

Journal of The American Institute of
ARCHITECTS



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DECEMBER, 1956

Louis Justement, FAIA

Robert Moses, HON. AIA

Ralph Walker, FAIA

Alan Burnham

Robert W. Schmertz

Carlos Contreras, HON. FAIA

Honors • Books • They Say • Index

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DECEMBER, 1956

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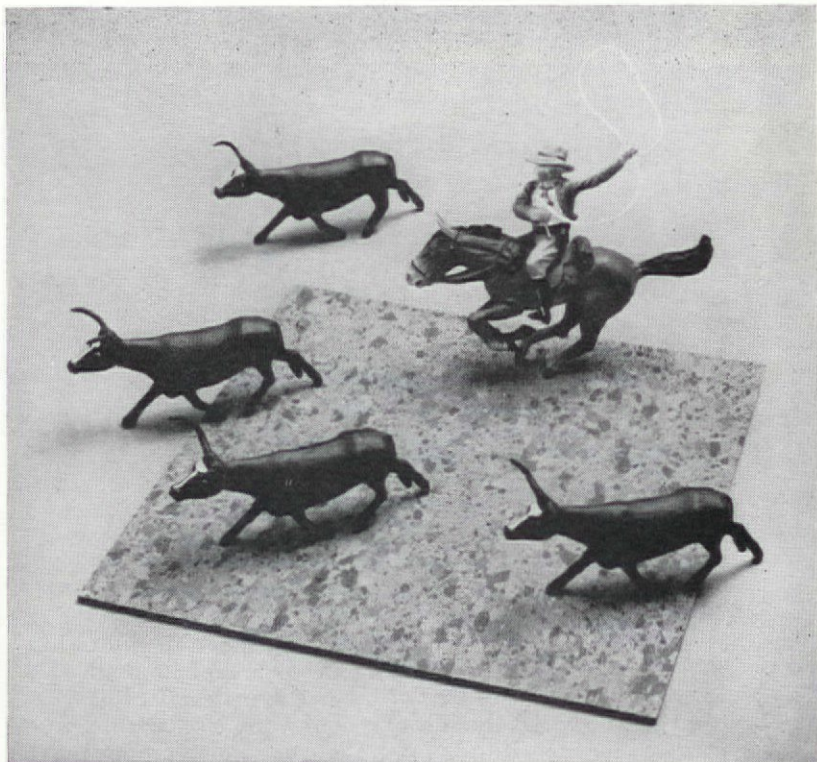
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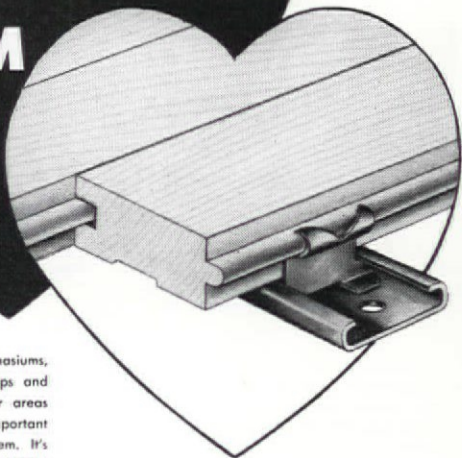


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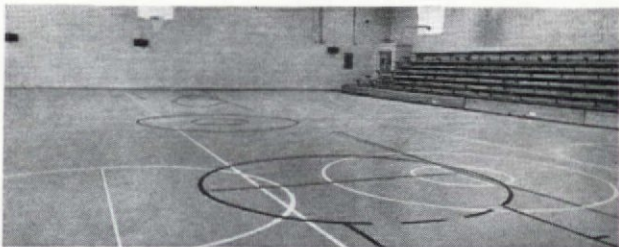
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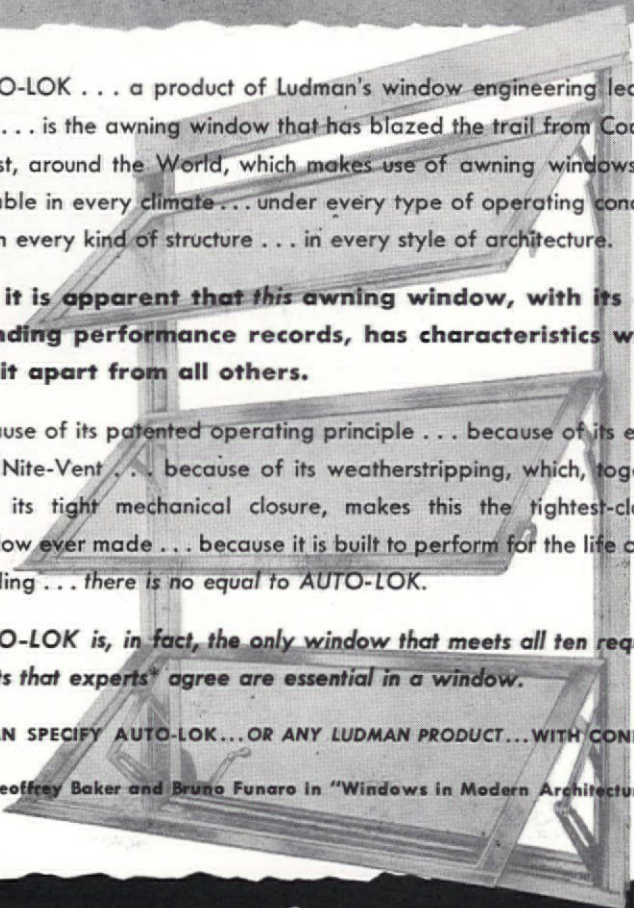
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A Plan for Planning

By Louis Justement, FAIA

THE MOST IMPORTANT single element in any urban renewal project is the selection of its planner. For urban renewal is scarcely worth doing unless it is well planned, and a poor plan will defeat the best efforts of the ablest officials. A really good plan, on the other hand, may even overcome the road-blocks put in its way by public apathy and timid officials.

In spite of the great importance of securing the ablest planner, however, the selection is frequently made in a more or less casual manner—friendship, local politics and pure chance are frequently more important factors than a careful evaluation of essential qualifications. It may have been reasonable to tolerate this casual approach as long as we were dealing with a multiplicity of relatively small urban renewal projects. But there is a growing tendency to enlarge the size of projects so as to include really significant areas of our cities. Projects extending over

several hundred acres offer great possibilities for genuine progress in urban renewal; but if these possibilities are to be realized, the selection of the planner cannot be done on a trial-and-error basis. The selection of a competent planner becomes a necessity. How shall we find the best man for the job? Before trying to select the planner let us try to define the nature of the planning job.

Some of our housing projects, even those designed by competent architects, are already too large. The frequent repetition of the same architectural devices within the same project achieves a monotony which is just as deadly, in its own way, as the more commonplace work of the typical speculative builder. No architect is capable enough and resourceful enough to design, in its entirety and in detail, an urban renewal project extending over several hundred acres. To achieve unity and yet avoid monotony the planning should be di-

vided into two stages: the first stage consisting of an over-all plan, and the second stage being the detailed development plans.

The first stage of project planning should be entrusted to a Chief Planner, an individual or the leader of a group of individuals or firms. The duties of the Chief Planner should, initially at least, be confined to the over-all planning of the entire project. In the over-all planning it is important to:

- 1) Encourage, at the very outset, a wide diversity of ideas so that every planning idea will have its day in court and not be brought up when it is too late to be anything more than an unmitigated nuisance.

- 2) Stimulate the interest of the general public by presentations in sketches, models and words which are not merely informative but which inspire enthusiasm.

- 3) Develop an over-all plan which is economically sound and can be steered through the debilitating obstacle-race of various official approvals without losing all vitality and esthetic appeal.

- 4) Avoid details of planning as one would the plague.

The last requirement is perhaps the most important, for if the Chief

Planner becomes absorbed in details he will almost invariably lose sight of the major objectives of the over-all planning. The over-all plan, as presented for formal approval by the various public agencies, should include no details, but it should indicate the division of the entire project area into a number of sub-projects. The size of these sub-projects should be such that they can be handled readily by an individual planner or firm of planners and yet constitute a complete element of the over-all plan. There could be as few as three or as many as twenty sub-projects, but the precise number would depend, to a large extent, on the size of the entire project and on the nature of the approved over-all plan.

The second stage of planning will begin with the selection of planners for the sub-projects. The Chief Planner for the entire project need not have been an architect (provided, of course, that he has an architect on his "team"), but it is almost mandatory to select architects as planners for the sub-projects. For the buildings and other features of the sub-projects must be planned in considerable detail. We shall lose the most es-

sential values that redevelopment makes possible if we merely clear the land, re-subdivide the re-assembled property, and sell or lease it subject to so-called land-use plans or subject to ordinary zoning. At this stage of planning and design the details are important and will make the difference between a mere housing project and a genuine architectural achievement.

Zoning is a legal tool that was devised in order to control the use of *privately owned property* and it is necessarily a *negative* form of control; it is a form of control which, only too often, prevents good development as well as bad development. Property that has been assembled for redevelopment, however, is no longer privately owned and, during the interval between acquisition by the Local Land Agency and sale or lease to developers, its use can be controlled effectively by planning and design, which is a constructive and *positive* form of control. The Local Land Agency need not confine itself to saying "you shall not"; it may also say to the developer "you shall"; or it may say "you shall do this and you shall not do that, but . . ."

The detailed planning of the

sub-projects by the sub-project planners will make it possible for the Local Land Agency to do several very necessary things:

1) It will permit the development of sub-project plans on the basis of creative planning and design instead of unimaginative land-use plans.

2) It will permit the sale or lease of land to small developers as well as to large developers, because even the small portions of sub-projects will be properly integrated into the entire development.

3) It will remove most of the uncertainties and delays which now confront the developer. He will not be buying a "pig in a poke." He will buy with the certain knowledge that all official planning approvals are a matter of past history. Zoning regulations will not bother him at all.

4) It will establish a detailed plan and design on the basis of which the Local Land Agency leases or sells the land, but the developer should be encouraged to improve the official plan. If the sub-project planner agrees with the developer's suggestions they should be approved, provided that they do not involve any change in the rent or sale price of the land and

that they fit in satisfactorily with the over-all plan.

It may be said that the procedure outlined above for sub-project planning involves too much control, and that it will be resisted by developers because it does not give them sufficient freedom of action. I believe, on the contrary, that it will be accepted by developers because it makes good sense from a practical point of view: the various participants in the redevelopment process are performing the functions it is natural for them to perform.



Developers should not be expected to present bid-and-plans, and the Local Land Agency should not be expected to weigh one plan-and-bid against another plan-and-bid. Developers should be able to buy land subject to conditions that have received all required official approvals, just as they would ordinarily buy land which is suitably zoned for their purpose. They should buy with the knowledge that they can build *immediately*, when the market for sale or rent can be properly estimated. Developers should not be required to go through the delay of preparing plans and waiting upon official ap-

provals and public hearings while their best market for sale or rent may be slowly disappearing or financing conditions may be changing.

To sum up this statement of a procedure for planning: The Chief Planner should develop an over-all plan which definitely establishes the main features but, in other respects, leaves a large area of freedom to the planner of individual buildings and other structures within each sub-project. Each sub-project should then be assigned to a competent architect to complete the planning for the Land Agency. The sub-project planner, in turn, should leave adequate scope for the work of the architects of the individual buildings within the sub-project. The planner, at every level of planning, should be permitted to make the best use of his own creative ability and he, in turn, should guard against the temptation to set needless restraints on the creative work of those who succeed him in the later stages of the process.

It is quite obvious that the key individual, in this entire planning process, is the Chief Planner. How shall we select this person upon whom so much depends? Let us begin by preparing a list of ideal

qualifications based upon the planning procedure that has been described above. Here are the qualifications we would hope to find:

1) He should have a knowledge of and interest in city planning, but this should be only the beginning, not the end of his knowledge. For successful urban renewal planning involves much more than mere street planning and land-use planning.

2) He should have the imagination, skill and experience of the successful architect, for good redevelopment implies the imaginative use of land and the creation of skillful relationships between various kinds and sizes of buildings and land uses.

3) He should have a practical knowledge of local real estate values, both the presently existing values and the values to be realized as the result of redevelopment.

4) He should be a resident of the city in which the project is located and be thoroughly versed in its local traditions and customs. He should know what sources of support may be found for certain features of a plan—and what sources of resistance will be created as a result of other features.

5) He should have the energy, enthusiasm and ability to line up

support for the plan as well as overcome apathy and opposition.

6) Finally, but not least, he should preserve a decent sense of humility—and fight against the temptation to impose his own planning ideas on the sub-project planners that are to follow him. He must realize the importance of variety and experimentation as well as the importance of unity and over-all functional planning as parts of the urban land renewal process.

It is hardly to be expected that any one individual would excel in all of the qualities described above, and it may be found advisable to encourage the formation of groups of individuals or firms which, in combination, have the desired qualifications. This would seem to be a reasonable procedure, provided that it is realized that some one personality should dominate the group and that the members of the group agree, in advance, on the choice of their leader. For planning and design are creative functions which cannot be entrusted to committees. A good plan cannot be created without a planner, and a planner is either an individual or the leader of a group of specialists.

I have tried to point out some of the reasons for employing a local man as the Chief Planner. I believe these reasons are valid. They are not suggested in an attempt to create a sort of "planning wall," in order to keep out "foreign planners" as foreign goods are kept out by a high-tariff wall. I believe that, even in the short run, and when only immediate objectives are considered, it is advantageous to employ local architects and planners for urban renewal projects. But, in the longer perspective, I believe it is of truly vital importance as one of the ways in which we can stimulate the individuality of the city. In this modern world of centralized government, syndicated newspaper columns, nationwide magazines, television and radio, our cities still offer us a possibility of variety, of creating exciting experiments which will stimulate civic pride and a spirit of emulation between cities. We will lose this possibility if we entrust urban renewal planning to the so-called nation-wide expert, if we fail to produce creative planning ability and planning leadership from within each city.

Some Land Agencies may find that it is easier to overcome local jealousies—and local politics—if a

nationally known city planner is selected for the position of Chief Planner. But there is great danger in relying on a few experts with nation-wide reputations. Just a little salesmanship on the part of these few organizations might create a few huge planning machines of alleged experts prepared to re-plan all of our major cities. Even the finest planning ideas would become a nightmare if they were endlessly repeated.



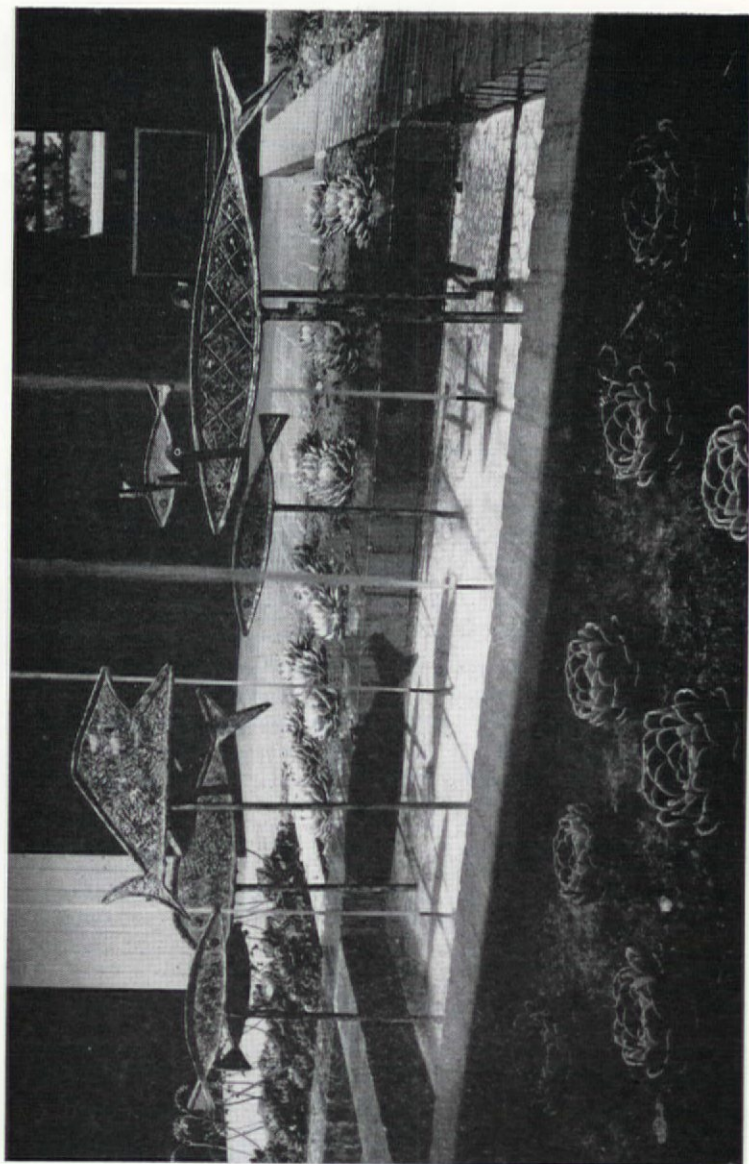
It may be said that I am merely creating a bogey-man, and that this could not happen. To those of us who have watched the building up of huge architectural and engineering offices employing several hundreds of professional employees; to those of us who have watched the growing tendency of institutions and public officials to be overawed by the prestige of mere size and alleged experience; and to those of us who have watched the tendency of the ordinary man in the street to believe that the biggest firm must be the best; to those of us who have watched these tendencies the danger will seem all too real. It is time to cease this worship of bigness and alleged expertness which

tends to destroy the creative spirit of the individual professional man. Each city should adopt a procedure for urban renewal planning that is based on preserving and developing the creative ability of its citizens.

If the above criteria for selecting the Chief Planner are accepted, the problem of applying these criteria still remains. It is at this point that planning professionals from other cities could render a valuable service: they have the expert knowledge that would enable them to appraise the qualifications of planners and their judgment would be reasonably objective if their own employment had been ruled out because they were not residents of the city in which the project is located. They might serve as professional advisers to the Local Land Agencies, much as professional advisers are employed in preparing a program for a formal competition under AIA rules. The final responsibility for selecting the Chief Planner must, of course, be that of the Local Land Agency; but there will be a greater probability of making an intelligent choice if the nature of the planning job has been carefully defined and if the qualifications of prospective planners has been evaluated by professional consultants.

There remains the problem of selecting the planners for the sub-projects, for the Chief Planner should not plan any sub-project if he is not an architect and he should not plan more than one sub-project even if he is an architect. Precisely because the Chief Planner is disqualified from planning all (or all but one) of the sub-projects, he could make a reasonably objective recommendation to the Local Land Agency concerning any architect under consideration. He would know how to select men of ability and imagination, men genuinely interested in helping to plan the redevelopment of the city.

It will take time and effort to develop a planning procedure which makes the best use of the abilities of many people. Let us take the time and the effort to do the job carefully—and, at the same time, daringly. For if we allow ourselves to be frightened by an excessive fear of making mistakes, we may make the greatest mistake of all—we shall have produced, at tremendous cost, a mere face-lifting operation. The same effort in time and money, with just a little more imagination and creative planning, could have produced a genuine renewal or re-birth of the city.



Favorite Features of
recently elected Fellows:
ROBERT E. ALEXANDER, FAIA

Photograph by Julius Shufman
LIBRARY COURT, THE UNIVERSITY ELEMENTARY SCHOOL, UNIVERSITY OF CALIFORNIA, LOS ANGELES. SCULPTURE BY TONY ROSENTHAL IN COLLABORATION WITH THE ARCHITECTS: RICHARD J. NEUTRA AND ROBERT E. ALEXANDER

DECEMBER, 1956



The Molding

By Robert W. Schmertz

When versifiers spur Pegasus their flight will be equestrian,
But some prefer a pace that's more pedestrian —
And instead of getting Pegasus in a lather
Will choose a much sedater meter, rather,
Will choose a saunter, rather than a canter —
(A saunter won't blow off your tam-o-shanter)
And they will stroll, forego the fervid dash —
And wander in the wake of Ogden Nash.

So let's examine quietly a recent phase of architecture —
Indulge a while in innocent conjecture,
And try without invective, spleen, or scolding
To see what's happened to our friend the molding.

Architecture these days is getting skinnier,
And most of it is rectilinear;
Although I've lately listened to a plethora of talk
About the curving-space concept of the Baroque,
And you will find amongst its intricate unfoldings
A lot of moldings.

(But if you think it should be called Baroque
It's Okey-doke).
It used to be that every traffic artery
Was flanked with buildings full of egg-and-dartery;
But now it is considered knavery
Of any one committing architrawery.

I knew an architect quite deft with a bolection
Who gave it an excruciating section;
And when he drew full-size, a simple ogee
His draftsmen admiringly said, "Oh, Gee!" —
But these latter days you can hardly expect a
Young architect to draw a cyma recta,
And older architects can't draw a cyma reversa
Because they have bursitis in the bursa.

I feel sorry for the younger generation
Which never gets the slightest titillation
From moldings that are concave and convex
And have sex.

Architecture these days looks a little dreary;
There is very little which says, "Whatcha doin' tonight, dearie?"
There is very little that has fun in it like the Victorian
And very few churches suited to decent Gregorian.
There seems to be a lot of tedium
In what used to be an artistic medium.

Many modern modes are merely skeletal,
Without a little flesh they don't look well at all;
Their outer skin denies the third dimension
And causes surface tension and dissention
Amongst the Ancient Ones who just sit sneering
At engineering.

Perhaps a great new master will appear on the horizon
With molded forms that will require full-sizin'
And shall proclaim in accents Jovian
That buildings shall be Marilyn Monrovia —
Perhaps we shall not emulate the bustle
But follow after Jane (not Lillian) Russell.



Thoughts of a City Builder

By *Robert Moses*, HON. AIA

An address—slightly abbreviated—at the meeting of the Texas Society of Architects, Corpus Christi, Nov. 1, 1956. The title is ours, not the author's.

WHEN A RANK OUTSIDER is invited to present something at one of these round-table discussions, he is expected to stir up the animals. In my case, I don't brandish a chair or fire pistols. My method is to prod the animals gently and toss in an occasional bit of raw meat. I go easy with elderly lions, recalling what happened when the ineffable little Yorkshire Albert:

"Without a morsel of fear
Took his cane with the 'orses 'ead
'andle

And pushed it in Wallace's ear."

My text, if I must have one, is from Stein, not Gertrude, not Ep, not Ein, but Clarence S., the Stein of the Stein Age. This is what in part Clarence said about the approaching abandonment of our cities when he accepted on May 17th the 1956 Gold Medal of The American Institute of Architects:

"In the contemporary city the green openness will go far beyond the built-in-parks, flowing through and connecting the super-blocks. Not only will every building open on views of fine old trees or distant hills, but broad green belts will be close by for agriculture or forests, for great sport fields or hiking, boating, fishing, swimming, skating, or just for solitude in the peaceful valleys or the wilds.

"This is the kind of beautiful and healthful city that can be built in various parts of the United States if we start from the ground up. When they are seen and lived in I am sure that those who remain in the archaic cities will insist that redevelopment must also start from the ground up; that it must clear away all signs of the nineteenth-century pattern. Thus we can build truly green modern cities on the sites of the old stony deserts. The Regional Cities which are destined to replace our mad metropolitan monstrosities will consist of a constellation of such moderate-size communities set against a great green background of fields, forests and wilderness.

"Such communities cannot be secured by the ordinary piecemeal process of city planning. A beautiful and livable urban environment cannot be

boxed into cubbyholes bounded by fixed and dominating streets and lot lines. It must be created as an entity, embracing the site, the mass of buildings and their relation to each other and to the natural setting; in short, to all the visual surroundings.

"What we need is an architectural attack on problems much more comprehensive than the individual building. The architect must deal with the whole environment in which his building is set, of which it forms a part. In short, he must become a *community architect*."

Lewis Mumford said the same thing in the deep sepulchral tones of an Old Testament minor prophet. So has Frank Lloyd Wright with his agropolis of one-acre farms and his shops and plants set in the midst of green fields approached by car only. So has Buckminster Fuller with his plastic bubble roofs, his flying houses and his "nomadic cities."

Writing no doubt is older than steel and, like the laurel-crowned Horace, Mr. Mumford may believe that his works are more enduring than bronze. It seems, however, that he has constructed little else. I recall among my mother's papers a few certificates, marked worthless, of one of those brilliant housing achievements immortalized by clever pioneers of the school of Clarence Stein. I don't want to be captious. These things should

come under the head of research and trial and error, not touted as successful achievements.

By way of a practical reply to these community architects, I make bold to prophesy that long after the last cowboy has disappeared into the sunset and the last cubic foot of natural gas has dried up in the bowels of the Panhandle, there will be cities with minarets and spires assaulting the heavens, gleaming in the dawn and beckoning to ambitious prairie youth. In them will survive the shrines of Moloch, the smithies of Vulcan, the faces that launched a thousand ships, the topless towers of commerce, the Helens who will make the country yokel immortal with a kiss.

And here in the established cities, not among the lally-columned, slabbed, cantilevered, horizontal, windowed hothouses which hug the desert hills, not in an occasional lonely misplaced tower at Bartlesville, not in a skyscraper five times as high as the Empire State Building, you gentlemen will still have to make a living, that is those among you who cannot afford the luxury of splashing at a ten-league canvas with brushes of comet's hair, philosophizing with the Diogeneses of the Academies, blasting

away the last vestiges of urbanism with the cannons of criticism and creating the lush, green and gold environment, at once functional and organic, in which the New Man will happily lead the regulated and rounded life vouchsafed by the pundits of your ancient profession.

In this context I ask you to bear in mind that in the wedding of form, function and organ, Nature is far ahead of the College Deans of Architecture. Look at Marilyn Monroe! 35-25-35 is as accepted a formula as 3.14159, the four-on-one slope, the dynamic symmetry of the Acropolis, Planck's Quantum Theory and Dr. Einstein's Theory of Relativity.

I am a cheery, companionable, elderly eclectic, having sat at the feet of all sorts of Gamaliels of architecture. You will recall the old story about the cantankerous cuss who said he had no enemies in the world. When he was asked if he really meant it he replied, "I've outlived all those bastards." I was the landlord and residuary legatee of the World's Fair of 1939 and 1940 and saw Flushing Meadow rise to architectonic music from dump to glory. I was Chairman of the Mayor's Committee to bring the U. N. to New York and

watched with fascinated amusement Mr. Gavrilovic, a talented Yugoslav, with a committee of uncompromising demon planners, romping around the suburbs and scaring the daylighters out of country squires, as these idealists sought a thirty-square-mile compound to rival Canberra and New Delhi. They ended, as you know, with twenty-two acres among the fleshpots of Mid-Manhattan and seem quite happy there.

When they broke the news of the final selection of the old shambles on the East River as the Capitol of the world, New York was only mildly excited. The town sort of expected it. The pathological New Yorker is not essentially different from the pathological Texan. He doesn't believe any foreign architect or planner can manufacture anything better in virgin country than in a place where men have lived and set their seals for generations. . . .

Later, for my sins, I was designated to coordinate the work inside and outside of the United Nations Headquarters and received a suitably inscribed watch and a pair of solid gold engraved cuff links as perquisites. I have seen Corbusier plan, not to speak of Niemeyer, Robertson, LeBeau,

Markelius and a dozen other international architects and have survived the experience. I walked side by side with Gropius at a Harvard Commencement.

I am mixed up even now with most of the big firms around New York in clearing slums. Louis Skidmore calls me by my nickname, so do Wally Harrison, Steve Voorhees, Otto Eggers and others. Others use epithets instead of diminutives. I drop these famous names merely to show that I am familiar with your roster. As an honorary associate I am as closely related to you as, let us say, Mike Romanoff is to the late Czar Nicholas II.

As to what I read to be au courant and abreast of the times, once a month, on a red letter day, following the postman's second ring, and after a surreptitious look at the doings of Dick Tracy, I examine diligently that house organ of the Luce Monarchy, that glass of fashion, that organ of frozen music, that tribune of the avant garde, the *Architectural Forum*.

In a recent issue of this magazine, advertised by the publishers as a guide to city planning everywhere, Corlears Hook in New York with its cooperative housing, waterfront parks, stadium, land-

scaping and playgrounds was referred to with this snide caption:

"Utopia Number 3: At the opposite pole from Wright and the decentrists is LeCorbusier with his model for the super city. His 'voison' plan for Paris was an early stage in his thinking. But it embodied many of the principles he later refined: the skyscraper dwelling; the surrounding park; the separation of pedestrian and auto. Almost every big city today has vulgarized this concept. In Manhattan, for instance, the towers of Corlears Hook are set in a green, but the towers are dropped helter skelter, the green space around them is shapeless and there is no sign of the relief that Corbu built into his plans with lower buildings that formed semi-courts."

Into this project, perhaps the best example of genuine riverfront neighborhood slum clearance and reconstruction in this or any other country, went years of unremitting effort of public officials and the great needle trades. What would the sniping architectural scribblers of the *Forum* have done better if the Lord had equipped them for action rather than a run of words?

My tastes are varied and catholic. I call Frank Lloyd Wright, the sage of Spring Green, Cousin Frank because we have in common at least my wife's relatives. I used to call the sage of Concord, New Hampshire, the late Senator George Moses, Cousin George, perhaps because he labelled some of

Frank's Wisconsin leaders as sons of the wild jackass.

F. W. would never demean himself by claiming the privileges of seniority, for he has discovered the Fountain of Youth in the Arizona Desert. Nor would he ask that age come before logic. He asks and gives no quarter. So I pull no punches in my bouts with him, figuring that we shall remain friends in the end anyway.

Here is a man who, according to the calendar, should be sinking into nostalgia and senility. Instead, in a society which has already gone sophisticated and stale, if not unprofitable, his has been the ringing voice of youth, cheering for change and superbly confident of the future. His contributions to ideas of opening space and liberating the interior of buildings, light, color, orientation, continuity, are recognized everywhere. Therefore I concede that Cousin Frank is inspired, but don't know how much is genius and how much showman, how much Taliesin and how much Barnum.

I am grieved when Cousin Frank calls people in big cities cockroaches, or wisecracks that the Columbus Coliseum is good enough for New York. He has hinted broadly and without subtlety that

in his book the average New Yorker is taller and fairer than an Esquimau, but not as progressive. And if New York is so bad, why does Cousin Frank put the Guggenheim Museum of Abstract Art here when they are panting for it on the Left Bank in Paris? I am a little worried lest Cousin Frank with his mile-high building, like other geniuses before him, begins as an iconoclast and ends as a megalomaniac.

What I fear in thinking of Cousin Frank and the lesser lights of modern architecture is that in the rush to be in the front row of the advance guard and to march with the latest synthetic materials and methods, much that is traditional, fine and enduring will be obscured. But I am sure these eternal verities will come back, translated into modern terms. The Bible done into modern English is still the Bible. In the interval, it is also my profound belief that base and counterfeit coinage will drive the real stuff from the market. Gresham's Law governs the arts as well as the treasury. It applies to the drafting- as well as the counting-room.

I suggest also that when you have trimmed off all facades, all ornament, adornment and beauty

for its own sake, and have got down exclusively to the steel skeleton, cantilevering, prestressed glass and whatnot, you may have built your own coffins, because while the lame and halt of your own profession are bathing in the planning pool of the modern Bethesda, the engineers may run off with your clothes.

I beg of you, while Texas is still Texas, to refrain from Oleo Gothic, Gulf Renaissance, Desert Eclectic, Creeping Symbolism and Houston Empire. And go easy on ultra-modern furniture made out of bent plumbing pipes and aluminum baling-wire, squat, dejected and yawning for the company of pregnant women and retired cow-punchers. And please, oh please, whatever you think of them, and even if they replace the iron deer on your lawn, don't call stables and mobiles sculpture.

At this point in the olden, golden days of American oratory the speaker, sensing the demand for comic relief and wiping his moist brow with a square yard of whitest linen, would say: "And now, as Lady Godiva remarked at the end of her ride, 'I am approaching my close.'"

Let me urge you to keep these

free debates going. The sparks from the clash of personalities may not light prairie fires, but they seem at last to illuminate for the moment a bit of darkened landscape, and the punk which is left glowing faintly can be used to set off more fireworks in the future.

I have no startling message to leave with you. I can at best, as the poet said, harp on one string in diverse tones. I commend to you an itinerary neither mean nor visionary, representing what seems to me to be the longest distance we can travel, ill equipped and poorly guided as we are and with the slender means we can muster. No one can reasonably ask more of us in our time, and if we achieve modest goals, our successors may speak well of us.

Here are my final concentrated bits of advice:

1. Every architect is not necessarily a regional community planner. There is still such a thing as a fine building standing by itself.

2. Avoid modern building and planning jargon, lingo, patois, abracadabra. You don't have to be incomprehensible to be admired. A good pie needs no crust.

3. Unless you are planning retirement to Padre Island, avoid

alley runners who are always off the main course, guerilla fighters who are far from the big engagements, and teleologists and eschatologists who take it out in talk like the characters in Turgenev's "Smoke." One of the world's foremost scientists concluded that the purpose of life is not thought but action.

4. Pursue limited objectives fearlessly to a conclusion. By limited objectives I mean those which may be reached in a quarter or half a century by a resourceful, stubborn, healthy man with a trained and open mind, blessed also with public respect, and with a hell of a lot of luck. Elephantiasis is not normal growth.

5. Hold on to what is tested and tried until you have found something demonstrably better. Don't follow the past slavishly, but also don't discard or ignore it. There is really nothing new under the sun. Make good use of recent materials, but don't assume that the

old ones are obsolete merely because in certain radical circles of dubious permanence they are not at the moment fashionable. Don't kiss or kick the past goodbye. Watch out for the new Metropolitan Opera House in New York. If opera isn't traditional and rococo, it isn't opera.

6. Don't be ashamed of beauty as such. If architecture is frozen or arrested music, why spend so much time seeking its origin, logic and order, and the secret of its inspiration. Would you ask Liszt to explain how form follows function in the Hungarian Rhapsody?

I am grateful for the warmth of your invitation and only wish I could have turned up in person instead of sending these recorded notes. Perhaps it is safer this way. When in the course of your proceedings roses are being flung riotously, put me down as testifying that the yellow rose of Texas is the only rose for me.



Honors

EMIL LORCH, FAIA, architect, the College, of Architecture at the teacher, historian and for thirty University of Michigan, was one years head of the Department, later of three awarded honorary degrees

at exercises marking the semi-centennial of the University on October 25th. The citation awarding Professor Lorch the degree of Doctor of Architecture said in part: "His leadership, his vision, and his indefatigable spirit created the College. His inquiring mind and his intellectual acumen gathered about him a faculty that reflected his courage to examine new theories, new ideas. His constructive influence is active today in the Michigan registration law for architects, which he helped to write, and the National Council of Architectural Registration Board, which he helped organize, and the Association of Collegiate Schools of Architecture, which he helped to found; it is active in the arrangement of our University buildings, for which he drew the general plan in 1907; in the Ann Arbor Art Association, of which he was the first president."

CLAIR DITCHY, FAIA, former president of the Institute, was the second of the three awarded honorary degrees at Michigan, his honor being the degree of Master of Architecture. Part of his citation reads: "Intent upon bringing his professional capacities and those of his fellow architects to bear

upon the building needs of the average citizen, he organized and became president of the Architects' Small Homes Association of Michigan. He made articulate the desire of his colleagues for higher professional standards and led them in establishing the Michigan Society of Architects. His ability to blend beauty and utility in the structures he designs is appreciated by the thousands who use and enjoy such public buildings in Michigan as the Wyandotte General Hospital, the Oakland County Health Center, and Alice Crocker Lloyd Hall at the University."

LEONARD J. CURRIE has been decorated by the Colombian Government and the National University of Colombia with its *Medalla del Merito*, in recognition of the brilliant success with which he has carried out his responsibilities as Director of the Interamerican Housing Center for a period of five years. This is only the second time that the *Medalla del Merito* has been awarded to other than a citizen of Colombia.

JOHN ELY BURCHARD, Dean of the School of Humanities and Social Studies, Massachusetts Institute of Technology, and mentor

and friend of the architectural profession, was the third to receive an honorary degree at the Michigan ceremonies. In awarding him the degree of Doctor of Architecture, his citation says in part: "Serious concern for the welfare of his country has characterized his thinking and his action in the many areas of his endeavor, from his epoch-making work in housing, to his formulation of new curricula, to his penetrating critical studies on modern painting and on contemporary architecture, to his brilliant planning in the field of military operations. His fundamental contributions, through the Army-Navy Office of Scientific Research and Development, through the Committee on

Conservation of Cultural Resources of the National Resources Planning Board and through military-scientific missions to theaters of operation in Germany, the United Kingdom, the Caribbean, and the Central Pacific, won for him the nation's highest civilian award, the Medal of Merit . . . He has combined his many talents with telling effect and has offered them generously for the common good."

JOHN YEON, a distinguished architect of Portland, Oregon, though not a member of the A.I.A. has been awarded by the National Institute of Arts and Letters its \$1,000 Arnold W. Brunner Memorial Prize in Architecture.

They Say:

C. A. Cummings, FAIA

(In a paper read before the Twelfth Annual Convention, November 13, 1878)

The worst faults of our architectural design appear to me to lie at present mostly in the direction of unrestrained or undisciplined ambition, which leads us in the first place to tell all we know, and sometimes more, at a single effort, as if we never expected another opportunity; and secondly to strive to produce, at all hazards, some-

thing startling and piquant, forgetting that the design, once executed, is to outlive all first impressions, and that what startles one today may disgust him tomorrow.

Emil Lorch, FAIA

(Committee on Preservation of Historic Structures)

What would Europe be without its vast pageant of architecture? Architecture, the mother and the all-inclusive member of the arts,

embodies the culture of its times. The representative buildings are landmarks of history and art, and, as such, are invaluable historical documents.

Created to serve humanity, witnesses and, in a way, participants of the life within and about them, buildings of distinction are assets to the community. More and more they form part of the spreading interest in local and national history, and deserve preservation as do books and paintings.

Mount Vernon, Independence Hall, Boston's North Church, the House of Seven Gables, and that of Longfellow, the Astor Fur Post, Mackinac Island, the Alamo, the French Quarter of New Orleans, the Pueblos, the Franciscan Missions, the National Capitol, and countless others dramatize continuously our political, economic, and social forces and ways of life as can nothing else in art; and they speak eloquently of the creative spirit of all those who prepared the way for us and made us their all-time debtors.

Sir Patrick Abercrombie, FRIBA
*(In distributing A.A. annual prizes,
London, July 13, 1956)*

Standardized music was required in the time of Mozart and Haydn, just as much as standardized architecture is required today—that

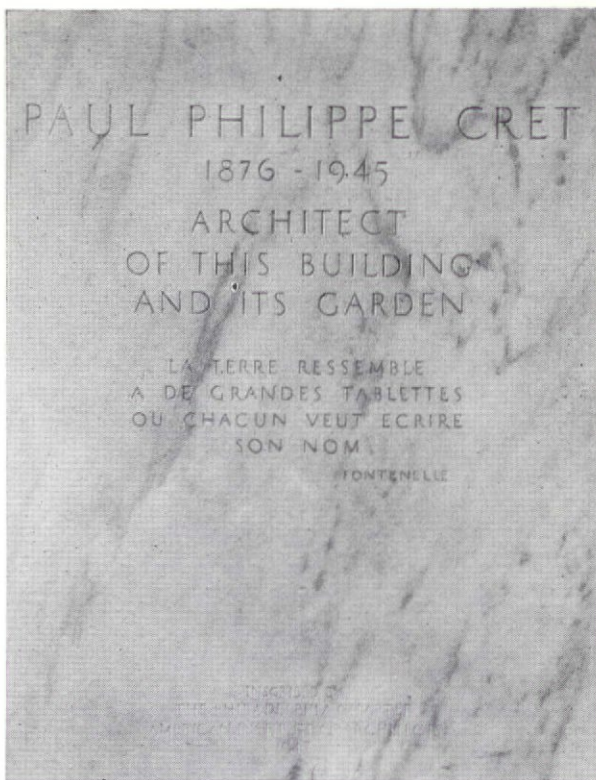
is to say, architecture that comes up to a certain standard and does not go below it, and which is used on very large occasions without the necessity of genius being engaged in it. Haydn was probably better than Mozart at turning out the necessary stuff, the day-to-day music; so that it does not mean that the best architect is necessarily best at doing this day-by-day, everyday stuff.

Prof. Herbert Butterfield

MASTER OF PETERHOUSE COLLEGE, UNIVERSITY
OF CAMBRIDGE, ENGLAND

*(From an address at the annual
meeting of the Harvard Alumni As-
sociation, June 14, 1956)*

Even in our universities we may give too much weight to the mere transmission of knowledge as such. This becomes most dangerous of all when the knowledge is being assembled by the student for an examination which it is easy to regard as a memory test—a test of things which may prove useless luggage for the purposes of life, things only too likely to be forgotten once the examination is over. And so we sometimes too easily forget that we are living in a world in which imagination, originality, and flexibility of mind are at least as important as knowledge itself. One ounce of originality is worth a ton of mere learning, mere information.



MEMORIAL PANEL TO PAUL P. CRET, FAIA
Federal Reserve Board Building and
Garden
PHILADELPHIA, PA.

Designed by ALFRED BENDINER
The Philadelphia Chapter assumed the
cost of the carving

Favorite Features of
recently elected Fellows:
Alfred Bendiner, FAIA



The Geometry of Man-Made Landscape

IN TWO PARTS—PART I

By *Ralph Walker*, FAIA

An address before the architectural students of the Rhode Island School of Design, February, 1956

THERE CAN BE NO QUESTION but that every building is a matter of geometry — constructed in design through the use of T-square, the triangle, a compass or French curve. Whenever it is a matter of a conscious free hand it is likely to offend the deep-seated canons of architectural esthetics. One calls to mind that famous concrete church in Barcelona, and more recently that strange aberration considered churchlike by Le Corbusier at Ronchamp. On the other hand, even the most rugged terrain is helped architecturally if stabilized by simple horizontal and vertical architectural components. This matter of relationship between the geometrical building and its intimate landscape is one which is perhaps too often neglected by the architect of our day, who seems to think that a few scattered trees or shrubs, a loose composition of mov-

ing lines in rather poor imitation of the Japanese garden or English park (poor because neither imitation is ever properly considered or analyzed) are sufficient, although they rarely form a related answer in the influence of one to the other.

In the past there have been many attempts to analyze the importance of relating the joys and pleasures of giving things of nature unusual conformation to building composition but, as far as I know, little consideration to the kind of geometry which complements each other, and with an understanding that what might suit a cottage is quite another bowl of roses to the landscape requirements of a structure as important as a cathedral, or to the great masses of a modern industrial plant sprawling out over what was once cultivated corn-fields.

It is a subject matter greatly helped by not only a knowledge of architectural history — that discipline so harshly placed in a supposed limbo of the forgotten, but now recently resurrected into an increasing popularity, as the need of comparison has begun to grow — but also aided through the shrewd personal observance by any architect who wishes to study the true interplay of outdoor space with the character of the space within. The study of landscape is a field which not only merits the attention of every architect, but one which is so thoroughly rewarding in the pleasures returned to him in helping create better design and better living. Even though we seem to be cursed by the need, if not the desire, to live in massed cells, the opportunities for pleasant surroundings are not completely in negation, and architectural landscape history does not have to be rewritten; it only needs retelling.

I believe we can all agree, theoretically at least, in the statement that all buildings need a definite base on which to sit. Even those who would indicate that man should inhabit tree-like structures admit that the space beneath be treated as a platform for the mast.

This need for such a base was forcibly brought to my attention in the First World War when, through the gamble of circumstances, I was billeted for several days in a pleasant eighteenth-century minor manor house somewhere in France. We moved long after dark into rather bare interiors where cots and a few boxes served as furniture. The morning came as a delightful surprise, because through the windows was to be seen the charm of the eighteenth-century building in relation to its landscape. Nowhere were the rooms on the first floor of an extremely formally planned house more than two steps above a stone terrace or a graveled driveway. Not a shrub, not a vine interfered with the architectural form of the building—one which some most competent architect had designed exquisitely in the then classic manner. It was easy to understand and enjoy the life possible in *un gentil-hommier*. The little formal garden to one side, with its chicken croquette evergreens and interminable roses, was as geometrically pleasant as the house itself, and the long vista down the small deer park, with its regularized informality, also met the building with a level plain before it wandered off

into delightful undulations and steps and the enclosing bosque.

I remember being with Carl Milles long ago when he criticized the Lincoln Memorial, saying that the proportion of the attic was not good; but when we analyzed it further we realized that mayhem had been committed on Bacon's design, that some landscape architect had smothered the podium with magnificent box so that the Memorial sits, as I am sure Henry Bacon never meant it, on a soft cushion of all too lucious green. Milles made a remark which has, I believe, sound reasoning in back of it: "Nothing monumental should ever be placed on any but a hard and formal base and platform." I think this quality of bad landscape, this offending against the geometry of the monumental, is also to be seen in the Jefferson Memorial, where a truly hideous planting of tall evergreen trees does nothing to enhance the simplicity of the concentric circles and levels of the design.

I was again reminded of this basic idea a year or so later when, meandering through Panama City, I came upon a little square or plaza in which there was a granite floor, and from the center of the oblong there arose a stark statue to some

heroic little man high on a reluctant horse and completely surrounded by laurel oaks lifted above the floor on circular planting areas and around which the perpetual smoke of the *cigarettos* helped a *latino* enjoy the long day. Small as is the square, it is truly monumental; the size of the space, the beauty of the oaks and the scale of the surrounding buildings make the day pleasant and the delight of the tropical nights many times more so.

When the English got tired of garden enclosures they still permitted the lawns to sweep up to the building, such as at Salisbury, where the cathedral structure rises with tremendous force from the green plain and with the clear statement that even in a free use of nature the need of a strong base line is vital. The distinguishing thing generally about the eighteenth-century English country house is the evidence that the extraneous green stuff was eliminated against the building, leaving the design as the architect had wished it to be. Architecture—good, bad, indifferent—was treated with respect by landscape gardeners up to Victorian times. They realized that base planting was injurious to the dignity of an architectural idea, so one may look in vain for any

fine architectural design which suggests in any way the need of planting near the building. I have suggested that the need to hide the quarters of the slaves of the Victorian era started the strange idea that architecture could not stand on its own feet but must be footed in cane brakes and oversized and oddly shaped conifers.

The Court of the Myrtles at the Alhambra is an example of a motley group of buildings being brought into harmonious whole by the simple device of a finely proportioned reflecting pool within surrounding hard surfaces and rigidly trimmed myrtle hedges. The landscape design creates a beautiful composition of simple geometry in perfect proportions to the size of the court and the varied heights of the buildings.

In fact the architect of old knew a very few principles indeed, but those were quite adequate to develop an esthetic approach to desirable proportions. He also knew that as you developed a symmetrical composition, wherein the building might have a static value, the symmetry attained in landscape was bound to be dynamic in that no two things in nature are alike; that even a minor difference gives a sense of living variety.

This relationship of the size of the outdoor space with the height of the buildings surrounding it is something which in our Gargantuan age has been forgotten. The city, once a planned group of related spaces, has become a series of canyons thinly opened to the sky. The squares in ancient cities surrounded that life-giving force, the fountain, or that spiritual well, the cathedral—squares, often doubling as markets, were also places of architectural monumentality in which the arcade when necessary took the place of tree protection against the sun. Small squares, like that in the most beautiful city place in the world, the Piazza dell' Annunziata in Florence, where the graceful arcades give an airiness to space not yet attained by the pilotis of Le Corbusier. And that equally lovely piece of stone geometry, the little square in front of the cathedral at Pienza, where a great variety of architectural motifs, most of them gracious, are made noble by their relationship to the space they enclose.

When the city lost its necessity for protection, and the suburb became related within, rather than to something outside, the city walls, the country landscape, which had been heretofore something nearby,

became an integral part of the city itself, and trees which were but casual incidents became major decorations. In France one finds many squares decorated with sharply pollarded trees which, if seen in winter, are strange indeed, but by late summer have become stabilizing lines of living green; and so the square with its buildings and its mutilated trees becomes a matter of geometrical, even monumental design.

One might turn back for a moment to a delight in geometry evidenced on a smaller scale—the garden which from very early times had been designed within walls and with great regularity.

The Garden of the Villa Lante is to the two Baroque pavilions, of which it is the supreme adornment, as is a beautiful glass to a superb wine. No battered tincup, but a crystal vessel, for enjoyment. Sir George Sitwell wrote a poetic response to its depths of thoughtful design:

"Much there is of mystery in the garden, of subtle magic, of strange elusive charm which must be felt but cannot wholly be understood. Much, no doubt, depends upon the setting, upon the ancient ilexes and wild mountain flank, the mighty hedge of green at the further end with its great pillared gateway and the dark walls and orange-lichened roofs of the houses

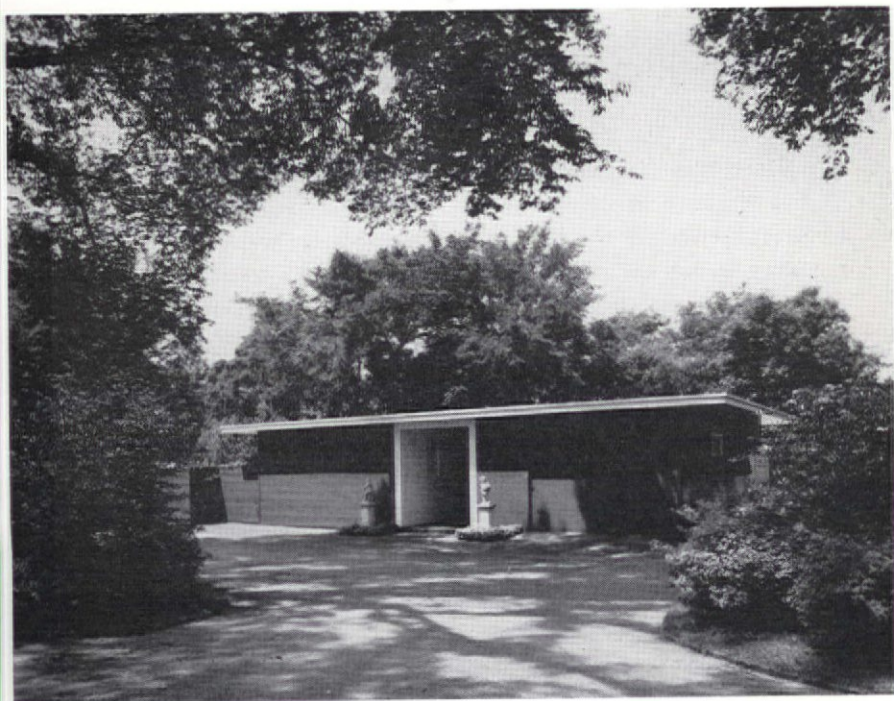
and tower irregularly grouped behind it; upon the quiet background, the opal hues of green, violet and grey in the softly modeled plain, and the shadowy outlines of the distant hills. But the soul of the garden is in the blue pools which, by some strange wizardry, of the artist, to stair and terrace and window throw back the undimmed azure of the Italian sky."*



This element of water, which everywhere in Italian cities, and strangely enough far north in Swedish cities, is heard merrily splashing, lending refreshing living sense to the space it graces, is something which evidently requires a certain poetry of soul to demand and understand, and yet to those of us who have wandered on a hot summer day through the time-worn streets of Rome and Florence, this sound has always meant a pause for the delight in the many facets which water takes in its release to the open air. For long moments there is an opposition to the rigid geometry of buildings; but water too must have within its sources a certain restraint, for a brook meandering through the Piazza San Pietro would be nothing less than comic.

(To be continued)

* Of the Making of Gardens," by Sir George Sitwell.



Photograph by Hedrich-Blessing

RESIDENCE OF WALTER S. FRAZIER, ARCHITECT
GENEVA, ILL.

Favorite Features of
recently elected architects:
Walter S. Frazier, FAIA

*Journal
The AIA*



Architecture Betrayed

By Alan Burnham

WHAT HAS HAPPENED to the development of our architecture? Viewed by the historian, the story is not one of success in the sense of logical and continuous development.

To make a brief summary of our progress, let us return to the year 1850 when a more general use of cast iron was initiated and technological advances began to manifest themselves on all fronts. Architects were facing their problems quite squarely and used the materials of glass and cast iron up to their fullest possibilities. Glass for the maximum light and cast iron for maximum slenderness to reduce structural members to the lightest possible sections consistent with good engineering practice. The cast iron commercial fronts of the '60s and '70s were an exemplification of this trend. (See Worth and Leonard Streets, etc., N.Y.C.) Unfortunately most of these buildings were of mill construction behind their cast iron "fronts," and a few disastrous fires brought the realization that fireproofing of

some sort was necessary. This brought a return to massive masonry-bearing walls heralded by the architects in a series of flamboyant revivals (see Tribune and Times Buildings, etc., N.Y.C.) so that by the late '70s and '80s we had lost our large glass areas, our slender structural members, and had returned to a masonry concept.

With the advent of true fireproofing in the '80s, begun principally for floor and interior-column systems, we achieved relative immunity to fire, and it was not until the complete fireproofed "skeleton" system was developed that we once more began, in the late '80s and '90s, to achieve an external lightness of appearance. Our thinking was still so confused that we attempted for many years to create a "masonry" expression on the exterior to be consistent with what our architects called "architecture."

By the '90s a few buildings frankly revealed the wide spans made possible by steel, but most of them were still influenced by the "styles" and a pretty fenestration

which often had little or nothing to do with the underlying structure behind. When the Singer Tower appeared on the skyline in 1908, we found steel and glass rising like a phoenix from the ponderous masonry of the city below, retaining only the brick corners, vestigial remains which, had architecture followed a logical course, might have disappeared completely within the next ten years; but unfortunately this was not to be, for the architects were now enjoying borrowed facades from the treasure trove of the Continent.

The Woolworth Building, although expressing its structure, went flamboyant, and the use of "the styles" continued up to recent times, when the Daily News Building set a new mode of verticality for verticality's sake, denying all structure in a series of vertical ribbons producing a fenestration which seen from within harked back to the eighteenth century. Aped by Rockefeller Plaza, this unfortunate trend set the pace for most of our architectural thinking on through the '20s and '30s, interrupted at last by the curtain wall, long delayed by a zoning law which our architects had indirectly fostered by their adherence to a masonry tradition.

The obvious fallacy of building a steel skeleton to support tons of masonry was rarely protested, only a few voices being raised to no avail.



Throughout this period the architectural schools were teaching new generations that style must dominate structure, that the architect should keep the engineer in his place and, not only this, but should ask him to do the impossible as often as the architect wished, to perform herculean feats in upholding his archaic masses of masonry.

In the domestic field, perhaps the most sterile period of all was that of the '20s which froze the mold of "architecture for architecture's sake" (visit any suburban community). The architect ran riot with an heterogeneous admixture of period pieces: Norman towers glared at Colonial re-creations of all degrees, while Tudor bay windows stared blankly at nearby pink Spanish walls and tiles.

Who was responsible for this prolonged renaissance? Our architects alone can answer this question; and, while they deplored the ugly bungalow, they forgot that perhaps it alone, with its plate-glass windows, built-in furniture,

and misbegotten columns, was one of the few bits of architecture which might have been led, under proper guidance, into that which we today call modern architecture.

The plot thickens. We were in for a rude awakening, once more via the Continent of Europe, but this time the "masters" themselves landed on our shores with their stripped architecture, war children begotten out of necessity and hard times.

Why did we have to wait so long for a contemporary expression of building materials for our architecture?—and when we accepted it, why did we have to turn our backs on all of that which had gone before, good or bad? Perhaps in the larger sense we had known "good times" too long and continued too happily in our unreal world of fairy castles.

Whatever the cause may have been, our advance, architecturally speaking, was way overdue. Science, medicine, and engineering had moved ahead, progressively availing themselves of the latest techniques, materials, and theories while we had continued to build with ivory.

The true villain of the piece was the architectural school, which until too late had blindly followed the

lead of the architects, phrasing each and every problem with the same monotonous, opening paragraph, to wit: "A certain wealthy man wishes to build. . . etc., etc."



We cannot blame the Ecole des Beaux-Arts for all of this, in that *they* allowedly set forth a certain grandeur of axial planning, which had its place under certain circumstances but which was so manifestly unsuited to most of our problems that we should have long ago grasped the fact that it was foreign to our way of life. The fact is that most of what we were doing in the 'twenties was not classical in origin at all, but a most unromantic romanticism. The Beaux-Arts influence persisted only in public and commercial buildings where, since we had evolved nothing better, it was best suited to remain.

For the sudden, almost violent, revolution which took place within the core of our architecture, the architects of the '20s, now aghast at the "new style," have only themselves to blame; for had they not held us back in a romantic backwater of past styles, had they led us on to an understanding use of new techniques and materials, the

foreign idols would not have succeeded so completely in capturing the imagination of youth, and the best part of our architectural heritage would have survived in place of the new purism which is sweeping the land.



Nothing has been more tragic in recent years than the attempt which has been made by many of the architectural schools to de-civilize our young architects, to teach them to turn their backs on everything which has been built before their time and to establish the cult of a new purism. The men who have fostered this fallacy should pay dearly for creating a generation of stereotypes, but it is not they who will pay, but civilization at large. No age has hitherto been so arrogant in its assumption that nothing can be learned from the past. To stand here, a tiny point in space and look only forward, seeking to create a new world by "inspiration" only, is the height of folly. True inspiration cannot be created from a vacuum; it represents the sum total of everything we have ever seen or heard, upon which we then place our own interpretative stamp. Beauty has become a by-product; look at the work of so

many of the graduates of our "more advanced" architectural schools and you will find, often repeated, a set of clichés, copied from "the master," the great man under whom they work, with the only good factor remaining—a knowledge of materials and structure. So few of them have any inner convictions except that they must copy that which they have learned in their cults of adherence; they would be lost if told to start anew, to think for themselves.

It should be one of the principles of the architectural schools to further a knowledge of our own architectural heritage, from which much can be learned, through intelligent study, to advance our civilization. Imagine a writing course, for students of English literature who were deprived of any background of world literature whatsoever. Brainwashing is not popular in this country and is only imposed where democratic processes of free thought are conspicuously absent.

Do we believe that everything should be carried out by some "werkbund" or do we believe that architecture, so long as it will continue to be an active force in our lives, should represent the creative processes of the free spirit?



Photograph by Julius Shulman

THE MAY COMPANY PARKING STRUCTURE
LOS ANGELES, CALIF.
ALBERT C. MARTIN & ASSOCIATES
ARCHITECTS AND ENGINEERS

Warping a series of decks in such a manner that one can drive on to one of three levels without ramps. The structure parks 1178 cars and there are no attendants

Favorite Features of
recently elected architects:
Albert C. Martin, Jr., FAIA

*Journal
The AIA*

Architecture for the Good Life

IN TWO PARTS—PART II

By *Carlos Contreras*, HON. FAIA

An address before the final session of the 88th Convention in
Los Angeles, May 18, 1956.

LET US TAKE A LOOK at the work that the architect has done to improve the living conditions of the human being during the past half century.

In housing, for instance, the modern trend of design in home building, the simplicity and clearness of the functions of living expressed in the building of a house and home; the proper use of building materials — concrete, stone, brick, tile, wood, metal and glass; the openness of the views; the use of color; the fine built-in kitchen equipment; the bathroom fixtures which are a delight; showers — hot water day and night; spacious living and sleeping quarters; a place for leisure — a garden with trees and foundations—is this the trend in modern housing? Isn't this one of the means toward the good life? Is this the work of the architect? And of the client, of course. But housing includes private housing, collective housing, slum-clearance housing, housing for workmen, rural housing, reconstruction and rebuilding of towns. And this

brings before us the problem of providing houses and homes for two-thirds—the eternal, unchanging, common two-thirds of the population of the world, who live in below the right level of living conditions. You all know how much the architect has done to improve housing conditions in the world, but you also know *how much more* is to be done yet and what a huge task we have before us to bring to the many in the undeveloped areas of the world the good life that can be had. The good life that can be had with a home that satisfies the minimum requirements of size, cleanliness, water, light, air, a small garden for the average human family.

In this we meet a huge economic and financial problem, perhaps beyond the power of the architect, but in which he can help to bring about the proper solution.

And please look also at the improvement of design and building in the field of schools, hospitals, markets and shopping centers. From the proper selection of sites

—in relation to the needs of the different town areas—to the proper and adequate size of lots for playgrounds, parking and future expansion. The improvement here has also been the work of the architect and the life of the people has been bettered.

In the field of hotels and restaurants we find a remarkable trend upward toward better and better quality. Hotels with lounges, coffee-shops, restaurants, night clubs and dancing-floors, bars, orchestras, roof gardens, rooms of all sizes and kinds with all comforts; air conditioning, radio, television. And resort hotels like Miami or Acapulco, with swimming pools, gardens, coconut groves, excellent food, fine drinks, comfort, leisure—the good life—the work of the architect and the client.

Theaters, museums, libraries, churches—wherever we go we find the magic touch of the profession. Everywhere the trend to improve the living conditions of man in an environment of quality and beauty. The architect works for these realizations and succeeds in making them realities.

In Government buildings, offices, civic centers, in world fairs and expositions: Chicago, 1893, I did not see, but Paris, 1900; Chicago,

1933; Paris, 1937; New York, 1940, I did see.

In transportation terminals — bus, railway terminals, airports — can you visualize the development of all of these building realizations? Not only in the United States but throughout the world?

And in the design of towns, in the planning and building of towns? In the design and layout and construction of highways and freeways? Parks and parkways? National parks? Here also we find that the architect has had his share, but credit must be given also to the planner, to the landscape architect, to the engineer, All these works and improvements have helped the living conditions—the life—the good life of the people.

This half century of progress in architecture and planning is really wonderful. The accomplishments are staggering. The architect has met the test in spite of the fact that, as John Burchard pointed out, too much was asked of him: that he should be a business man, an artist, a diplomat, sometimes an attorney-at-law and, besides all this, an *architect*.

Examine him personally and see that he has the finest human qualities: he is a dreamer but he is a

creator. He sees and knows what he wants and he builds it. He is technically trained to do it. He is a critic but he stands or has to take criticism. He is a good mixer. He likes his work and he makes friends and friendly enemies. He lives well. He enjoys the good life. His faults? Our shortcomings? *Many*, but I have not come to bury him, but to praise him.

The architect is one who, master in the art of building, so orders space and so creates and enlivens places designed for human houses that man may enjoy the best possible conditions for life. He should possess the art of composition, a knowledge of materials and techniques, and experience in their use. By his natural gifts and by his education, faced with the realities of life, he should be able to grasp the spirit of his time, appreciate its human demands and give them concrete expression. He must be keen to learn and to create and must have a lively intellect, good sense, and good judgment.

Gredim's description of Gropius' house at Lincoln, Mass.: Within Gropius' house at Lincoln there is nothing that stresses its modernity. Living has simply in some new and subtle way become pleasanter. The flow of space, through the studio,

the living-room and dining space on the ground floor is agreeably relaxing. The house has neither too much nor too little glass. The surrounding landscape is seen. One long window wall takes in both living-room and dining space, but even here one has the comfort of a low retaining wall. This window looks out into a paradise for the many colored birds of New England. Cock pheasants strut there fearlessly with their hens. And tiny humming birds, while still in flight, sip sweetened water from glass tubes. In the guest room the visitor is awakened with the cries of birds demanding their daily food from the mistress of the home. Beyond the glass screen is a constant, ever-changing spectacle, which the occupants of the home never weary of watching.

THE CHALLENGE:

In a world of inequalities with the two-thirds—that eternal two-thirds of the population of the world badly fed and badly housed—there is something in the air. After Adenauer, Churchill is awarded the Charlemagne Medal for his work in promoting peace in Europe, and he speaks of a New Russia and of joining with the new Russia—if true—against the aggressor, whoever he may be . . .

President Eisenhower—the Government's Chief Architect, as Adlai Stevenson recently called him — has just invited President Ruiz Cortines of Mexico and Premier Saint Laurent of Canada to meet him as their guests in White Sulphur Springs. Informally as friends and neighbors. This has led to a meeting next June to celebrate the one-hundredth anniversary of Bolivar's ideal to unite America of the twenty presidents of the American republics in Panama.

Let us bring together the architects, landscape architects and planners of the Americas next year on the occasion of the one-hundredth anniversary of The American Institute of Architects.

The architect is in a privileged situation in his profession and in the world. There is a challenge,

and the opportunity is in his hands to assume a well defined leadership in eliminating the miserable living conditions of the many; to improve the life and raise the level of the living standards throughout the world; to create a new way of life and a good and beautiful architecture as well.

The architects of America and the architects of the world can work together, with their strong individualities, and can form a formidable, powerful team, they can give the battle and win it, and prove that they were wise in choosing for the theme of their 88th Annual Convention in Los Angeles the illuminating subject that harmonizes two beautiful elements that have gone hand in hand for thousands of years: Architecture for The Good Life.

Books & Bulletins

ADVENTURES OF A SLUM FIGHTER. By Charles F. Palmer. 286 pp. 5 $\frac{1}{8}$ " x 8". Atlanta, Ga.: 1955: Tupper and Love, Inc. \$4.

The account of the well-known real-estate authority in rambling over the world, with his eye particularly directed to the greatest curse of the community.

MAN AND THE WINDS. By E. Aubert de la Rue, translated by Madge E. Thompson. 208 pp. 5 $\frac{1}{4}$ " x 8 $\frac{1}{4}$ ". New York: 1955: Philosophical Library. \$6.

To those concerned with climatology, here is a particularly interesting account of man's attempt to use, and also to protect himself from, the wind in various lands.

DICTIONARY OF ARTS AND CRAFTS. By John L. Stoutenburgh, Jr. 270 pp. 5¼" x 8¼". New York: 1956: Philosophical Library, Inc. \$6.

Did you know that a "putz" is a diorama of the Holy Family made by the early Moravians in Pennsylvania? Surely you know that a "cri" is the sound made by good pewter when bent! Thousands of terms, familiar and un-

familiar, used in the arts and crafts, are defined in this book. Some of the definitions are a bit vague, necessitating looking up other words used in the definition, and it would have been helpful if a key to the pronunciation of some exotic words had been included. But these minor flaws do not mar the usefulness of this little book to anyone engaged in any of the arts or crafts.

News from the Educational Field

MASSACHUSETTS INSTITUTE OF TECHNOLOGY announces the appointment of Bernard Rudofsky as Albert Farwell Bemis Foundation Lecturer in the Department of Architecture.

HARVARD GRADUATE SCHOOL OF DESIGN announces the appointment of Miss Katherine McNamara as Librarian of the School.

PRATT INSTITUTE announces the appointment of William E. Bregar as Chairman of its Department of Architectural Design. Mr. Bregar, a registered architect in New York State, came to Pratt as an instructor in 1945.

CLEMSON COLLEGE announces a program of visiting lectures for the

current school year, including: Carl Feiss, Frederick Gutheim, Professor Lawrence Anderson, Frederick Severnd, Norman Fletcher, Henry Hope, and Professor H. K. Minhunick.

VIRGINIA POLYTECHNIC INSTITUTE announces the appointment of Leonard J. Currie as Professor and Head of the Department of Architecture, replacing Clinton H. Cowgill, FAIA, recently retired and now editing the Institute's Handbook. Mr. Currie, a former professor at Harvard and one-time associate of The Architects' Collaborative, has spent the past five years in establishing and directing the Interamerican Housing Center at Bogota, Colombia.



At the opening in The Octagon of the Exhibition of German Post-War Architecture; Dr. Heinz L. Krekeler, Ambassador of Germany, Executive Director Purves, President Chatelain

Calendar

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.

April 20-27: The 24th Annual Historic Garden Week. Details from The Garden Club of Virginia, Room 3 Mezzanine, Jefferson Hotel, Richmond 19, Va.

May 14-17: Centennial Celebration Convention of the AIA, Shoreham and Sheraton-Park Hotels, Washington, D. C.

June 27-28: Annual meeting and

convention of the Minnesota Society of Architects, Hotel Duluth, Duluth, Minn.

July 10-13: British Architects' Conference in 1957 at Oxford, at the invitation of the Berks, Barks and Oxon Architectural Association. The R.I.B.A. tells us that any AIA members in England at that time will be welcomed as delegates.

September 5-7: Western Mountain Regional Conference, Jackson Lake Lodge, Jackson Hole, Wyo.

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

October 6-9: Gulf States Regional Conference, Birmingham, Ala.

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

October 31-November 2: Central States Regional Conference, Skirvin Hotel, Oklahoma City, Okla.

The Editor's Asides

FUNDS FOR UNIVERSITY BUILDINGS come from a wide variety of sources, but here is a new one: Stanford University is building a physics lecture building from her royalties from the klystron vacuum tube, invented before World War II by Stanford physicists and said to be the heart of radar. Gardner A. Dailey, of San Francisco, is the architect, and Eldridge T. Spencer, Stanford's director of planning, the supervising architect.

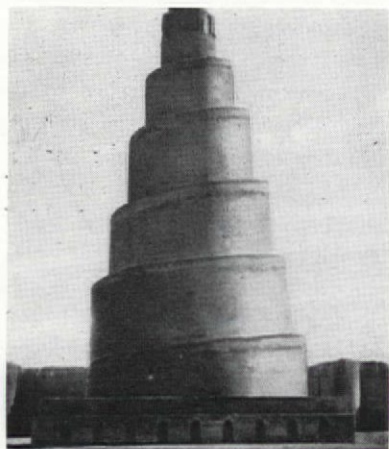
THAT FHA-BRAB MURDER PLOT against the termite had better get going. The Department of Agriculture's Forest Product Laboratory estimates that this nation's home owners suffer losses from decay and termites amounting to nearly \$500 million a year. That figure takes on added significance when we are told that it is more than three times the losses caused in dwellings by fire.

THE HISTORIC PRESERVATIONISTS are indebted to a sister art, music, for the restoration of the old Banqueting Hall atop Adler & Sullivan's Auditorium in Chicago. Dedicated in December, 1889, the building served Chicagoans as a hotel, restaurant and

theater. Not until 1941 did the last curtain fall; and in 1947, after USO service, Roosevelt College (now a university) moved in, with the optimistic purpose of restoring the famous landmark to its former greatness as a cultural center. And now, after another decade, the Banqueting Hall, perched by the architects on top of the six-story theater, is to be brought back as nearly as practicable to the original interior of carved birch panelling, lighted by leaded-glass lunettes. It will serve as the Rudolph Ganz Recital Hall, honoring both the composer and concert pianist, president emeritus of Roosevelt University's Chicago Musical College, and Louis Henri Sullivan, born just a century ago.

SPEAKING OF this nation's largest enterprises—construction and agriculture, for example—the Health Information Foundation says that the provision for personal health service costs us over \$10 billion a year. Physicians and surgeons take \$3.8 billion; dentists, \$1.6 billion; and hospitals, \$2 billion. Only 8% of our families incur no charges for personal health services during a year.

GLENN STANTON, FAIA, PPAIA, etcetera, etcetera, who has been wandering in foreign lands, incidentally judging an international competition in Turkey, sends us a postcard from Baghdad. About sixty miles north of that city, in



Iraq, stands the Tower of Samarra, about 160' high, with a continuous spiral ramp. The structure probably dates back to the ninth century, although possibly it had its beginning in the years before Christ.

PERHAPS the razing of a building is always a welcome sight for the architect—presumably a new building will be needed to replace the old. However, demolition of the so-called “temporaries” in

Washington is a welcome sight for another and better reason, and we are seeing more and more of such sights. Under the present policy of the Government the old temporaries are being removed just as fast as new quarters can be found for the personnel—and the lease-purchase scheme is a great help in that movement.

ON THE Construction and Civic Development Department Committee of the National Chamber of Commerce for 1956-57, dealing with over-all improvement of cities and the development of construction markets, helping to guide Chamber legislative policy in those fields, is our AIA President, Leon Chatelain, Jr., FAIA, as the sole architect in the committee's membership of thirty-five.

ERIC ARTHUR, FRAIC, Editor of the *Journal of the RAIC*, has an interesting observation in his June issue: Members of the Annual Assembly, meeting in Banff, came back telling of an unusual situation in Calgary. That city has been bold enough to shut off from vehicular traffic a section of its downtown area. This experiment will be worth watching.

H. H. S. signing off.

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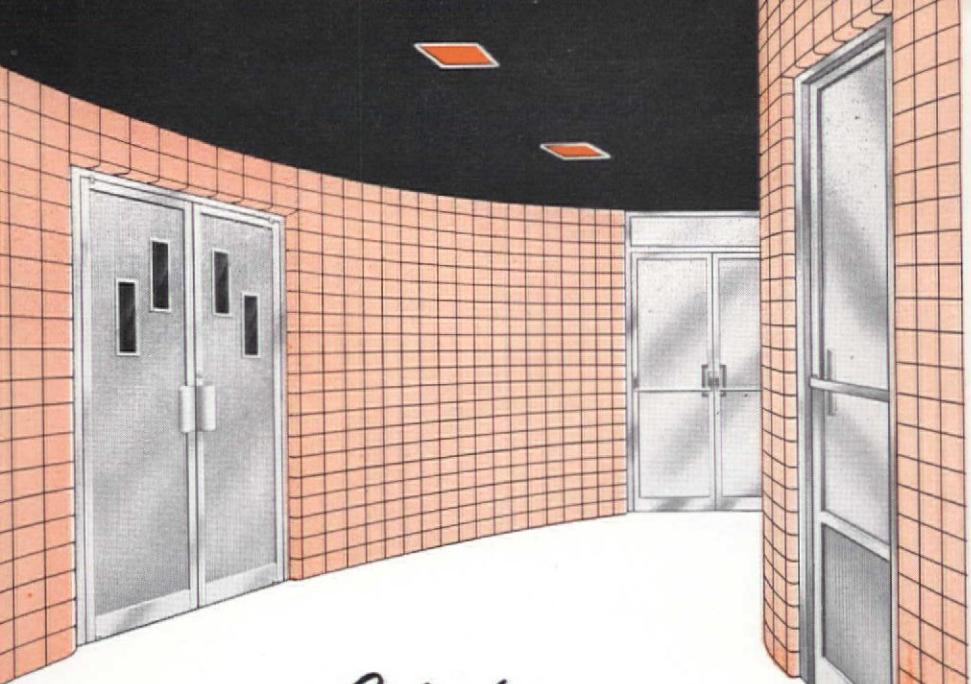
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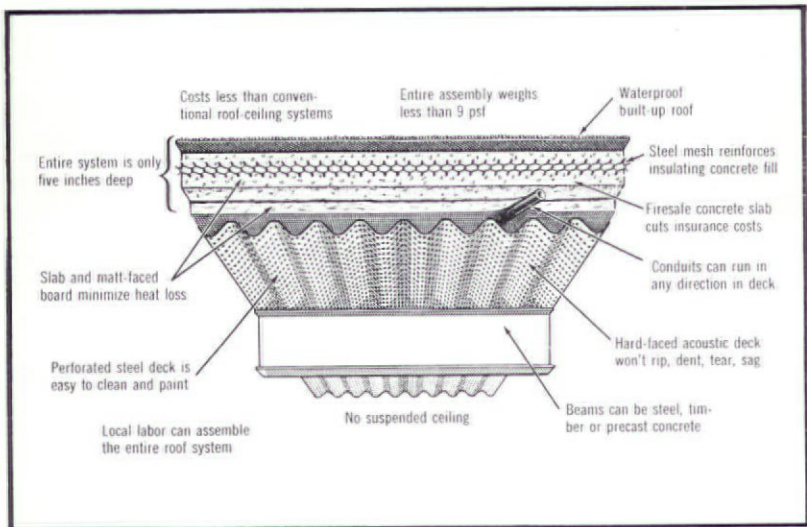
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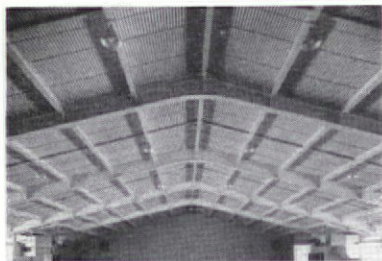
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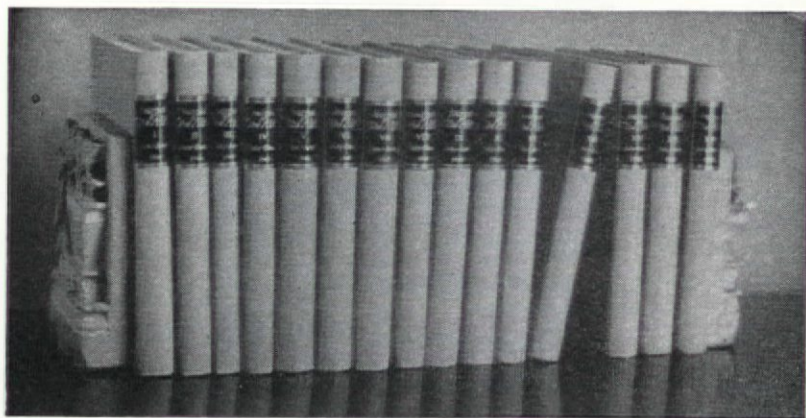
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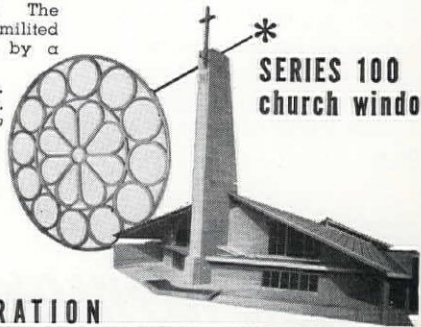
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