

Journal of The American Institute of
ARCHITECTS



MEDIEVAL ENCAUSTIC TILES

OCTOBER, 1956

John Stewart Detlie

John Ely Burchard

Louis La Beaume, FAIA

Paul Thiry, FAIA

Henry S. Churchill, FAIA

Kenneth M. Nishimoto • G. R. Kiewitt

Milton L. Grigg, FAIA • Wm. H. Schuchardt

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

OCTOBER, 1956

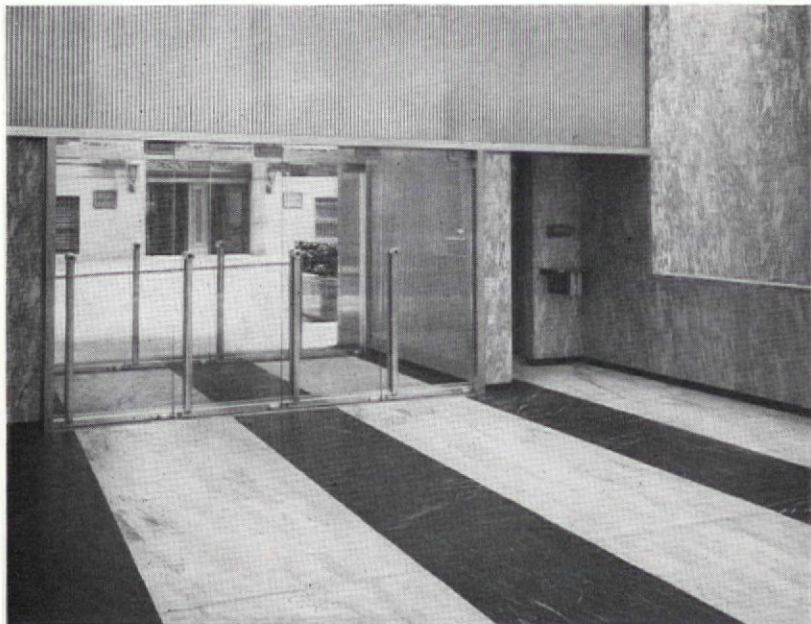
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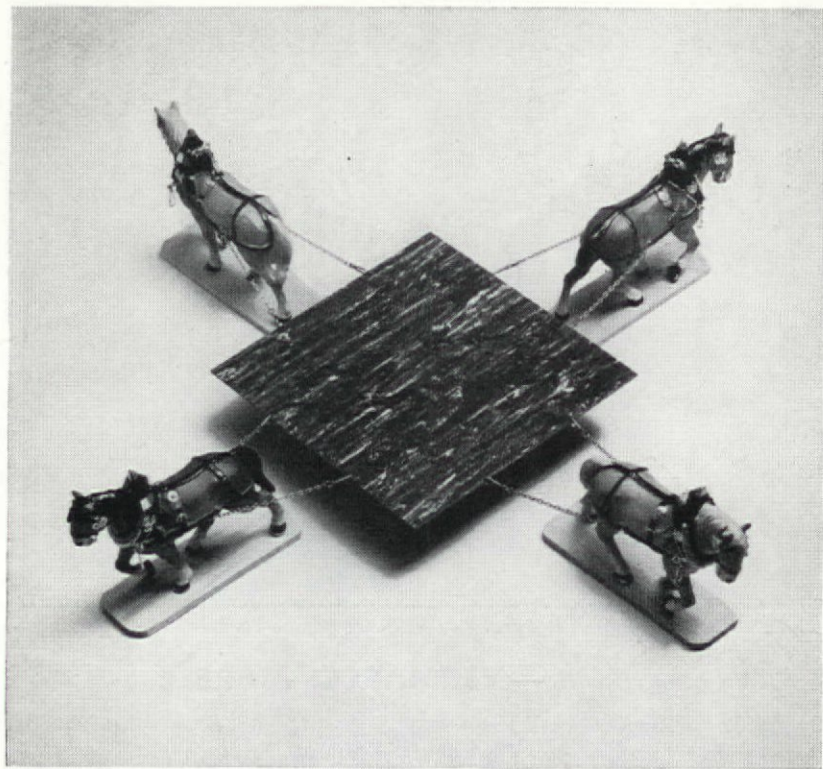
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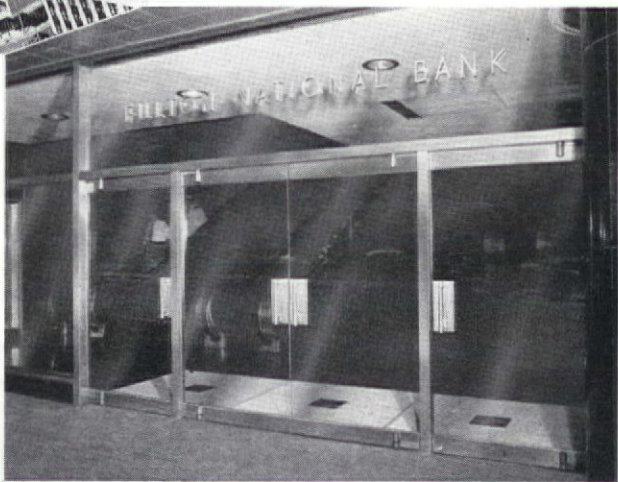


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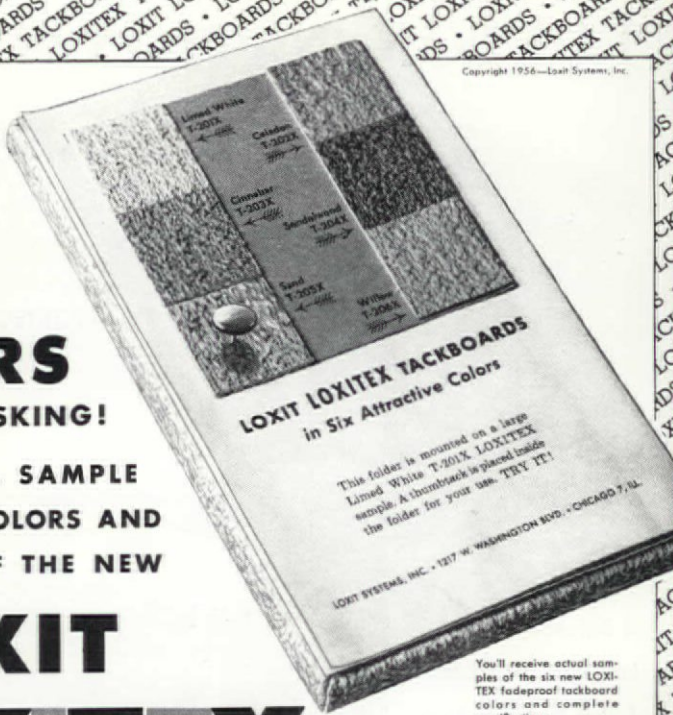
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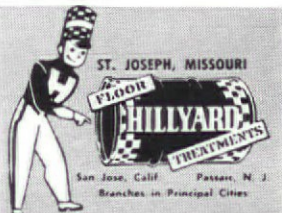
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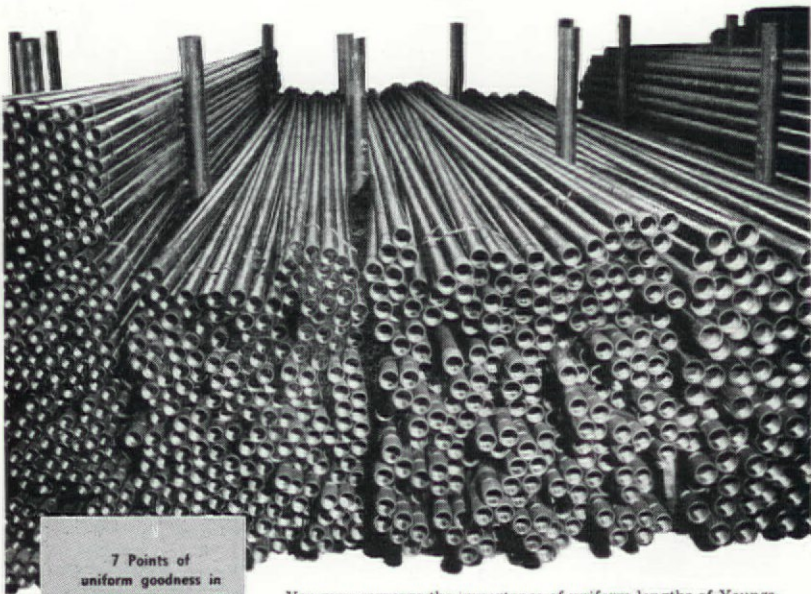
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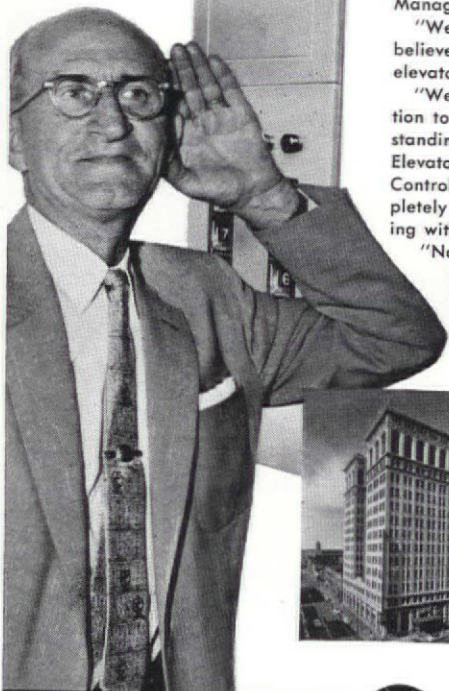
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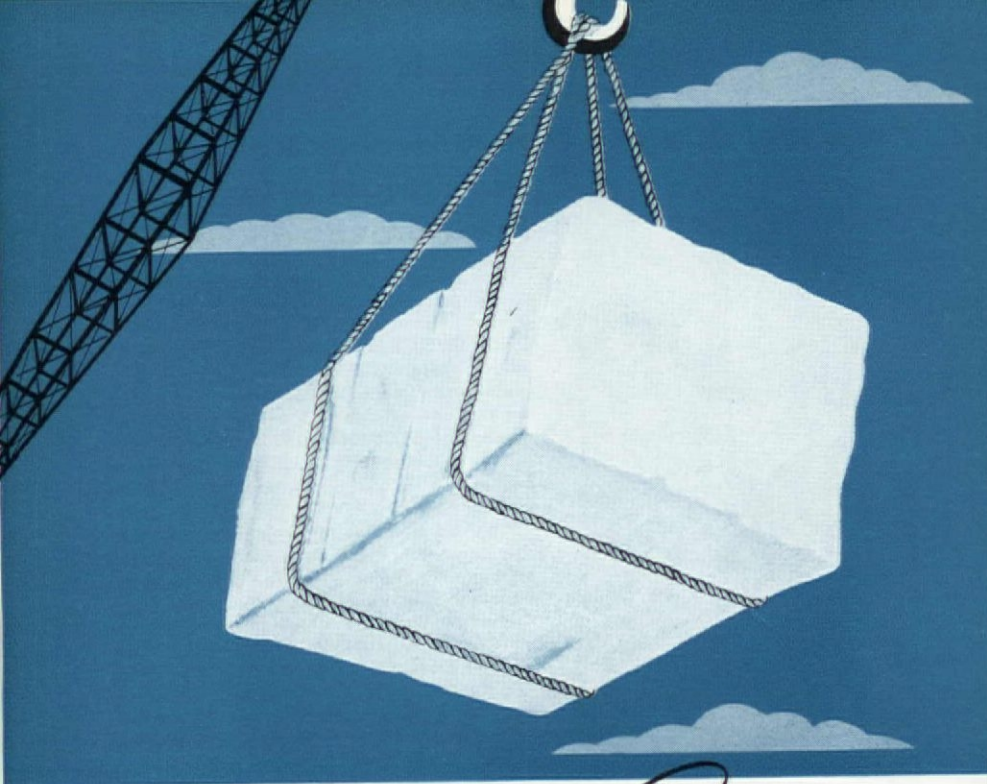
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Community Collaboration in the Fine Arts

IN TWO PARTS—PART I

By John Stewart Dettie

An address delivered to the 88th Annual Convention May 16, 1956

IT IS A PRIVILEGE to participate in this seminar on Architecture for Enjoyment. I would like to speak to you as members of a profession which practises one of the fine arts and, as we often state more in hope than in fact, the chief of the fine arts. I would also like to speak to you as members of the profession in whose hands rests the responsibility of shaping our whole environment and as part of the team of creative artists that can advance the culture of America.

If we look over this land of ours with a sharp, critical eye, we must come to the conclusion that, in spite of small successes, in the full development of the whole scope of the arts this democratic America is a failure. For each spot of civic beauty there are miles of civic monotony. For each carefully designed building there are thousands that were not designed at all, but were thrown together by the building

industry. The graphic arts, employing great talent, have all but been bought by commerce and trade, and their unregulated billboards ruin our cities and countryside as they shout at us to buy this or that.

The profound art of painting has been stripped from our walls in our obsession with "architectonic expression" and relegated to the easel, where, for lack of scope, the genius of the painter is wasted either in furious protest of this artless world, or psychiatric exercises of self-revelation, or, in some cases, ironically creating a work of art of greater value than the entire building that tolerates it as an item of interior decoration.

Sculpture, from the forefront of the arts in all great civilizations, has been reduced to a finger exercise taught in schools but not practised professionally in significant volume.

The ancient tradition of the theater, expressing the aspirations of civilization, is all but dead through the dominance of television and the motion picture which mirror a directionless society but suggest no course.

Literature? Writers scribble billions of words, consuming tons of wood pulp in their distribution, which would better remain as trees in the forest. We have not cultivated a taste and demand for literature yet.

Poetry? What poetry? In Japan the Emperor leads the nation in composing an annual poem, while here in this nation the one poetry magazine is being kept alive by \$100-per-plate dinners and yet, in spite of our wealth, must now join with the poetry publication in Great Britain to keep alive at all.

Education uses the arts in the lower schools as exercises; in the secondary schools as major, minor or elective; in the universities as a "specialization"; and the vital stream of the cultural arts has in this educational process been diked into an inconsequential, meandering rivulet.

In music, ballet and opera there are some hopeful signs, some awareness of mission, some motion, and in a forward direction, but

what symphony orchestra, what opera company, and what ballet company does not have to dissipate most of its energy in merely keeping solvent?

Our art museums, growing with acquisitions of the great periods of the past, are often more concerned with connoisseurship than drawing the fire of the creations of the past and igniting this civilization of America.

On the whole, how does this most powerful nation on earth measure with the nations of Europe and Asia? What shall we show the Japanese about poetry, the theater, or carefully created domestic architecture, for that matter? What shall we show to the nations of the East Indies of our ballet? What to the Russians about the composition of great music? What to the Scandinavian countries about craftsmanship? What shall we show to France and Italy that we have done with their tradition of city planning and civic beauty? What shall we show to the countries of Central and South America about the way the fine arts should be integrated in contemporary architecture?

America began with the hopeful prayer that, if the people could

but govern themselves and provide for their general welfare, they could produce in freedom a culture that would surpass all that had gone before. We still know that somehow this possibility will be fulfilled in our destiny. In this freedom to choose a course, what has happened to those in the arts that, if they have chosen a course at all, they have accomplished so little, that in this land where the people under law can shape their own destiny, they have fashioned such a shapeless lump?

Perhaps there are several reasons. But it cannot be that America has had no cultural beginnings. The thirteen colonies were alive with the arts, closely knit with everyday things as they were, yet we are astounded at the masterful expression of decorative efficiency that was born with this nation. And all across the land, as America expanded, were found the superb arts, from the colonial French of New Orleans to the Spanish of California, and even to the incomparable Indian Art of the Pacific Northwest as a stimulus to creative action.

Was a reason lack of wealth? America from the beginning has been a land of vast richness.

Was the reason that the Ameri-

can was naturally inartistic? Hardly. Though our tastes are simpler than the Latin or the Frank, whose taste is more dramatic, we demand design, the clean Yankee line, the efficient form; and, though we water down French extravagances, we reject stark Puritan formlessness. The beautiful car drives the ugly off the market, and the American people are clothed in raiment created by the world's finest designers.

The dissipation of our national strength in global wars? Perhaps, somewhat. The arts are flowers that will not bloom on sapless stems. Our strength has been diverted to the trivial and the frivolous. Bored America turns to the symbol of the slot machine, and those in the arts have not seen this as a challenge.

Lack of leadership from among those in the arts? Somewhat. But there have been and still are those whose voices still ring in our ears: Richardson, McKim, Burnham, Goodhue, Sullivan, Wright, Neutra, Gropius, and the whole architectural press.

Over-specialization in our society? Yes, somewhat. In our rush to reach the special perfection needed to compete for a living we have created illiterate experts. The

counter forces are moving in fast and, though not generally held in all institutions of education, it is being stated with growing emphasis that the creation of nothing less than the *complete* citizen is the task for the educator.

Perhaps the heart of the matter is that those in the arts have not yet understood the essential nature of our democratic society of specialization. Our society assumes that each profession will perfect itself by specialization. Our society also assumes that each profession will perform the *whole function* for which it is fitted. Most important of all, it is assumed that each segment of specialization understands the basic responsibility of all to join in the advance of the general welfare.

The thesis is simple. If it is the responsibility of the medical profession to bring individual and general health to this nation, if it is the responsibility of the legal profession to secure justice, of the educational profession to develop a whole citizen, and of the clerical profession to reveal the ultimate purpose, then it is the responsibility of those in architecture and the arts to bring beauty and inspiration into the whole environment of

this nation. If any segment of our specialized society fails either to understand or accept its role, this democratic experiment that is America fails to function in that respect. If, then, this nation is ill-planned, ill-designed, ugly, inarticulate—a people who have been frustrated with the irony of overproduction of material things without the creative release of spiritual aspirations, wasting their creative genius through trivial diversions, then it is those in all of the arts, and that includes architecture, that must answer.

There is no scape-goat here. We cannot blame the indifference of the people, for their very indifference is our challenge. We cannot blame the politician, for he is quick to do the people's will if the will is made known, and who but we can express the aspirations and will of the people of which we are a part in these vital matters?

Every organization of the arts feels its own ineffectiveness in forwarding its cultural goals. Particularly this profession of architecture, although it knows and envisions a more perfect environment for this nation, feels constrained in its attempts to achieve its vision. But we, of all the arts, have most often tried it alone with but nod-

ding acquaintance of the programs of our natural allies in the arts. We jealously guard our freedom to create, are timid in our approach in political action, and ignore the obvious method of coordinated action in a democratic society. We dream of former times when the prince patron called on us to create for him to distribute to society through church or state the products of our labors. But the people are sovereign here, and we are an integral part of that sovereignty. It is up to us to develop the program for the enrichment of the whole life of the nation.

This simple thesis is being understood here and there throughout this nation and Canada. In fact, in cities all over the North American continent organizations concerned with the arts are beginning to find that they are naturally drawn together by their common objectives. It is an indigenous phenomenon springing up democratically from the groups in the arts who sense a method of achieving their mutual goals. These alliances of existing organizations of the arts are called by various names and are being found in increasing numbers from Vancouver, British Columbia, to Albany, New York.

The first, The Community Arts Council of Vancouver, was founded about ten years ago at the suggestion of Miss Ina Bacon, of the National Headquarters of the Junior League, as a worthy civic project. Since then, Winston-Salem, St. Paul, Houston, Wichita, Quincy (Illinois), Independence (Missouri), Seattle — over twenty cities and over a score in the formative stage have started to march. At the request of the American Symphony Orchestra League, the Rockefeller Foundation made a grant for a complete study of this significant development, and the survey is being written at this moment by Mr. Kenneth A. Brown, of Santa Barbara, California. These arts councils have been formed under the sponsorship of various leadership. In many cases it has been the Junior League. But, in at least two cases to my knowledge, the alliance of the arts has been formed through the vision of local chapters of The American Institute of Architects. It happened in Houston, Texas and Seattle.

The study by the American Symphony Orchestra League reveals five factors which have contributed to the formation of these alliances of the arts.

1—Some have been formed to untangle the conflicts in the scheduling of cultural events, and they began as a clearing-house of cultural information.

2—Some have been formed because there has been a recognition of the serious inadequacies in cultural progress. The Junior League, after revealing significant lack in cultural resources, suggested integration of action among the local arts organizations. That happened in Vancouver, Winston-Salem, Wichita and St. Paul.

3—Some have been formed by extending existing cooperation among some groups to include a

larger field. AIA's Houston Chapter sponsored the formation of Allied Arts Association of Houston, growing out of an annual cocktail party for local artists.

4—Some have been formed to coordinate the raising of funds for cultural uses. That happened in Cincinnati and Louisville.

5—Some have been formed as a natural alliance in a drive to create a civic arts center. It happened in St. Paul, and, in a number of cities like Charleston (West Virginia), is becoming a focal point around which the existing arts organizations are now grouping.

(To be continued)

Architecture for the Good Life

IN THREE PARTS—PART III

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

IT IS COMMON of course for Europeans to speak of us as a violent people; and we probably like to think of ourselves so. But the fact probably is, as Ruth Benedict has I think suggested, that we are more like Zunis who avoid excess than like the Kwakiutls who shoot the works at a potlatch dinner. This shows itself in the reluctance

with which we have adopted the brilliant engineering schemes suggested by the works of Freyssinet or Maillart or Nervi, or even of our own Buckminster Fuller, and in the enormous restraint we have shown both in the use of sculpture and in the use of texture in buildings; even, most of all I suppose, in the extent to which we exclude

sculpture and painting from our buildings. Restraint is even too kind a word; reluctance and disdain may not be too harsh. For this there are several reasons. For the moment I wish to speak only of the Zuni aspect.

With respect to any of these excesses, we ordinarily proclaim in virtuous terms that they are too expensive. It may well be that a Nervi system is better economics in Italy than it is in America, but to apply economic determinism to art is the last refuge of the unesthetic mind. We are incomparably the richest nation in the world. That is what the Athenians were after when they moved the Treasury of Delos to Athens in the name of safety; but they were afraid to spend this wealth on the architectural and sculptural embellishment of Athens; and so it was with the Romans; and so it was even in the poor villages of the Ile de France in the thirteenth century; and even with the prudent English Victorians. But now in the richest land the world has perhaps ever known we say over and over again that we cannot afford these esthetic extras; the National Government cannot afford them; the richest industrial firms cannot afford them; the universities can-

not afford them. So our campuses have no sculpture save a few aging and desultory portrait statues of long-ago presidents sitting in arm-chairs; and college presidents say that their constituents, that is, the donors, big and little, who are already pressed to the breaking point, would resent such extravagances. No doubt they would, but what more pressing job could there be than to educate the donors that this was not extravagance? You learn about art and architecture by being with it and seeing it and not by talking about it; one good contemporary statue on a college campus would have more educative value than many Kodachrome slides of Mona Lisa and Moses. Architects have no right to feel virtuous in this matter. Most of you refrain from suggesting such embellishments; when you do, you almost never put them in as indispensable; they are, rather, budgeted separately. Under these circumstances surely no architect is so naïve as to believe they will not be the first thing to be cut when the budget runs over, as it almost always does. Indeed it is all too often the architect himself who acts as the executioner at this point of crisis.

We can not really plead this

economic excuse for our omission of art, because of course we can afford it. The plain fact is that we do not want it very much. We do not mind the used-car dumps very much. We even learn not to see them. But on the positive side, which is more important, we do not labor very hard to produce this larger and common, non-museum, art environment which has characterized every previous high culture. That is bad enough. It becomes sickening when we talk in hypocritical terms of economic barriers almost as though it were a matter of morality to build a building cheaper. If there is any morality at all in great architecture on the economic side, it probably rests in wasting money for elegance, not in saving it by leaving the sculpture out of the final budget. But I am not one who wants to say much about morality and architecture.

However, if I may wander for a moment, let me say that morality has not much to do with architecture. Ruskin, of course, was full of morality; architecture was immoral if it served an immoral purpose, and so the Colosseum and the Renaissance Palace had to go; it was immoral if it employed cast iron, for this was a material which

seemed to have required more hand labor than it really did. Viollet-le-Duc put in his oar when he talked about the morality of structure in the Gothic cathedrals, a morality which was by no means always there and would always be scuttled in favor of the more important thing, that the Cathedral must be a reflection in stone of the major principles of the Summa of Aquinas stated in words.

Now the very modern people who reject most fully the canons of Ruskin can be found also to be talking of morality. It has somehow become honest and natural and organic to display the structure as blatantly as possible, and anything else is dishonest and even unnatural. These are harsh words and used inconsistently. There are no animals in nature, for example, except a few exoskeletal ones like turtles and lobsters, who betray their skeletons clearly. Often even the musculature is not clear. The structural system of a tree is not apparent to the eye of common sense. The animal which is thin enough to show its bones we look upon as an undesirable and ugly animal, whether it is an old horse or man-eating tiger. It may well be that, from expressions of structure behind hung walls, trans-

parent or not, we have achieved a certain desirable and appealing esthetic. But let us be content with that, for it is a great achievement. Let us not go around calling our predecessors or their work dishonest, any more. That we do not want to emulate the activities of another man or another age is no excuse for accusing the other man or the other age of immorality or dishonesty. Indeed, any one with sense of history, and of how the tides of the affairs of men ebb and flow, and how the minds of taste and desire veer to all points of the compass, will be a little slow even about calling another age a stupid age. But of course there is not much sense of history left in us.

I feel a little less sure about one other possible American quality. I think we lack a certain sense of innate fitness and order in matters of esthetics. But what I am not sure of is whether this is a corollary of our adoration of the ephemeral, our enormous consumption, and our reluctance really to go all out for any kind of pageant, social or architectural, or whether it is an independent trait. What I do sense is that the people of Portugal can, for example, assemble paints on

tiles of a wide variety of apparently incompatible colors on adjacent houses piled on the hills of Lisbon and achieve a kind of over-all pleasant effect which seems to me missing from any of our spontaneous and even most of our calculated efforts in this direction. This is a quality which is achieved in many areas of the world; elsewhere on the Mediterranean for example; and it seems to be in a different way possible in the mountains of Tibet or Switzerland, in Bali, in Japan. I am not ready to yield easily to the notion that this rests on technical grounds such as the quality of the sky or the impermanence of foreign paint; because California also has such a sky and has not produced such results; and I know of no greater total chaos than the jumble of some new streets on some California hills, where almost every individual house is one of substantial distinction, but where the collective result is almost more horrible than the pedestrian villas of a suburb. A sense of landscape may not be native with us, may require cultivation.

I have painted this picture of American traits in strong colors deliberately to overemphasize the soil on which American architecture has had to grow. That it

has grown so well, almost in opposition to the soil, seems to me a tribute to the persistence of American architects. It is a persistence which was manifested long ago, which began indeed with the efforts of such men as Jefferson and Mills and Thornton, not always sophisticated or even refined in proportion but always with a certain simple effort towards elegance; with more sophisticated talents of Manigault and Latrobe; which blossomed once in the Greek Revival which has left buildings of dignity throughout our landscape, buildings which we need not repeat, but which have been little tarnished by time. It appeared in renewed form in the work of men to whom we are ungenerous today, men like Hunt and McKim and Stanford White; in the towering and robust and not quite so derivative Richardson; in the brave poetry of Sullivan, fortified by the earthly realism of Adler; in the wide dreams of Burnham, made true so long as he was allied with the sensitive Root; in the undoubted and unfettered, but not always appreciated, talent of our one sure native genius, Frank Lloyd Wright; in the sentimental medieval aspirations of Cram and the more imaginative adaptations of Goodhue; in the

original work of men like Maybeck and Gill and the brothers Greene on the West Coast. And all this was not in vain, though not all the men were original and though not all the works were suited for the tasks of today nor even always for their own day. But Boston would be the meaner without its Public Library and its Trinity Church. In all this there was a surge towards a future, a future which is now with us; a future which was anticipated by the evolution in the work of Raymond Hood; a future which built on the welcome this country finally gave to great visitors, men like Neutra and Mendelsohn and the elder Saarinen and Gropius and Mies van der Rohe. All this was a long time coming. Innovations perhaps continue to pour in more from abroad than from our native soil. Yet, in the last analysis, if one were required to name the nation in which the highest average of architecture was now being maintained, he must, without chauvinism, name our own land. In this country architecture, so far as what architects do, has finally come of age. We have a past of which we need not be ashamed and a future which we need not fear; and this has come about de-

spite our will to the transient, our enormous and wasteful consumption, our Puritanical rejection of the opulent, the colorful, even the elegant, our native tendency toward the disorder of the newspaper litter and momentarily silenced horns of New York and the ubiquitous used-car dump. On all of this we can look with some pride, but also humbly, for we have not reached the stars.

We can look with most pride perhaps to the most recent phenomenon: that foreigners now come to America in numbers to study architecture, architectural design I mean, as well as building methods; and that the architecture we now export abroad is often something of which we may be proud.

But this does not mean that all the problems are solved. While our buildings have, as individual buildings, taken on a distinction which American architecture itself has never before possessed, save perhaps in the dignity of the New England village green or the plantations and courthouse squares and little parish churches of Tidewater Virginia; while all this has been happening, our city scapes have become increasingly ugly. No building can, like St. Sophia, be clearly

seen. Scale competes with scale and never in moderation. Large thoroughways move us rapidly through the urban terrain and sometimes obtain their own beauty. But this is a beauty like that of the Roman aqueduct and not the beauty of the urbs. We have not learned to cede space to squares and axes so that noble buildings can be seen and comprehended instead of fragmented by fragments of other buildings; again we argue that we cannot afford it; we have not learned how to restrain the excesses of competitive advertising while losing none of the gains of convincing exhortations to buy; we have found no way to control disorder either by law, which is least desirable, or by a commonly found self-discipline which is most desirable. Yet all of this is easily possible, as the Athenians could teach us; and some men understand the problem. Not enough men understand the problem, for we have failed almost completely in our effort to interest the common man in the problems and the eloquences of a great national architecture. We have failed for the most part, even with the elite; and, if the educated be the elite, we have to face the fact that every year great universities, containing

great architectural schools, are turning out graduates the majority of whom are visual illiterates and have hardly heard of architecture, much less made any effort to comprehend it. Yet these are presumably the men who will later sit in the seats of decision about our architecture. It takes men of great talent to create the architectural potential, and I think we are developing that talent; but it takes a public of some general sensitivity to create a world in which great architecture will be the order of the day; at least that is the way it will have to be in a democracy. In this preparation we have, I should guess, almost completely failed.

But this is an external failure and one shared by the makers of other arts, and even in a fundamental way by the makers of science, too, and other intellectuals. There is also an internal failure which is less defensible.

I refer of course to the paucity of adornment of our buildings. By this I do not mean architectural forms so much as sculpture and painting. The divorce of the architecture of America from the sculpture and painting of America is almost as complete as the divorce of painters and sculptors from the

ideas of the general public. But this is with less justification. Though history does not exactly ever repeat itself, it is hard, if not impossible, to think of any great past architecture in which sculpture and painting were not used to the hilt. It is not a little arrogant to say, as some do, that the building is its own sculpture and its own painting and that no help is needed; is it not only a little less arrogant to arrange things so that the painter or sculptor is drawn in only at the last moment as a kind of superior interior or exterior decorator? Here and there, there have been more serious tries, of course, and not often, alas, very successful tries either. But failures do not justify giving up. Nor will it do to insist that painters and sculptors of today are so undisciplined and so personal that they will not tackle the difficult problems of adjusting themselves to the discipline of a building. Artists have always in one sense been undisciplined. But this discipline has always been imposed on the artists who would apply their art to architecture. It was prominent in the technical problem of the Doric pediment, with its terrific limitations of geometry; it was present in the easier form of the Gothic

tympanum, but controlled still more there by the dicta of the iconology and the rules of the Council of Nicaea; it was awkward for the fresco painters who had to adorn the broken walls of the Renaissance. The technical problems of today's architecture are easier really than these, and it seems to an outsider that only the will to use art is lacking, and in particular the will to use painters and sculptors as collaborators and partners, and not as paid employees. This lack of will inhibits our achievement of architectural ecstasy.

But despite all this one can sense well-being and future fruition, not despair. American architecture has matured enormously in the last decades; even the Federal Government, even the universities, show some signs of maturing. There will remain for a long time the slow process of modifying old, established and well-ingrained habits of thought, modifying them some and of finding as well ways to exploit them so that all the concessions do not have to be one way. There will remain the problem of dissolving the long estrangement of American art and American architecture. I cannot believe these problems to be impossible of solu-

tion. I cannot believe that in the long run the wealthiest nation in the world, and in some ways the most daring, will not cease to be timid and tepid in its acceptance of its total esthetic opportunity and responsibility. It is not impossible that we may achieve in America a sort of Periclean Age in architecture. American architecture is now mature; it needs only to become great. Then a future American President might truthfully say on a great occasion: "Yet ours is no work-a-day nation only. No other provides so many recreations for the spirit. We are lovers of beauty without extravagance and lovers of wisdom without unmanliness. Wealth is to us—an opportunity for achievement—our buildings cheer the heart and delight the eye day by day." It is in this sense and this sense only that I believe we can legitimately couple the words Architecture and the Good Life.



Rome Prize Opportunities

THE AMERICAN ACADEMY IN ROME is again offering a limited number of fellowships for mature students capable of doing independent work in architecture, landscape

architecture and other arts. These fellowships will be awarded on evidence of ability and achievement, and are open to citizens of the United States for one year, beginning October 1, 1957, with a possibility of renewal. The fellowships carry a stipend of \$1,250 a year, round-trip transportation between New York and Rome, studio space, residence at the Acad-

emy, and an additional travel allowance.

Applications and submissions of work in the form prescribed must be received at the Academy's New York office by December 31, 1956. Requests for details should be addressed to the Executive Secretary, American Academy in Rome, 101 Park Avenue, New York 17, N. Y.



AIA Scholarship Awards—1956

AS RECOMMENDED by the Institute's Committee on Awards and Scholarships, the following awards have been authorized:

Langley Scholarships:

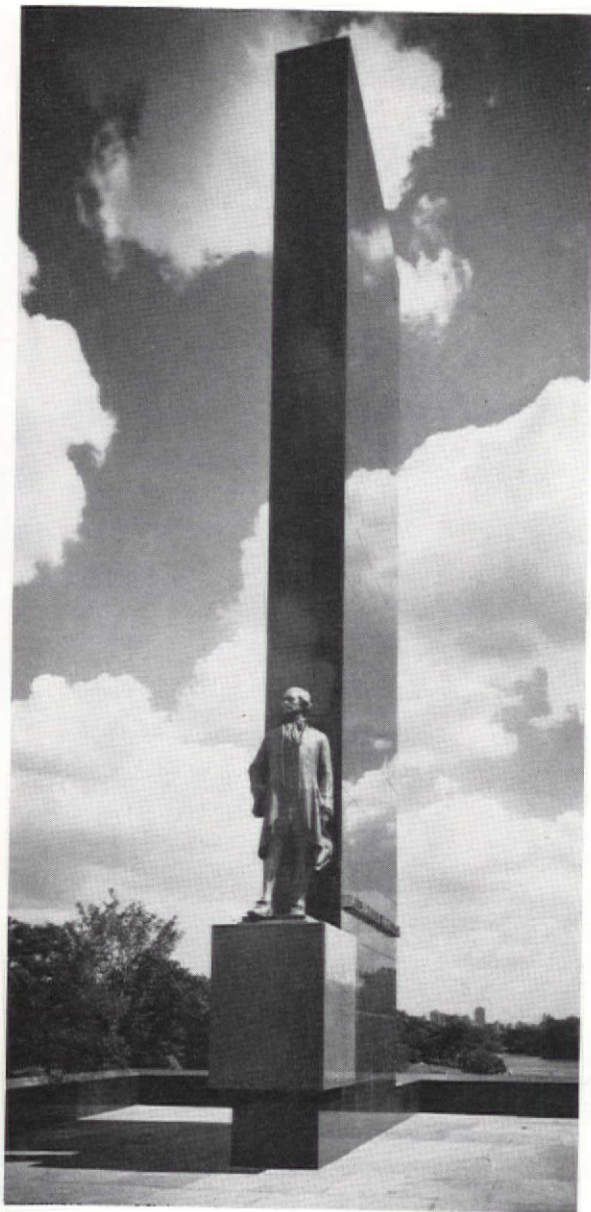
\$1,600, Hajime Kinoshita, for the purpose of graduate study at M.I.T.; \$1,900, Kenneth Disoway, for graduate study at Harvard; \$500, James Emmor Robinson, for post-graduate study at Fontainebleau; \$1,200, William O. Jette, for graduate study at Cranbrook; \$1,000, Melvin Stanley Krause, for graduate study at M.I.T.; \$200, James Edward Ambrose, for graduate study; \$600, Douglas C. Holtkamp, for third-year undergraduate study.

Underwriters Scholarships:

\$800, Peter Wilson Prout, for graduate study at Michigan; and the following, to complete undergraduate education; \$675, Douglas Barker; \$533, Ching-Hwa Hsiao; \$1,000, Albert Seewold Merker; \$1,400, Jack Leonard Kesten.

Rehmann Scholarships:

\$1,600, Fernando Juarez, for graduate study at Michigan; \$2,000, Earl Matthews Farnham, for research project; \$1,550, Leonard K. Eaton, to complete book; \$1,000, William Paul Braswell, for graduate study at Harvard; \$2,000, Richard Carr Peters, for graduate study; \$1,000, Randall Lee Makinson, for graduate study and research.



*Photograph by
Hedrich-Blessing*

ALEXANDER
HAMILTON
MEMORIAL
Lincoln Park
Chicago
MARX, FLINT,
& SCHONNE,
Architects
JOHN ANGEL
Sculptor

Favorite Features
of recently
elected Fellows:
NOEL L. FLINT, FAIA

*Journal
The AIA*



Favorite Features of
recently elected Fellows:
HERVEY PARKE CLARK, FAIA

HOME ECONOMICS BUILDING, UNIVERSITY OF CALIFORNIA, DAVIS CAMPUS
HERVEY PARKE CLARK AND JOHN F. BEUTTLER, ARCHITECTS

Photograph by Ernest Braun

Progress' Dilemma

By Paul Thiry, FAIA

Address (slightly abridged) before a Round Table on the Preservation of Historic Buildings, 38th AIA Convention, Los Angeles, May 15, 1956

THERE IS a natural instinct in man to build. It seems, also, there is an insidious impulse to destroy. The processes of nature and of history parallel one another in birth and death.

We all know of the ravages of Attila the Hun, of Tamerlane, of the sacking of Rome. We are familiar with the exploits of Alexander, Hannibal and Genghis Khan and with the campaigns of Caesar and Napoleon. These have been pointed out by some as barbaric rampages and by others as glorious victories. However, out of pillage and devastation, these conquerors did leave ruins to be cherished or rebuilt. In many cases, the victor brought a new culture, a rebuilding upon the ruins of the old. In others, the sacked cities accumulated the dust of time and vanished under the earth. Out of all this, the archeologists and historians have brought down to us the story of the past, a story of the rise and fall of cultures, a story of appearance and disappearance of peoples. These ancient, impassioned destructions were born

out of hate, or lust for power, or for the greater glory of man before God, or even for the greater glory of God Himself.

Today, our destruction is more bizarre. We employ no childish battering ram, hot oil or blunt bludgeon. We do not cross the plains by horse, nor the mountains by elephant. We suffer no hate, no victory, no cultural trepidations.

Now we move at an ever-increasing tempo. Paths that were followed by countless generations of men are no longer wide enough for the pace generated in the matter of a few years. Bulldozers and carry-alls remake the surface of the earth, and across and over it we move with terrifying speeds by automobiles and busses, fast trains and freights, and airplanes. With a new but obviously imperious attitude, we push out beyond our boundaries with ruthless abandon, feeling that whatever we do is inevitable.

In the past, the processes of the world moved in cadences sometimes rhythmic, at other times eruptive, but apparently always in a

direction that could be measured and evaluated. Suddenly these processes have accelerated a millionfold. Now we seem to be on the threshold of deciphering the secrets of nature itself. We stand at a crossroad akin to what the phalanx was to ancient warfare, or the use of gunpowder to the Byzantine emperors. Apart from our concern about atomic bombs—or the big blast that may terminate our stay on earth—we should consider what we are doing to our towns and cities and our precious countryside. However annihilating the atomic blast, pavement can destroy our heritage from the past and our promise for the future just as certainly. We are now in peril of losing our historical and architectural inheritance. It behooves us to face the fact that we must differentiate between progress and exploitation as we plough up everything before us.

We are proud of our ability to develop and and to build and to solve very difficult problems. We legislate for urban renewal; we speak of redevelopment, of slum clearance, of the movement and funnelling of traffic, of industrial parks. We find our cities objectionable for work; so we move our factories to the country, surround

them with housing, parking lots, railroad spurs, water tanks and wires. Gone are the citrus groves and the vineyards; asphalted and cemented over are the fertile fields; harassed and despoiled are the historic towns and villages. Suburbia, which never escapes from the city, finds the free life by digging for foundations, for water, for power, for sewers, and for roads in a form of escape: escape, one wonders, from what? Going, if not gone, is a way of life and a culture that spoke of the dignity of man, of thrift, of accomplishment, and of reward for work well done. Uprooted are the trails of the missionary padres, of the Pilgrim Fathers. Byways and courses that served this country since Colonial times are bypassed, crossed over, leveled to make way for horizontal blight and economic poor judgment.

Our country is rich in historic places, both in towns and countryside. We are rich in an architectural heritage of houses large and small, plantation mansions and town houses, churches and town halls. The beauty of their architecture is impregnated with the spirit of men and women who were and are America. These places have stood since the founding of

the country—some beyond into Indian origin. Abruptly, everything seems to be in the way of Progress. Or is it the arterial, the highway, or the factory that is in the way? They could be. It's worth thinking about. If we demolish our architectural heritage merely because it is in the way of the highway, the arterial, the supermarket or the super service station, we are the losers. The intruders may contribute to our immediate needs, but leave us impoverished in the end.

It would be safe to say that our architecture is the very epitome of what America stands for. It, almost alone, expresses our way of life and stands as a symbol of what we are doing. More than any other manifestation, it indicates living standards, social customs and economic techniques. We might be so brash as to say that, if we destroy architecture, we destroy the record. When architecture is without culture, the people are without culture.

There is a tendency among us and among our younger generation to write off all that has been done in the past. This is wrong. It is not to our credit and most certainly is not our prerogative. We are

disinclined to take the matter of preservation seriously and, in the flush of economic aggrandizement of the last few years, we have lost a sense of values.

Conceivably, through concerted and intelligent thought, we should be able to figure out how to save the old while building the new. Somehow, instead of creating an ever-increasing conglomeration, we should be able to build the most magnificent environment of all time.

Think of the elegant town houses that were built along New York's Fifth Avenue that since have been destroyed, leaving St. Patrick's Cathedral and St. Thomas' Church surrounded by strange giants. One could say this was necessary if we did not witness the present shift of office buildings to Park Avenue and the construction of the United Nations Building on the East River. Possibly, had the builders looked to the dilapidated areas of the East Side in the first place, we might now have the town houses and the skyscrapers too.

Preservation means "to take care of—make lasting." But first, before we get carried away with the idea, let us consider what is worth preserving in architecture. We do

not speak of row upon row of slums and dark alleys, nor of the brick piles built during the turn of the century—antiquity in itself does not give reason to cherish a building or a group of buildings. Naturally, we must be discriminating when we speak of the preservation of historic buildings. As Americans, we look to a building's worth in the light of the part it played in our historic development. As architects, we look at buildings in the light of their architectural importance and the extent to which they contribute to the background and progress of architecture. We want to preserve both types where possible. When a building possesses a combination of historic and architectural qualities, it becomes in our eyes singularly important. In fact, without it, we lose our tangible evidence of continuity and inheritance.

When we speak of preservation, we may also include restoration or renovation. We must realize the difference between preservation and modernization. Modernizing alters the physical appearance and shape. So-called "modernizing" seldom contributes to a subject's historic worth, but most often destroys its value as such. When we

up-date a structure, we must do it intelligently, with an eye to accomplishing our purpose without destroying its intrinsic qualities.

We must begin to look with more sympathy upon the desires of some citizens to preserve historic Boston—the Common and Beacon Hill; and our National Capitol in Washington—the old Patent Office designed by Robert Mills, Portland's Post Office, and other buildings now threatened. We must give support to those who would preserve and restore old Georgetown. When highway engineers and others propose to demolish historic plantation houses, such as Delord Sarpy in New Orleans, we should ask why, and insist that bridges and highways be routed to respect such places.

We know that, in order to maintain a building or place in its historic appearance, we must also give some thought to its surroundings. For instance, let us ask ourselves what the Cathedrals of Ulm or Chartres would be without the town square and the medieval buildings in juxtaposition to them. Would they, preserved alone, engulfed by commercial structures, maintain their integrity or time sequence? Obviously not. Would the world be richer without them?

Picture any of the great structures of history under the same circumstances—the Pyramids, the Temples of Luxor, the Taj Mahal—surrounded by the parking lot, the used-car lot, the gas station, the drive-in cleaner, the hamburger drive-in, and the animated billboard. Would it be asking too much to keep these dire necessities a half mile away? If these examples are too distant, too European, or too foreign, let us ask ourselves and consider whether New Orleans would be richer without the Vieux Carré—IS America profiting by the disfiguration of sacred places like Charleston and Savannah?

Possibly, instead of destroying the cores of our historic and ancient towns and cities, we should strive to shift our activities to establish new cores that are not handicapped by the physical aspects of old structures, narrow streets and limitations beyond our ability to cope with, short of complete demolition. We can be sure historic towns, and even sections of towns, such as Olvera Street in Los Angeles, San Francisco's Chinatown, and New York's Greenwich Village, have their own economic values. Can anyone think of a good reason to exploit or

modernize such isolated villages as Provincetown or Nantucket, or would it seem more intelligent to maintain and preserve them for the generations of the future, so that they may not only read of their forebears but may, as well, share their environmental experience?

At its 83rd Convention, The American Institute of Architects recognized the acute problem that faces us in part, and by Resolution declared its concern.

In cooperation with the National Trust for Historic Preservation and the Department of the Interior's National Park Service, The American Institute of Architects has put into motion a preservation program under the sympathetic and forthright leadership of Earl Reed, FAIA. It has established an Institute Committee and has named Preservation Officers for each of its Chapters.

The degree to which Mr. Reed and his associates succeed in this undertaking depends on your understanding, enthusiasm and cooperation.

Aside from generalities and wishful thinking, we cannot deny the existence of a very serious problem. The New York Municipal Art Society recently (1954-55)

listed over 250 selected structures. We are told "the rate of destruction is now so great that 20% were torn down or drastically altered during the listing." Mr. Reed points to most of this and aptly refers to it as "Vandalism . . . economic stupidity."

We know buildings of historic significance privately owned are difficult to preserve unless their proprietors have a sense of responsibility. We know buildings publicly owned can be retained if the government agency in charge has an attitude to do so.

As architects, we are dedicated to the purpose of building for the betterment of mankind. In building we must also preserve what is worthy and what is well done, for in these are measurable economic, cultural and historical wealth. Through preservation we keep alive past epochs through visible form and association. Modes of life, culture and history are retained through material contact.

The passing of time which separates us from other generations enables us to see in retrospect the broad aspects of historical change. It provides us with a measuring-stick to gauge our own development.

Architecture is a continuing

process, and the works of such living architects as Frank Lloyd Wright, Mies van der Rohe, Gropius, Neutra, and others, will be our preservation problem of tomorrow. Let us not be too sure future generations will not find these men old-fashioned and out-of-date.

We must be aware of the continuity of architecture and of our constantly producing structures of architectural significance. We can never go back to relive or reshape an era—new techniques are constantly changing the methods and modes of planning and construction. Each generation then, must, of necessity, express its own character and seek to solve for its own needs, and way of life. We wear the wig and silken breeches only to the costume ball; why should we try to apply the Georgian Pediment to twentieth-century processes?

We must be aware of the counterfeit. A copy seldom does credit to its counterpart. In fact, too often the copy detracts from the original. The original has authenticity in history, whereas the imitation drifts in time without heritage.

What we destroy can never be

replaced, only simulated. Our wealth lies in the tangible things we have and in our creative ability. That which we create today adds to the inheritance of tomorrow. It behooves us to proceed carefully and with concern for what we do, for the generations to come will be our historians. Let us hope they will not find the need to cast aside our works or criticize us for disregarding those of our predecessors.

We hope that those who seem so eager to eliminate the past will be sufficiently conscientious not to be completely eliminated themselves.

Our greatness will be measured in how we meet progress' dilemma—the problem of preservation and exploitation—and how we cope with the apathetic and irresistible forces of destruction, which, strangely enough, move through construction.

Malgré Tout

By *William H. Schuchardt*

SELDOME SEEN by American tourists and perhaps not understood by the average native, a beautiful sculptural gem adds a special interest and charm to the Alameda, the attractive park in the very heart of Mexico City. It is more than a work of art—it is a "sermon in stone," an inspiration and a directive to all whose afflictions seem almost insurmountable. It bears the French title of *Malgré Tout*, which in English is "In spite of everything."

The story it tells is that of a young woman who is courageously struggling to overcome her handicap. With arms still bound be-

hind her back, one link of the chain at the ankles broken, she pushes on, inch by inch, refusing to admit defeat. Her face shows unflinching resolve and, though her crouching body is too weak to rise, it is far from being emaciated by discouragement. It is clear that the source of her strength lies in a sublime and abiding faith coupled to a strong, persistent will. It is equally clear that eventual success is not beyond reach.

The gifted sculptor, Jesus Contreras, so expressed in lasting form his own indomitable will to conquer. Inheriting the sturdy qualities of an adventurous old Spanish family, trained in Paris and, for



a time, an understudy in the studio of Frederic Bartholdi, the renowned French sculptor who created the statue of Liberty in New York harbor, Contreras early achieved fame in Europe and in his native Mexico. But in his thirtieth year further progress in his art was temporarily blocked by what at first must have seemed an overwhelming catastrophe. It was found necessary to amputate his right arm. When the shock of that all but devastating decision had subsided, he took measure of his circumstances and his many capabilities and refused to sur-

render to despair. Encouraged by a brave wife, he contrived a device, operated by his foot and serving as a hammer, by means of which he was again able to carve in marble, holding the chisel in his left hand. That was long before electric tools were perfected.

So was created the beautiful *Malgré Tout*, to prove that faith unlimited and enduring courage will lay low many of the "slings and arrows of outrageous fortune."

Jesus Contreras was the father of our esteemed friend, Carlos Contreras, Honorary Fellow of The American Institute of Architects.



OCTOBER, 1956

Wanted: A Workable Federal Program

IN TWO PARTS—PART II

By Henry S. Churchill, FAIA

An address to the Central States Regional Conference, AIA,
St. Louis, October 13, 1955

I HAVE NOW briefly mentioned traffic and flight to the suburbs; to these I would add a comment on real-estate taxes, for they, too, are a paradox relevant to the total problem. The paradox consists in slum land being so highly priced that it must be continued in its use as slum land. The high prices generally do not reflect a real or even potential use-value; they only reflect a valuation for tax purposes which the city must, by all means, maintain in order to maintain its borrowing power. This, of course, is a major reason why no one will talk about putting the brakes on center-city densities. Consequently, urban rebuilding is too costly for the customers, and cannot be undertaken except in very limited instances, without subsidy. And the subsidy, in our curious way of going about these things, usually takes the form of an abatement of the very taxes that prevented action in the first place. On careful consideration this somehow seems silly.

Well, those are some of the

problems, greatly simplified, that underlie the planning of our cities for the future. We refused to face them resolutely when Urban Redevelopment was hailed as a panacea in 1949, and so in 1954 we called it Urban Renewal—our old trick of putting new labels on the old hog-wash.

For the December, 1950, issue of the *Architectural Forum*, I wrote a piece which said then that which has since proved correct, and so I say it again now: that Urban Redevelopment or Renewal, or what-you-call-it, will not work until there is something in it for the private investor and builder. I said then, and I was right, that the only construction under the Act would be public construction: public housing, court houses, civic buildings, public-authority garages and parking. As a matter of fact, hardly anything at all has been built as a direct result of the Act—an apartment house in Jersey City, the Colosseum in New York, a few public buildings here and there. The much-publicized big

developments in Pittsburgh and Chicago were all started before 1949 and would have gone ahead anyway, because they were economically attractive to private capital. The Penn Center development in Philadelphia has no truck with Redevelopment with a capital "R"; it stands on its own economic feet. By contrast, the big North Triangle apartment development in Philadelphia, three years in the planning stage, has flopped. The redeveloper of a large section of Washington's South-West has pulled out. For large projects elsewhere, no takers. Consider the mess in Detroit, the troubles of San Francisco's Diamond Hill.

In order for something to be attractive to private capital it must be something that is attractive to the public. Someone must want to live or work there, or both, and the investor must be able to finance the deal so the consumer can pay, or else the investor cannot make a profit. No one will build something because some bureaucrat or planner thinks he ought to. Official Urban Renewal attitudes do not coincide with the simple facts of life. What we need is a *Workable* Federal Program.

Urban Renewal frankly is a failure, and will continue to be a

failure until you people who are responsible for your cities take stock of what is wrong besides the red tape. I have sat in on discussion after discussion of these things and have invariably noted that the following points are sedulously avoided: 1) no one is willing or able to talk about the basic relation of subsidy to private enterprise or to face the real-estate quandaries so ably discussed by Miles Colean in recent articles in the *Architectural Forum*; 2) no one is really willing to face a program of reduction of center-city density or the necessity, in the face of vast technological changes, for new living patterns; 3) no one will look the ad valorem tax squarely in the eye; and 4) all eyes close when someone says that in fifty years there will be *at least* fifty million more people in the United States, most of them in the cities.



Admittedly these things have perfectly enormous economic consequences. It is about time that thought was given to equating the consequences of facing the facts with the consequences of continued thoughtless shoveling of hundreds of millions into expedient expressways, futile subsidies, and the con-

tinued deterioration of the city, physical and spiritual, for lack of any real action or intelligent planning.

What, if anything, can be done about so involved a set of circumstances? Something can, and has to be done, all right, because cities are here to stay. So are the automobile, the airplane, television, electronic computers, atomic power and automatism. We have to make these things part of our lives and part of our cities, and we will have to do that by way of local understanding and local adaptation. That means the livable city of tomorrow will have to come through the collaboration of the people sitting in this room and not by way of an unworkable Federal Program.

We must, it seems to me, make every effort to do less, but to do it more quickly. By which I mean that, rather than accomplish none of our grandiose schemes in six years, it might be better to actually build something in two. By that I do not in the least imply a lowering of sights. Nothing that we can envisage now will be too big or fine or impossible for the future. What is wrong is not planning idealism, but financial and fiscal practicality—the conviction that

anything proposed costs too much and can't be done, and the refusal to face the fact that what is really wrong is our outmoded approach to financial and fiscal affairs, so that something can be done.

So I would like to suggest, for your thoughtfulness, a few points for future collaboration, to the end that gradually our cities become again livable and our countryside less devastated:

1. City planning and urban problems are not separable from regional planning and suburban sprawl. This truism must have more than lip service.

2. Traffic congestion is not solved by Highway Engineers.

3. Zoning has degenerated into a device to "stabilize" land values. It must shortly be returned to some more useful purpose or else be abandoned.

4. In rebuilding the city, new patterns must be devised suitable to our new technological devices. But in doing this, inspiration can be found, if you will look for it, in the older parts of your city. There you will often discover quiet and beauty in the way land is used, the way buildings are sited, the way streets are laid out.

5. Take a good look at taxes,

financing costs, and the relation between the professions of the Government agencies and their actual practices. This is an economy of private enterprise for profit, and, if the system is to continue, profit cannot be defined in terms of a bureaucrat's salary. Nor are government lawyers the only honest people, even though government lawyers think so.

6. If the city is slowly and steadily made better there will come a time, in fifteen or twenty years, when people will start to flee their suburban slums for the amenities and comforts of the city. Their mayors will then rejoice at the wisdom of their predecessors, and cities that have gone in for extensive annexations will be sorry.

It will, I hope, be the pleasant task of the architect to bring the better city of the future into being. The city-planners, the economists, the administrators, even the sociologists at the Wailing Wall, have a heavy responsibility, for theirs is that task of programming, pre-

paring, financing, and administering without which nothing can come to pass. But on the architect lies the burden of making what comes to pass worth the trouble of achieving. It is his job to make the city not only livable in terms of physical needs, but a place for spiritual rejoicing. A city is not suburbia, not a horrible place of little detached houses without privacy or mercy. In a city, the arts of man are uppermost; nature is but a foil to the artificial. Man is not humble in the city as he is in the fields, the hills or the sea, but properly prideful and vain-glorious at his achievements. It is the architect who states this pride and vainglory in visible form.

If he does so with understanding of man's need for pride in his own works, the city will again flourish as a city. If the architect fails in this, from whatever cause, ignorance or indifference, the city will fail, and we will merely have "planned communities." That, I am sure you will all agree, would be too bad.

News from the Educational Field

GEORGIA INSTITUTE OF TECHNOLOGY tells us that the exhibit, "A Half Century of Architectural

Education," was selected by the United States Department of Commerce as one of two American dis-

plays in the field of art to be shown at the International Trade Fair in Zagreb, Yugoslavia, in September. The exhibit consists of plans and photographs of 72 buildings designed by Georgia Tech alumni. When it is returned to this country, it will be circulated nationally by the Traveling Exhibition Service of the Smithsonian Institution.

UNIVERSITY OF MICHIGAN is celebrating the fiftieth anniversary of the University's College of Architecture and Design on October 24 and 25, 1956. It is expected that some 350 architects from throughout the United States will convene in Ann Arbor for that event. On October 25, Joseph Hudnut will preside at a symposium, "The Next Fifty Years." Dean John E. Burchard, of M.I.T., will give the convocation address.

YALE UNIVERSITY announces that the Yale Art Gallery has acquired the largest privately-owned collection in the United States of Shaker furniture, literature, and other artifacts of the communal religious sect which came to the United States in 1774. The collection comes from Mr. and Mrs.

Edward Deming Andrews, of Scarborough-on-Hudson, N. Y.

THE UNIVERSITY OF KANSAS Department of Architecture, of the School of Engineering and Architecture, is adding to its faculty: Assistant Professors John C. Morley, AIA; Clifton J. Marshall, AIA; and Maurice L. Wilks, AIA. Visiting Assisting Professor for the year 1956-57 is James P. Noffsinger.



Arnold W. Brunner Scholarship

THE NEW YORK CHAPTER, AIA, administers the Arnold W. Brunner Scholarship for advanced study in a specified field of architectural investigation. The scholarship is awarded annually by the Chapter, and includes a grant for an amount up to \$2,400. Candidates must be American citizens with advanced professional backgrounds and be currently active in architecture or its related fields. Closing date for all applications is November 15, 1956. Further information may be obtained from the Chapter Office, 115 East 40th St., New York 16, N. Y.

Opportunity in The Octagon

By Milton L. Grigg, FAIA

CHAIRMAN, INSTITUTE COMMITTEE ON BUILDINGS AND GROUNDS

THE CENTENNIAL CELEBRATION of the Institute's founding will be, by its very nature, a season of recollection and a period during which there will be recalled not only the great events and situations which combined to shape the development of the profession in America, but also the great names connected with these events.

Chapters of the Institute will be searching through their archives to recall, and with justifiable pride to claim, some one of their members who in the past has left his mark on the progressive development of the Institute.

Many chapters as yet have no permanent quarters. Thus the opportunity for physical memorialization in the forms of plaques, portraits, or other expressions of tangible permanence are not readily created.

It is with this in mind that the Buildings and Grounds Committee of the Institute has been developing during the past three years a program which will permit the creation of such permanent memorials to take the form of articles

of furniture and furnishings to be placed in the exhibition portions of Octagon House. Octagon House is indeed the reception area for the Institute; our distinguished visitors, our formal functions, and a number of our really top-level public relations activities occur in The Octagon. Thus it has become in a very real sense a home, the *lares and penates* of the twelve thousand members of the Institute.

Already some Chapters and firms and individuals have contributed to this furnishing program, providing discreetly identified memorial items which give permanent remembrance to the contributions of some great names in American architecture. The Board of the Institute and the Committee take this opportunity to bring the program to the attention of the full membership, in anticipation of a generous reception of this unique opportunity for the remembrance of some favorite son. Thus, we can anticipate South Carolinians recalling Robert Mills, New England Chapters vying for the priority of Peter Harrison, Virginia claiming Thomas Jefferson,

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but also, and perhaps more important, the recollection by some remote Chapter of the plodding and hard-wrought achievements of some unsung practitioner now remembered only through the warm and tender recollection of his clients and professional colleagues.

To preserve order and to promote harmony, a master plan of the furnishings, which permits a measure of restoration of the appearance

of The Octagon at the time of its completion by Dr. Thornton, has been prepared for the Institute by its professional advisor on furnishings. A list of the decorative desiderata maintained by this Committee will reveal many opportunities for participation with varying degrees of cost. Chapters or individuals interested are urged to address the Chairman of the Buildings and Grounds Committee at The Octagon.



Honors

JAMES CHARLES FLAHERTY, AIA, of Dedham, Mass., has been named among the winners of *Factory's* 22nd annual competition for significant industrial plants of the year.

LUTHER MORRIS LEISENRING, FAIA, of Washington, D. C., has been honored by the Army's Corps of Engineers in recognition of outstanding Government service for more than 28 years. His name and portrait have been added to the gallery of distinguished civilian employees. Among Mr. Leisenring's achievements as an architect in the Corps of Engineers were the res-

toration of Fort McHenry and of Arlington Mansion (now called the Custis-Lee House), the development of Langley and Randolph Fields, the location and program of the competition for the Wright Brothers Monument at Kitty Hawk, the program for the monument to the Unknown Soldier, and numberless permanent buildings at Army forts and bases.



A Correction in Honor Awards

IN THE JUNE ISSUE of the JOURNAL we published the Insti-

tute's 1956 Honor Awards. Among the buildings given an Award of Merit were the United States Embassy Staff Apartments, Neuilly and Boulogne, Paris. The architects were Ralph Rapson and John Van der Meulen. John Greenwood was mentioned as be-

ing in charge of construction. This was an error, because F. Charles Thum, of the Government's Foreign Buildings Operation, was in charge of construction in the Paris Office when these apartments were built. Mr. Greenwood was employed as job captain.

B.A.I.D. Becomes N.I.A.E.

BACK IN 1894 a group with the purpose of providing better-qualified office assistants organized the Beaux-Arts Institute of Design. At that time the name was apropos, since practically the entire membership consisted of graduates of l'Ecole des Beaux-Arts in Paris. Since then, however, with the steady development of American schools in architecture, the name has become less and less representative.

The new name now adopted, National Institute for Architectural Education, reflects more accurately the current and contemplated functions and activities of the organization, in its provision for a strong link between faculty and students of architecture and the practising profession.

The six basic aims of N.I.A.E. are:

1. To provide facilities for the

comparison of student work on a regional, national, and international basis by sponsorship of competitions and exhibits.

2. To continue to administer the Lloyd Warren Fellowship, commonly known as the Paris Prize, and the largest grant (\$5,000) given for architectural study, as well as other endowments.

3. To provide means for the interchange of information among architectural students.

4. To stimulate and promote the interest of the profession in the training and development of its younger members.

5. To foster the close integration of architecture with its engineering aspects and the fine arts, such as mural painting, sculpture, etc.

6. To encourage the highest standards in architectural education.

The Board of Trustees: Alonzo W. Clark, III, Chairman; John Gray Faron, Vice Chairman; Giorgio Cavaglieri, Secretary; Otto J. Teegan, Treasurer; Arthur S. Douglass, Jr.; Frederick G. Frost, Jr.; Bruno Funaro; Percival Goodman; Robert Allan Jacobs; Joseph Judge; Edward W. Slater; Benjamin Lane Smith.

Headquarters of the N.I.A.E. will remain at 115 E. 40th St., New York 16, N. Y.

Columbia, Mo., Wants Professional Help

THE LAND CLEARANCE for Redevelopment Authority and the Housing Authority of the City of Columbia, Missouri, are seeking a qualified and experienced executive director to serve the combined authorities. Applications to the Federal Government for assistance in the planning stage of proposed projects are now being prepared by the two Authorities. Expected salary for the executive director of the Land Clearance for Redevelopment Authority is approximately \$8,000 per annum. Maximum salary for individual qualified to fill both positions is not now known. Applications, to include qualifications, experience

record and references, should be mailed to: Mr. B. D. Simon, Chairman, Land Clearance for Redevelopment Authority, Post Office Box 567, Columbia, Mo.

Competition Award

A COMPETITION, with eight firms participating, for the Fine Arts Center in Memphis, Tenn., proposed by the Memphis Chapter, AIA, has been won by William Mann and Roy Harrover, Architects, with Leigh Williams as Associate. The first prize was \$7,000. The second award went to A. L. Aydelott and Associates, \$1,500; and the third, to Thomas F. Faires and Associates, \$750.

The jury of award: Philip C. Johnson, Paul Rudolph, and Thomas Creighton; the professional advisor: Paul Schweikher.

Correction in the Necrology

THE JOURNAL, in grievous error, reported the death of an Honorary Fellow, Senor Nestor Egydio de Figueiredo, of Brazil. Word now comes to us through Samuel Inman Cooper, FAIA, that Senor Figueiredo is very much alive. We are thankful for this fact, but most apologetic for the error.

The Architects' Trek to Japan

By *Kenneth M. Nishimoto*

OUR PARTY was composed of sixteen members who landed at Tokyo's International Airport on May 22, and four other members who were already in Japan, making the party of one magazine writer, eleven architects and their wives. At the airport to greet us were a few representatives of the Japanese architectural societies. Among them was Nathan Harris, of the Far East Society of Architects.

The first of three meetings with the Japanese was held on the evening of our arrival. It was a cocktail party at Chinzanso Garden in Tokyo, jointly sponsored by the three Japanese architectural societies and the F.E.S.A. There were approximately 150 architects and wives present. President Yamshita of the Japan Society of Architects and Building Engineers welcomed us on behalf of the Japanese professional men, and I responded on behalf of the A.I.A. group.



On June 5, while on tour of the western part of Japan, we received an invitation from two architect-

tural groups in Osaka. The banquet was held at the swanky Osaka Club, in Osaka, to which about 50 persons attended from both sides. President Takegoshi, of the Japan Architectural Society, extended greetings to us, and I, in Japanese, responded. J. Byers Hays, FAIA, of Cleveland, also gave his impressions of Japan at this dinner.

Next day we returned to Tokyo in time to attend the late afternoon Symposium at the new International House. Thomas Shepherd, AIA, of La Jolla, California, and Louis Redstone, AIA, of Detroit, participated from our side. In the evening when 80 Japanese and Americans sat at the banquet table, we heard Mr. Antonio, President of the Philippine Architectural Institute, and G. R. Kiewitt, AIA, of St. Louis, speak. The latter was the main speaker of the evening. At the same occasion I handed to Nathan Harris, of the Far East Society of Architects, a letter from Mr. Purves, in lieu of the document that did not arrive in time, that authorized me to present the Citation of Distinguished Service in behalf of the A.I.A.

Also at this occasion Kenneth

Black, FAIA, of Lansing, Michigan, Jack Lipman, AIA, of Long Beach, California, and myself took part in an informal discussion, which was recorded for an overseas broadcast from the Tokyo radio station NHK.

At both meetings in Tokyo and Osaka I took liberty to announce to the Japanese that the color film, "Architecture—U.S.A." is being sent from the A.I.A. as a token of our appreciation and friendship. The film, according to my correspondence with Morris, is to be sent to them.

We received a considerable amount of publicity both before and after our arrival in Japan. Particularly, one Tokyo newspaper carried the news of the Symposium on its first page with a cut.

The Architects' Trek to Japan confirmed my belief that personal

contacts, whenever possible, are the best and certain method to establish a better relationship between two nations. In exchanging views and problems with the Japanese, we discovered that their problems are essentially similar to ours. Consequently, we were able to speak with understanding in spite of the language difficulties.

We tour members may not agree on the choice of the best architectural example or the most beautiful scenic spot; however, I am certain that all twenty members were unanimously impressed by the warm friendship and cordiality that was extended us by the ever willing and smiling Japanese. The impression made a deep niche in our minds. We hope that we, too, have contributed in a small way our share in betterment of mutual understanding.

ADDRESS TO THE DINNER MEETING
OF THE FAR EAST SOCIETY OF
ARCHITECTS AND ENGINEERS
TOKYO, June 6, 1956

By G. R. Kiewitt, AIA

WHEN WE RECEIVED the invitation for the trip to Japan which was to follow the National Convention of the A.I.A. at Los Angeles, many of us were inter-

ested to join and to meet with our colleagues in Japan and the Far East. Only eleven of us were fortunate enough to afford the time away from our offices for such a

lengthy and most promising trip. We are bringing you greetings from the A.I.A., and we personally want to express our appreciation that we are able to meet with you.

I have been asked to talk briefly about our impressions gathered during our visit to Japan. Its greatest landmark, Fujiyama, greeted us above the sea of clouds long before we descended and got our first glimpse of the large harbor areas of Tokyo and Yokohama. When we stopped at the ramp of your new impressive airport terminal, we were surprised at the large group of men standing ready to greet our plane, not knowing that the Minister of Agriculture was returning on our plane. We were happy to see, though, that the most distinguished-looking gentlemen among the crowd were there to welcome us, namely, Messrs. Harris and Tsuchiura, Matsuda, and Hagi, and we were honored to be greeted by them in English.

The ride to the city immediately impressed upon us the vastness of the population. The color and picturesqueness of people, attire, and of the Japanese lettering livened up the uniformity of the warm-textured wood-frame buildings. The lush green of plant life

in crowded side yards added its proper accent.

Besides the anxious moments occasioned by the passing on the—to us—wrong side of the street, we were greatly impressed by the hustle and bustle of automobiles, motorcycles, and multitude of bicycles, with all their attachments—and the tooting and honking so absent in our heaviest traffic.

We all greatly appreciated and enjoyed the reception given us by the Tokyo architects that evening. It gave us an opportunity to meet many more of you and also your gracious wives, and to ask, as well as answer, many questions.

The study tour through Tokyo, with visits to some excellent examples of present-day residential construction, pointed out to us that the long and continuous contact of the people with art and culture expresses itself in the beauty of form and harmony of color in everyday surroundings, utensils, and apparel. We were impressed with the importance the Japanese put on the smallest detail, such as the arranging of flowers with beautiful simplicity, the gardens that even the most humble man will have, and the care the people take to select just the right pattern and color for their clothing.

We marvelled again and again at the beauty of the gardens, even the smallest, and their important part in living—the good proportion of rooms and construction, related to the occupants, with the basic *tatami* as the module. The excellence of workmanship was apparent everywhere in the woodwork and its junction with the delicately colored clay plaster. The stability of the wood species used, with complete absence of sealer or paint, expressed itself in the amazingly smooth movement of sliding *shojis*, shutters, screens, and door panels, as well as in the great width of single boards and planks without check marks. Aged wood of this type is not commercially available in the United States, nor is such workmanship to be achieved at any price, for lack of handcraftsmen in this field.

While we realize that such residential construction is directly related to the traditional Japanese style of living, we could not help but marvel at the well-controlled manners of children which such delicate construction details presuppose.

Large commercial structures in masonry or stone surviving out of the first half of the century were disappointing, since the design,

borrowed from Western traditional styles, disturbs the character and beauty of the Japanese landscape.

The trip to Nagoya acquainted us not only with the good equipment and excellent service and time schedules of the Japanese railroads, but also with Japanese methods of agriculture. We were impressed with the intense utilization of the available arable land, the overabundance of irrigation water everywhere, and the sculpturing and terracing of the soil to accommodate rotation of crops and to facilitate cultivation and best growing conditions; and also with the results of these methods in terms of yield. Of course we did not realize then that May was the wettest month in Japan's history since 1889! We are aware of the great problem involved in providing Japan's ever-increasing population from the limited area of native soil. We hope that the proverbial ingenuity of the Japanese people, with the cooperation of other peoples, will speedily find a solution to this problem.

The Hotel Nagoya presented the opportunity to see modern commercial construction in its finished state, and here, too, design, choice of materials, and workmanship were impressive. We have seen



Farewell meeting of the party at Hakone Hot Springs

numerous large buildings under construction, and noted the almost exclusive use of latticed steel sections in lieu of our customary rolled sections—no doubt expressing the economic relation between costs of material and of labor. In reinforced concrete construction we observed the use of tapered beam ends, and noted the shielding of construction projects with reed or bamboo matting, or with canvas, the construction company's name on the latter becoming an excellent advertising medium.

The extensive use of wood-pole scaffolding reminds one of European methods, and the heights to which this method is used are remarkable. Particularly impressive is the use of this scaffolding method in the reconstruction of the Daigoji Pagoda, where we had

occasion to observe carpenters in planing and framing new timbers, and to study methods of intricate joint connections with the minimum use of spikes.

I should not forget the marvelous road construction leading to the Kegon Falls, from Nikko, with its stone retaining walls and sharp, but well-banked hairpin turns.

We visited many temples, shrines, and pagodas and, thanks to our excellent guides, learned much about their age, their cultural importance, and their structural details. Our own historical buildings, those of native Indian and colonial history, are predominantly of adobe, stone, or brick masonry with only the roof, and in colonial buildings also the floor, construction reserved for wood. Here we were impressed with the almost

exclusive use of timber for the entire building above the foundation, and its good preservation and maintenance. The beauty of the clay roof tile in general use, as also of the smooth, thick-shingle thatching intrigued us greatly.

Among our strongest impressions have to be counted the many school children we saw riding in buses, and on foot, on our visit to the National Museum of Art in Tokyo, on passing the Emperor's Palace grounds, and at all the temples, shrines, and national monuments everywhere. It was a pleasure to see the friendly faces and to hear the "Hallos" of the boys and girls in their neat school uniforms, and to observe their interest in what they saw.

In many respects the highlight of our travels was the railroad trip to Futama and the bus journey to Ago Bay, with its pearl fisheries, and the beautifully situated Shima Kanko Hotel.

Most welcome sunshine added greatly to our enjoyment of the fields and of the mountain chains silhouetted against each other in the manner of Hokusei or Tanaka.

Last night we enjoyed a dinner and get-together with a number of Japanese architects of Osaka. It gave us an opportunity to dis-

cuss many problems common to our profession in the respective countries.

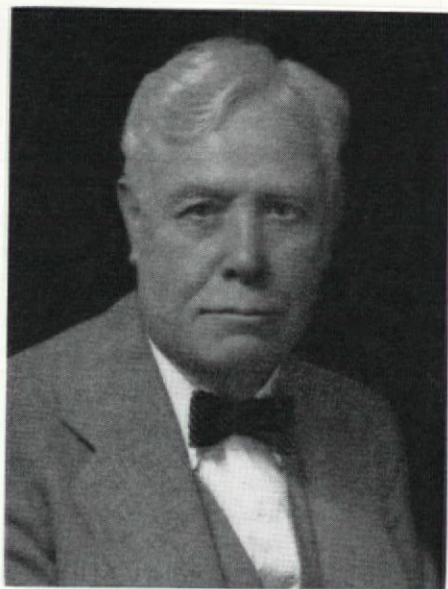
Still ahead lies our visit to the Mt. Fuji region, of which we have heard so much.

Returning briefly to our profession, we have seen some of the excellent work of contemporary architects in Japan. I feel certain that some of us will want to remain in contact with architectural developments in Japan and the Far East through subscription to one or other Japanese architectural magazines.

We understand that work designed by independent architects in Japan is a relatively small percentage of the total building construction. We trust that the activities of the FESAE will tend to increase this percentage throughout its organizational territory.

We hope to meet representatives of FESAE and of the Japanese architectural societies at the AIA convention next year at Washington, D. C., when the Institute celebrates its 100th anniversary.

I am sure I am speaking for everyone of our group when I extend a most cordial invitation to everyone of our Far Eastern colleagues, to visit with us in the United States.



Ernest John Russell, FAIA

1870-1956

THE LIFE OF E. J., or Jack, Russell, as he was known to countless of his contemporaries, and some of his post-contemporaries, covered a long period of gracious activity and accomplishment. Born in England, he was brought to this country at an early age by his parents. In his character, as we knew him, he combined the steadfastness of British will with the enterprise of American adventure and love of progress.

In his chosen profession of ar-

chitecture, he served an apprenticeship in the office of Shepley, Rutan & Coolidge, as that young firm had succeeded to the practice of Henry Hobson Richardson. The shade and memory of that great man must have inspired Ernest John Russell, for he later lived and died in one of Mr. Richardson's characteristic houses, built originally for a St. Louis client.

Out of the office of Shepley, Rutan & Coolidge was formed the

firm of Mauran, Russell & Garden—three young men, two of whom (J. Lawrence Mauran and E. J. Russell) had been sent west to look after the building of the Art Institute in Chicago, and other commissions of the firm in the area. The new association of Mauran, Russell & Garden later took over the parent firm's activities in St. Louis. From the very beginning (about 1900), the partnership was successful, and these three young men quickly identified themselves with the life and interests of their adopted city.

E. J. entered wholeheartedly into many forms of civic activity, serving a term or two on the City Council, and many long years as Chairman of the City Plan Commission. The ideal and purposes of the Institute called Mr. Russell to serve on many important Committees, and he gave unstintingly of his time and energy to the advancement of the high standards of his profession. In these efforts he cooperated with many elements of the building industry, for he early visualized the necessity of this close cooperation. Elected a Vice President of the Institute in 1923, and again in 1930, Mr. Russell was finally chosen President in 1932 and served three full

terms through the serious period of the country's economic depression. His counsel in all matters connected with the Institute and the related construction industry, continued to be sought and followed on countless occasions, as he possessed an exceptional faculty for negotiation and a sympathetic understanding of the problems of the other fellow.

As the years passed, the practice of Mauran, Russell & Garden, later Mauran, Russell & Crowell, now Russell, Mullgardt, Schwarz & Van Hoefen, expanded, and many important buildings, not only in St. Louis but throughout the Southwest, stand today as evidence of the firm's abilities.

As Jack Russell traced his architectural ancestry back to H. H. Richardson through the firm of Shepley, Rutan & Coolidge, so many present-day architects in St. Louis may point to their early association with him. Long known as Dean of his profession in St. Louis, E. J. never retired, but answered to the final call with characteristic compliance.

"When Phidias built the
Parthenon,

He leaned on some Greek—
Ernest John."

LOUIS LA BEAUME, FAIA



Calendar

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 10-14: 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 12-13: New England District Regional Conference, Basin Harbor Club, Vergennes, Vt.

October 12-14: Second annual convention of the California Council of Landscape Architects, Santa Barbara Biltmore Hotel, Santa Barbara, Calif.

October 14-18: Annual meeting of the American Society of Civil Engineers, with an exhibition complementing the technical program, Hotel Statler, New York, N. Y.

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 24-25: American Concrete Institute's 9th annual regional meeting, Sheraton-Mount Royal Hotel, Montreal, Canada.

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 30-November 2: Texas Dis-

trict 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, Fla.

November 14-15: Building Research Institute Conference on "Windows and Glass in the Exterior of Buildings," U. S. Chamber of Commerce, Washington, D. C.

November 15-17: Middle Atlantic District, AIA, Pennsylvania Society of Architects and Regional Council Meeting, Hershey, Pa.

November 26-30: AIA Board of Directors Fall Meeting, Shamrock Hotel, Houston, Texas.

January 20-24, 1957: National Association of Home Builders 13th Annual Convention and Exposition, Chicago, Ill., at Hotels Conrad Hilton and Sherman, and the Chicago Coliseum.

January 24-26: 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: 13th International Heating and Air-Conditioning Exposition. International Amphitheater, Chicago.

April 4-6: South Atlantic Regional Conference, Atlanta, Ga.

May 14-17: Centennial Celebration Convention of the AIA, Shoreham Hotel, Washington, D. C.

September 11-13: Western Mountain Regional Conference, Jackson Hole Lodge, Jackson Hole, Wyo.

October 2-6: California-Nevada-Hawaii Regional Conference, Coronado, Calif.

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The Editor's Asides

THIS MONTH of October will see unusual excitement in Ann Arbor, Mich. With the celebration of the College of Architecture and Design's fiftieth anniversary, Dean Bennett is looking forward rather than back over the years of accomplishment. On Michigan University's new North Campus, the Dean hopes to see completed in five or six years a new building providing twice as much space as the old one. It had been built twenty-eight years ago to accommodate 300-400 students; 1955-56 enrollment passed 600. With the names of William Le Baron Jenney, Emil Lorch, and Wells Bennett, successively inscribed as their leaders, the embryo architects of the University of Michigan may look confidently to the future.

THE Illuminating Society says that, if you are still making your calculations for interior lighting on the Lumen Method adopted in 1920, your results will be unsatisfactory. One reason is that we used to count an average ceiling reflection factor as 75%. Today we have ceilings in plenty with over 80% reflectance, and this brings also a higher floor reflect-

ance. Fifty cents will get you a copy of the new report, "Calculating Coefficients of Utilization," with instructions for using a step-by-step work sheet. (IES, 1860 Broadway, New York 23, N. Y.). Or you may have joined the growing army of architects who leave these matters to the illuminating engineer.

IN A RESEARCH PROJECT at M. I. T., sponsored by Monsanto Chemical Company, there has been developed a plastic unit of which a house is to be built in Walt Disney's Tomorrowland at Anaheim, Calif. The unit is U-shaped, 8' x 16', forming part of a room's floor, wall, and ceiling, and these units are designed to be hung from a 16' x 16' utility core. The design is intended primarily to test the feasibility of employing plastics in the construction of dwellings.

ON THE seventeenth of this month there is scheduled a dinner in honor of Frank Lloyd Wright at the Hotel Sherman, in Chicago. Fifteen hundred men are reported to be sponsors, not alone of the dinner and the accompanying exhibition of drawings, models, and

writings arranged to characterize Mr. Wright's work over the past 65 years. These sponsors have formed the Frank Lloyd Wright Endowment Fund, designed to support the Taliesin Schools at Spring Green, Wisconsin, and near Phoenix, Arizona. Such aims, it would seem, cannot have been formulated without thoughtful study of how Mr. Wright's educational work can be carried forward beyond the day when the master's hand will not be available—may that day be long postponed, but its eventual coming must be faced. A Taliesin without Frank Lloyd Wright is beyond the reaches of our imagination.

WE ARE GLAD to join the throng of friends that are sorry indeed to see Eric L. Bird abandon the helm as Editor of the *RIBA Journal*. He carries with him the most enthusiastic wishes for his happiness and success as Technical Education Officer of London's Building Centre.

DODGE SAYS that July contract awards for future construction in the 37 eastern states shows 5% below July of last year. Nevertheless this July's total was the second highest ever recorded, and 17%

above the third highest July figure. For the first seven months of this year, the contract awards reached nearly \$15.4 billion, carrying them 8% above the same period of a year ago. The GI may be having trouble in financing his home with little down and a long time to pay, but the cry from architects for more and more draftsmen is ever louder. It would be nice to know something of the mysteries of the national economy.

OUT OF Los Angeles, as out of most of our big cities, comes the timid whisper, "Can we save our downtown areas?" Voices answer, in tones far more emphatic, "We *must* save our downtown areas, and we *must* save our suburban areas and countryside." In America we have never wasted much time in wondering whether we can do a thing—if we really *want* it and make up our minds about it, we can and will do it. It will take both vision and organized determination, disclaiming half-measures born of mere expediency, but the explosion of our cities has all the threat of a lava flow such as Vesuvius belched over Pompeii. We had better control it before it is too late, and even now it might be later than we realize.



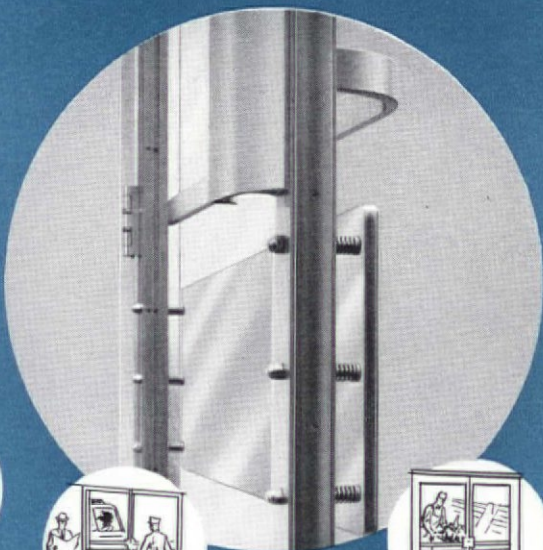
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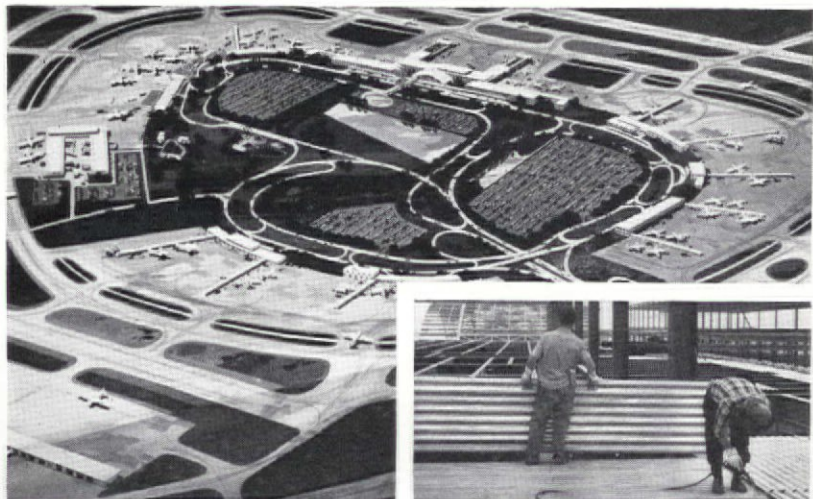
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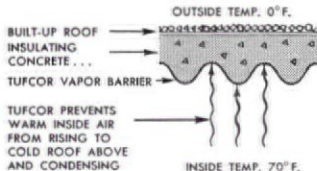


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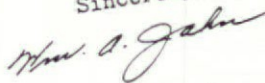
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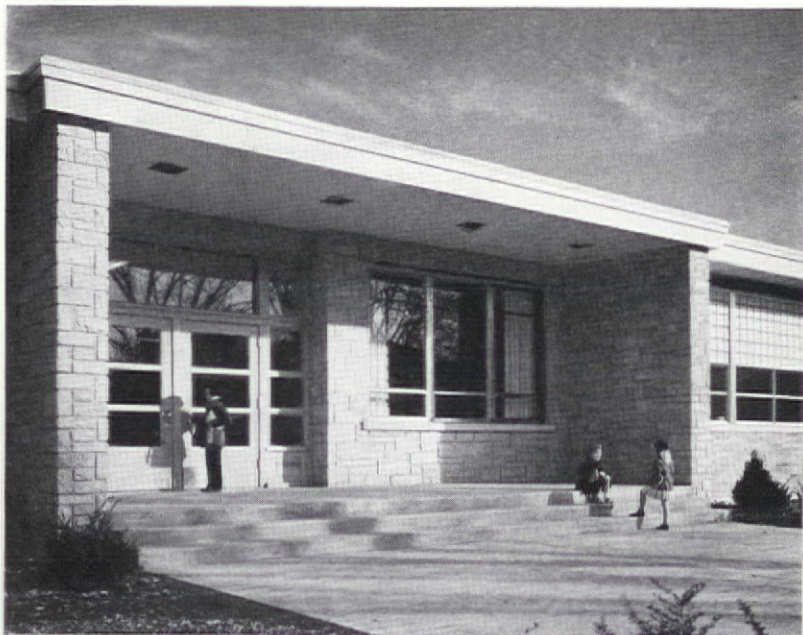
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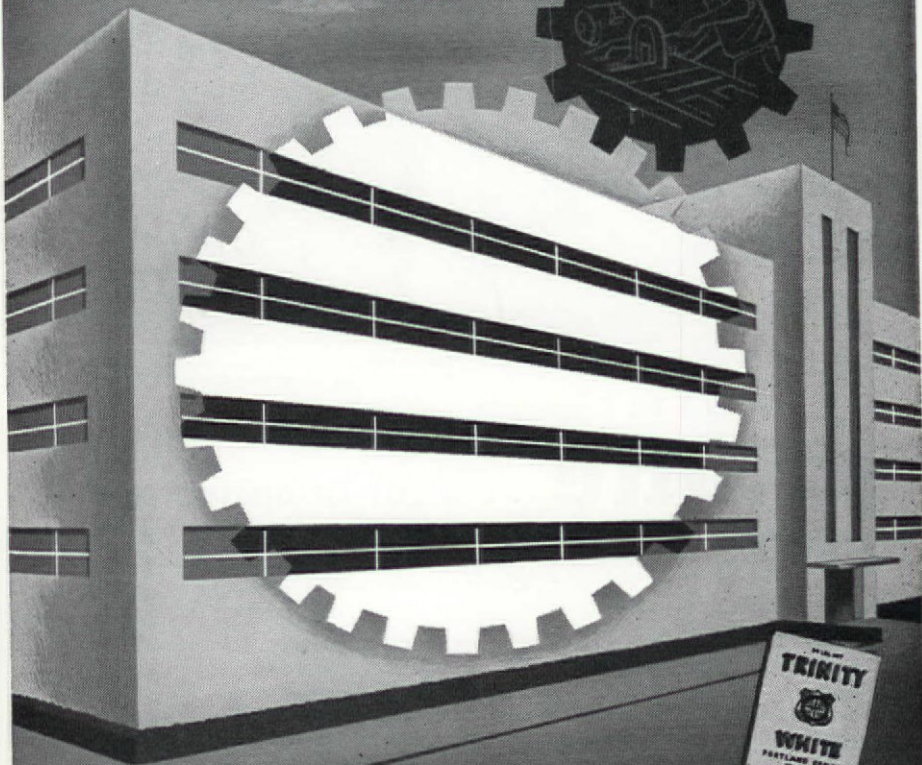
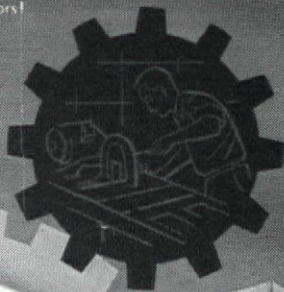


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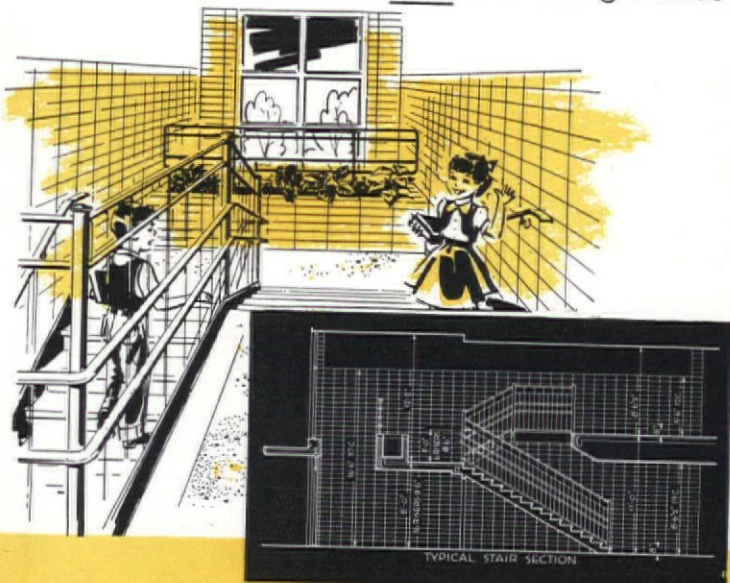


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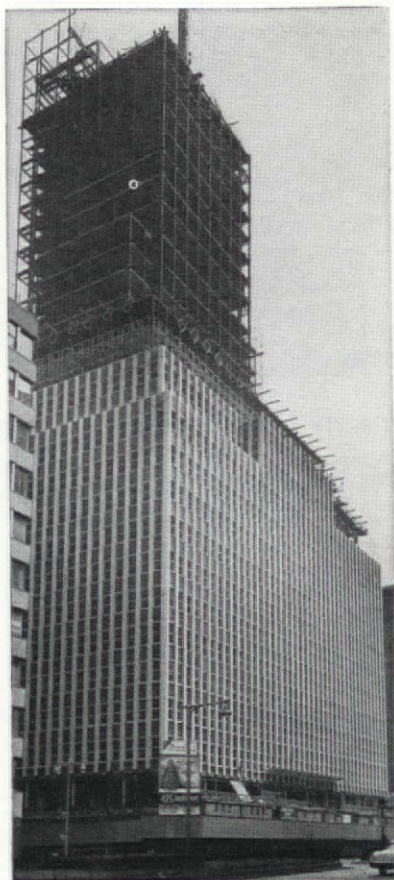
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