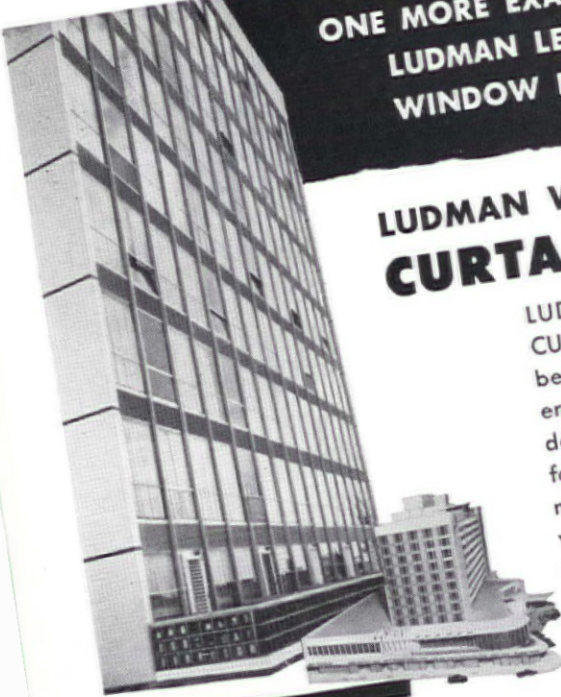
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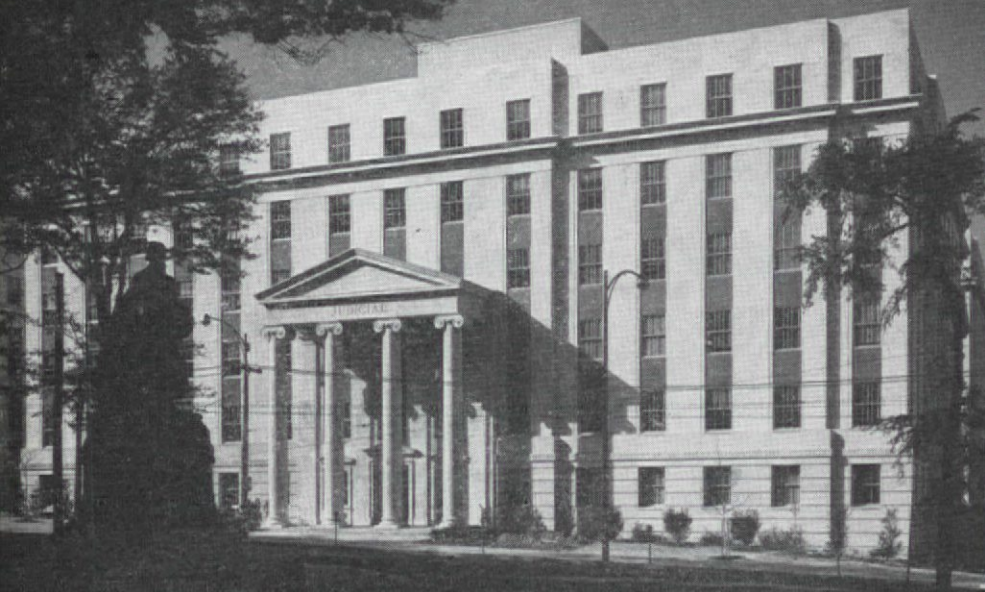
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## Architecture for the Good Life

IN THREE PARTS—PART I

By *John Ely Burchard*

DEAN OF THE SCHOOL OF HUMANITIES AND SOCIAL STUDIES, M. I. T.

The keynote address before the first session of the 88th  
Convention, Los Angeles, May 15, 1956

THUCYDIDES, THE ATHENIAN, compared the towns of Athens and Sparta as they stood at the beginning of the Peloponnesian War. The temples and public buildings of Sparta were mean, he said; the city was neither compactly built nor architecturally adorned; rather it was composed of a group of villages after the ancient Greek (and one might say the modern American) fashion. So if Sparta fell and her buildings went to ruin, the passer-by of the future would almost certainly underestimate the former strength of Sparta. Athens on the other hand provided such an appearance that if her ruins were presented to the future eye it "would make her power to have been twice as great as it is." Thucydides did not mean this entirely as praise; perhaps it was quite as much a warning about the military

strength that lay concealed in the Spartan hovels.

Yet he would not have been a good Athenian had he not been proud of the architecture of his city. This is in striking contrast to what might be considered a typical American or English attitude. We have local pride, too. It manifests itself in showing off our dwelling houses and in quoting the latest figures on growth, or in pointing out how much has changed since the last time the visitor came by. You will not find any reference to American architecture in the Gettysburg address nor to English in the Churchillian sonorities of the days of Blood, Sweat, and Tears. Yet the Peloponnesian Wars offered just such days to the men of Athens; and the man of Athens, too, wrote a funeral speech which he put into the mouth of Pericles.



Pericles of course reminded the Athenians what they were fighting for, how competent they were, how essential they regarded it that the citizen attend to both private and public duties and never neglect the public for the sake of the private. In these matters he was appealing to the civic convictions of the *polis*. But he did not let it rest there, and right in the middle of his great address he said: "Yet ours is no work-a-day city only. No other provides so many recreations for the spirit—contests and sacrifices all the year round and beauty in our public buildings to cheer the heart and delight the eye day by day . . . we are lovers of beauty without extravagance, and lovers of wisdom without unmanliness. Wealth to us is not mere material for vainglory but an opportunity for achievement."

Athens offers us a good starting point. She illustrates the problem innate in the subject of this convention, Architecture for the Good Life. We have to agree at the outset on what we mean by the Good Life and what we mean by Architecture. We may not be able to reach or even come close to such an agreement. You have, anyway, a right to know what I am going to mean this morning.

Athens had both the Good Life and Architecture with a capital A. And it is only Architecture with a capital A that interests me in this paper.



America has the Good Life some of the time and Architecture occasionally. But the Good Life is not explained very well by our material standard of living. The Greek house, even of the well-to-do, was simple and uncomfortable; the Greek street narrow and untidy; the Greek women did not usually move in high places; most work was done by hand; there were no domestic labor-saving devices; many a Greek was by our standards physically dirty; and the idealized youth of the statuary can hardly conceal the probability that some Greeks were vigorously diseased. The Greeks, even the Athenians, were often superstitious, usually capricious, sometimes boisterous. They feared both the horse and the sea, even when like the Athenians they subdued them; and they had to go about by land only on foot. To learn of the happenings in the world they had to go to agora; they could not sit supinely as these events passed by and were reported on the radio. Yet

by the witness of their discourse and the witness of their monuments they had a Good Life. I do not say it was a better life than ours, though I suspect that in many important ways it may have been; on the other hand it would be dangerous to assume that it was a worse life. In charting the course of progress towards the Good Life it is dangerous to rely on advertising men as navigators or map-makers.



Only a few days ago a group of distinguished Asians came to Cambridge to talk with Americans about almost everything. At one point President Tan of the University of the Philippines asked a devastating question. Were Americans, he inquired, happier today than they were fifty years ago? He asked this because he was seeking guidance as to whether the people of his land would in fact profit by the same acceleration of industrialization as had occurred in our country in this half century. He got, as you might suspect, no consensus of answer, not even a fair definition of what the answerers meant by happiness. But there were people with doubts, and this is the important thing for us to remember as

we seek the clue to the good life that may be offered by Architecture.

No one denied, for example, that the average man worked less hard now; had many devices at his disposal which were then absent; had more economic security. What some hesitated at was whether a spirit of optimism had not gone out of our people which was inherent in the American Dream of 50 years ago; whether, despite our realizations at the level of material comfort, our anticipations were not somehow less than in a time when everyone seemed to be confident of progress and expecting only the best from the future. This confidence did not, they seemed to say, find an adequate replacement in the amusements of the Ed Sullivan show or by the homely victories won on the \$64,000 question or by the products thus purveyed.

Thus if we think that the Greeks had on the whole a good life it will become easier for us to remember what is relevant to the good life and what is irrelevant. Mechanical conveniences become irrelevant if the time they save us and the fatigue they spare us do not result in our spending some of the time and some of the energy on significant matters; in, for ex-

ample, being greater participants in the democratic political process; or in becoming much better educated, participating for example in the kind of discussions the Greeks adored; or in becoming better participants in making and better viewers of the products of the arts. If the freedoms are not used this way they can have little to do with the good life; we can see some gains in female life in these respects, less in male.



In the same way the mere fact that we can now live longer becomes irrelevant, even adverse to the good life, if the scene is merely to be strewn with the post-retirement superannuated. Despite the insurance company exhortations, not every one can live satisfactorily for years on a sunny park bench at \$200 a month. Unless the new longevity is accompanied by some firm understanding in the society of a constructive and dignified role for its aged, it can even be a bane and not a blessing. The Greeks and Romans understood this well enough and assumed that the aged were the wise; but in America of 1956 we assume almost the converse; we do not trust them with important affairs; never in

business; almost never in education; and hardly ever even in politics. This is because we confuse the ability to be perpetually busy and on the go with the ability to be productive, which is not at all the same thing; and ceaseless activity, important or not important, is what is demanded of the successful man of our time.

I think you can see without more ado that I cannot consent to identify the good life with air conditioning, or automatic refrigeration, or fancy kitchens, or food which is easy to prepare and easy to eat even if it offers little delight in either process; or with the television tube which now stands ready in room after room to rob humanity of its hard-won leisure. This is not what I mean by the good life and I could not call it the good life even if by some miracle it could be supplied to everyone in the world. The Asian suspicion about some of these things is not ill-founded.

It will be easy to be misunderstood on this point. This is not to say that it is undesirable to raise the material standard of living of most of the world by a considerable amount; to eliminate undernutrition and malnutrition; to develop sanitary environments where disease will not flourish; to



provide dwellings for everyone in which toil is not inevitable from morning to night, dwellings in which there can also be some repose. But it does say that the word repose is significant; and that repose can come only by sensitive organization of the dwellings with respect to each other, by the preservation of privacy which is now completely lacking even in the best-equipped builders' subdivision, by the provision of visual delight which has some aspect of uniqueness to the individual family concerned; and that all this is hardly related in any way to the multiplication of gadgets, the continuous production of ice cubes, to fountain pens in two colors to match your new car or vice versa. We must aspire to improve steadily and always the lot of the average and the below-average man in his daily existence; and no society should be satisfied until it has attained a high average of this kind. But you notice that I used the word existence and I did it deliberately. These averages do touch upon existence and not upon the good life; the good life can hardly be lived completely until the minima of good existence are satisfied; but the good life can even ameliorate some failures to meet these minima. It

would be a mistake for a society to satisfy itself because it had solved the problem of decent existence, because it had attained a high average of material competence in its domestic affairs.



This is because when you raise a plain to a high altitude you have merely made it into a plateau. Ipso facto, it is not any more interesting or really much better to live on. The question of what is a decent existence is in itself somewhat relative and affected by what is a decent existence for everyone around you. The analogy of the plain and the plateau is not irrelevant to the human situation. It is only when peaks thrust themselves out of the plateau that a terrain becomes interesting. And so it is with cities, though when I talk of peaks in cities I am of course using a metaphor. An egalitarian society in which every dwelling is pretty good and the communal dining-hall comfortable, but in which nothing is really superb, is not a consummation to be wished or an achievement to be envied. Perhaps a principal criticism of Anaurot, the capital city of More's Utopia, is that, despite its handsome riparian site, it would

have been deadly dull. You may think I am flogging a dead horse here. But the impression remains that this particular Utopian Rosinante is still ridden by those who believe that standardized and communal housing represent the most important present goal.

No man has ever read an epic by some mute inglorious Milton; we need not, in contemplating the good life, think too hard about the unknowledgeable peasants whose sober wishes never learned to stray; who always kept the even tenor of their way along the cool sequestered vale of life. Average men, all. The poem, I remind you, was written, appropriately, in a graveyard.

So I am asserting here as flagrantly as I can that the good life is not a matter of good gimmicks or of physical ease; it is a matter of things that uplift the spirit. High averages will not define it. The Arch of the Etoile and the tree-lined streets that come to it and depart are more important to the good life of the poorest Parisian than a tenth of one per cent improvement in his sub-standard dwelling. I mean this rejection of the high average to apply to all elements of the good life,—to the poetic life, to the political life, to

the visual life, to the spiritual life. It is a life which occasionally though not too often must reach to ecstasy. Not too often because ecstasy can not be prolonged, as the readers of Dante's *Paradiso* can discover. But a life without these high points is not the good life. Once you have accepted this definition of the good life it is not hard to imagine how I am going to define *architecture*.



Architecture, then, is obviously more than a building; it must be more than a high average of convenience and amenity in the provision of places to sleep, eat and work; it must contain something that lifts up the spirit when it is beheld or experienced; something indeed that lifts up many spirits. It must not be too personal or must, if personal, be open to a multiplicity of uplifting interpretations. That at least must be so in a society which does not have a single unifying theme as we sometimes, for example, imagine the western thirteenth century to have had.

Architecture need not be the creation of an architect. By the same token, and at least by this definition, not everything created

by an architect is necessarily architecture. Architecture may be anonymous, it may be regional, or it may be universal in a society; it is likely to be more effective if it is the latter; it may be a dwelling house for an individual but will not usually be so; it can be a great housing project and has occasionally been so. The cards are stacked against this, not because housing projects are not suitable for architecture but rather because the methods by which they are usually produced are not conducive to the production of architecture. But it is most likely to be realized when the building which becomes architecture is one which can serve some large common purpose, a purpose which is commonly understood.

This raises some problems for our times; for there is very little agreement about what is commonly understood or desired. In the history of architecture the buildings which most commonly are recalled have almost always served religion. They have been greatest in Greece and the Middle Ages of Western Europe, Egypt and India, and not in those places like Rome and the United States where almost any religion would do. In the next order we would probably find public buildings, those which served

the purposes of government, not only the practical operations of the government but the symbolic representation of the state. These have been effective in such institutions as the fora and tribunes of Rome or in the great regal buildings of the late Bourbons. They have been inspiring in the early years of our own country when the courthouses of the Southern colonies and the village greens of the North combined church and state in a dignified and elevating way; they have been less effective since then because as a people we have faltered between the desire to have symbolic architecture in a democratic society and the intuition that perhaps there should be none, at least none symbolic of the state; and this has been complicated for us by the fact that we have not yet found a way to invent new symbols and have had to fall back on those which were most precisely associated in history not with democracy but with totalitarianism, with imperialism, with colonialism and indeed with all the isms including communism which we instinctively oppose.

But we cannot fail, it seems to me, to look with envy on those times when the common purpose was reasonably clear (it was prob-



ably never as clear or as coherent as it looks through the mists of time but still it may have been clearer than now). We can not presumably bring back the clarity of another time; nor can we perhaps accelerate the determination of the common purpose of our own, if indeed there is ever to be such a purpose. But in the absence of such clarity we have to be content with aspirations towards architecture in a fragmented way; to seek for inspiration in the compelling solution of parts of our need. It is in this sense, that without setting commerce or its temple, the office building, on the pedestal which declares it to be the unique motivation of our culture, we may yet

applaud the strides which have been made to an elegant and almost classic solution of this particular problem under the stimulus of the early innovations of le Corbusier and Mies van der Rohe; we may watch with interest the efforts to restate the need of a religion which has not changed and wonder whether philosophically this restatement is needed or even desirable; we may applaud the tremendous strides which have been made in the efficiency of our school if not our university buildings and hope only that they now too may seek to bring to their occupants some of this elevation of spirit about which I am talking.

*(To be continued)*

## Trying Years

*By Hubertus Junius*

As years fly by and I collect  
Those myriad errors called experience,  
Time breeds in me a deep humility,  
And yet no fear affects my hope  
And each new problem spawns a youth  
Who knows no feeling of futility.

These things like spring  
Revive green hope from my subconscious mind  
And I attack them fearlessly,  
Quite sure that this at least will be  
That Masterpiece of which the world will say  
He did it peerlessly.

AUGUST, 1956

And then that leprechaun  
Who sits astride my risibilities  
Grins me back into an humbler mood,  
And that to which my pride aspires  
Fades out, and I thank God  
For all these "trying years." As well I should.

And if at last I should achieve  
A perfect thing  
And be a bit too proud of it,  
I know this fiend  
Will prick my swelling pride and say,  
"There were no errors left you could commit."



## The Necessity of the Artist in a Democratic Society

*By Walter Gropius, FAIA*

An address (delivered in German) on the occasion of the inauguration of the new school at Ulm in West Germany.

ALMOST THIRTY YEARS have passed since that day when I found myself in a position similar to that of Professor Max Bill's, today. That was the day on which the Bauhaus building, which I designed, was opened at Dessau, in 1926.

But my attendance at, and participation in, today's ceremonies are governed by stronger and deeper reasons, for we may say that the work undertaken at that

time in the Bauhaus and the principles formulated there have found here, at Ulm, their new German home and a possibility for their subsequent organic development. If this institution remains faithful to its high ideals, and if the political vicissitudes prove to be more stable than in the era of the Bauhaus, then this "University for Form" will be able to spread its influence beyond the borders of Germany and convince the world

of the need and importance of the artist's work for the healthy development of a true and progressive democracy. In this I see its great educational purpose.

In our era, which is dominated by science, the artist has been almost forgotten, and, what is worse, he is often ridiculed and unjustly regarded as an unnecessary luxury in society. What civilized nation today supports creative art as an integral and essential element of the life of its people? Germany has today, as a result of its own history, the great cultural opportunity to cast a shining light again on the value of magic as opposed to the logic of our times, e.g., to restore the artist once again to his legitimate place and give him a leading role in the modern production process.

The overdevelopment of science has strangled the magic in our lives. The poet and the prophet have, in this extraordinary flowering of logic, become the step-children of an overpractical humanity. There is a statement of Einstein's which illuminates our situation: "Perfection of tools and confusion of aims characterize our time."

The intellectual climate that prevailed at the turn of the century still had a more or less static and

closed character, supported by an apparently unshakable faith in the so-called "eternal values." That faith has been replaced with the concept of a universal relativity, of a world in uninterrupted metamorphosis. And the profound changes in human life that have resulted therefrom have all, or almost all, taken place during the industrial development of this past half century, and have affected in this brief period a more comprehensive transformation of all human living conditions than the sum of all events of all the past centuries of history taken together. This dizzy pace has put many men into a state of unhappy confusion and has ruined the nerves of many of them. The natural inertia of the human heart cannot stand that fast pace. We must, therefore, arm ourselves against the shocks, which are inevitable as long as the avalanche of scientific and philosophical knowledge is dragging us along so furiously. What we obviously need most urgently to strengthen and sustain our unsteady world is a new orientation on the cultural level. Ideas are all-powerful. The spiritual direction of man's evolution and development has always been determined by the thinker and the artist, whose creations lie be-



yond logical finality. We must turn to them again, and we must do so with faith; otherwise, their influence cannot be effective. Only in those places where men have spontaneously welcomed the seeds of a new culture could these take root and bloom. Only where the new creative forces were able to penetrate every aspect of human life was it possible to establish that unity and cohesion of the social structure of society which is so indispensable to cultural growth.



Until a few generations ago, our social world was a balanced whole, in which everyone found his place in society and in which deep-rooted customs and habits had their natural values. Art and architecture develop organically at a slow rate of growth, and they were recognized aspects of civilization. Society was still a whole. But then, with the coming of the machine age, the old social structure broke down. The very tools that were used to aid the progress of civilization ended up by taking control over us. Instead of leading by moral initiative, modern man has developed a Gallup-poll mentality, mechanically based on quantity rather than on quality, and directed

toward immediate utility instead of building up a new faith. Even those who opposed that monotony and de-spiritualization of life, were often misunderstood and suspected of wanting the very thing they had decided to fight.

May I, in view of the future of this institute, illustrate this with my own past experiences. Not only at the time of the Bauhaus but throughout my life, I have had to defend myself personally against the accusation of "unilateral rationalism" which has been leveled at me. Should not the choice of my collaborators on the Bauhaus, with their intuitive artistic gifts, have been sufficient to protect me against that accusation? But no, that was not the case, and even Le Corbusier was subjected to the very same unjust suspicion because he coined the slogan of the "machine for living." Can one imagine an architect who is endowed with a stronger sense of magic than he? Notwithstanding this, the pioneers of this modern movement were falsely presented as fanatical followers of rigid and mechanical principles, as exalters of the machine, dedicated to the service of a "new objectivity" and indifferent to the deeper human values. Since I myself am one of those monsters,

I am amazed, when I look at the matter in retrospect, that I should have managed to exist at all on such a miserable basis. As a matter of fact, our problem was, of course, that of humanizing the machine and of seeking out a new, cohesive form of life, a problem which is also being faced by this school and which will involve it in similar struggles.

Intended to place the new means in the service of humanity, the Bauhaus made an attempt at that time to demonstrate in practice what it had been preaching: the need of a new balance between the practical requirements and the esthetic and psychological demands of the time. I recall the preparations made, in 1923, for our first exhibition, which was to illustrate the complexity of our conception. I had given it the name "Art and Technique: A New Unity," which certainly does not reflect a mechanistic approach. Functionalism for us was not identified only with rational procedure; it included also the psychological problems involved. In our opinion, the realization of form had to "function" psychologically as well as in a physical sense. We are quite aware of the fact that emotional requirements are no less powerful and

pressing than practical requirements. But the idea of functionalism was then, and still is today, misinterpreted by those who see nothing in it but the mechanical aspect. Naturally, machines and the new scientific possibilities were of extreme importance to us, but the emphasis was placed not so much on the machine itself as on the desire to make it more intensely useful to living. And, as I look back, I must say that our generation did not do enough, rather than too much, in solving the problems of the machine, and it must be the new generation that will make the machine an obedient tool for achieving form, before it can spiritually triumph over it.



All problems relating to beauty and form are problems of psychological function. In an integrated civilization they belong inseparably to the over-all production process, from the designing of an appliance to that of a large building. It is the job of the engineer to arrive at a technically functional construction. The architect, the artist, gives visual interpretation. He will make use of the construction, but it is only outside of and beyond the engineering logic that

the magical and metaphysical aspects of his art will be revealed, if he possesses the gift of poetry.

Now then, a gift, an innate talent, must be released by creative education. Education means very little if we understand it to mean only information.

The essential goals of education must be to develop intensity of conviction and feeling, readiness to serve the community and its common cause and to train the senses, not only the intellect. Technical and scientific information must be subordinated to the development of a creative attitude. A successful method for doing away with natural presumptuousness, a fault which all of us suffer, is teamwork, in which the individual members are ready and willing to place the task above their own interests. In this way the future designer would be well prepared to take part, alongside the engineer, the businessman and the scientist, in the world of production, with equal rights and responsibilities. He should be fully responsible for the form development of the product or building. I include, of course, the architect in my team proposal, who still too often sits immobile on his old pile of bricks, running the risk of losing

his great chance in the field of industrial production.

If we analyze the present world production, we will find there similar opposites at work that exist in the struggle of the individual against the mass spirit. In contrast to the scientific process of mechanical reproduction (we speak today of automation), the artist's work consists of an unprejudiced search for forms which symbolize for us the phenomena of daily life. The work of the artist is a basic requirement for true democracy and for the unification of its goals, since the artist is the prototype of the universal man. His intuitive gifts save us from the danger of over-mechanization, which, if it were to be an end in itself, would impoverish human living and reduce all men to the status of robots.

A broad education can lead in the future to proper collaboration between the artist, the scientist and the businessman. Only by working together can these men develop a production standard that will have man as its measure, e.g., that will give equal importance to the imponderables of our existence as to our physical requirements. I believe in the ever-increasing importance of teamwork for the intensification of the cultural com-



ponent in a democracy. Of course, the creative spark which gives the work its life originates in the creative individual, but in close cooperation with others, in a team, in the mutual exchange of ideas, and in the exciting fire of criticism maximum results are gained. Working together toward a lofty goal inspires and increases the intensity of all the participants.

I trust that Max Bill, Inge Scholl, the faculty and the students will find a way of developing in themselves the creative forces which are essential for this idea of unity and that they will be able to form a team which will be capable of meeting every challenge and preserving in the inevitable struggles the high aim that they have set for themselves, e.g., not at all cost to pursue a "style," but rather to cultivate the experiment in a constant search for new expression for new truth.

I am well aware of how difficult it is to hew to such a line when the form product of habit and conservative stubbornness is constantly held up as the will of the people. Every experiment requires absolute freedom, as well as the support of government authorities and private individuals with broad vision, who will watch benevo-

lently the often-incomprehensible travail that accompanies the birth of a new idea. Let us allow this "University for Form" sufficient time in which to develop in peace. An organic art needs to be constantly renewed. History shows us that the concept of beauty constantly changes with the development of the human spirit and the technological tools. Whenever man feels that he has found eternal beauty, he falls into imitation and sterility. Genuine tradition is the result of unbroken development. Since it serves as an inexhaustible stimulus to men, it must be dynamic, not static, in nature. In art there is nothing that is final, but ever new interpretation, paralleling the changes that take place in the technical and social worlds.

During the long trip I took last year to Japan, India and Thailand, I have come to know the Oriental attitude of mind, a mentality which reveals itself so differently, more spiritually and magically than the logical practical attitude of Western man. Will the future, as a result of a broader freedom in world relationships, bring us to a gradual intermingling of these two mental attitudes, to a balance between spiritual vision and intellec-

tual logic? Because of the fullness and to complete it in himself, a  
of his nature, the artist is pre- goal truly worthy of our enthu-  
destined to favor this penetration siasm.

## Homesick

By *Elise Jerard*

(with a bow to Richard Neutra)

"This house is a mess and it's driving me mad,"

Home dwellers have fizzed through the ages.

"The planning's disastrous, the outlook is bad!

It's giving me rabies-like rages!

And that damned interior design not only vexes,

It's bringing on big red hives, and black complexes!"

Yes, that's how it's been, Richard Neutra explains

In a tone that's both cheery and mordant.

Poor wretches have suffered unclassified pains

When their backgrounds were vilely discordant.

But now we have grown wise, we can psychiatrize,

By grace of science, all such miseries we can Neutra-lize.

So now let's build houses to drive people normal

And make the wild client go mild.

The textures, shapes, hues shall be gently reformal,

Fierce couples shall be reconciled.

A bratty tot can be a darling (or quite near it)

When the architect's got therapeutic spirit.

Devising sound dwellings might do in the past

But a new era dictates new roles.

Today's Master Builder's portentously cast,

For he must design clients' souls.

He must build in that psychic neutra-ment for life protection.

Homes are health centers, houses of correction.

(But, come now, A. I. A., what next?

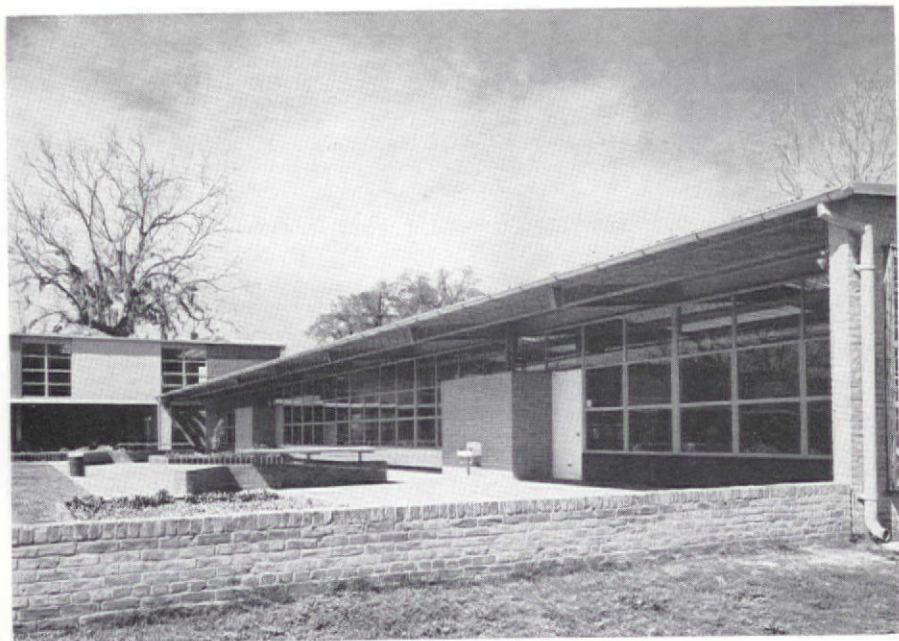
The A. M. A. looks rather vexed!)



HOUSE OF SAMUEL E. SCHULMAN,  
MIAMI BEACH, FLA.  
IGOR B. POLEVITSKY, ARCHITECT

Favorite Features of  
recently elected Fellows:  
Igor B. Plevitsky, FAIA





SWEENEY ELEMENTARY SCHOOL,  
HOUSTON, TEXAS  
DONALD BARTHELME & ASSOCIATES, ARCHITECTS

Favorite Features of  
recently elected Fellows:  
Donald Barthelme, FAIA

*Journal  
of  
The AIA*

## John F. Lewis, Jr. Accepts Honorary Membership

At the Honors Luncheon of the Los Angeles Convention, President Cummings handed the Certificate of Honorary Membership to Mr. John Frederick Lewis, Jr., President of the Pennsylvania Academy of the Fine Arts. Mr. Lewis's reply follows:

**T**HANK YOU, PRESIDENT CUMMINGS.

I had a whispered conversation with my good friend, Ned Purves, and I told him I was "gassed up" for a thirty-minute speech. He said, "Make it three—but *do* make a speech." So I will do that.

I am a lawyer—and they are worthy fellows—and they are addicted to words, anyhow, and not to buildings.

This is a great honor. It is totally undeserved, but not wholly unwarranted. Because, if architects love me, it is mutual. I love architects, and, one way or another, I have had much to do with the profession.

I have never really known an architect well but that I found he was an intelligent and charming man, and even an honest one—and that's not true of my experience with my own profession.

Yours is a great profession. The pastor and the priest and the rabbi try to keep people good. The lawyer tries to keep people out of trouble. The doctor tries to keep

them healthy and out of pain. And the architect—and with this tie-up with city planning and site study, the work space and the living space and the play space—well, the architect tries and has much to do with keeping people happy.

But now there must be an end to this mutual love feast. Form follows function — well, not wholly, since there seems to be a regrettable tendency, to me at least, as a complete layman, to simplify, to simplify, to simplify.

Now this may be a very gentle, little, slight warning not to simplify your profession right off the map!

The bank, the residence, the apartment house, the office, the school—I have seen them all as a member of the Art Jury in Philadelphia, and a great many times it is always the same glass box, differing only according to the size of the lot.

I yield to no one in my admiration for the genius of Gropius, but I would warn you a little bit—

some of the extreme imitators and hangers-on, the real bow-wow Bauhaus boys—should be warned that they do not, in their justified efforts to avoid the meretriciousness of the Victorian and the gingerbread and ultra-eclectic, go too far the other way. Take a little chance. I mean, if you draw a square and

if you own a T-square, as I do, your square is a correct one, and nobody can say that you made a mistake; but I have always felt that, if the building were such that I could draw it—and I have seen many such—at that point the building could be improved upon. Thank you very much.

## Architecture for the Complete Man

*By John Knox Shear*

EDITOR-IN-CHIEF, ARCHITECTURAL RECORD

Opening address (slightly abridged) at the 1956 Convention Seminar on "Architecture for Enjoyment," May 16, 1956.

IT IS A PARTICULAR PRIVILEGE, and one which is much too unique, to share this platform with these three representatives of our sister arts. Since architecture is also styled the mother of the arts we have, to say the least, a curious situation: a mother who is sister to her own children. Perhaps this will serve to indicate, in a small way, the confusion and lack of coordination between our arts.

My remarks today are intended solely as a preface to what these men are going to say. My conviction urges that they and their fellow artists be welcomed not only to all our platforms but, more importantly, to our client conferences, our drafting-rooms, and our

building sites. To architecture. To what some are now calling—and not without apparent justice—the arena of limited achievement.

Since these men are not, of course, complete strangers to the arena, they are aware, as you are, that architecture today is much criticized; from within as well as outside the profession. Its shortcomings are delineated with increasing frequency. It stands indicted—though happily not yet convicted—on many counts.

It has been charged in certain quarters with poverty of imagination; in others with a too paramount preoccupation with being original. Many of our efforts are accused of over-concern with econ-



omy; elsewhere we are criticized for wantonly overrunning our budgets. Some find in architecture mere exhibitions of structural ingenuity; others deplore our structural naïveté. Here it is called bizarre and there—banal.

In this the criticism is like the architecture which is itself partial—only partly satisfying the man it is intended to serve. Out of our bountiful technology we have fashioned many wonderful answers to needs never answered before; but to date we have seldom assembled these answers all in one place at one time. We have not yet got a whole architecture for the complete man; the man whose wide-ranging activities and aspirations involve utilitarian, and sensory, and intellectual demands apparently beyond our present capacity to satisfy.

The complete man asks of architecture many things; asks, of course, that his buildings provide him with the means of carrying on his activities . . .

The complete man . . . is a creature of senses and demands a rich diet of sensations. And he demands still more, for he is a creature of intellect as well; and because he is he asks his architecture for more

than usefulness and for more than sensation.

The complete man asks also that his architecture have meaning; that all its parts speak to him and to others. He asks that his buildings say where they are—in space and in time, and he asks that they speak of their purpose and abilities and the means of their forming . . .

The complete man asks for a rich assortment of utility, of sensation, and of meaning in his architecture. He is aware, of course, that they are interdependent and, as such, each has the power of strengthening the effect of the others, and that taken together they constitute the whole architecture which he needs but which he does not have. The architecture which has the ability to speak to his spirit.

In its stead he has today some brilliant and beautiful parts with a necessarily partial ability to satisfy the whole man . . .

Our interest in shape seems to stop with most architects at the level of the first dramatic impact and offers little reward for any closer examinations. Strong exclamations in a landscape which grows quickly boring because its buildings have little ability to unfold any further satisfactions.

When we are making an intel-

lectual point we seem to have little left over with which to stimulate sensation or even afford utility. And when we are being utilitarian—there is so often so little energy left for satisfying the senses and the mind and seemingly little conviction that these satisfactions are necessary . . .

In a time of milk and honey we turn up with finicky appetities, and are prone, as well, to argue over the check.

With all our technology and with all our talents how can our failure to satisfy man's total architectural needs be explained? The explanation would not be simple. Certainly it would have to point to the fact that we haven't had our present materials and techniques for very long and they take some getting used to. The Greeks had several centuries to develop the Parthenon, and its functions were a good deal more limited than those of most of our buildings. Certainly, too, some part of the explanation would lie in our extraordinarily complex procedures in designing and erecting buildings. Procedures made necessary in part by the enormous speed with which we have to match the immigration and westward expansion and industrial

growth of our past one hundred years. A century of the most violent evolution and one in which architecture was deeply affected. For out of the turmoil of reaction and counter-reaction too many of our architects have inherited the polar isolations and the extreme attitudes which were necessarily called into being during the revolt against eclecticism. We have grown up under the influence of the leaders of that revolt. Our heroes came to fame with deliberately exaggerated manifestoes and with exaggerated buildings to illustrate those manifestoes . . .

We have inherited both their forms and their attitudes and without having added appreciably, as *they did*, to either the facts or the philosophy of building, we find ourselves still defending the same polar points of view; being against many things with more intensity than we are for anything. Choosing up sides on issues which should not even exist. Asserting this and denying that and with each assertion and each denial calling up counter assertions and counter denials. Jockeying for a better position in the architectural hall of fame; belittling each other's work; making distinctions in stylistic mediocrities; fretful in our efforts to

establish an identifiable style—on which, if fortune smiles, *some* magazine will bestow a name (nothing is genuine without a name); bickering about the proper roles of history, and of the region, and of function. And in our vain and petty preoccupation neglecting the man for whom we are building; neglecting that thoughtful and concentrated study of his needs and his attitudes which will reveal the proper point of departure and the proper goals of architecture.

It will reveal at the outset that man is a creature of opposites; that he is attracted to many apparently disparate poles; that he doesn't feel he has to be *against* yesterday in order to be *for* today—doesn't have to turn his back on history in order to look forward; that the genius of a particular place and its people is still a desirable source of influence on form even in a day when he readily acknowledges the interdependence and cross influences of all places and all people; that function has a more inclusive meaning than we have been ascribing to it; that he doesn't have to be against his left hand in order to be for his right.

Man is concerned with both the real and ideal, with the picturesque and with the classic, with the spe-

cific and the general, and just so must be his architecture. It is in the recognition and understanding and transcendent resolution of man's basically dual nature and the dual interests it manifests that a wholly satisfying architecture can come into being. Ignoring man and his polarized nature and turning our backs on half the factors which *should* generate form makes architecture easier but does not make it better; does not make it whole.



The key to a whole architecture is the sympathetic understanding of man's constitution and motivations. A thorough knowledge of him and of all his architectural needs (not just those which demand forms for which we have a predilection) will carry us beyond the cul-de-sacs of abstract argument and arrogant ambition which presently limit our achievement.

But really knowing man is enormously difficult and becoming daily more so as science broadens our collective knowledge of him while our individual capacity for understanding and acting does not much increase . . .

The total of what we should know about man—which is know-



ing ourselves, after all—is staggering. We must surely recognize our need—as architects—for help. We need all the help we can get from the fields of science and from the humanities. But where they have not gone or cannot yet go we must depend on intuition; on our own and on that of any who can help us; on the intuition of the truly gifted men from the related arts, who, as sensitive artists, are responsive to the emotions of the complete man and whose natural domain is spatial organization and spatial expression . . . We may yet—with their help—flesh out the bare bones of our limited architectural endeavors.

Certainly this will not happen tomorrow; nor, perhaps, even in our time. For this sort of collaboration demands a kind of mutual respect and awareness of common interests and sympathetic understanding which very few architects and their fellow artists possess today.

On the contrary, many architects mistrust the painter and the sculptor and even the landscape architect. Many others live with the conviction that they are actually superior to these specialists—“anything he can do, I can do better”—and cheaper . . . Among archi-

tecs there are few Michelangelos but many Michelangelo complexes. Our country's greatest architect is a victim of this complex and has designed some of the world's most frightful furniture.



But our present and potential failure to get a rewarding collaboration cannot be traced to the architect alone. Our fellow artists have too often been equally unyielding. Principally obstructive to collaborative achievement is their very evident concern that their contributions to a building be readily identifiable in the currently conventional terms of their particular art forms. They want to be displayed. The painter wants to do a mural—and he wants it on the most accessible and visible wall in the building. Now surely there are other ways in which he might make a contribution while still finding a satisfactory means of expressing himself . . .

Music has not so limited itself, and in avoiding such limitations is able to speak on many more occasions; and while there are occasions appropriate to a mural or a statue, or a mobile, or a mosaic, too often these become simply *objets d'art* in a building rather than mak-

ing art of the building. Architects, compliant, seem to wish for little more.

We must have sculpture, for example, in our buildings but as long as the sculptor largely limits his interests to merely putting things *in* buildings, or in front of them, the buildings will not much improve and man's appreciation of what sculptors have to say to him will not be much increased.

And so with architects reluctant to seek advice and reluctant to relinquish even the prerogative of making some suggestions, and with their fellow artists insistent on a limited assortment of conventionally identifiable objects, it appears we will not soon get the kind of resonance we need between these artists before a really transcendent architecture can be achieved.

For the architect cannot do it alone. He must necessarily trade in the visual and spatial expression of his own emotions. But the number and the range and the quality and the significance of his emotions are directly dependent on his responsiveness to the emotions of others. Divorced from people (or from any segment of people) and the world of their ideas and emotions, the architect is crippled. He

has little to say and perforce continues stating the same tiresome trivia in a vocabulary limited because it has never had to be stretched and used. Rich invention and the careful, precise forming of a building has always been achieved only when the emotional stimuli were abundant and pressing and recognized. The architect can broaden his recognition of stimuli only if he is willing to open himself to the emotions of others. The architect who looks only inward for stimulus soon looks at a dry well . . .

But if, in some future, this collaboration ever develops in something more than isolated instances, we may be nearly sure of these things: the whole fabric of our buildings and their spaces will be affected—their profiles, their lighting, their approaches, their changes of direction, their sequence of vistas, their textures and colors. Moreover the method of collaborating to achieve these goals will have to respect the particular skills of each art and the prerogatives and responsibilities which they demand. Thus each must do what he best can do and stop there; and the architect—as always—must be prepared for the exacting role of sym-

pathetic selection and correlation. I cannot predict how you will all be paid for this but I will predict that the full respect you are certain to win—and do not now have—assures that you will be paid.

Now I hope all this has not sounded too much like you know who—and I leave it to you who's

who. I have intended it simply as an appeal to all of you to join me in welcoming back these artists who have been absent too often from our councils since the time of the Renaissance. Welcome to an arena of achievement which should be limited only by man's unfulfilled capacity to enjoy organized space.



## Honors

HAROLD THEODORE SPITZNAGEL, Sioux Falls, S. D., has been given the honorary degree of Doctor of Laws by Augustana College.

LUDWIG MIES VAN DER ROHE, FAIA, Chicago, has been elected a Fellow in the American Academy of Arts and Sciences.

EDGAR I. WILLIAMS, FAIA, New York, has been honored by the Fifth Avenue Association. In its selection by a Committee on Architectural Awards of the "Best New Institutional Building," it issued its Certificate of Merit to the Donnell Library, 20-30 West 53rd Street. The Committee's report said:

"This handsome new Branch of the New York Public Library is

distinguished by the most skillful study of its street facade; its fine materials, its excellent proportions and relationship of its openings to its mass, and the high quality of its simple detail combine to make this a building to be highly commended."

ALFRED H. RYDER, of Brooklyn, N. Y., has been elected to the Board of Trustees of Pratt Institute.

WILLIAM W. CAUDILL, of Byran, Texas, has been awarded the honorary degree of Doctor of Laws by Michigan State Normal College, Ypsilanti. The citation calls his "A most distinguished career of service to education in the United States."



D. KENNETH SARGENT, FAIA, Professor of Architecture at Syracuse University, has received from the University a George Arents Pioneer Medal for excellence in architecture.

LAWRENCE GRANT WHITE, FAIA, New York, has been elected to the Board of Trustees of the Metropolitan Museum of Art.

PAUL R. WILLIAMS, Los Angeles, has been awarded the honorary degree of Doctor of Fine Arts by Tuskegee Institute in Alabama.

DR. N. M. NEWMARK and DR. C. P. SISS, engineers and researchers, have received the 1956 award of the Concrete and Steel Reinforcing Institute, in recognition of the joint activities of these

men in the field of reinforced concrete research.

CLAIR W. DITCHY, FAIA, has been awarded the honorary degree of Doctor of Engineering by Lawrence Institute of Technology.

IN THE RUSH of honors that were announced last month in these pages we were in error in saying that Messrs. CHATELAIN and PURVES had just been made Honorary Corresponding Members of the RIBA. These gentlemen and GEORGE BAIN CUMMINGS, FAIA, had been elected Honorary Corresponding Members of the Royal Architectural Institute of Canada. Mr. Purves' election as Hon. RIBA was announced in the February JOURNAL.

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## NCARB Elections

AT THE 35th Annual Convention of the National Council of Architectural Registration Boards, in Los Angeles, the following officers were elected: Edgar H. Berners, President; Joe E. Smay, 1st Vice President; Walter F. Martens, 2nd V. P.; A. Reinhold

Melander, 3rd V. P.; and William L. Perkins, Secretary-Treasurer. Fred L. Markham, immediate past-President, became a member of the Executive Committee. L. M. Leisenring, FAIA, of Washington, D. C., was added to the Council's Board of Review.



DETAIL OF THE MICROWAVE TOWER FOR THE  
FEDERAL TELEPHONE AND RADIO CORPORATION, NUTLEY, N. J.  
ROSSETTI, GIFFELS & VALLET, ARCHITECTS

Favorite Features of  
recently elected Fellows:  
Louis Rossetti, FAIA

*Journal  
of  
The AIA*

## Books & Bulletins

*The Institute Library asks us to call attention to the fact that Institute members have the privilege of borrowing books through the Library's mail service*

### ITALY'S ARCHITECTURE TODAY.

By Carlo Pagani. 296 pp. 8½" x 10¾". Milano: 1955: Distributed by W. S. Heinman, 400 E. 72nd St., New York 21, N. Y. \$12

A comprehensive survey of examples chosen from among the years. The book benefits from the inclusion of biographical notes regarding each individual designer.

### THE LIFE AND WORK OF JAMES

GIBBS. By Bryan Little. 226 pp. 6" x 8¾". London: 1955: B. T. Batsford Ltd., 4 Fitzhardinge St., Portman Square, W.1. 25s. Net

An impartial survey of the man who was undoubtedly one of England's greatest architects—a difficult task indeed in view of the scarcity of records about the personal life of the bachelor who grew up in the shadow of Sir Christopher Wren.

### COMMUTING PATTERNS OF INDUSTRIAL WORKERS.

By Leonard P. Adams and Thomas W. Mackesey. 142 pp. 8½" x 11". Ithaca, N. Y.: 1955: Cornell

University, Housing Research Center. \$2

The first of a series of reports growing out of research under the Housing Research Center at Cornell, prompted by HHFA to record the problem encountered in World War II of how the labor market and industrial production could be brought closer together.

### PLASTICS AND BUILDING.

By E. F. Mactaggart and H. H. Chambers. 192 pp. Text; 32 pp. Illustrations and charts. 7¼" x 9¾". New York: 1955: Philosophical Library. \$12

It is refreshing to find, in this British understatement, assurance that plastics are not the sudden answer to all building problems. The book follows a middle path between the technical treatise and the "popular" book.

### TEN BOOKS ON ARCHITECTURE.

By Leone Battista Alberti. Translated into English by James Leoni. Edited by Joseph Rykwert. 276 pp. Text; 68 pp. Illustrations, 6¾" x 9¾". London: 1955: Alec Tiranti, Ltd.,



Distributed by Transatlantic Arts, Inc., Hollywood-by-the-Sea, Florida. \$8.50

Alberti apparently had no great respect for Vitruvius and his ten books, which had long held the foremost place in architectural literature. Both works stand high in the essential list of an architectural library.

#### SCHOOLS FOR THE NEW NEEDS.

Compiled by the Editors of the *Architectural Record*. 326 pp. 8½" x 11½". New York: 1956: F. W. Dodge Corp. \$9.75

A compilation of illustrations and descriptive text of contemporary schools published in the *Architectural Record*. The case studies are divided into sections on cost studies, elementary schools, and secondary schools.

#### ART IN EUROPEAN ARCHITECTURE (SYNTHESE DES ARTS).

By Paul Damaz. 244 pp. 8¾" x 10½". New York: 1956: Reinhold Publishing Co. \$12.50

An effort to bring about an understanding of the proper balance between the arts of architecture, painting, and sculpture. The author feels that there are signs in Europe of a new synthesis of these arts. The text is in French and English.

THE NEW ARCHITECTURE AND THE BAUHAUS. By Walter Gropius. 112 pp. 5½" x 7¾". Boston: 1955: Charles T. Branford Co. \$3.50

A new English edition of Dr. Gropius' earlier work in which he says: "If I am to attempt to answer this question [Can the real nature and significance of the New Architecture be conveyed in words?] it must needs be in the form of an analysis of my own work, my own thoughts and discoveries."

ETERNAL EGYPT. By Clement Robichon and Alexandre Varille. Translated by Laetitia Gifford. 14 pp. Text and Notes; 128 pp. Illustrations. 7" x 9¾". New York: 1955: Philosophical Library. \$6

A collection of particularly fine photographs of the architecture and sculpture of ancient Egypt.

#### THE ARCHITECTURE OF JAPAN.

By Arthur Drexler. 288 pp. 7¼" x 10". New York: 1955: The Museum of Modern Art. \$6.50

Unlike recent books devoted to the Japanese dwelling, this volume deals with the environmental and religious factors that have influ-

enced all Japanese art. The study of the structural principles involved, particularly the carpenter's ingenuity in joining, is especially interesting.

**MARCEL BREUER: SUN AND SHADOW.** Editing and notes by Peter Blake. 208 pp. 7 $\frac{3}{4}$ " x 10 $\frac{1}{2}$ ". New York: 1955: Dodd, Mead & Company. \$7.50

Photographs and explanatory text of Breuer's work, from his early days in the Bauhaus up to his design for UNESCO Headquarters in Paris.

**ARCHITECTS' YEAR BOOK 6.** Edited by Trevor Dannatt. 260 pp. 7" x 9 $\frac{3}{4}$ ". New York: 1956: Frederick A. Praeger, Inc. \$8.75

The "Architects' Year Book," published in London, seems to be a receptacle for various erudite essays on widely diverse subjects, such as John Baker on "Stained Glass Today" and Guiseppe Vaccaro's "Harmony of Form in Space and Time."

**DOCTORS' OFFICES & CLINICS.** By Paul Hayden Kirk and Eugene D. Sternberg. 228 pp. 8 $\frac{1}{2}$ " x 11 $\frac{3}{4}$ ". New York: 1955: Reinhold Publishing Co. \$12

Mr. Kirk is an AIA architect

from Seattle, and Mr. Sternberg an English architect who has come over here to practise in Colorado. Here is expert testimony, founded on long experience in a specialized field, as to the proper design for—and even the organization of—medical clinics.

**INTANGIBLE CONTENT IN ARCHITECTONIC FORM.** By Amos Ih Tiao Chang. 80 pp. 6 $\frac{1}{2}$ " x 10". Princeton, N. J.: 1956: Princeton University Press. \$3.50

Our good friend, Jean Labatut, writes a foreword to this volume telling us that the wisdom of an ancient culture infuses and illuminates this book, which is based on the philosophy of Laotzu. One of Laotzu's paradoxical statements is, "The way to allow for fulfillment is to concave."

**THE BRITISH NEW TOWNS POLICY.** By Lloyd Rodwin. 272 pp. Text: 40 pp. Illustrations. 6 $\frac{1}{4}$ " x 9 $\frac{3}{4}$ ". Cambridge, Mass.: 1956: Harvard University Press. \$7.50

The author traces the ideas governing this policy from the original conception of Ebenezer Howard to the present development in building of more than a dozen new towns to decentralize London's population. The author is Asso-

ciate Professor of Land Economics at M.I.T.

THE NATURE OF CITIES. By L. Hilberseimer. 286 pp. 8¼" x 11". Chicago: 1955: Paul Theobald & Co. \$8.75

Dr. Hilberseimer's book, "The New City," published in 1944, is out of print, and this one takes its place, with the author's thinking brought up to date—particularly by the development of the atomic bomb.



## An Epitome of the Architectural Profession

*By George S. Koyl, FAIA*

THE AMERICAN INSTITUTE OF ARCHITECTS has been the medium for the past century through which the American architect has practised under constantly improving conditions in a world of keen business competition. It has been the dream of members that the "American Architects Directory" should be the official biographical compendium of the profession in this country, epitomizing the accomplishments of architects who are now and have been creating the American scene. No such undertaking could be hopeful of success without the authority which the approval and cooperation of the Institute alone assures.

In consequence of obtaining that approval and with the promise of cooperation, the Bowker Company launched the publication project as they have said, "for The American Institute of Architects." Within the covers have been put all their directory-making experience. Copies of a "Tentative Questionnaire" were submitted to one hundred members of the Institute, selected at random from those whose names began with the letter S, as a check on the clarity and completeness of coverage of modern practice. Throughout the editing process the interpretation of the biographical data of each individual architect, as submitted in the ques-



tionnaire, was considered a grave professional responsibility. Many pages were assigned to the organization of the Institute, to the reprinting of several of its most important Documents; to the listing of the officers and executive secretaries of all the State Examining Boards with the consent of the Secretary of the NCARB; and of the deans and heads of all Schools of Architecture as provided by the Secretary of the ACSA—all information which is constantly sought after but difficult of finding by the persons who want it, and all for the purpose of making the Directory as useful as possible to the profession and to the public.

The establishment of a biographical directory is in itself an important achievement of a profession in which the cooperation and support of its individual members are *sine qua non*. As the term "biographical" implies, such a directory records the acts of the living, including information as to time and place. To maintain its status, a biographical compendium must have periodic renewals. As time passes, the record of achievements of a profession take on added significance, becoming the most complete and accurate record of

the principal activities of its members.

These thoughts were not only in the minds of the publishers and members of the profession nearest to the project when inaugurated, they were expressed in the announcements concerning the Directory. With each new edition, its comprehensiveness and usefulness to the profession and public will be enhanced by the inclusion of new biographical and other material, including the accomplishments of architects during the period between editions.

With these long-range objectives in mind, the publishers have attempted to make the volume worthy of the architectural profession, useful, and to bring it within the economic reach of all architects. It seemed important that every office should own a copy of the Directory with its readily available professional information. But the usefulness of the Directory to the profession lies in its broadest possible distribution among the several types of libraries to which the public has access as well as those in private and semi-private institutions; among the governmental departments and agencies constantly engaging the services of architects; among the news-pub-

lishing and advertising agencies dealing with the products of the manufacturers of building materials and equipment as well as among these manufacturers themselves; in fact among all who benefit by the very existence of the architect. From these, as well as the members of the profession, chapter offices and those of the architectural registration boards, the publishers invite support in this venture.

If members of the profession are pleased with the book, feel that it helps architects generally to have it widely distributed, and are anxious to have it continue through future editions, then no time should be lost in ordering copies for themselves or in making gifts of it to libraries, clubs or other organizations. The Geographical Index

alone, according to the Librarian of one of Philadelphia's two leading daily papers, is worth the whole price to any architect listed there. That leading news syndicates and publishers have placed multiple orders for the Directory is not only evidence of the need for information about architects, but heralds a new era in public relations for the profession.

The publication of non-biographical lists of members of local and national societies such as that of the Institute are necessary for the memberships of their respective organizations, and basic for the publication of biographical directories. In the "American Architects Directory," it is hoped, are epitomized those qualities which will continue to advance the dignity and prestige of the American architect.

## Fulbright Awards Available

**C**LOSING DATE for the general competition for Fulbright awards, which opened May 1, is November 1, 1956. Requests for application forms must be post-marked by October 25th.

Young American architects have a chance to study abroad during 1957-1958 under the U. S. Gov-

ernment's International Education Exchange Program. Eligibility requirements are: (1) U. S. citizenship, (2) a college degree or its equivalent, (3) knowledge of the language of the country of application, (4) good health. Preference is given to applicants not more than 35 years of age.

The awards are offered in the following countries: Australia, Austria, Belgium, Burma, Chile, Denmark, Finland, France, Germany, Greece, India, Italy, Japan, Luxembourg, the Netherlands, New Zealand, Norway, the Philippines, and the United Kingdom.

Application blanks and a brochure describing the program are available at the Institute of International Education, 1 East 67th St., New York, N. Y.



## Competition Judgments

IN THE Morton Arboretum Small House Design Competition, the jury has named the following

winners from the approximately 500 entries:

*Class 1 (two-bedroom houses):* First prizes of \$500 each to Gardner Ertman, Cambridge, Mass.; John O. Cotton, Minneapolis, Minn.; Charles S. Sax, Hibbing, Minn.

*Class 2 (three-bedroom houses):* First prizes of \$500 each to Gardner Ertman, Cambridge, Mass.; Hayahiko Takase, Cambridge, Mass.

There were several second prizes of \$100 each and 25 honorable mentions of \$50 each.

The Grand Prize of \$1,000 went to Gardner Ertman, who is a graduate of Cornell, now employed in the office of Carl Koch.

## That Problem of Referrals

*By Harmon H. Goldstone*

SECRETARY, NEW YORK CHAPTER, AIA

IN THE MAY ISSUE of the JOURNAL May B. Hipshman analyzes, clearly and thoroughly, the vexing problem of referrals. The urgent need for an answer, the methods tried, the objections to them, all sound familiar. The proposed solution of an optional questionnaire from which referrals will be made in rotation is, with variations, somewhat the same as

the system which the New York Chapter has evolved after much the same experience of trial and error. It would be nice to announce that our system, after being in effect almost four years, was an unqualified success. Though, unfortunately, this is not the case, it may interest other chapters to learn the details of still another attempted solution. Perhaps from



this pooling of ideas a completely satisfactory technique may develop.

Three methods of referral are now used by the New York Chapter; the choice depends upon the nature of the inquiry:

1. If the question concerns single-family houses it is referred to the Chapter's House Consulting Panel. This is a volunteer list of about 30 Chapter members who specialize in domestic work and who have prepared an album of photographs illustrating recent houses they have designed. The inquirer is invited to look over this album in the Chapter Office and to get in touch directly with anyone whose work he likes. The members of the panel have also agreed to provide "clinic" services, at a nominal hourly rate, for persons who simply need a little guidance on a particular and limited problem. The Chapter likes to feel that this type of service corresponds somewhat to the legal assistance commonly offered, at nominal cost, by legal aid societies.

2. If the inquiry is for an architect who has done schools, or churches, or theaters, or any other special type of building, an invitation is extended to make use of the Members' Work File which

is also maintained in the Chapter Office. This consists of a file cabinet full of specially printed folders,\* made out, insofar as they choose, by the Chapter members in accordance with the enclosed directions. The folders contain whatever photographs or magazine clippings the members choose to keep in them and they, themselves, are asked to classify their buildings in one of 40 given categories. A color key runs across the top of each folder so that it is easy to pick out architects who have done Banks (number 5), or Hospitals (number 13), or Schools (number 34).

3. For people who just "want an architect," there is little that can be done except to send them the Chapter Membership Directory, which is revised and reprinted every other year. It gives names, addresses and telephone numbers, class of membership and year of admission of each Chapter member; it also lists current Chapter officers, committees, delegates and honors. Recently it has also become possible to refer such inquiries to George Koyle's "American Architects' Directory" which, while covering the whole country,

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\* Photostatic copies are obtainable from the JOURNAL office.

supplies considerable biographical and "experience" data.

And how does this system, or combinations of systems, work? Only fairly well.

The House Consulting Panel receives well over one thousand referrals a year. While precise records have not been kept, it would appear that very few of these have turned out to be interesting clients. But in helping the others to screen-in a sun porch or to convert an attic into a spare bedroom, a certain amount of good will is created which in the long run should help the profession as a whole.

The Members' Work File would be far more valuable if it were more complete and if it were kept strictly up to date. Despite repeated pleas, only 237 out of the Chapter's 970 members had, at last counting, bothered to fill out and submit their folders. Still fewer keep their initial submissions adequately revised. But both this file and the album of the House Consulting Panel meet the requirement that Miss Hipshman insists on: participation is entirely voluntary. They have, moreover, the additional advantage of emphasizing visual material as the best basis for selecting an architect and the

material is—at least in theory—flexible, inexpensive and easy to use. The main disadvantage—beside the incompleteness of the data—is, of course, that reference to the album or to the file involves a personal visit to the Chapter Office and a certain amount of effort on the inquirer's part. But perhaps such effort is necessary, and even worth the client's time, if it means discovering the one architect who will understand his problem and solve it with sympathy.

For the client who will not or cannot make this effort, a copy of the Chapter's Membership Directory or a reference to Koyle is really little more than a polite way of taking the edge off the standard introductory remark that is made to all requests for referral: "We are so sorry that it is impossible for the Chapter Office to recommend any one of its members, but if you would care to refer to our House Consulting Panel—to our Members' Work File—to our Directory—we are sure you will find them of help in your problem."



### Howard Myers Memorial Award

THE ARCHITECTURAL LEAGUE  
OF NEW YORK offers the third

award established as a memorial to the late Howard Myers, established for the purpose of making cash awards of \$500 each from time to time for the best-written, most progressive, most influential and original writing about architecture, whether of a provocative nature or not. The Committee on Scholarships and Special Awards invites the submission of articles that are nominated for this award

from periodicals in the period January, 1953, through December, 1955. The committee requests the submission of tear sheets rather than complete copies. Entries will be accepted until September 15, 1956. Address Olindo Grossi, Chairman, Committee on Scholarships and Special Awards; The Architectural League of New York; 115 East 40th St., New York 16, N. Y.

## News from the Educational Field

HARVARD UNIVERSITY announces that a committee headed by John Nicholas Brown, of Providence, reported: "Against the variegated background of the contemporary academic scene, the study of fine arts in Harvard College appears restricted, even limited." The committee found need for new buildings and for increased faculty and staff, particularly for the training of the mind's eye, at a cost of more than \$6,500,000, of which \$1,300,000 would provide a new design center for work in the visual arts.

THE FORD FOUNDATION announces, among its fellowship appointments for training in foreign and international affairs, the fol-

lowing: Sidney M. Kaplan, Assistant Professor, Ohio State University, in art and archeology in India, Pakistan, and Afghanistan; also, to Martie W. Young, a graduate student of Harvard, one year additional to present fellowship, in history and principles of Oriental art.

WASHINGTON UNIVERSITY announces the winner of the \$3,000 James Harrison Steedman Fellowship as Klaus H. Kattentidt, St. Louis, Mo., who, having earned his B. A. degree at the University, is currently studying towards his M. A. degree at the University of Illinois. The jury selected the winner as a result of a competition for a church group.



UNIVERSITY OF OREGON announces the appointment of Norman J. Johnston, Philip H. Dole, Albert D. Poe, as assistant professors of architecture, and Julio Acuna as instructor in architecture.

YALE UNIVERSITY announces the award of the Charles O. Matcham Fellowship to James Jarrett Padavic, Quincy, Ill., who has received his B. A. degree and will continue to study at Yale for his M. A.

PHILIP D. CREER, Providence, R. I., of the firm of Creer, Kent, Cruise & Aldrich, Architects, and Head of the Department of Architecture, Rhode Island School of Design since 1933, has been appointed Director of the School of Architecture and Planning, Texas University. Mr. Creer had served as AIA Regional Director of the Northeastern States.

GEORGIA INSTITUTE OF TECHNOLOGY announces the appointment of Paul Malcolm Heffernan, Professor of Architectural Design, as Director of the School of Architecture, effective July 1, 1956. Professor Heffernan succeeds Professor Harold Bush-Brown, FAIA, Director of the School since 1924, who retired on June 30, 1956.

## Scholarships and Fellowships

THE NEW YORK CHAPTER, AIA, is accepting applications for the 1957 Arnold W. Brunner Scholarship. The grant is for amounts up to \$2,400, for advanced study in a specialized field of architectural investigation. Closing date for applications is November 15, 1956. Full information may be had from the Chapter office, 115 East 40th Street, New York 16, N. Y.

## Calendar

*July 14-August 25:* Seventh Annual Design Workshop, Instituto Tecnológico de Monterrey, Mexico. Information and catalogs may be secured from Hugh L. McMath, AIA, School of Architecture, The University of Texas, Austin, Texas.

*August 18-30:* August tour of the Society of Architectural Historians—Albany, Troy, Mohawk Valley,

Cooperstown. Further details and application forms may be obtained from Daniel M. C. Hopping, 120 Midland Avenue, Bronxville, N. Y.

*September 6-9:* Convention of the Northwest Region, Tacoma, Wash.

*September 7-11:* 36th Annual Meeting of the National Conference on State Parks, Jackson Lake Lodge, Moran, Jackson Hole, Wyo.

AUGUST, 1956

*September 13-15:* Central States Regional Conference, Omaha, Nebr.

*September 17-21:* American Society for Testing Materials is sponsoring an Apparatus Exhibit, Hotel Statler, Los Angeles, Calif.

*September 19-20:* Conference conducted by Building Research Institute on Modern Masonry, under the chairmanship of C. E. Silling, FAIA. Conference will be held in the U. S. Chamber of Commerce Building, Washington, D. C.

*September 25-26:* 35th Annual Fall Meeting and Chapter Presidents' Conference of The Producers Council, Inc., Wade Park Manor Hotel, Cleveland, Ohio.

*September 28-29:* North Central States Regional Convention, the Wisconsin Architects' Association, AIA, being host chapter. Pfister Hotel, Milwaukee, Wis.

*October 7-9:* 7th Annual Conference of the Gulf States District, Chattanooga, Tenn.

*October 10-12:* 23rd Annual Convention of the Architects Society of Ohio. Hotel Commodore Perry, Toledo, Ohio.

*October 10-13:* California-Nevada-Hawaii District Regional Conference, and California Council, Yosemite, Calif.

*October 11-12:* Noise Abatement Symposium, under the sponsorship of Illinois Institute of Technology, with study of the control of noise through

architectural design. Hotel Sherman, Chicago, Ill.

*October 18-20:* Western Mountain District Regional Conference, Salt Lake City, Utah.

*October 19-20:* Annual Meeting of National Trust for Historic Preservation, Washington, D. C.

*October 24-26:* New York District Regional Conference, Lake Placid Club, Lake Placid, N. Y.

*October 25-27:* New York State Association Convention, Lake Placid Club, Lake Placid, N. Y.

*October 31-November 2:* Texas District Regional Conference, Corpus Christi, Texas.

*November 8-10:* Annual Convention of the Florida Association of Architects, Hotel Seville, Miami Beach, Fla.

*November 12-14:* Annual Convention of the Structural Clay Products Institute, Boca Raton, Florida.

*November 14-16:* Middle Atlantic District, AIA, Pennsylvania Society of Architects and Regional Council Meeting, Hershey, Pa.

*January 24-26, 1957:* Annual Meeting of the Society of Architectural Historians, in conjunction with the College Art Association, Detroit Institute of Arts, Detroit, Mich.

*February 25-March 1, 1957:* 13th International Heating and Air-Conditioning Exposition. International Amphitheater, Chicago.

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## A Planning Director for Saint John, N. B., Canada

THE COMMON CLERK'S OFFICE, City Hall, Saint John, New Brunswick, Canada, informs us of their need for a Planning Director to implement their program of urban renewal. The qualifications include training in a recognized

planning course and practical experience. Salary to start will be \$6,000-\$6,500 per annum, with regular increments to \$7,500-\$8,000 within five years. Further details may be had by addressing the Common Clerk's Office as above.



## Architects Read and Write

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



### TODAY'S TOOLS

BY EDWARD HUNTSMAN-TROUT, FASLA, Beverly Hills, Calif.

**I**N the JOURNAL for June, I have read Paul Thiry on "Esthetics in Architecture" with pleasure and whole-hearted applause. Quite properly, the concluding phrase covers the ground; ". . . design with respect for people, for the person, for environment, and in scale and harmony with nature and . . . in keeping with human aspirations."

That is just another way of saying what he said before—"Beauty is an intrinsic quality born out of the factors of use, structure and design." The importance of his final restatement lies in that people, and environment, and nature, are relatively stable, in spite of Dior, the bulldozer, and smog.

"The change, absolute and scientific and of tremendous scope" will prove on careful analysis to be relatively superficial. Essentially the world of today, and the men and women who walk about on the face of it, are astonishingly akin to those of the dawn of history and civilization, and these are the controlling elements of all design.

New idioms, new materials, new methods, new power, are exciting and challenging. Their understanding and use are new tools at hand for the better adornment of the earth and for the further use and delight of those who inhabit it. It is important to realize that today's dynamics are a means and not an end.

In the matter of zoning as a correction for the current growing pains of suburbia, and as called for by Mr. Thiry, Clarence Stein has noted that prohibition, a simple negative, set up by zoning ordinance, is not enough to halt the outrage. Witness the breakdown of zoning in the wholesale "rape" of the neighboring San Fernando Valley.

The "new look" in architecture, in furniture, in painting, in sculpture, has recast the entire visible gadget world, from Metropolitan Museum to the dime store on Main Street, not by prohibition of the old, but by offering a whole Pandora's box of strange new excitements.



## FACULTY SUMMER FELLOWSHIP

By ALEXIS Z. YATZEVITCH, Troy, N. Y.

ASSOCIATE PROFESSOR, RENSSELAER POLYTECHNIC INSTITUTE

LAST YEAR it was my privilege to be a recipient of a Faculty Summer Fellowship from the firm of Voorhees, Walker, Smith, & Smith. Provided with an adequate sum of money to cover my expenses and given complete freedom of movement within this large architectural organization, I was not expected in return to make any contribution—simply to absorb as much experience and atmosphere as I possibly could. Full cooperation of the staff helped me take advantage of this freedom.

The impressions and evaluations I carried away with me were made possible through attendance of conferences, trips to building sites with junior partners in charge, and interviews with project architects. These were often centered around a particular project, and many fine points of study, design, construction, cost, control, supervision and even presentation were brought up. Several trips with Mr. Ralph Walker to buildings already completed or in the process of construction were the highlights of this period. Finally, I chose to spend three weeks at the site of a Jesuit Seminary where some inter-

esting mosaic and marble work was in progress.

Altogether it was a unique arrangement and, to the best of my knowledge, the first experiment of this kind that has been conducted. I was offered a change of environment so welcome after an academic year. It gave me a chance to travel in different professional circles and to new places. I expect that some of the things I saw and did already have influenced my classes and seminars. As a teacher I was especially conscious of the human relations involved in a large architectural organization—the system of employment, the atmosphere conducive for creative growth, and the factors establishing the ceiling to a young man's professional career. In some cases it was stimulating to see professional competence and integrity in action.

However, my own activities have no special importance. It is the program which is significant. For if many college teachers, like myself, can devote a little time sporadically to practical work, the experience often amounts to participation in projects of limited size.

Therefore work in a large office, from time to time, or the possibility to study all phases of their operations, is an obvious and necessary asset to teaching. To my mind,

such a program has great possibilities for extending the teacher's breadth of practical knowledge and bringing today's experience of the profession into the classroom.



## Necrology

According to notices received at The Octagon  
between February 11, 1956 and June 19, 1956

- ABBETT, LOREN B.  
Minneapolis, Minn.
- ADAMS, WILLIAM  
Lawrence, L. I., N. Y.
- BLISS, WALTER D.  
Glenbrook, Nev.
- CEDERLUND, OSCAR H.  
Boston, Mass.
- CRUMPTON, KENNETH R.  
Pittsburgh, Pa.
- CULL, EDWIN EMORY  
Providence, R. I.
- DAGGETT, ROBERT FROST, FAIA  
Indianapolis, Ind.
- DOBBIN, CLARENCE E.  
New Rochelle, N. Y.
- FALLER, STANLEY CHESTER  
Pittsburgh, Pa.
- FOOSHEE, MARION F.  
Dallas, Texas
- GUPTILL, ARTHUR L.  
Stamford, Conn.
- HAAS, GEORGE JOSEPH  
Miami, Fla.
- HAMON, EVERETTE ELIJAH  
Corpus Christi, Texas
- HARROLD, WILLIAM H.  
Allison Park, Pa.
- HOFER, RUDOLF J., JR.  
Richmond Hill, N. Y.
- HOGAN, MERLE W.  
Birmingham, Mich.
- HUGILL, GEORGE C.  
Sioux Falls, S. D.
- KEISER, GEORGE CAMP  
Washington, D. C.
- KINGSLEY, GEORGE S.  
Hendersonville, N. C.
- LANGDON, CHARLES A., FAIA  
Springfield, Ohio
- LAY, CHARLES D.  
Stratford, Conn.
- LEE, EDWARD B.  
St. Johnsbury, Vt.
- MAGAZINER, LOUIS  
Philadelphia, Pa.
- Mc GRATH, JOSEPH A.  
Detroit, Mich.
- RICKARD, GREVILLE  
New York, N. Y.
- SALA, PETER LOUIS  
Stockton, Calif.
- SCHENCK, HARRY I., FAIA  
Dayton, Ohio
- SCHUMANN, FERDINAND F.  
Downingtown, Pa.
- SONNEMANN, ALEXANDER H.  
Chevy Chase, Md.
- WEESE, DONALD O.  
Denver, Colo.
- WOOD, BARTON D.  
Grosse Pointe, Mich.
- YATES, HOWARD T.  
Syracuse, N. Y.
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AUGUST, 1956

## The Editor's Asides

WHEN YOU SAY "brick" or "structural tile," according to a revised Trade Practice Rule taking effect last July 5, you should mean something definite: a material made primarily of clay or shale or a mixture thereof, hard-burned in a kiln. If a product does not meet these requirements, it must be designated by inclusion of the name of the material used—"concrete structural tile," "coral brick," for example.

WE CANNOT QUITE GET OVER a mistrust of our abilities as an elevator operator when we step into a self-service car, yet the figures make us out a sissy. In 1955, of all new intensive-service elevators sold by one of the largest manufacturers, 98.2% were of the without-attendant type.

THIS STORY is told in connection with the recent visit to this country of President Soekarno, of the Republic of Indonesia: Asked if he had any particular wishes as to books that might be presented to him, President Soekarno expressed the desire to have Jefferson's writings. He said that he was an admirer of Thomas Jefferson,

and incidentally pointed out that one of the reasons for his interest in that statesman was that both he and Jefferson were architects, and each had become President of his country.

SINCE CONSTRUCTION is now the nation's largest single production activity, it is interesting to note that it accounts for about 15% of the country's national product, and employs, directly and indirectly, somewhat more than 15% of the total work force.

THE JOURNAL OF THE RIBA, in its issue for May, records the approval by the Council of a standardized signboard to be used by the architects on all building jobs. Their standard is as shown by the adjoining illustration—the sign



Upper part is grey on white ground; below, the firm's name in white on dark ground



measuring 20" x 32". Apparently the RIBA has no problem such as we have here of firms not all of whose named members are members of the national society.

THE BUILDING RESEARCH ADVISORY BOARD (BRAB) and FHA are teamed up to prosecute the termite. A 55-page report reviews and correlates present knowledge about the pest—his methods of attack and our weapons of defense in slab-on-ground, basement, and crawl space. The 15-man BRAB advisory committee was recruited from the fields of entomology, plant pathology, toxicology, wood technology, construction methods, wood preservation, pest control, lumber manufacturing, vapor and moisture control, and architectural design. It would seem that the termite hasn't a chance—but, knowing the breed, we wouldn't bet on his defeat.

A FEW YEARS AGO builders were concerned with amenities for the sidewalk superintendent, furnishing him peep-holes at convenient heights, through which he could watch the construction behind the protective board fence. Today the owner and contractor erecting Seagram's 38-story building on Park



Avenue, New York, seem more concerned with appearance than with passer-bys' curiosity. An 8' board fence is getting a temporary mural along the Park Avenue block site—trees and a colorful flower border. Possibly this is a sign of the times, reflecting Clarence Stein's admonition that we should be thinking of total environment rather than individual structures.

THE STATISTICIANS pat Texas on the back by recording that one out of every ten centrally air-conditioned houses in the nation is in that State. Just to keep Texans from bursting with pride, the question might be asked: "Is your weather that bad?"

Villa Park School,  
Lombard, Illinois

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## All over but the shouting

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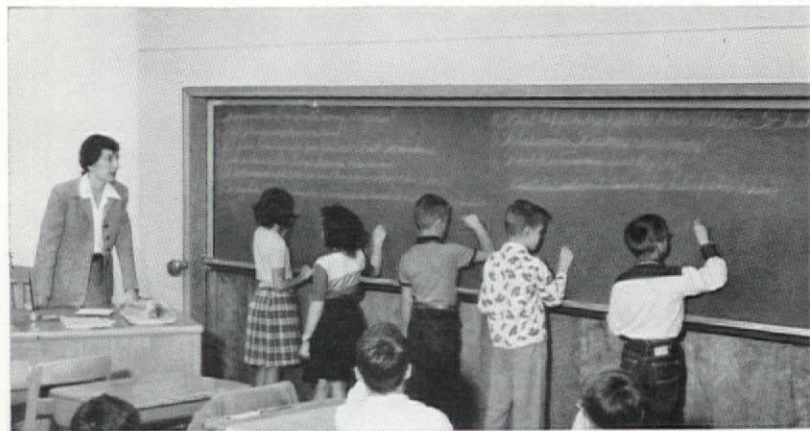
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Senior High School, Grand Island, Nebraska. Superintendent of Education: Dr. Earle Wiltse; Architect: F. N. McNett Company; Engineer: R. L. Fickes; Mechanical Contractor: J. L. Liageman Company. The design resembles a human hand, with the administrative areas in the "palm" and classrooms extending down the four fingers.



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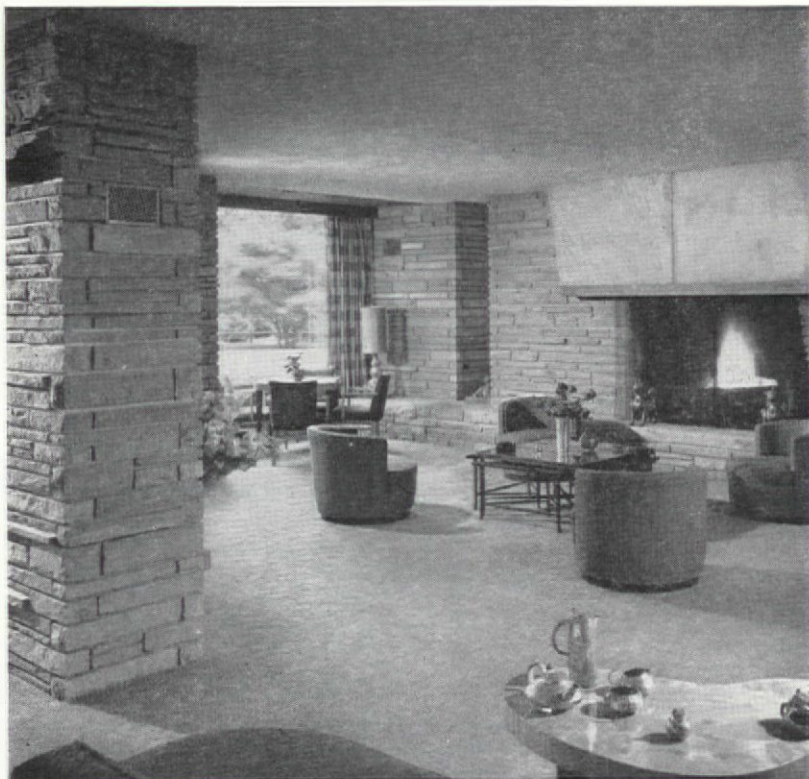


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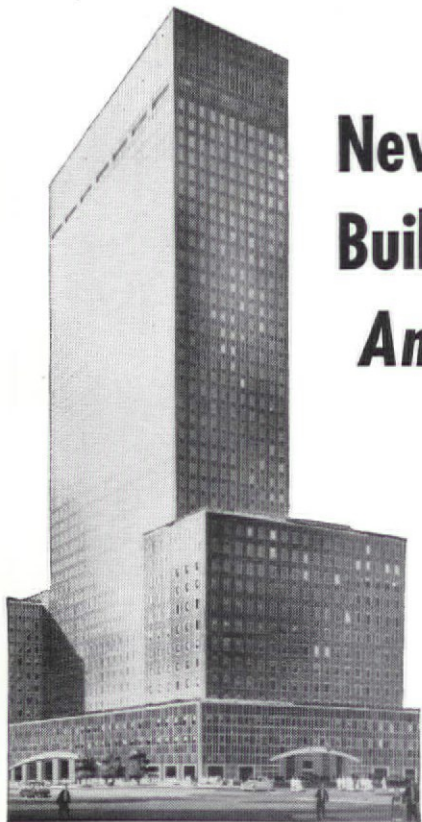
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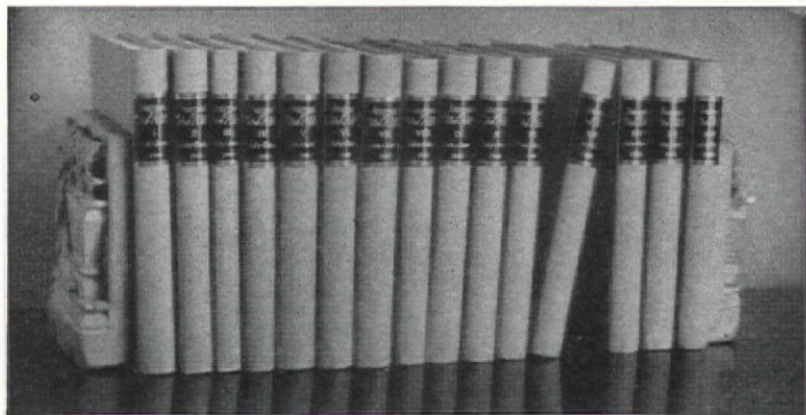
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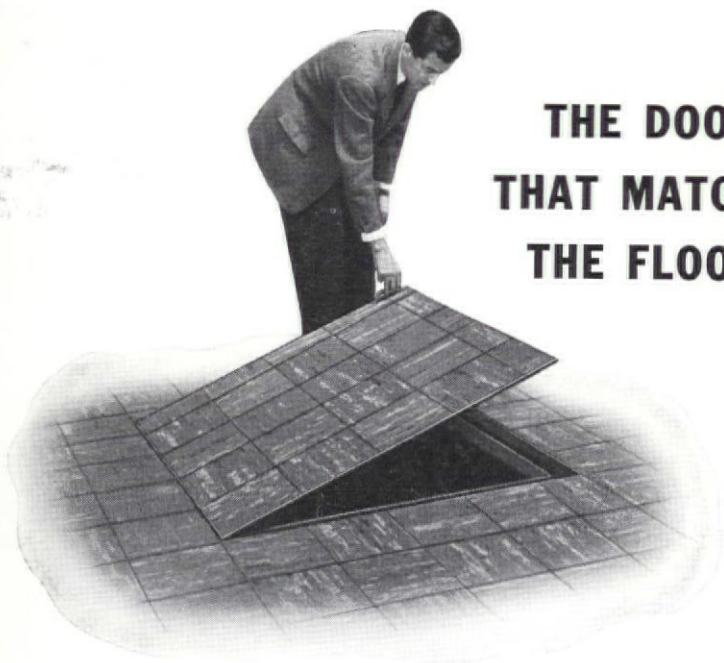
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