

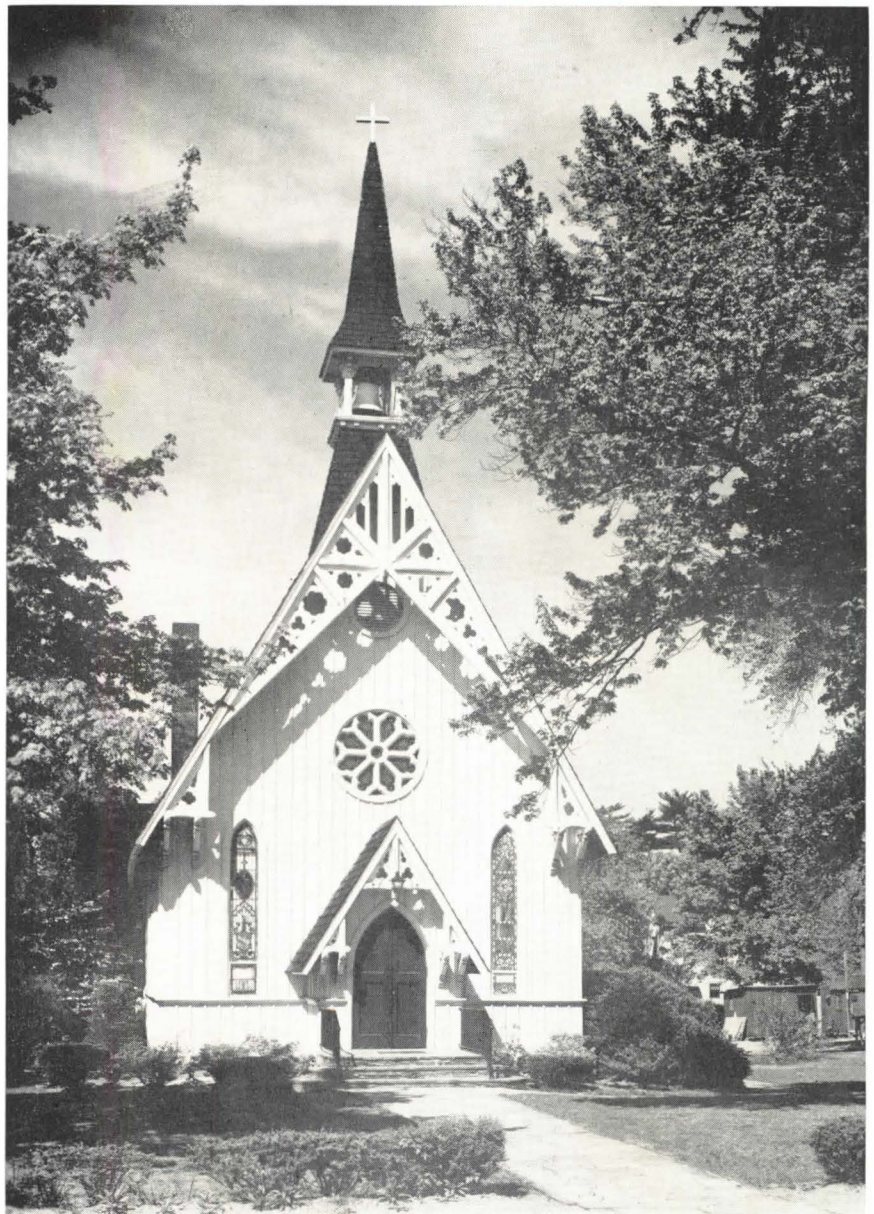


A · I · A

Journal

February 1963

OF THE AMERICAN INSTITUTE OF ARCHITECTS



NOTES ON A FRENCH HORN · ARCHITECTURAL PEEVES · ROBERT L. ZION  
ROOTS AND MODERN CONCEPTS OF URBAN DESIGN · PRESERVATION AND HABS





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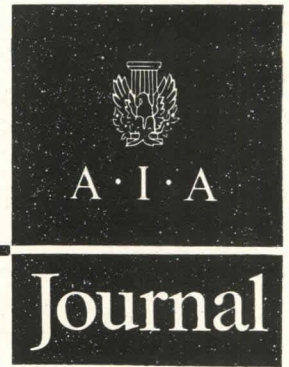
*The Journal of The American Institute of Architects, official organ of the Institute, is published monthly at The Octagon, 1735 New York Avenue, N. W., Washington 6, D. C., Ex 3-7050. Editor: Joseph Watterson FAIA. Subscription in the United States, its possessions, and Canada, \$5 a year in advance; elsewhere \$6.50 a year. Chapter Associate members, \$2.50. Students, \$2.50, Members of Associations of allied professions, \$2.50 (by special group arrangement). Single copies 75¢. Copyright, 1963 by The American Institute of Architects. Second Class postage paid at Washington, D. C. Change of Address: Notify The Octagon, giving both old and new addresses. Allow four weeks. Official address of the Institute as a N. Y. Corporation: 115 E. 40th Street, New York, N. Y. Printed in Washington, D. C. by Judd & Detweiler, Inc.*

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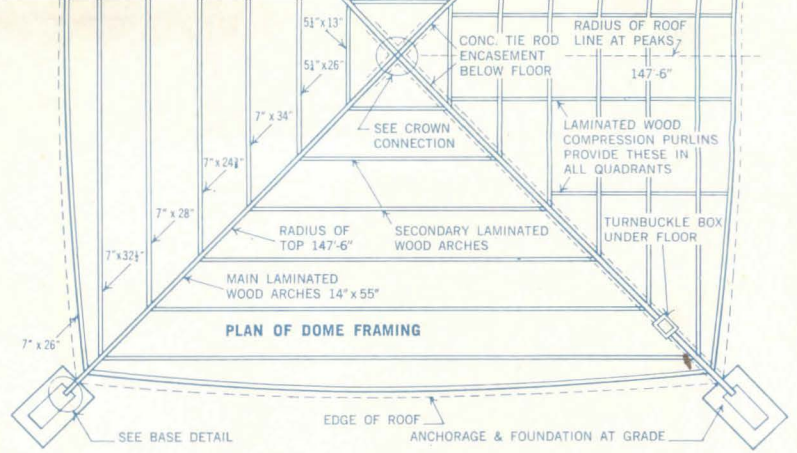
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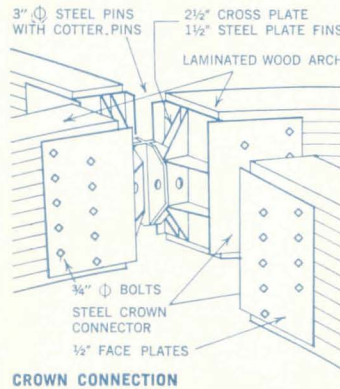
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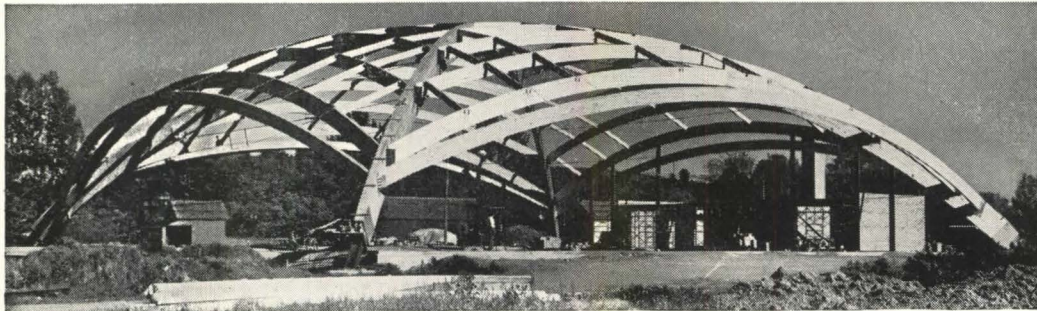
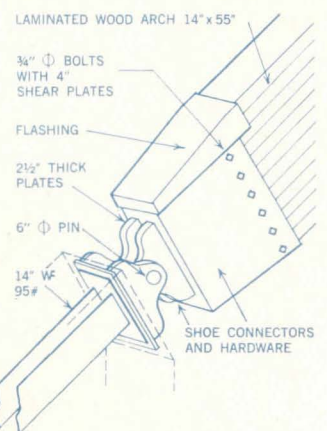




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# Letters

## More Thoughts on Civil Defense

EDITOR, *Journal of the AIA*:

In reference to the article by Jan C. Rowan in the December *Journal*, I find it disheartening to find that so many architects are taking a negative attitude toward the civil defense shelter program and are embracing pacifist ideology. This attitude is both unrealistic and irresponsible.

In the face of a totalitarian threat to the peace, defensive measures must be taken, both active and passive. Fortunately, the Administration and most members of Congress of both parties realize this, even if many members of the architectural profession do not.

The recent backdown by the Soviet Union in Cuba was a refutation of the pacifist approach to the problem of war. The pacifist approach would have invited war instead of preventing it. The Chinese Communist attack on India was another proof of this.

It is a well-known fact that the various pacifist groups in this country and abroad are infiltrated by Communists. For proof of this we can cite Khrushchev's speech of January 6, 1961, entitled "For New Victories of the World Communist Movement" in which he indicated that Communists would actively support the "peace" movement in the West. Naturally, the purpose is to weaken the West in order to insure the ultimate victory of the Soviet Union. It is appalling to find that so many architects have fallen into this Communist trap. It indicates that, while they might be fine architects, they are naive about the political implications of international events.

Contrary to what this group says, technical information regarding shelter analysis is available. The Department of Defense in cooperation with universities all over the country has provided intensive two-week courses for architects and engineers in shelter analysis. The American Society of Civil Engineers is also providing such a course, spread over a fifteen-week period. It is obvious that none of this group of architects have taken these courses nor have made any real study of the problem. Therefore, they are not qualified to speak of the technical aspects of the problem.

It is imperative that The American Institute of Architects support the Department of Defense in every way necessary in the defense of the United States. To take any other course can only be called an act of subversion. The fact that an article suggesting that the Institute not do so appeared in its *Journal* is a cause for alarm.

LEONARD E. TRENTIN AIA  
New York, NY

EDITOR, *Journal of the AIA*:

Before I had the opportunity to read Thomas Creighton's editorial in *Progressive Architecture* and long before the question of AIA-sponsorship of the fallout shelter program was raised, I had the feeling that the whole concept of nuclear fallout shelters was fallacious, anti-architecture and an invitation to the enemy to try our new-style fortifications.

Surely the concept of fortifications is a valid one and no one possessed of common sense will deny

that the primitive concepts of the walled city, the stockade, the fort and the castle were highly applicable to protection in their own times. In our own time we are beginning to see that the "run and hide" concept is no longer applicable. The most valid concept of protection from our new terrible weapons, it would seem to me, is to work actively to prevent a nuclear conflict rather than inviting it by daring the enemy to demolish us.

Our country, which gives lip service to the importance of the individual, has suddenly become a receptacle of mass hysteria. The desire to conform to the accepted pattern has stifled creative thought and has almost drowned reason in a sea of mediocrity.

If the AIA truly represents me as a responsible member of a respected profession, then it should speak with the conviction of that profession whose aim is to plan for life and not death. In order for man to lift up his head and be worthy of the blessings of this planet, he must build an environment suitable for the maintenance of the lives of all of the natural creatures of the earth.

Planning for total destruction of our environment is indeed a human absurdity.

ALAN GOLIN GASS AIA  
Denver, Colo

EDITOR, *Journal of the AIA*:

In reference to Jan Rowan's article in the January *Journal* on fallout shelters and the position of the distinguished architects whose names are signed to the anti-shelter statement, I can only say that my emotional reflexes are the same as theirs. Ideally, they have taken an unimpeachable position. Consistency would, however, demand equal devotion to the cause of peace whether the question is disarmament, ending of nuclear testing, perhaps refusal to register for the draft or to pay that percentage of one's income tax allotted to national defense.

These are serious and complex issues, and the courage and conviction required to assume the pacifist position in our society has my profound respect. However, I believe it to be seriously inadequate.

The passive defense program proposed by the present Administration, including the shelter program, strategic stockpiling, national recovery programs and emergency operational programs to insure the continuance of government in the event of nuclear war, is an integral and consistent part of our national rationale for foreign relations which holds that issues are still only genuinely negotiable from a position of national strength.

Architecture has been responsive to social exigency from its dimmest origins. The convention of war is still with us as an instrument of national policy, and its threat even more so. It will be until a genuine and strong world government is established. Until then, it seems to me, a humane function of our profession is to provide an element of protection, however slim, whenever it is possible to do so for the anxious and troubled people who ask our help.

Lastly, Mr Rowan's article and the quoted statement exhibit some naïvete concerning the Federal shelter program and what it is designed to do, and a lack of understanding and consequently genuine respect for the effects of modern nuclear weapons. For example, it is noted that fire and blast effects of a twenty-megaton weapon would reach out and destroy life within the area of "local fallout." Reference

(Continued on p 10)





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**Letters (Cont'd)**

to carefully documented government publications such as the Lovelace Foundation's *Nuclear Bomb Effects Computer* and the Army's *Effects of Nuclear Weapons* indicates that while combustion from a twenty-megaton surface burst might occur to a range of twenty-nine miles, fallout radiation intensity levels sufficient to cause terminal illness may exist out as far as 700 miles from ground zero. These are terrible statistics, but they are not ameliorated by ignorance.

I believe that it is our least professional obligation to understand these weapons and nuclear war as a genuine contemporary threat, and to make a careful and responsible assessment of the architect's role in our government's proposed policies before making a judgment. This done, I believe the decision to boycott or support the program becomes a matter of individual conscience, in the exercise of which the architect is as privileged as any other citizen.

JOHN W. HILL AIA  
Lexington, Ky

**"Good Neighbors" Postscript**

EDITOR, *Journal of the AIA*:

In the article, "Good Neighbors," by Ed Carroll in the December *Journal*, there is omitted one significant historical item which is the immediate precedent of the current border program. This is the meeting in Mexico City in September 1959: "The Conference on the Problems of Border and Port Cities."

In the only paper given by a representative of the US, the following was said:

I would only ask you to see that there are two sides to a boundary line. I would hope that in the program of buildings and development that will flow out of this conference, you will find a place for the common interest of those communities and people that share the boundary with you, for they are important to your communities just as yours are important to them. It would be well, therefore, that the way be found to create a fruitful cooperation on these common problems.

Immediately following the Conference, this same speaker was asked to convey to President Lopez Mateos of Mexico some thoughts on a program of cooperative work. In a letter to President Lopez Mateos, it was suggested:

1 Meeting of the Governors of all the states on both sides of the border for discussion of a broad program of planning problems of the border regions and their cities.

2 Creation of commissions or boards "that could meet regularly to discuss and work out our common planning problems" and to represent the "broad Federal interest in the urban development on the border."

3 A planning program for one of the twin communities at the border "as a pilot demonstration."

This meeting and this exchange were reported fully to our government officials and our professional groups. In large part this led to the "brilliant challenge" at San Francisco and later developments.

The record is on file at the Octagon. I am acquainted with these events since I was the US Speaker at the President's Conference at Mexico City, conferred with the Mexican officials and wrote the letter to the President of our "Good Neighbors."

S. B. ZISMAN AIA, AIP  
San Antonio, Tex





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**BOTTOM LEFT**—Corridor Walls: 6" x 4¼" in 52 Daffodil and 32 Tan Glo. Design: 6" x 4¼", 59 Parchment, 45 Salt & Pepper and 56 Leaf Green. Plate 480.  
**BOTTOM RIGHT**—Cafeteria Wall: ceramic mosaics 1" sqs., Beryl, Apricot, Petal Pink, Haze, Topaz. Plate 481.  
 Architect: John C. Ehrlich. Tile Contractor: Stearns & Bergstrom Inc.



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## URBANISMS

A regular column by our specialist on urban affairs, Matthew L. Rockwell, Director of Urban Programs

### Looking to the Future

A great deal of misunderstanding about urban design is being generated. A noted architect said to me recently, apropos of a program we were arranging for a large meeting: "Let's stay away from urban design — we had that last year." In his mind, the subject had gone out of style. If he was right, we are about to move into a long dark night.

We think otherwise. We think that there will be no successful architectural practice which does not completely involve itself with the process and all aspects of urban design. But there must be an open and frank recognition of what urban design is and perhaps more easily understood, what it is not.

In recent years in a field where the need for applied talent could never have been greater, we find this talent being turned to argument—argument as to who should do the job. Petty professional jealousies exist which are as open to question as certain jurisdictional disputes between labor unions. The friction is needless. If the work to be done only can be isolated and described, the several fields of influence of the various professionals involved can then be identified.

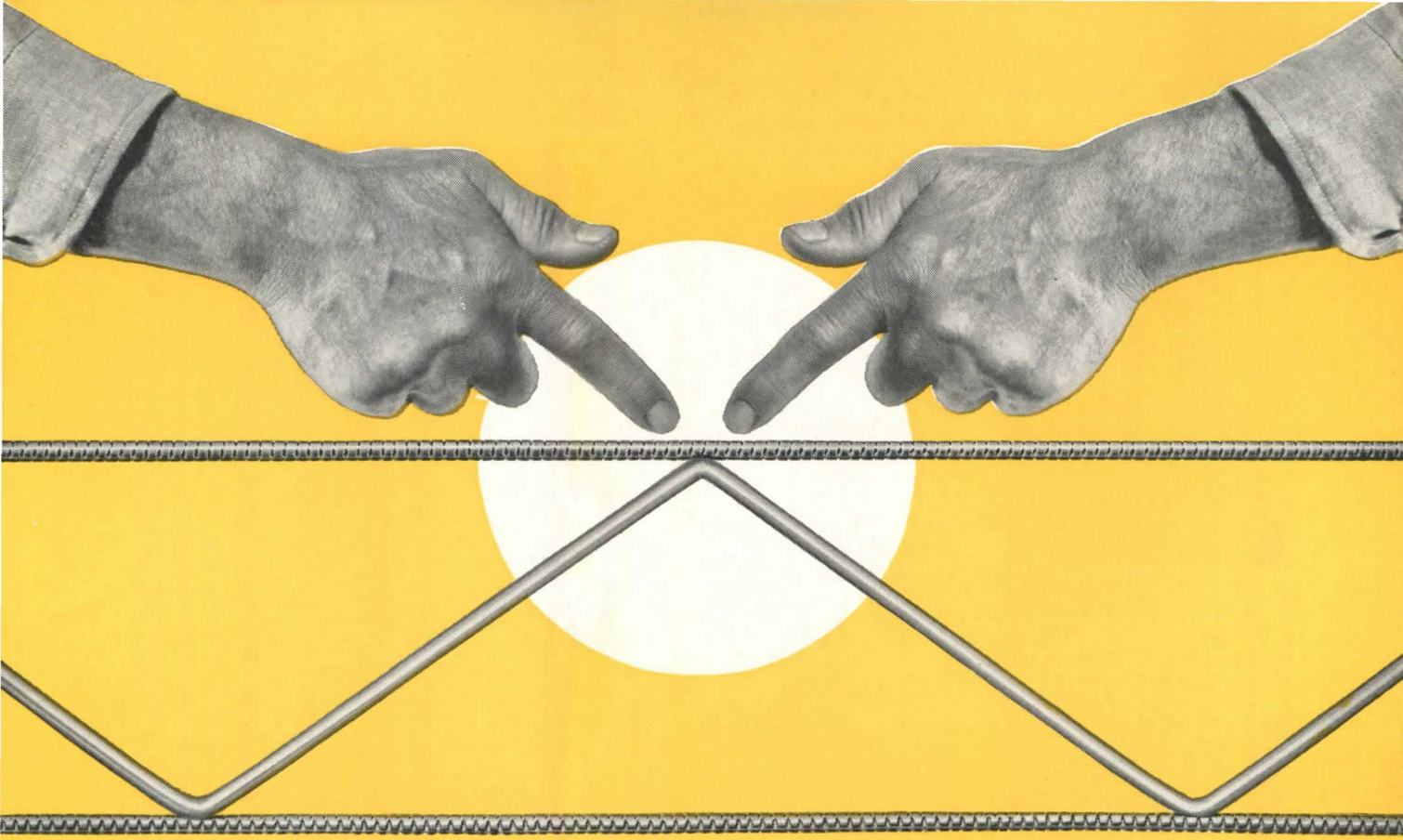
Urban design is not always city planning. A city is a complex pattern of various land uses served by certain public facilities both above and below ground which are strongly influenced by local social and economic forces. City planning is the activity concerned with a proper grouping of these land uses. Urban design as sometimes now interpreted is solely the architecture of towns and cities, essentially the inter-relations of buildings, *not* land uses.

The two fields overlap as do also the talents of the professionals involved. But it is the unusual city planner who is concerned with urban design as practiced by the architect, or urban designer. And it is an unusual architect who is concerned with city form except as he is involved in groupings of buildings so numerous that he is indeed creating city form.

This kind of city form is empty unless it is founded upon a proper pattern of land uses. While this pattern can be largely the result of socio-economic evaluation, it does require the imagination as well of the physical planner. As this individual can bring to the scale of the pattern the spark and the beauty of a form which is not merely the result of administrative decisions, then we may look to the future with anticipation. To ensure this hope there are two interim steps. The first is to broaden the dimensions of the urban designer so that he will comprehend the city as a corporate unit, rather than as a collection of urban renewal projects. His objective must include the comprehension of all the neighborhoods of the city: its circulation systems, its open spaces. He must, in fact, move from urban design in its somewhat restricted sense to the design of urban space in its broadest concept.

(Continued on p 14)





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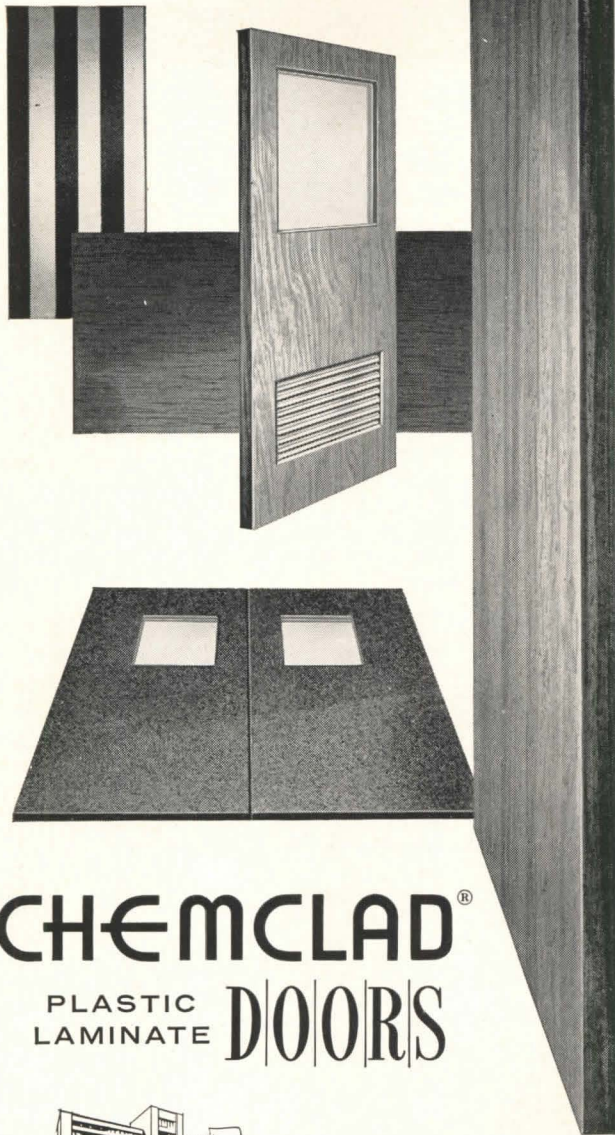
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**Urbanisms (Cont'd)**

For a second step, we must develop a more adequate recognition of the design which we intend to follow. Called variously the master plan, the general plan or the comprehensive plan, this plan must overcome the depreciation currently attached to it. In its earliest derivation, the "Plan" grew from the blueprint of the architect. The static quality of the latter brought it first to its peak of popularity in the days of Burnham and the City Beautiful. But then this same quality which could not adjust to the times brought it into disrepute and ultimately largely to its disuse. A plan drawn in a certain year and accepted as an indefinite blueprint of a community was simply not adequate for its purpose. Even when several maps comprised the Plan—one showing population distribution, another circulation, another existing and proposed land use—even then one realized that the Plan must have a degree of fluidity which assured a continuity to its provisions rather than the terminal quality it had as of a certain end point.

In very recent years the comprehensive or "general" plan concept has been given a fortuitous lift by the Urban Renewal Administration. The URA requires that their projects "conform to a general plan for the development of a locality as a whole." Their minimums require 1) a land use plan projecting future land needs for residential, commercial, industrial, and public purposes, 2) a thoroughfare plan, 3) a community facilities plan showing schools and other public facilities and finally, 4) an improvement plan indicating priorities and means of accomplishments of the various objectives.

New definitions of the Plan state that "it is a device around which action may be coordinated to achieve an environment." Another says that "it is a diagram of future intentions about physical facilities, but it incorporates ideas only." These statements give the promise of new guides for the future. As architects on the one hand can work to refine the design techniques necessary for the new city form, the planners on the other hand can develop the administrative structure to bring about the new form. Together these professions, along with landscape architects, civil engineers, and others, can work to make the present city of ugliness become an outworn concept.

Having reached this stage of development, can we then relax? Will the future of our cities at that time be protected from all negative intrusions and influences? We suggest that this happy day will be one measured not by the physical form—though that perfect solution may also be present. It will be measured instead by the intellect: an intellect sensitive to the planning process, one which will be alert to the causes of city growth and city decay. Perhaps it would be better to say that this intellect will be alert to the city "organizational process." By this state of alertness, or contrariwise inaction, our cities either will be living, beautiful places—or artifacts for our grandchildren.

**Binders for UD Articles**

Readers will have noted that the *Journal's* current series of Urban Design articles have punch holes indicated for possible loose-leaf binder use. Specially designed binders available at \$3.00 each postpaid will be sent upon request. A limited supply of extra copies of the articles also is available. ◀





A · I · A

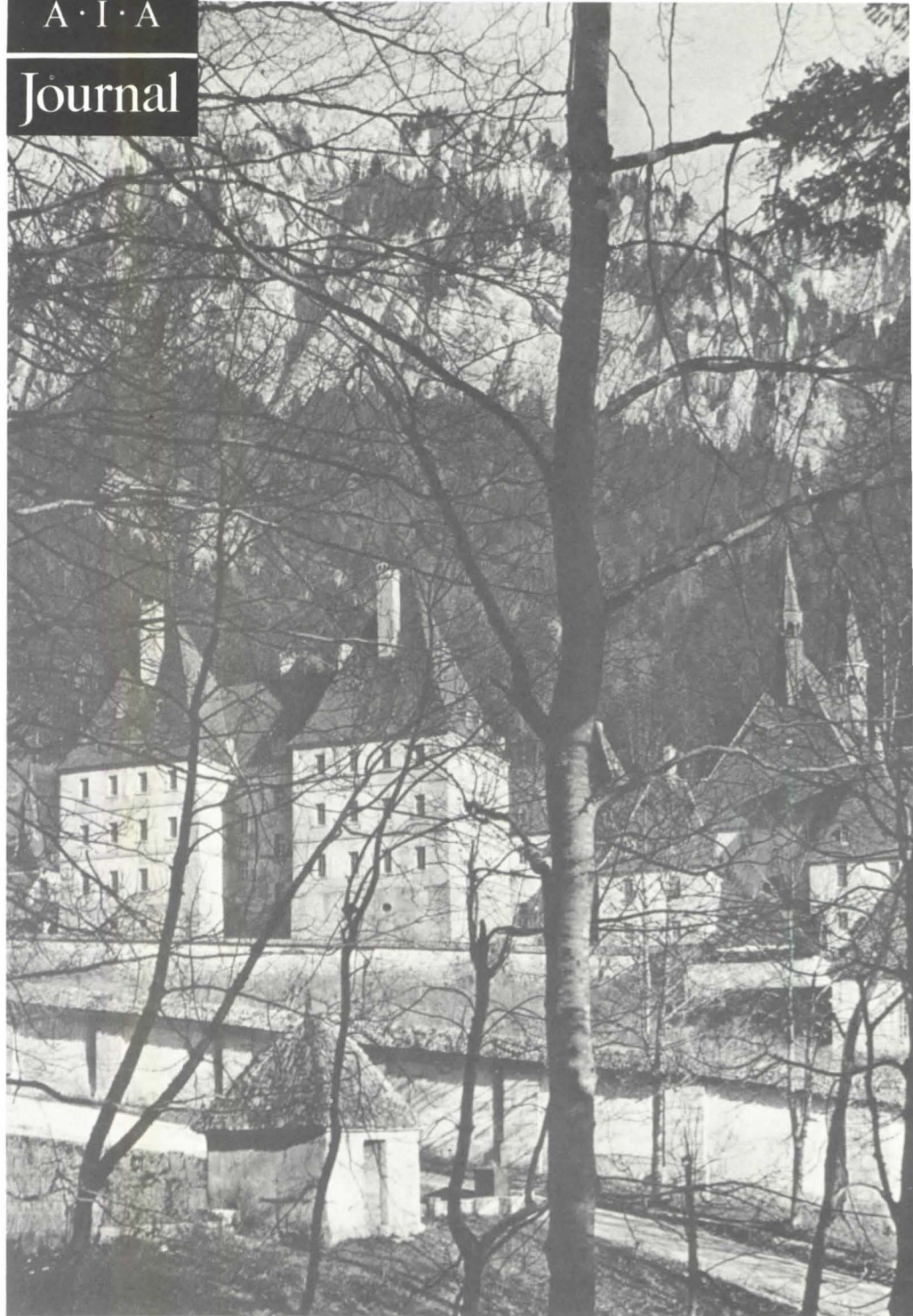
Journal

Courtesy of "Picturesque France"

## Notes on a French Horn II

by **Henry S. Churchill FAIA**

*In the fall of 1959  
Henry Churchill took us with  
him on a leisurely  
ramble through the southern  
provinces of France.  
Here, we resume the journey,  
with conversation on  
Greece, and architecture,  
and Stendhal, and fish*



► Vallombrosa, where last year's leaves lie thick, speaks of the autumn, but in the spring the walks in the valleys and gardens become daily more enchanting as the blue sky becomes each day a little less discernible as the leaves thicken on the trees. Only to Botticelli was it given to see Spring as first truth, and as incorruptible. Others have seen spring as truth, but always as corrupted by the inevitability of change and decay, corruption at the heart, the truth of beauty is death. To Botticelli, Spring was always, and a few of his contemporaries glimpsed this vision, though none so fully.

No Frenchman ever saw the world this way. France has no equivalent for Botticelli, or for the Pazzi Chapel, or the Certosa di



Pavia, or the Campanile in Florence. There is a springtime of French poetry which like Chaucer praises April and like many another mourns the rose, but no springtime of mature childhood. The Renaissance spring, so beautiful in Italy, passes French architecture by almost completely. Even Azay-le-Rideau is early summer, and the dry foliage of late Gothic too quickly becomes the unbecoming stiffness of the acanthus. The summer clouds, vast and glorious thunderheads, ride high over Versailles; the delicacy of corruption sets in—the Petit Trianon, Watteau, corruption so delicate that the leaves do not fall in these pleasure parks, the valleys remain tense and hot, and at last it is all blown down by the storm.

The storm lit up the world with its terrific flashes. Irreparable damage was done and incredible new things were born from the chaos. The Arc de Triomphe de l'Etoile marks the end of an architectural era as well as the end of a society: the sun sets behind it. It was not long after that a new symbol arose, a symbol of a new architecture for a new society, a symbol feared, hated, revered, loved: the Eiffel Tower.

It may seem absurd to think of the Eiffel Tower and the Parthenon together, yet the one is as chaste and suitably formed for its purpose as is the other. Both are a creation of the heart, of the soul, to which is added mind, so that they will stand, and together they stand as something essential of mankind. Each is a form that has a true meaning of Eternity. A transient Eternity, since it exists only for each man alone. Thus the Eiffel Tower is no less than the Parthenon. So too the columns on the promontory of Sunium are forever, in the eyes of someone, no less moving in their eloquence now than when first built, but moving in a different way, to different men.

## I

Such eloquence is rare today. We prefer to sweep the leaves away when we do not cut down the trees. Some have built with fervor but not quite passion, and perhaps still others have passion who are ashamed of it, preferring slick technique to feeling, afraid perhaps to feel because feeling might betray them as being either more or less than they would admit to. To let emotion appear might lose a client or hinder a partner's profits. Tomorrow can take care of itself, we are not building yesterdays.

And this is right, tomorrow will take care of itself, no one ever built yesterdays. What is wrong is that it is today that the power of a man must reveal itself, that today and today only is when he can serve not just himself but the society of which he is a part and to which, if he is worth a damn, that damn should be given.

There is nothing between Cap Cerbère and Cap

d'Antibes that has not been touched by the light reflected from the columns of Sunium. What it meant to its builders was something so intense that it still glows, two thousand years and a thousand miles away.

What have the sculptures of Conques, hidden away in the Cevennes, the bitter brick of Albi, the oneness of Bourges, even the Eiffel, to do with Sunium?

Greece gave the light of reason to the western world, visibly in the perfection of the Parthenon; France of the thirteenth century gave the world a reason for reason, to look beyond now into space and to enclose that space for the use of the spirit.

These were the two great abstractions of architecture, the Greek temple in the light and the Gothic cathedral enclosing the light.

The architecture of the Renaissance is not abstract, but secular and comprehensible. Like the architecture of today it is impersonal, concerned not with this man or that, but with Man as an impersonality, as today's is concerned with Man as a statistic. Renaissance architecture was the creation of the State. Housing a great bureaucracy as well as kings and nobles, it was meant to impress the people not so much with the power of the State as with the separateness of the State, the divinity that doth hedge a king. Today our architecture reflects the authority of the corporation, it houses workers who are a bureaucracy, and it emphasizes the banality of the group.

## II

Sociologically that is splendid. Between the Veterans' Hospital of Louis XIV and the Veterans' Hospitals of the Veterans' Administration are revolutions: 1776, 1789, 1834—revolutions of the mind as well as of government, revolutions of the material aspects of things and of the materials themselves. Yet the necessity to tell something of our inner selves, to create, is still with us, and the question is, why is our architecture so neuter? Manifest Destiny brought Henry Hobson Richardson and Louis Sullivan and Frank Lloyd Wright. Now that destiny is our companion and violence our friend, why do we produce, in steel and concrete and glass, only the slick and pusillanimous? For the beauty of today is the beauty of the beauty parlor.

Left behind, in a sort of twilight, are the late eighteenth and early nineteenth century palaces and public buildings, things neither fish nor fowl, neither of grandeur nor of significance towards a future.

Chantilly, Chambord, Compiègne, St Germain-en-Laye, Fontainebleau, Vaux-le-Vicomte, are examples, dry leaves in a valley of architectural dry bones, their splendor reduced to the dryness of museums. Their parks, formal, well-kept, remain;



their forests, traversed by straight roads, crossing in star-points, huntless and silent, remain. There are many others, stately and often exquisite minor architectural gems. All have their associations: the Empire at Fontainebleau, the curious, futile, tremulous Restoration and the tragic—or is it silly?—second Empire at Chantilly and Compiègne. Memories of this love affair or that statesman's intrigues in the high-hedged parks.

Compiègne has more depth. Dagobert preferred it to Paris, but nothing of him remains. Joan of Arc was betrayed to the English there. Ten miles away at the other end of the forest, is the Castle of Pierrefonds, a model of make-believe. In the forest is a railroad car, a replica of the one in which the armistice, so-called, of 1918 was signed. The peace of 1870 was signed in the Galerie des Glaces, and there the King of Prussia was proclaimed Emperor of Germany. Fifty years later the railroad car replaced the Palace and nobody was proclaimed anything. Is the railroad car architecture? It does not matter, it has disappeared before the automobile and the airplane and the ICBM and soon will be as dead as Dagobert.

There is nothing sad or even plaintive about this. New buildings are arising, new towns are being built—the Villeneuves of today, made necessary not only by the destruction of war but by the horrible fecundity of the moment. These new buildings are better places in which to live than

were the picturesque old slums they replace. As architecture they are dull, but the old slums were dull, too. The great choir of Beauvais cathedral is no less a marvel now that Beauvais is rebuilt in cleanliness and light.

To build in cleanliness and light is to build differently from the builders of the middle ages and differently from the builders of the Renaissance or the East Side. In respect to such considerations the town of Richelieu differs from the *bastide* of Montpazier only in the most superficial ways. If the town of Fontainebleau or the town of Versailles impresses one more favorably it is because the wide avenues and falsely stately fronts seem contrary to the usual aspect of a slum. It is the same mistake that is made about Chicago from the lake front.

### III

To follow the valley of the Isère from the Rhône to Grenoble is to get lost in a romanticism of mist-covered crags, ruined castles on impossible cliffs, glimpses into gorges that lead back to ancient stone villages beside tumbling water. The Isère itself flows slowly down a wide valley with many bends, around gigantic promontories. It is a fertile valley with orchards and grain. The towns are bridge-heads, close-packed and stony; despite the summer sun they somehow foretell rigorous winters. One can go along either the right or the

We sorrowfully report that Henry Churchill died of a heart attack last night, December 17th. He would have been seventy in May. Active in Institute affairs for many years, he was a long-time member of the Committees on Community Planning (now Urban Design) and International Relations; he was also a member of the Executive Committee of the UIA until his resignation last year.

Distinguished as both an architect and a planner, consultant on planning to many communities, Mr Churchill wrote, taught and lectured widely. His classic book, "The City is the People," published in 1945, has recently been reprinted in paperback. (See December *AIA Journal*, page 72.) "Still one of the top books in its field"—and the best-

written, for he was a philosopher, scholar, voyageur, gourmet and a man of letters.

Always a staunch friend and supporter of the *Journal*, Henry was our favorite author—in fact, no architect we know of could match his lovely prose and imagery. It has been five months since he sent us "Notes on a French Horn II," and not long ago we promised him it would appear in the February and March issues. He was anxious to see it published—now he never will; but we all will see it and be grateful to him for it. In the last paragraph of the second portion, to appear in March, Henry said, "These are probably the last notes to be blown on this French horn. . . ."



left bank of the river to Grenoble, and because the St Bernard pass over the Alps to Aosta is difficult and not much used the roads have not been transformed into highways. One can drive slowly, watch the mists rise, and wish one had the youth and the adventure to explore those gorges and clamber among the cliffs, up the icy waterways. There are few roads but many paths, not much comfort and no luxury in the villages in the ravines.

Grenoble is a city with character as, for instance, that other famous river town, Orléans, is not. But comparisons are not always just, and although to me Orléans seems a dull place on the least attractive part of the Loire, others are entitled to disagree. On the virtues of Grenoble there is more likelihood of head-nodding.

Perhaps it is the color of the stone, which is dark, that gives a feeling of starkness to the Savoy towns and particularly to Grenoble. Not that it is gloomy, like some of the Auvergne volcanic villages—and it may be, too, that there is a reserve and restraint characteristic of mountain architecture. One thinks of the Pyrenees, St Bertrand-de-Comminges for instance. After the toil of building on the steep land with recalcitrant materials there is not much energy left over for embellishment.

So there is little feeling of the baroque in Grenoble, although the streets are wide and the public buildings dignified. The city is curiously dispersed, the greatest activity is river-ward, the center of the great University is around a square up in the middle of the river-plain upon which the city is built, and the new hotel, near the old park, is off to one side. This does not matter much to the visitor from the United States, but it is non-conformist. The University, which takes the place of the cathedral, does not physically dominate the city.

#### IV

In Grenoble one thinks of Stendhal as in Bordeaux one thinks of Montaigne and in Tours of Balzac. In France one is not allowed to forget her great men. At the Library of the University there was an exhibit of "Savoy at the time of Stendhal." It did not sound too enticing, and after admiring the grand little vestibule of the Library I was about to leave. The *gardien* stopped me. "Sir," he said, "you must see the reading room and the Stendhal engravings—you will regret it ever after if you do not." I would have regretted it, too, for the reading room is an extraordinary adaptation of Labrouste's Bibliothèque Nationale. It is a single-aisled version of that masterpiece of glass and cast-iron, and from floor to the tenuous ceiling it is solidly lined with leather-bound books, ancient yellow, ancient cordovan, ancient morocco, gold-tooled, rising tier on tier. These were all, the

*gardien* told me, old works about Savoy—the working library was elsewhere. On the floor, in cases, were the engravings and prints of Grenoble and Savoy at the time of Stendhal, "romantic" in spirit, historically interesting, and some of considerable artistic merit.

So I was grateful to the *gardien* and to the spirit of French education which is not ashamed of its culture and is not self-conscious about it, either. At Nieuil-sur-l'Autize, where Eleanor of Aquitaine was born in 1122, we were shown around the old Romanesque abbey church by a fourteen-year-old boy who knew much and spoke well. When I complimented him he said, "Thank you. I hope some day to be an archeologist perhaps." At Dol the sacristan drifted up, an elderly man, and began to tell me about the comparisons between Dol and some English Gothic, Winchester particularly. He had never been to England, *hélas!* he said, but he had read much and owned many books on English church architecture. He would like more than anything to go to England some day. Perhaps it would happen, in the meantime there was this—and he waved his arm at the great dark nave. We went out into the garden surrounding the apse, again a garden of gravel and plane trees and benches, with a low wall overlooking a valley, and a high wall with a gate looking into the grounds of a hospital with hollyhocks growing against a pale yellow stuccoed building. As we left we passed the sacristan carrying a bucket of water to his little house across the square.

#### V

There is a public park in Grenoble situated away from the river. It has a viewing-tower by Perret, of which the city is very proud, although I do not know why. It is odd that Perret never built anything that was not significantly ugly, while Nervi, whose approach to engineering is so similar in its functional attitude, produces work that is nearly always informed with beauty.

From Grenoble one can go into the High Alps and across to Italy, or one can turn away from them and from the Isère and into the lesser valleys of Savoy, the lake of Bourget and the charming little lake of Annecy.

There is a legend that the three lakes of Nantua, Annecy and Bourget are connected by underground channels because in all three there is a delicious fish called *omble chevalier*. It does not occur elsewhere, not in Lake Geneva nor in the waters of the Rhône. Delicate, delightful, it is a piscatorial mystery which, after eating the fish by the green waters of Lake Annecy, one has no great desire to solve. ◀

(Further Notes on a French Horn will appear next month.)





## An Inexact Business

by **John A. Carver Jr**

*Assistant Secretary of the Interior*

► History is an inexact sort of business, and its chroniclers don't always see eye to eye. Every age has its errors in historical perspective. Herodotus was immediately criticized for inaccuracy and bias. Medieval church history is clouded by the partisan character of its period. Parson Weems' folklore long influenced our view of a national hero. Even the renowned Beveridge colored the development of a young nation with a materialistic tinge.

Distortions that detract from total perspective take various forms. For example, I'm not at all satisfied that the Civil War Centennial's observance is uniformly contributing to the kind of perspective of that fratricidal horror that we ought to have. Seventy-five thousand people congregated at Bull Run last summer to observe the re-enactment of an isolated engagement—this is to go on until 1965, presumably.

Arnold Toynbee reduced his whole theory of history to the basic equation: How has this come out of that? Where does the re-enactment of Bull Run fit into a balanced perspective? Did we mark the centennial of the decade leading up to the Civil War? Was there a re-enactment of the debates that made for Missouri Compromise? How will we mark the struggle for national sanity that followed Lincoln's death?

Pageantry, I'm saying, has only one dimension—the fleeting passage of an event without perspective of time, concept of space, or reality of life. By concentrating our time and effort on pageantry we

Adapted from an address given to the American Association for State and Local History. Photographs and drawings are from HABS. Drawing above: East elevation, Moses Beach House, Wallingford, Conn.

In these days of destruction  
by construction, it is heartening to know that  
a department of the US government  
is actively engaged in surveying,  
recording and marking fine old buildings before  
they disappear. Mr Carver tells  
with pride of the work of the Historic  
American Buildings Survey and  
the Registry of National Historic  
Landmarks of the National Park Service

may be contributing to the national entertainment, but we are not contributing significantly to history's purpose of explaining the present out of the course of the past.

So, having begun by criticizing a national symbolic immolation, let me diffidently suggest that a winnowing and thinning process is necessary to secure perspective. Toynbee, to return for a moment to that controversial figure, explains his preference for the field of Greco-Roman history by saying it is not encumbered and obscured by a surfeit of information, and we can see the wood—thanks to drastic thinning of the trees during the interregnum. Absent an interregnum, we must try to develop the sophistication needed to discriminate between the significant and the morass of heirlooms whose loss would diminish our understanding of the past not a whit.

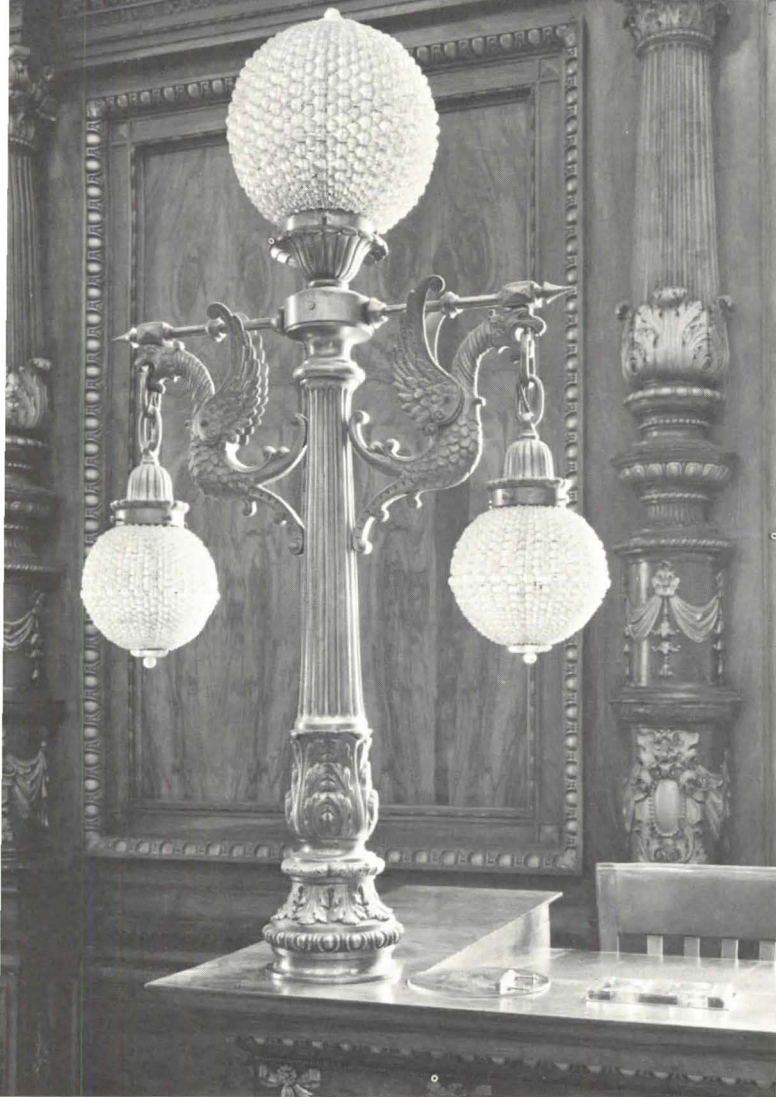
Recently I spent a day at Independence National Historical Park in Philadelphia. That classic project has a dozen lessons for us. Some of the lessons I can only mention. The integration of a jewel of America's history in a major local effort for renewal of the decayed center of a metropolitan area is a big story of its own.

Two things I saw in Philadelphia quite separate from the Park intrigued me. One was the technique of architectural photogrammetry, and the other the Historic American Buildings Survey.

Architectural photogrammetry is not new. It was going on in Europe shortly after the Civil War. But its application in the United States, I am told, is of rather recent origin.

Techniques of photogrammetry are being employed to make a permanent record of some of the features of Independence Hall and other buildings of the Historical Park. For instance, the ceiling was collapsing in Congress Hall in the chamber that served as the first home of the Senate of the





*Cervin Robinson for HABS*

Public Hearing Room, City Hall, Philadelphia

United States. A team from Ohio State University (the center of this skill in the United States) made sets of stereoscopic photos, which permitted the architectural draftsmen to produce precise drawings of the intricate and delicate plaster design.

Architectural photogrammetry's system for accurate and detailed drawings opens exciting vistas for the historian. For example, architectural drawings of a church and steeple which would take a crew an entire summer, with scaffolds and all the paraphernalia such a structure would ordinarily require, can be accomplished with photogrammetry techniques for a portion of the cost. Stereoscopic pictures, with camera locations, angles and distances rigidly controlled, and a skilled technician to compute the measurements with the help of precise mechanical interpreters, tell more of a building's detail than the most careful measurement by traditional methods.

Photogrammetry is also used in the National Park Service's Historic American Buildings Survey. In the days of WPA, as a project to give employment to the architects and related artisans akin to the more famed projects for artists and writers, it was decided to make detailed drawings of historic buildings, which would then be reproduced

and made available to the public, for a very modest fee, through the Library of Congress.

A great man, unassuming but brilliant and dedicated, started this project and headed it until very recently—Charles E. Peterson FAIA, formerly Supervising Architect, Historic Structures, for the Eastern Office of Design and Construction, National Park Service, Philadelphia. In those days of quick decision and quick action, Mr Peterson proposed the project on a Sunday afternoon in November 1933. Within two weeks the proposal had been adopted by Secretary of the Interior Harold Ickes, and within six weeks field work started.

The Historic American Buildings Survey is a joint undertaking of the National Park Service, The American Institute of Architects, and the Library of Congress, to enhance the cultural life of the nation by a comprehensive archive of historic architecture, similar to those already existing in Europe.

One interesting feature of this truly unbureaucratic undertaking is its summer program for students, which began in 1950. Students from participating schools of architecture have done some really marvellous work, and are responsible for our getting more for less money in HABS than in any government program I know of. And the architects of the future have the opportunity to participate directly in the conservation of our architectural legacy.

Ever since as a college student I was exposed to Henry Adams' "Mont St Michel and Chartres," I've known that art and architecture can be history—that theology, philosophy, mysticism, politics, sociology, economics, romance and literature can be found in the architecture of a period. Architecture, Adams summarized, is an expression of energy.

So the HABS contemplates measuring and recording the complete field of early American architecture from the earliest aboriginal structures to the latest buildings of the Greek Revival period and later. It covers all types, from the smallest utilitarian structures to the largest—barns, bridges, mills, jails, fences, markers. A complete picture of the culture of the time is to be catalogued.

All this is important, it seems to me, because right now freeways and real estate developments are swallowing up our land at an accelerating pace, and they cannot always be turned aside from



our historic places—whether those historic places have or haven't achieved the magic designation of "national."

In California such a struggle is taking place in Sacramento. Whether the Embarcadero area of this city ought to be a central jewel in an urban renewal project like Philadelphia's Independence Hall, or Boston's Minute Man Historic Site, or as envisaged in David Rockefeller's Downtown Lower Manhattan Association's plans to include the Federal shrines in New York, is beside the point of this talk.

The point is that the B. F. Hastings Building and the Big Four House, if they are torn down, may one day have to be rebuilt. We should prepare for that day.

Colonial Williamsburg is no less historic for not having the very original buildings. Historical anachronisms don't detract from the main purpose of an Independence National Historic Park. Ben Franklin's rental houses were long gone when the Second Bank of the United States was built.

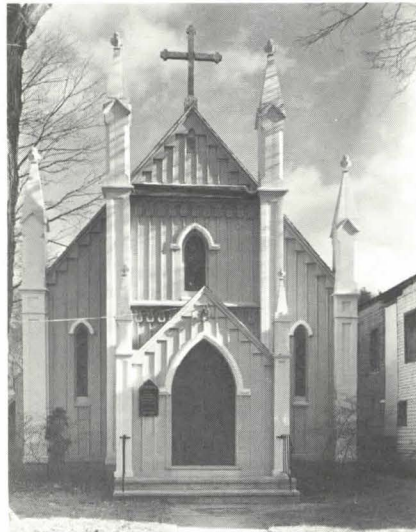
What we can't protect in physical being, we can protect in spirit. The Historic American Buildings Survey shows us how we can catch the historic places for the files before the bulldozer comes. The Department of the Interior and the National Park Service want to work hand-in-hand with local historians in the preservation of the heritage of our nation. There won't be as many new areas under Federal operation as we might like, for this kind of recognition requires Congressional authorization and Congressional appropriation. But it is worth noting that almost two out of three of our 180 National Park Service areas are set aside for their history values. The big task is local, and in carrying it out I hope we can be helpful to you, with the techniques we've developed, and with our sympathetic cooperation. Congress has given us, in the Historic Sites Act of 1935, the duty to make a survey "of historic and archeologic sites, buildings and objects for the purpose of determining which possess exceptional value as commemorating or illustrating the history of the United States." We carry out this mandate in part through our Registry of National Historic Landmarks. Registry, however, does not make the recognized sites units of the National Park System.

We also, as an adjunct of our Historic American Buildings Survey, conduct an inventory of significant buildings.



*Cervin Robinson for HABS*

Bertolet-Herbein Cabin, Limekiln Vicinity, Pa



*Jack E. Boucher for HABS*

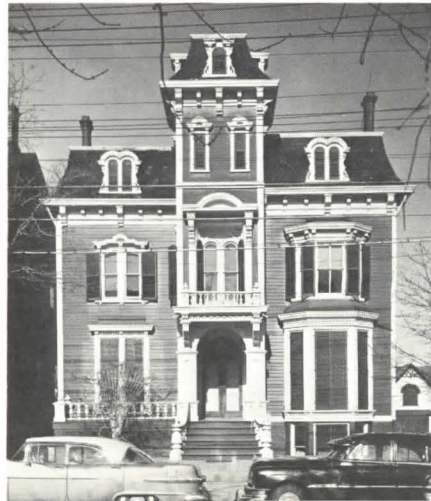
St Paul's Episcopal Church, Chittenango, NY



*Cervin Robinson for HABS*

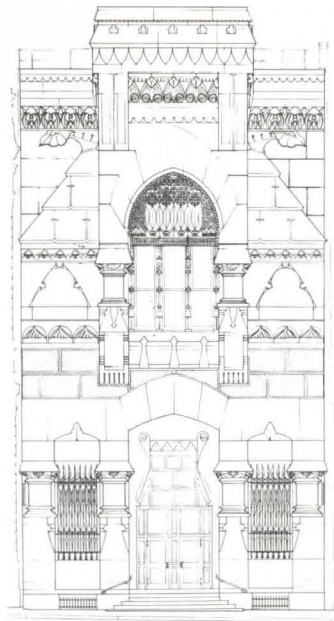
Hall-Spring House c 1846, Northfield, Mass

Smith House 1870-80, New Brunswick, NJ



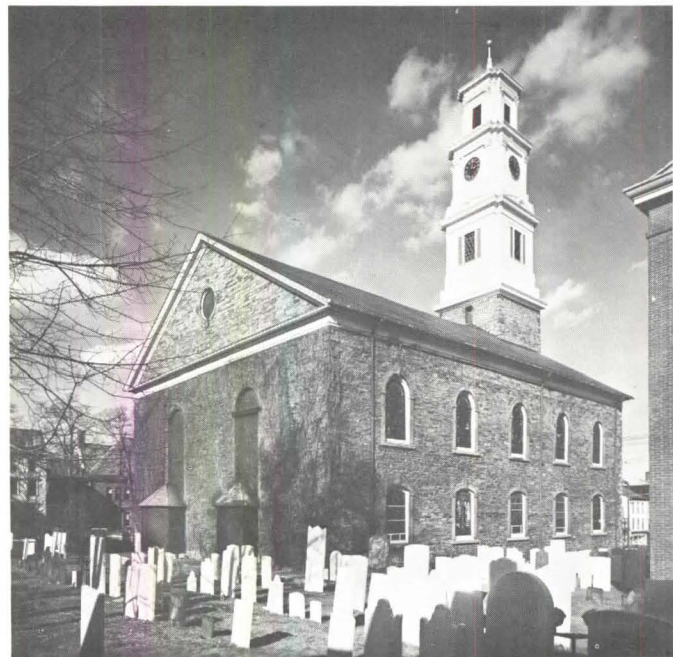
*Jack E. Boucher for HABS*





Provident Life and Trust  
Co Bank, Philadelphia,  
produced by photogrammetry.  
Drawing on p 35: Bryan House  
near Gettysburg, Pa

First Reformed Church, New Brunswick, NJ



Jack E. Boucher for HABS

Carved Keystone from Independence Hall



Jack E. Boucher for HABS

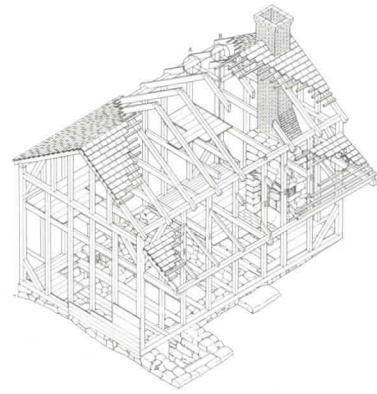
As to the former, the Registry of Landmarks, we've rather arbitrarily divided American history into twenty-two periods or themes, dating from the earliest Indians to the development of the United States as a World Power. The Survey staff studies sites in each theme, preparing an inventory by theme.

The inventory is screened by a Consulting Committee, which presents a tentative list of sites to the Advisory Board on National Parks, Historic Sites, Buildings and Monuments. The National Advisory Board recommends to the Secretary of the Interior the sites the Board feels have exceptional value in telling the story of the United States. The Secretary makes the final approval or disapproval.

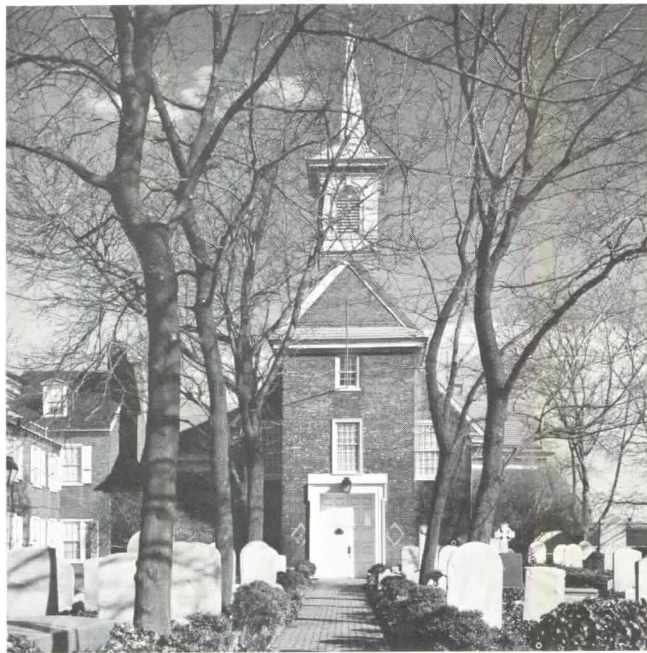
These general ground rules are used in evaluating historic sites and buildings:

1 Sites or structures where things happened that made an outstanding contribution to, and are





Acworth Meeting House, 1821, Acworth, NH



Ned Goode for HABS

Gloria Dei, Old Swedes' Church, Philadelphia



Jack E. Boucher for HABS

closely identified with, or best represent, the broad cultural, political, economic, military or social history of America, and from which the visitor may grasp the larger patterns of the American heritage.

2 Buildings or locations involved importantly with the lives of outstanding historic persons, or linked significantly with an important event which best represents a great idea or ideal of Americans.

3 Structures important for their architecture, and archeological sites which have produced major scientific knowledge.

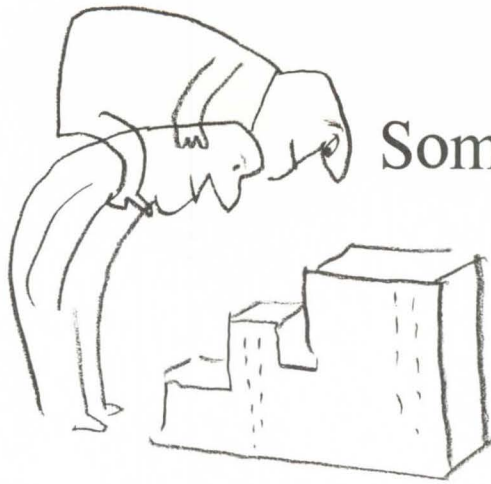
The findings of the Consulting Committee and Advisory Board occasionally cause anguish among the supporters of a site or building which fails to win its way into the Registry. The Department has in the past given such cases another scrutiny, and will do so in future cases. In these instances the community and state historical groups can be extremely helpful to the evaluation boards.

The Park Service, as I've said, does not administer or operate the landmarks, or give them any financial help beyond a certificate and a plaque.

The Historic American Buildings Inventory really is a project of the Committee on Preservation of Historic Buildings of The American Institute of Architects. Through this medium, a much broader base can be given the HABS than is possible through its direct efforts.

The Historic American Buildings Inventory Sheets, after appropriate screening for compliance with the AIA standards, are distributed to the Library of Congress, the AIA Library, the National Park Service, the National Trust, and to local depositories as designated by AIA Chapter Preservation Officers. They are sometimes collected for publication for specific areas, and two fine examples are the Historic California series on San Juan Bautista, Monterey and Carmel, and on Sonoma and Benicia. ◀





## Some Architectural Peeves of an Ignorant Man

by John Hazard Wildman

► Architecturally, I am an ignorant man. I recognize this fact by analogy. As an English professor, I am occasionally subjected at cocktail parties to people who protest that they must watch their English and who then tell me that they have always loved adverbs. I, in a similar situation, in the presence of architects, make hypocritical protestation of humility concerning their field and then come up with a cheap, prideful remark about a finial or something else that does not count—maybe an aside full of ignorance in regard to Hawksmoor or Saarinen.

But it is inspiringly true that when people cast aside a watchdog approach to their own prose and the vivid pursuit of adverbs, they relax into relevance: they begin to air lively literary likes and dislikes; they get after the tedium of Broadway and praise some occasional astounding flame, there left briefly lit; they even stay, for a short human while, with poetry. They are like the man in Molière before he became aghast at the discovery that all of his life he had spoken prose. They pay literature the compliment of taking it with unselfconscious seriousness, happily.

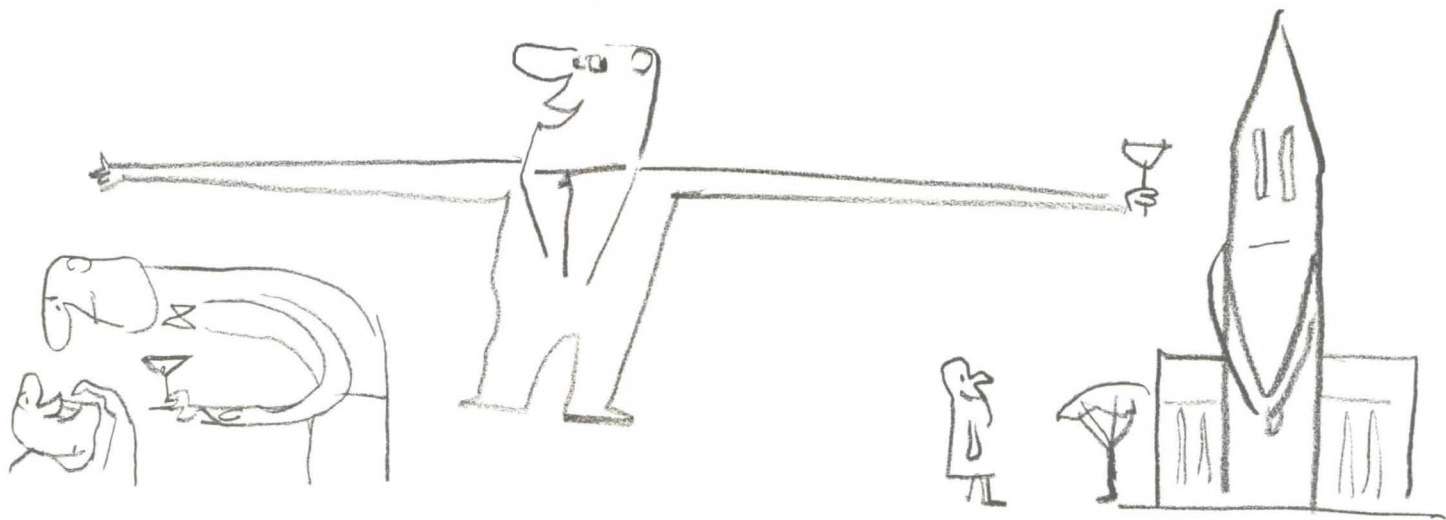
Consequently, if in my approach to architecture, I have followed them in their *costume-de-rigueur* ignorance, I hope also in this article to share some of their joyously relaxed iconoclasm and frankly open satisfaction. For architecture, like literature, is, for better, for worse, there for those who can and will read.

One of the peeves I would like to air, in a deliberate, first-martini way, would be the sort of massive public architecture which sits with glum, discourteous disregard of the land that holds it and the air in which it sank, ungracefully,

**This architecturally not-so-ignorant man has a BA, an MA and a PhD from Brown University. He is currently Professor of English at Louisiana State University, and is the author of several novels and a volume of poetry. It would also appear that he has traveled widely and observed the architectural scene with a thoughtful eye**

and unfortunately suffering not the slightest vestige of a sea-change. Perfected cooling and heating systems may enable an architect to take a cavalier approach to the climate of the land in which he builds; the mode of the day, I suspect, plays an even bigger role. But, in any part of the world, as Frank Lloyd Wright and many another great architect has magnificently demonstrated, the feel of the land is there, and its possibilities. It is consequently depressing to see the lost opportunity of some immense civic center, large without grandeur and with the sullen immensity of a graceless bully, dominating the conquered land. Where, for instance, in the new civic buildings in New Orleans, is there any union with richness of earth, luxuriousness of foliage, the not-too-distant fine, proportioned length of Canal Street's buildings and stretch, the feeling of the old, vigorous city settling to its grandeur? Rather, one has a slashed, open place, arrogance of structure, and, despite size, joyless neatness. A sentimental use of some past local habit is obviously irrelevant as a remedy. One sheds no regretting tears for the loved one's absence in the case of wrought iron grille work, not even for a last-minute piece of thematic mural thoughtfulness, showing the moral grandeurs of some border ruffian. Murals, indeed, one warmly welcomes; but, like the saints in the dome of St Peter's or those placed in the long





mosaic band of Ravenna, they, together with the building, should sing of its intention and not be a desperate afterthought.

Indeed, the amateur often wonders whether a city's buildings need to be so centralized. Would it not be better for the civic structures to be scattered throughout the city, permeating it with their intentions, with their deliberate lack of centralization, and opening it here and there with an amiability that ought not to be entirely alien even to an administration? Whatever is the case, let the buildings be on speaking terms with the country and the ways of the people for which they stand. The neo-Grecian country courthouses centrally located in small old Southern towns spoke genuinely of local achievements and aspirations: more people than novelists know about *that*. The day of these is over; but they witnessed to a truth of architectural response that is lasting. Certainly, it has been realized in our time, but too infrequently.

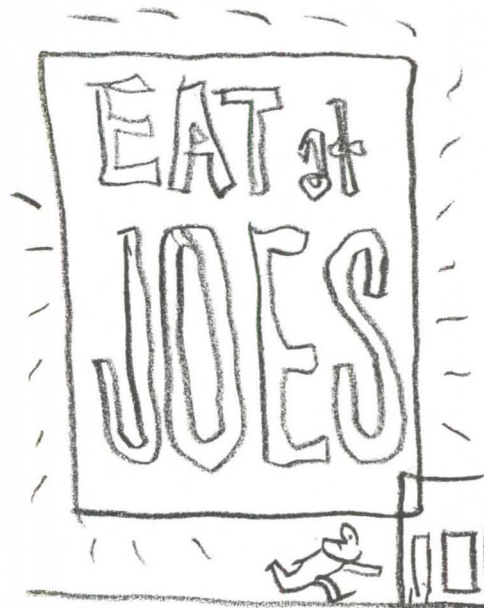
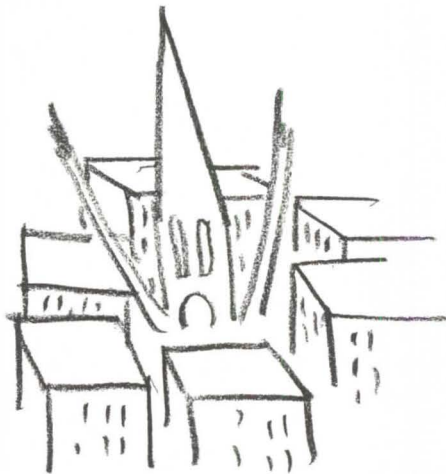
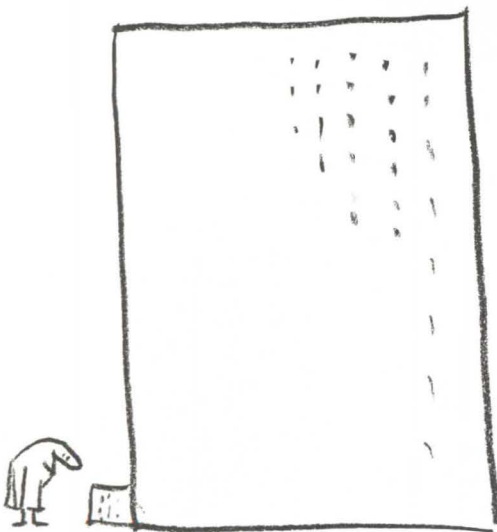
Another peeve of the happy, ignorant amateur is the neglected art of grandeur—or, sometimes, merely richness. Again, it certainly can be found in contemporary building; but one has to look and look. And when it cannot be found purely in itself, it is a question which of two alternatives is the more depressing—its absence or its abuse, the puritanism of a naked and embarrassed little Catholic parish church or the elaborately captaled, unnecessary baldachino, tritely capped with a statute, a true efficiency expert in its role of cancelling out the splendid pantocrator mosaic of the choir apse in the National Shrine of the Immaculate Conception at Washington. Emptiness or tasteless elaboration—which is worse? Surely, grandeur or richness eludes them both.

Grandeur needs its new moods: maybe if the proposed memorial to Franklin Delano Roosevelt ever goes up in Washington, it will play its part in reasserting that interplay of size and meaning that Ruskin demanded for great building, sum-

ming up noble human aspiration and, in turn, influencing the mood and manner of lives. For the strong, almost repellent, character of the Roosevelt Memorial invites many a long new look, a growing taste, and finally that thoughtful quasi-acceptance which surely does more for the viewer than the cozy satisfaction of knowing that something insipid is incapable of raping the landscape. Even the slight over-anxiousness to avoid anything tactless on the part of Coventry Cathedral or the air of coming in for the last act and for half a vacated seat of Liverpool Metropolitan Cathedral cannot cancel the conscious aspiration for grandeur that is partly achieved (or being achieved) in both. There is surely a strong, lithe-tendoned grandeur in Saarinen's arch for St Louis. But how, in many a modern building, to see it diluted in height and imprisoned in matching window spaces? I refuse to find the reason in the nature of our period. Rather, its answer lies in the realization, by individual architects, of what is great in our civilization; the failure, which too frequently comes, arises from unblushing imitativeness, satisfaction with mere complacent bigness, and self-pleased, wealthy mediocrity.

And (illogical as peevishness is) another of my peevishnesses is the neglecting of the art of littleness. How long and splendid Canal Street in New Orleans really is! To look up its length from the Mississippi is to see white central light refracted into color from the neon on its edges, and this, in turn, licking up the fronts of buildings whose changing window-lines and *wholeness* the viewer can see. Much of Canal Street's horizontal charm comes from the fact that the fronts of its buildings can be seen *in toto*—paradoxically, from their comparative smallness. This situation could hardly be a model for design in the center of a large city; but it emphatically does insinuate thoughts for the doing-over of neighborhood shopping areas, or the building of new ones—





thoughts which militate against the razing of small structures, with their pleasing variation of window shapes and window lines, and the substitution for this of well-drilled monolithness. I have a passion, or, maybe, a lust, for lines of windows in business blocks which are on neighborly speaking terms with each other, but which have not been forced into the same regiment. Surely there are small places left which are superficially ugly because of bad signs and dowdy shop fronts—and, yet, whose rehabilitation could consist of finding their essential nature and asserting it, through repair and rebuilding and growth and harmonious change. And I do not mean by turning everything into a coy Georgian. Frequently, the buildings themselves already know their focal point. (Has enough time passed for intelligent revaluation to acknowledge that a Richardson-inspired church could be this?) It would be up to the architect to acknowledge the lead which the buildings have already given him.

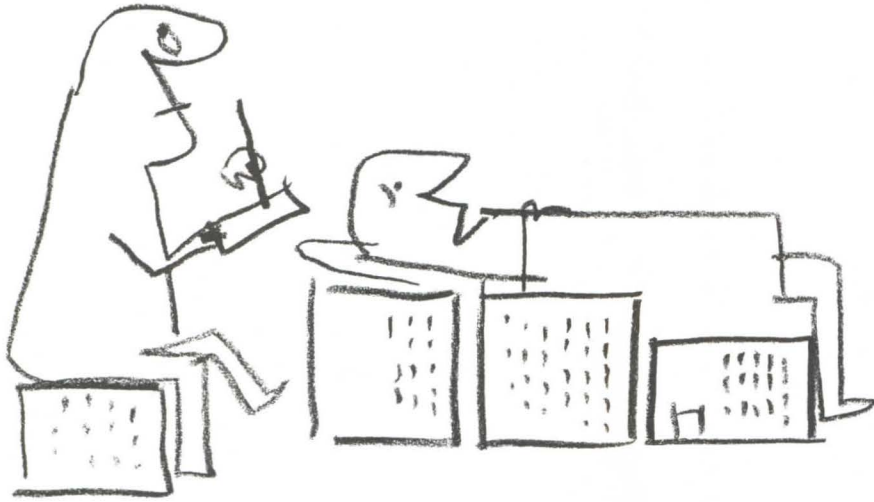
Then, a nostalgic frustration and an off-the-record bitterness about those clergymen who, building city churches, did not buy a few more square feet of city land. The immoral stifling of St Patrick's could have been converted into something else if one could take an honest head-on view of it and look to the top of its steeples. Then, maybe one could see its plethora of crockets and twisty, half-disciplined ornateness come together into a single intention laid at the roots of a vast city's life. And if the small block had been bought in front of the large Catholic Cathedral at Westminster in London, the fine front

and thin tall tower could still tell their story, even if it were one of abuse against the unnecessarily bad scale of building that is going up about them. But if these things were so, what would happen to those photographers who help architects out by making their buildings look completely different from what they intended them to? There would be too little excuse for lying on one's right side and snapping to the left in order to grasp the sideways flight of the tower and three never-before-seen shadows.

But, at least to the casual viewer, the most unhappy situation is seen in those fairly good religious buildings which shamefacedly draw one's attention to cheap statuary and meretriciousness and which convey an unmistakable air of having been defiled. If they were good buildings (and most of them are), they needed their statuary and some of their other decoration; they did not need what they have, though—or that much of it.

Pugin was unjustly accused of gilding his roof-tree after he had put up a thin building: it was hardly his fault that very little money came in for a church until the rain had been kept away from a potential burst of glittering awesomeness. He was merely the victim of a frame of mind which may not be the sort of thing that cannot die, but one has the fearful impression that it may just possibly be the kind that won't. Examples abound. There is the very good church, for instance, where a stubborn leak in the roof is slowly demolishing a harmonious piece of mural decoration. A spirit of happy despair prevails in regard to this problem. Meanwhile, some plaster





Sketches by Thomas E. Hutchens

statuary of vaguely rococo antecedents has stalked in with impudent possessiveness, expensive face-tiousness in the form of blue lights copying the obverse and reverse of a medal has been imposed upon a wall, gadgets for the self-satisfaction of the middle class have been installed, and the dreary leak goes on as if obliging for one of the damper scenes from Dickens. Or in a very good sanctuary, done in marble with a clean, satisfying, hard self-assertiveness, local inspiration has imposed the deathless wax ugliness of artificial leaves. Whole blighted springtimes of them. Artistically, there is a satisfying thematic vengeance entailed here, for in a Christian church they inevitably sing, in a gray-green monotone, of Swinburne's pagan grapes of Proserpine, and of the sad underworld, under a gratuitous layer of dust.

There are the fine, ornate ceiling and good, harmonious lighting fixtures of a building done some time before World War I, all abused by in-harmonious white neon and a pitiless wash of glare.

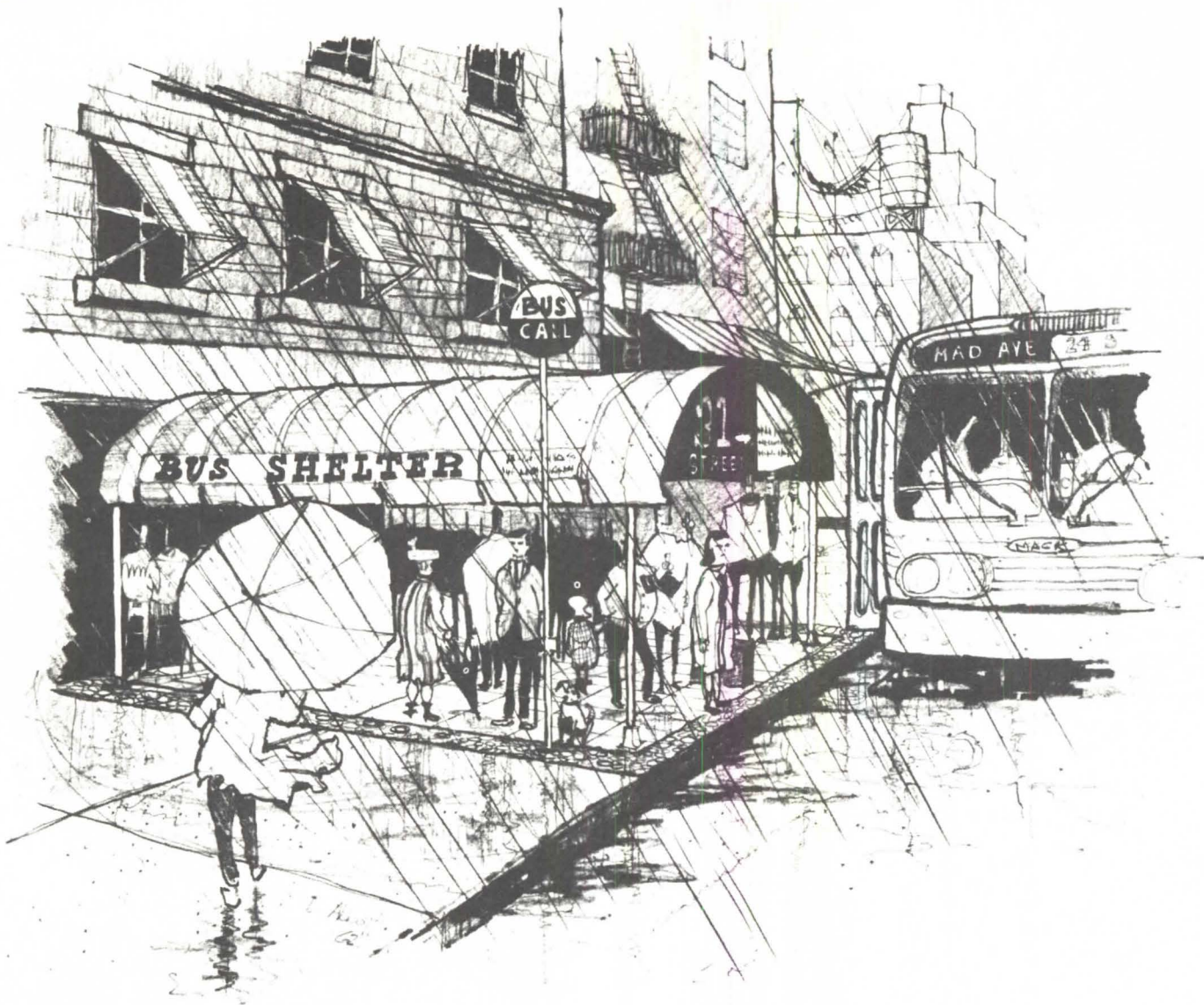
I lie awake some nights wondering what name, wrenched from Grecian cosmic bitterness, the psychiatrist would slap onto my ravings if I had been the architect of any of these places.

Finally, in a spirit of gargantuan uncomprehension of the issues involved, a peeve about the destruction of architectural history by various renewal schemes. It is a truism that self-understanding must put deep roots into self-history. How much we have neglected this fact can be seen in the study of history itself, for, in the second half of the last century, when Lord Acton pleaded for an emphasis on modern history, he

meant by that term European history since the Reformation. We would probably think that he meant the days since Eisenhower. But a civilization must understand its evolution. It is, however, a typical fault of youth that its only interest in the past is a romantic one—one that, in its melodramatic, manly moods, it is ashamed of and blusteringly protests its lack of serious interest in. Thereby it shows the childishness of youth, for it cannot conceive of the past as a realistic property of the present. It would be ironically interesting, if it were not more strongly depressing, to see self-consciously hardboiled men, Freud-honest with themselves and punctual at the psychiatrist's, contemptuously destroying the meaningless architectural past, innocent of analogy. One laments the fact that one cannot more frequently see, architecturally, the growth of the country as he can admirably see it in the buildings, for instance, on the Brown University campus. Too late, it would seem, we will find out that evolutionary evidence is apt in architecture, too—and that beauty has its other moods, and ugliness, its fearful constant price.

These thoughts represent my intrusion into another field. In literary judgments, I like vivid, lively, audacious, unafraid attitudes on the part of the uninitiate—for whom literature was written in the first place. I do not claim possession of the preceding adjectives for my own approach to architecture and related matters; but it has been a pleasure to break in with happy self-indulgence. And only the most reckless unconcern<sup>e</sup> for the stiffly demanding abverb. ◀





## Every City a Four-Season Festival

by **Robert L. Zion ASLA**

► New York, they tell us, is a "Summer Festival." Fine! But what happens now that the summer equinox has passed, and the last Park Avenue chrysanthemum has died of frost (or fright)?

We all have a personal definition of "Festival"—some extravagant enough to go beyond the flower-studded traffic island and the avenue lined with potted evergreens (placed with the same rhythmic spacing enjoyed by hydrants, lamp posts and trash-cans). Others are convinced by the occasional subway placard reminding us that we and our perspiring companions are taking part in the "festivities," while less fortunate friends have had to leave for Rapallo or Ronkonkoma.

All of these are improvements, to be sure, but a methodical analysis of our city will yield a basis for a more lasting festival, one that will attract visitors throughout the year, make them stay

Our cities, God bless 'em—we love them but we leave them at the first opportunity, yet we always come back. Fascinating yet repellant, they offer us so much in excitement, beauty and glamour, yet they need so very much to make them more convenient, more beautiful, more livable and more lovable. Robert Zion has given us his ideas before on how to make our cities more human

longer and enjoy their stay, and at the same time make our own daily lives more pleasant. What applies to New York will apply to any city in the country.

The approaches to be explored are two—one being completely ineffective unless the other has been as carefully considered. First, we must ask ourselves: What does our city have that is unique, what are our assets, what will attract visitors? Second, what can we do—what improvements can we make—that will help our guests to enjoy their stay? Both of these are more than academic questions. They are important economic questions for



a city such as New York which receives over a billion dollars a year from the tourist trade—this, in spite of our apparent indifference.

### Analyzing Our Assets

Our city is many things to the visitor, but any superficial survey will reveal that our skyscrapers, our harbor and our history (in addition to our theaters, shops and museums) rank high on every list of attractions. But are we getting full value from them?

*Skyline*—Our skyline is unbeatable from sunrise to sunset, but after dark it disappears. Any business which exploited its chief asset so half-heartedly would soon be bankrupt. A few of the newer buildings (Seagram House, Union Carbide) leave their lights on all night and become the dazzling exceptions to a senseless rule. The French have been lighting their buildings for years to inspire natives as well as tourists; their evenings of "Sound and Light" are world-famous. We have the sound, more than enough, let's turn on the lights—floodlight our towers as well as our landmarks, and make our skyline a twenty-four-hour, every-day-of-the-year spectacle.

*Harbor*—Although we are an island, we can get to the water's edge in only a few locations, and when we do, there is always the inevitable ugly railing. (No one but Katherine Hepburn in "Summertime" has ever fallen into the canals of Venice, which have never been barricaded.) Where are the waterfront hotels and restaurants that make Naples and other harbor cities unforgettable? We have turned our back on the romance and drama of the busiest harbor in the world. We have all but ignored our rivers.

A fleet of high-speed water-buses, as in Venice, would relieve some of the congestion of our streets. A crosstown bus to the Battery or 79th Street with frequent stops in between—on both rivers. What a pleasant way to travel to work or to see our handsome city!

In an earlier piece, we suggested the use of barges moored along the rivers for use as dance pavilions, restaurants and showboats. (The city of Louisville has recently purchased a showboat.)

*History*—Our historic past, another great asset, is vanishing with alarming speed in the absence of stringent city- or state-supported preservation legislation. An inventory must be taken immediately of all buildings of merit, whether architectural, social or historical, and measures must be taken to insure their survival.

Many tourists as well as natives are interested in the past, and in addition to plaques marking sites of historic or architectural importance, it would be a fascinating innovation to post photographs or drawings at various locations showing

the very same location a hundred or two hundred years earlier: "In 1865 standing at this point, you would have seen—etc." Such markers, scattered throughout the city, would be minor but very pleasant incidents in a walk across town.

But, in order to make our city a four-season festival, there is much more to be done—small things, perhaps, simple amenities, many of them, which will make life pleasanter for ourselves as well as our guests. Here is a check-list which can be applied to any American city!

**ARRIVAL AND DEPARTURE:** First of all, let's consider how visitors are welcomed at our door. Examine the facilities where the first and last—and often, lasting—impressions are made.



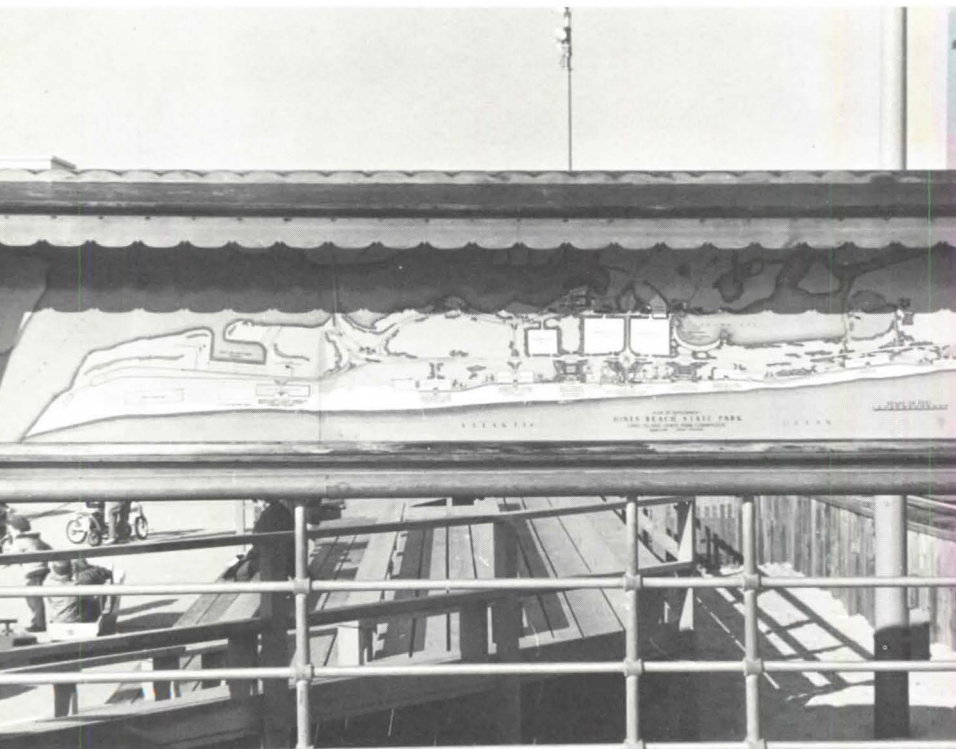
Ice cream  
vendor's kiosk,  
Stockholm

*By Air*—Continuing with New York City as an example, the air traveler passes through two of the world's finest airports. No gripe.

*By Boat*—Arrival in New York by boat is another story. The unbelievable beauty of the skyline is matched by the equally incredible confusion and discomfort of being dumped into an ugly unheated shed in which freight and human beings are given "separate but equal" treatment.

It is too much, perhaps, to ask that customs officials board a liner with the pilot and, by landing time, have cleared those who wish to disembark with hand-baggage only, returning at a later date for clearance of the remainder of their belongings. But why not a great marine terminal—as at Naples and other ports—like the air and rail terminals, with comfortable waiting rooms and other facilities? At this writing, a new municipal pier for the Holland-American Line promises some improvements along these lines.





Directory, Jones Beach



Soap ad kiosk, Stockholm

*By Train*—Arrival by train is not the impressive experience it used to be. The railroads have fallen on hard times and their great terminals have been badly treated. These handsome spaces are for millions the front door to our city, and we cannot permit them to fall into neglect or to disappear—as in the case of Penn Station. Grand Central at Christmastime, with its immense wreaths and organ music, gives a hint of what this space can be—a perfect beginning and ending to a New York visit. This is New York's only true piazza and should be treated with the dignity of a municipal square. If the railroad cannot afford to keep it in this manner, and the city considers it an extravagance to support it as it was originally designed, then let's put it to work and line the balconies and corridors with ticket offices and travel bureaus—everything to do with travel—so that Grand Central becomes a great Transportation Center with air, boat and train agencies all in one convenient location. But remove the ugly commercials from the walls and restore the dignity of the place. And then perhaps a little music every day.

The noble halls of Pennsylvania Station are apparently too rich for the tired blood of that line, but it too serves as the entry to our city for thousands of commuters and visitors from out-of-state each day. We can probably never again afford to create spaces of such proportions, and our city makes a grave error in countenancing the destruction of this complex. Penn Station should be purchased, and the glass-roofed waiting room converted into a great palm garden—a midtown

branch of the Bronx Botanic Garden—with the perimeter lined with restaurants and cafes so that the newly-arrived visitor or commuter emerges from the lower level into a gala green-garden. What a wonderful way to arrive in a city! With possible Federal assistance and cooperation, the great main concourse and its spacious corridors can be converted into the greatest Museum of Transportation in the world. What better setting for such a museum than the grandest of all railroad terminals, with spaces large enough to exhibit locomotives and airplanes? Another attraction to bring visitors to our city! And we will also have preserved a landmark.

*By Auto*—The motorist entering most of our cities relies almost entirely on the largesse of service-station attendants for directions and information. These men are usually extremely courteous and patient, but they *do* have other work to do, and this is a shirking of responsibility by the city and its merchants. How much more helpful and hospitable to establish tourist information centers at all bridge and tunnel entrances to the city, where the traveler can be officially welcomed by trained personnel and not allowed to drive aimlessly through our streets, adding to congestion, trying tempers and causing accidents through indecision.

Other cities throughout the nation can profit from such an analysis of their arrival and departure points as the first step in creating a "Four-Season Festival," making certain that the first and last impressions on the guest are the very best possible.

Sooner or later, the visitor abandons his auto





Book vendor's kiosk, Stockholm

or taxi and takes to his feet. But our cities do not show the concern they should for the safety, comfort and pleasure of the pedestrian. Here is a check-list of considerations to serve as a guide in restoring amenities to urban life.

*Pavement*—Who's Minding the Floor? is a question which can be asked of any American city today. Pavement design has been abandoned to the concrete mixer. Texture, color, pattern have been avoided as needless luxuries—strange when in order to remain upright we must be conscious of the floor at all times. Perhaps the city ought to stimulate interest in pavement design by contributing the cost of the basic concrete to the builder who elects to use a more interesting and costly material.

*Arcaded Sidewalks* sheltering the pedestrian from rain and sun—perhaps heated by infra-red lamps in winter—would add inestimably to the prosperity of our merchants whose shop windows are all but ignored in foul weather. Anyone who has emerged from a Broadway theater into snow or rain will also welcome the introduction of arcaded sidewalks in this area—at least as far as the nearest subway station.

*The Subway*—The appearance of our subways is difficult to believe in view of their heavy use and of the variety of materials available to the building industry today. The marble halls of Moscow's subways need not be our goal, but they do serve to illustrate that a subway can be something more than a hole in the ground. We can start at street level with the design of brightly-colored,

easily-identified kiosks which welcome and shelter, something that does not proclaim the fact that we are after all crawling around underground much like the detestable rodents whose aimless milling about has been declared comparable to some aspects of urban living. Contrast the Parisian Metro entrance. If we are attempting to lure new riders to our rapid transit system, we will have to consider their comfort and esthetic sensitivities.

*Bus Shelters*—Some consideration for the comfort of the bus-rider is long overdue. The sketch illustrates the use of a simple canvas weather shelter—a structure which in New York is afforded even to the patrons of pawn shops and pizzerias. Why not to the bus-rider?

And on the subject of buses, is it an idle dream, our vision of an automatic change-maker at each bus stop which would accept your fare, refund your change (without grumbling), issue a ticket bearing a number and time of arrival, thus proving incontrovertibly your right to the last remaining seat? And while we're dreaming, imagine, if you will, the boundless cheer, the unfailing affability of a bus driver with nothing left to do but drive!

And perhaps this is as good a place as any to make an impassioned but doubtless ineffective plea for the compulsory installation of after-burners on all buses to eliminate the devastating exhaust which is flung in our faces at every corner.

*Taxi-Ports*—Shelters where one can wait for taxis! Install the ticket dispenser described above to establish time of arrival, prohibit taxis from taking on fares mid-block, and then watch the



traffic situation improve and accidents decline. An end to the pirating of cabs on rainy evenings by those who can whistle with their fingers in their teeth. Toothless taxi riders of the city unite!

*Directories*—Easy-to-read, colorful directories conveniently and generously placed throughout town with some indication to the bewildered visitor as to where he is and where he's going. (See photo, Jones Beach Directory.) And, perhaps, a brief but probably hopeless explanation of the ridiculous way in which buildings in our city are numbered. Another idle dream: A renumbering of all buildings on our avenues so that the first digits will locate the building in relation to the nearest street just as office numbers in a building indicate the floor which the office occupies. Example: 425 Fifth Avenue would be near 42nd Street. Too simple?

*Public Toilets*—One problem of American city life which has been totally ignored is the public toilet facility (in country life, the problem is more easily solved with shrubbery). The Europeans have given some thought to the matter, and the public urinals of Paris have relieved more tourists than they have amused; it is with a sense of deep personal loss that one learns of their imminent abolition. The conception was a fine one; its execution, merely a bit crude. The need still exists, however—it's time we American city-dwellers faced the problem.

It has always seemed a barbaric imposition—and somewhat dishonest—to use the facilities of a hotel or restaurant or department store (in spite of the importance these institutions place on "impulse buying"). Surely our planners and shopkeepers can never have considered the plight of the stranger in our town without a personal Baedeker of available, clean and free facilities, which all New Yorkers have been forced to develop over the years, in the struggle for survival.

If the physical discomfort of our guests means nothing to our civic leaders, then a financial approach may prove more effective: Let them consider the millions of dollars lost annually in potential purchases as the ingenious and intriguing shop window displays along our avenues become an indistinguishable blur before the eyes of the shopper in his desperate drive to solve his problem with dignity.

It is suggested that conventional store space be leased by the city along each avenue at appropriate intervals (determined, perhaps, by the Planning Board in consultation with a kidney specialist). These would be equipped as public toilets. The city would thus be relieved of the cost of new construction and the heating and plumbing problems which would occur if such facilities were added to the already crowded street.

*Vending Kiosks*—The introduction of colorful vending kiosks as those shown (Stockholm) will do more than simply brighten our streets. They will bring into the high-rent districts those services which cannot afford the rents—the shoe-shine, the keymaker, the paperback book stall, etc—whose presence brings convenience to the office-worker.

*Rest Parks*—Small treed parklets between mid-town buildings offering canvas sling chairs, coffee and perhaps some old-fashioned oomp-pah-pah supplied by golden-aged musicians. All for the foot-weary pedestrian who, as things now stand, if he so much as slackens his pace, is liable to arrest for loitering. The rest park also makes economic sense in shopping areas, for the shopper thus refreshed will remain longer in the area as a potential buyer.

Finally, there is a group of amenities which add audio and visual pleasure to urban life but whose presence has traditionally been essentially unplanned:

*Chimes*—Anyone working in Wall Street knows the quiet pleasure, the calming effect of Trinity's chimes at noon. All churches in the city should be encouraged to sound their chimes at frequent intervals throughout the day. The erection of municipal carillons to the memory of leading citizens (as the Taft Memorial in Washington) would contribute much pleasure to the city-dweller.

*Music*—Municipal bands playing at different locations each day would be a cheerful and relaxing addition to the lunch-hour.

*Flags*—Builders should include flag-holders at prescribed heights along the facades of their buildings so that an impressive display of the national flag or color banners can be made another unique attraction of our city.

*Clocks*—Bring back the sidewalk clock or municipal clocktower (with chimes) to punctuate the streetscape.

*Graphics*—Large and more readable street signs for pedestrians as well as riders.

*Billboard Kiosks*—Kiosks for colorful announcements of theater performances and museum exhibitions, etc—if well designed—can be a bright addition to the street scene (as the soap ad photographed in Stockholm). The quality of the poster, however, would have to be rigidly supervised.

## Conclusion

None of our cities is exploiting its full potential. What is called for is a sharp analysis of our assets and then a thoughtful program designed to put those assets to work—not just for the summer, but every day of the year—to make our cities pleasant places in which to work, live and visit. ◀



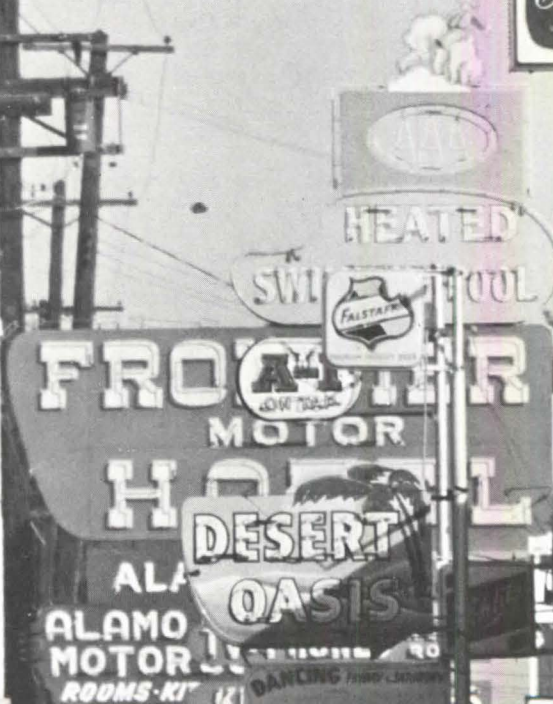
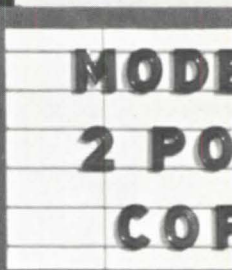
*O beautiful for patriot dream  
That sees beyond the years  
Thine alabaster cities gleam  
Undimmed by human tears!*

FROM "AMERICA THE BEAUTIFUL"

## Tears for Our Alabaster Cities

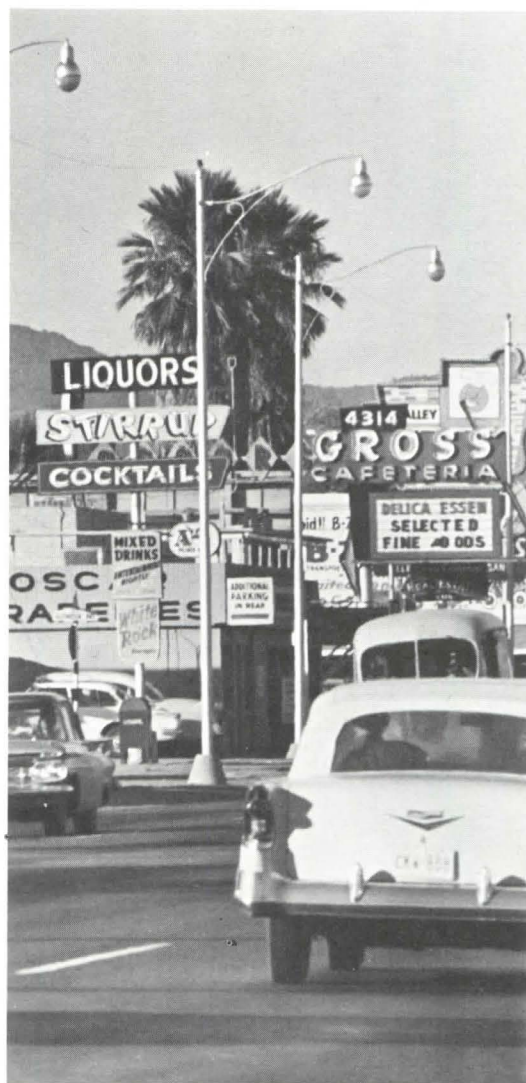
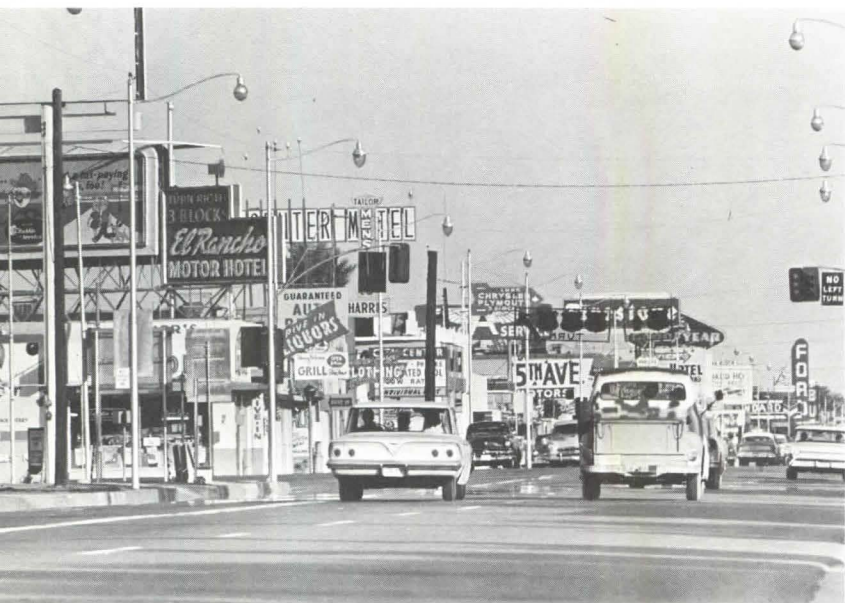




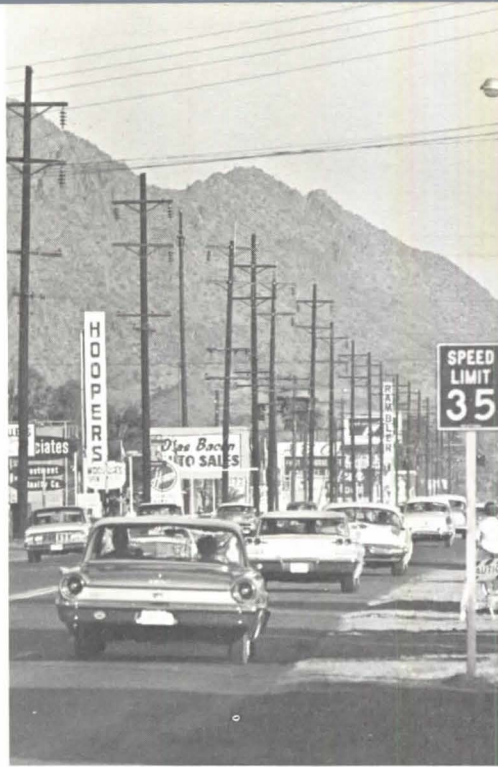




These photographs happen to have been taken in and near Phoenix, Ariz, but they are America through and through—they could have been taken anywhere. The photographers were Phil Stitt of Phoenix and Charles R. Conley of Tempe, and most of them appeared originally in the *Arizona Architect*, of which Phil is Managing Editor. They created quite a stir, and the local newspapers reproduced a series of them. We are indebted to Phil Stitt for use of the prints.







# Tears for Our Alabaster Cities





# Hopewell County

by **Robert W. Wrigley Jr**

► Hopewell County is a coal-mining area in the Appalachians, with a population of twenty-six thousand. Its one major population center is Hopewell City, where over fifteen thousand of its people live. Hopewell County is in trouble—one of the thousands of regions termed “distressed areas.” Its economy, moribund since the depression of the 'thirties, got a knockout blow with the closing of coal mines and railroad shops as more and more industries switched from coal to other fuels, and railroads to diesel-powered locomotives.

Many of the store-fronts along Hopewell City's main street are shabby and unpainted; some are boarded over. The streets themselves are pocked with chuckholes; abandoned frame houses with peeling paint and broken windows blight the neighborhoods.

Until a decade ago, the coal mines and railroad shops, with a combined payroll of over 6,000, dominated the economy. Now mining employment in the county totals 700. Closing of the railroad shops in 1956 eliminated the income of 1,200 families overnight. The county's population has declined by fourteen per cent in a dozen years—most of the loss in young people, reluctant to break home ties, who nevertheless see no future in Hopewell. For a sick area, this loss of youth and vigor is a severe blow. Only new jobs at home—permanent jobs—can stop the trend.

Hopewell County, hundreds of miles from the nearest high-rise apartment or big-city slum, is nevertheless an urban environment—a tight web of intermingling social and economic forces. As such, it would have benefited greatly from creation of an Urban Affairs Department in the Federal government. Farm-belt legislators who helped defeat the measure may unwittingly have voted down legislation which would have helped the Hopewell Counties in their home constituencies.

Nevertheless, there is Federal aid available to communities like this one. The Area Redevelopment Act (Public Law 87-27) of 1961 established an Area Redevelopment Administration in the Department of Commerce. ARA cooperates closely with other Federal departments such as Labor; Interior (National Park Service, Bureau of Mines, Geological Survey); Housing and Home Finance Agency; Small Business Administration. For example, within HHFA the Community Facilities Administration can grant interest-free “planning advances” to finance public works like water and

**The following article was commissioned by the Institute's Director of Urban Programs, as a part of the Urban Design project. It will be of interest to all architects and planners who are unaware of this little-known activity of the Department of Commerce. The author is Area Development Specialist, Office of Area Development, Business and Defense Services Administration**

sewer systems, civic buildings, housing for the aging. (In the first half of 1961, CFA made planning advances for fifty schools, a city hall, a zoo building, a civic center, two civic auditoriums, a nursing home—projects which require the talents of architects and planners if they are going to be of permanent benefit to the community.)

The Small Business Administration can make industrial and commercial loans up to \$350,000. This way, ARA's limited reserves can be held to finance projects for which no other Federal funds are available. Although the skills and resources of other Federal and state agencies must be mobilized to help local areas with their redevelopment problems, ARA fulfills an important role as a catalyst.

In the case of Hopewell County, the people who have stayed in the region are trying to help themselves. A citizens' group has organized the “Greater Hopewell Association” to promote the area and spearhead various improvements. Their first chore: evaluate the situation as it exists.

The picture is not all black. The mines, the county's timber resources and farm products provide a basis for a limited manufacturing activity including a woodworking plant, a clay-products factory, and a number of agricultural processing mills. The town has a well-equipped hospital, a public library, and a small junior college.

Once the decision to seek Federal aid has been reached, the next step is to form a local “redevelopment area organization” as required by law. (ARA places strong emphasis on local initiative.) The Greater Hopewell Association is so designated. Its members are required to prepare a provisional “Over-all Economic Development Program” (OEDP) to assess their situation and decide, with government help, which of the various programs available will be most beneficial to the recovery of Hopewell County.

A substantial new industry providing several hundred permanent jobs is an obvious need. Arrangements are made, with help from ARA and the state economic development agency, to con-





Lumber industry

tact a builder of shell homes who is searching for a site to mass-produce doors, window frames and other wood parts needed in his company's operation. Hopewell's abandoned railroad shops might house such an operation if remodeled. Plentiful timber resources are a favorable factor. The local association obtains a loan from ARA to cover sixty-five per cent of the \$580,000 needed to remodel the shop buildings. The rest of the necessary funds are lent through a local bank.

A potentially fine industrial area exists outside Hopewell City. But municipal water and sewerage lines do not extend that far. The Community Facilities Administration of HHFA will provide a non-interest-bearing "planning" loan for public works of this type, and a long-term, low-interest loan for the construction. (In other cases, CFA funds have been used to hire the best design and planning talents available for schools, housing for the elderly, and other community projects, some of which have been enumerated above. This is possibly the area in which the architectural and planning professions are most intimately connected with Federal efforts to upgrade areas like Hopewell County.)

In addition to the preliminary OEDP mentioned earlier, ARA requires every redevelopment area to prepare a *comprehensive* OEDP within a year. The comprehensive study requires a penetrating analysis of local resources and a forecast of area potential based on these resources. No one in the county is competent to prepare such a technical study. But planning assistance can be obtained from the Urban Renewal Administration under its "701" program (see "Urbanisms," *AIA Journal*, June 1962).

This assistance, in the case of Hopewell County, will provide seventy-five per cent of the money needed for economic and population fact-gathering and for preparation of physical land use and transportation plans to guide future area growth.

The reasoning behind this relationship is simple: To formulate the best possible OEDP—one that is imaginative, yet practical—a thorough, professional analysis of the local area must be made. This analysis is also needed as a basis for land use and highway planning. Here, then, is a chance for redevelopment areas to enlist the aid of architects and city planners, through a long-established Federal program, in preparing important area studies.

Other possible areas which are explored by the local association are: a retraining program to teach new skills to the local unemployed; an immediate assault on urban decay; possible exploitation of natural or historic features of the region as tourist attractions. Federal help is available in exploring each of these possibilities.

The first two appear sound and feasible in the Hopewell County case, and action is taken. Former miners are taught woodworking skills in anticipation of arrival of the shell-home manufacturing plant. Two renewal projects—one, clearing of land for new housing, and the other, removal of blighted structures from a potentially good industrial tract—are approved by the Urban Renewal Administration. (Besides helping make the area more attractive to new industry, projects like these provide temporary jobs, easing the unemployment situation at least for a time.)

The third possibility—promoting Hopewell County as a tourist attraction—is explored and eventually discarded. The Association is advised that the area has no natural or historic features of such interest as to warrant an expensive promotion campaign for tourist dollars, when competition for those dollars is becoming ever more cut-throat in these days of greater leisure and greater mobility of the population.

Federal aid is no magic wand which will transform distressed areas effortlessly and overnight into wealthy, bustling and beautiful communities. Programs like those discussed here should help to ease their unemployment problems. They may help to repair and upgrade public facilities and private property and strengthen the finances of local government.

With the close cooperation and wholehearted efforts of the local residents, such programs can lead the way toward removing blight from areas like Hopewell County—the new "urban centers" which are so urgently in need of help before they can begin to help themselves.

The design professions can and must figure prominently in this effort. Federal programs like "701" and those administered by the Community Facilities Administration provide a means of supplying needed skills and channeling them to areas where the need is greatest—distressed areas which today disfigure the face of America. ◀





Committee on Religious Buildings  
Kenneth E. Richardson AIA, Chairman

# A Guide for Planning the Meeting House of

## THE CHURCH OF JESUS CHRIST OF LATTER-DAY SAINTS

by **Martin Ray Young Jr AIA**

The sixth in the series of reports prepared by the AIA Committee on Religious Buildings intended as guides for the architect faced with planning a building for a religious faith other than his own

► The Church of Jesus Christ of Latter-day Saints is a restoration of the Church as established by Jesus the Christ during His ministry.

In the year 1820, Joseph Smith, a young man in his fifteenth year, became confused by the conflicting claims of the various churches and wondered which one of them he should join. While reading his Bible, as was his custom, he was deeply impressed by the promise of the Apostle James: "If any of you lack wisdom, let him ask of God, that giveth to all men liberally, and upbraideth not; and it shall be given him. But let him ask in faith, nothing wavering. For he that wavereth is like a wave of the sea driven with the wind and tossed." (James 1:5-6)

He was so impressed with this passage that with the simple faith of youth he sought a quiet spot in a grove near his father's home and there did as James directed and sought out God for wisdom in this important matter of which church to join. After a terrifying encounter with the powers of darkness and a fervent prayer for deliverance, he beheld a pillar of light. Of this experience he later wrote: "It no sooner appeared than I found myself delivered from the enemy which held me bound. When the light rested upon me I saw two Personages, whose brightness and glory defy all description, standing above me in the air. One of them spake unto me, calling me by name, and

said, pointing to the other—'This is My Beloved Son. Hear Him!'"

Joseph Smith was instructed at that time that he was to not join any of the churches, as there had been a universal apostasy not only from the Church but an apostasy of the Church; and that many drew near to the Lord with their lips, but their hearts were far from Him. He was told that there would be a restoration of the divine Church and that he had been chosen to be an instrument in its re-establishment under divine guidance.

In 1823 an angelic messenger revealed to Joseph Smith that the plates of The Book of Mormon were enclosed in a stone box buried in a hillside near Palmyra, New York, and in 1827 they were delivered to him for translation by the gift and power of God.

In the fall of 1828, a young school teacher, Oliver Cowdery, came to Palmyra, New York, to teach in the local schools. He became interested in the work that Joseph Smith was doing and became actively associated with him in the restoration movement. He served as scribe for the Prophet during the translation of the plates of The Book of Mormon.

On April sixth, 1830, Joseph Smith and Oliver Cowdery, along with four other men, organized The Church of Jesus Christ of Latter-day Saints—a restoration.

The Church of Jesus Christ of Latter-day Saints is a Christian denomination, but is not Protestant, as it broke from no other church. The Church contains all of the offices and truths as set up by Jesus Christ when He organized His Church during His ministry on the earth.

The chief apostle and prophet is the President of the Church at all times.

Headquarters of the Church was originally in



Lafayette, NY, where the Church was organized; later, in Kirtland, Ohio; Independence, Mo; Nauvoo, Ill; and, since 1847, at 47 East South Temple Street, Salt Lake City 11, Utah.

### Basic Beliefs

Joseph Smith, the Prophet, in answer to an inquiry on the Basic Beliefs of the Church, set down thirteen articles, known as the Articles of Faith, as follows:

1 We believe in God, the Eternal Father, and in His Son, Jesus Christ, and in the Holy Ghost.

2 We believe that men will be punished for their own sins, and not for Adam's transgression.

3 We believe that through the Atonement of Christ, all mankind may be saved, by obedience to the laws and ordinances of the Gospel.

4 We believe that the first principles and ordinances of the Gospel are: first, Faith in the Lord Jesus Christ; second, Repentance; third, Baptism by immersion for the remission of sins; fourth, Laying on of hands for the gift of the Holy Ghost.

5 We believe that a man must be called of God, by prophecy, and by the laying on of hands, by those who are in authority to preach the Gospel and administer in the ordinances thereof.

6 We believe in the same organization that existed in the Primitive Church, viz, apostles, prophets, pastors, teachers, evangelists, etc.

7 We believe in the gift of tongues, prophecy, revelation, visions, healing, interpretation of tongues, etc.

8 We believe the Bible to be the word of God as far as it is translated correctly; we also believe The Book of Mormon to be the word of God.

9 We believe all that God has revealed, all that He does now reveal, and we believe that He will yet reveal many great and important things pertaining to the Kingdom of God.

10 We believe in the literal gathering of Israel and in the restoration of the Ten Tribes; that Zion will be built upon this (the American) continent; that Christ will reign personally upon the earth; and that the earth will be renewed and receive its paradisiacal glory.

11 We claim the privilege of worshipping Almighty God according to the dictates of our conscience, and allow all men the same privilege, let them worship how, where, or what they may.

12 We believe in being subject to kings, presidents, rulers, and magistrates, in obeying, honoring and sustaining the law.

13 We believe in being honest, true, chaste, benevolent, virtuous, and in doing good to all men; indeed, we may say that we follow the admonition of Paul: We believe all things, we hope all things, we have endured many things, and hope to be able to endure all things. If there is anything virtuous,

lovely, or of good report or praiseworthy, we seek after these things.

The Church teaches that its religion and philosophy must permeate its members twenty-four hours a day. It is not a Sunday religion, but an everyday, workable religion.

A revelation was given to Joseph Smith which is contained in the 89th Section of the "Doctrine and Covenants" and has become known as the Word of Wisdom. This revelation requires that the members of the Church should refrain from the use of tobacco, tea, coffee, all alcoholic beverages and other items that are detrimental to the physical well-being of an individual. It also contains instruction on the type of food that is best suited for man in bringing about an increase of health and personal welfare.

The canon of scripture for the Church consists of four volumes: the Bible, The Book of Mormon, The Book of Doctrine and Covenants, and the Pearl of Great Price.

The Church accepts the King James version of the Bible as the word of God. It teaches the Bible, both Old and New Testaments, in its Sunday Schools, seminaries and Church schools, and urges its members to learn and live by the precepts of the word of God.

The second volume of scripture is known as The Book of Mormon, which is a sacred record of some of the ancient inhabitants of America, some of whose descendants greeted Columbus when he arrived. This book was not written by Joseph Smith or by any of his contemporaries; it was written by various authors who lived at the time when the recorded events transpired. The record was translated by Joseph Smith through the inspiration of the Lord.

The Book of Doctrine and Covenants is a record of the revelations received by the Prophet Joseph Smith for the guidance of the Church.

In 1828 a Frenchman named Antonio Sebolo, while traveling in Egypt, became interested in the ancient catacombs and monuments of that country. In 1831 he succeeded in opening a large catacomb which contained several hundred mummies. He took eleven of these mummies and sailed for his homeland. On his way from Alexandria to Paris, he became very ill and was forced to stop off at Trieste. Thereupon he willed his mummies to his nephew, Michael H. Chandler.

On opening the coffins in which the mummies were placed, Mr Chandler found two rolls of papyrus. He was informed by some people that Joseph Smith could translate this papyrus, so he contacted the prophet in Kirtland, Ohio, on July third, 1835.

The mummies and papyrus were purchased from Mr Chandler by the Church and Joseph Smith translated the papyrus, on which were found the



writings of Moses and Abraham. These writings contained the history of the organization of this earth and many other things pertaining to the work of the Lord.

The Prophet Joseph Smith gave the name "Pearl of Great Price" to this volume of scripture and it is accepted by the Church as being no less authoritative and binding upon Church members than the other three volumes of scripture above mentioned.

The Church teaches that man cannot be saved in ignorance, and so it fosters active participation in education and learning. "Know the truth and the truth shall make you free."

### **Church Government & Sequence of Authority**

The Church of Jesus Christ of Latter-day Saints is governed on three levels: *general*, *regional* and *local*. All the affairs of the Church, general, regional and local, are directed by men who hold the Melchizedek Priesthood, either the office of High Priest, Seventy, or Elder, in descending order. Generally the administrative officers and presiding authorities of the Church are High Priests. There is also the Aaronic Priesthood, with Priests, Teachers and Deacons, under the direction of the Presiding Bishopric and the ward Bishop. Every male member of the Church over twelve years of age, if he lives worthily, has the privilege of being ordained to some office in the priesthood.

#### *A General Government*

The chief or Presiding Council of the Church is the First Presidency, which consists of the Chief Apostle—the Prophet, Seer and Revelator—and his two counselors. In this body reside all the known powers of church government. Its jurisdiction and authority are universal, extending over all the affairs of the Church in both temporal and spiritual matters.

The Second Council (quorum) of the Church, standing next to the First Presidency, is composed of the Twelve Apostles. It is their duty, under the direction of the First Presidency, to supervise the work of the Church in all the world. They are responsible to the First Presidency only.

Assisting these two councils are Assistants to the Twelve, the First Council of Seventy, the Presiding Patriarch, and the Presiding Bishopric, consisting of three men.

Twice each year a general conference of the Church is convened in Salt Lake City, for the purpose of general business and instruction to the membership of the Church. The conference sessions last for three days and are conducted by the President of the Church, assisted by the other General Authorities. The Tabernacle in Salt Lake City is used for these general assemblies.

#### *B Regional Government*

The regional divisions are known as *Stakes* or *Missions* which cover certain geographical areas. These units are presided over by a Presidency of three men, assisted by a High Council, composed of twelve men. The Stake Presidency and/or Mission Presidency is responsible for all temporal and spiritual affairs of all members of the Church in their respective areas. They are responsible directly to the First Presidency and the Twelve Apostles.

Quarterly conferences are held in each Stake of the Church, these being conducted by the Stake Presidency. A member of the General Authorities is usually in attendance to keep the Church in order and conduct other business necessary for the welfare of the Church. These meetings are held in the Stake Tabernacle.

#### *C Local Government*

The local congregations are known as *wards* where Stakes are organized, and *branches* where Missions occur. A number of wards are contained in a stake.

Wards are presided over by a Bishop and two counselors; a branch by a President and two counselors. The Bishop is responsible for the temporal and spiritual welfare of his ward members. He is responsible directly to the Stake Presidency. Acting under the bishopric are the ward teachers who visit the homes of the members each month and report to the Bishop on the physical, financial and spiritual conditions of members.

In addition to the priesthood organization are the following auxiliaries: Relief Society, Sunday School, Young Men's and Young Women's Mutual Improvement Associations and Primary. These auxiliaries all have a president and two counselors, with a board on the general, regional and local levels.

Every member of the Church belongs to either the ward or branch in the area in which he lives. Ward boundaries are set so that from 400 to 1000 members belong to a certain ward. Branch membership is usually in the area of 25 to 400. When a ward membership increases above 1000, the ward is divided, making two local units, instead of one.

#### **Buildings**

The Church Building Committee was organized by the First Presidency to have general direction of the Church-wide building program. It functions directly under and reports to the First Presidency and the Committee on Expenditures. The Committee on Expenditures formulates the policies for this Church building program, approves projects and appropriates the Church share of the cost



of these projects. The Committee is headquartered in Salt Lake City, Utah.

Under the Church Building Committee are various divisions. The *Programming* unit sets the design data for each unit, determining the size of the building in relation to the size of the congregation and the potential church growth in the area. This design data sets maximum size of the entire building, number of teaching areas, seating capacity of the Chapel and size of the Cultural Hall. The architect is then selected and the arrangement of the various elements is left to him.

The *Architectural* department consists of a Supervising Architect for the Church and Area Architects for various areas of the Church who select the architect, along with the local ward, for each particular project. The standard AIA Architect-Owner contract is not used, as the department has its own type of contract.

This department also checks the final design against the design data and presents the architectural design to the Committee for approval.

The *Construction* department has charge of starting the projects after completion of plans, and of periodical inspection, in addition to that of the architect.

Most building projects are constructed under the superintendent method. This program is unusual in that the architect and the superintendent, who also is appointed by the Church Building Committee, work together in obtaining sub-bids and determining the items that may be built on a donated labor basis. While this method involves a little more time on the part of the architect, he is amply repaid in the very excellent work that is obtained and in the more direct control that he has over the building project.

*No Church Building* can be dedicated until it is entirely paid for and clear of all debt.

#### *A Types of Buildings*

The Church believes in continuous Revelation, which has its effect upon the program of the Church, as well as an effect upon the architecture of its buildings.

1 *Temples*: Temples are distinctive and unique within the Church. Chapels, tabernacles, and other Church buildings are built for public worship, but temples are reserved for sacred rites and holy ordinance work such as baptisms by proxy for the dead, marriages, sealings, etc. Temples are the most impressive and largest in scale, and are always designed by architects who are members of the Church. There have been fourteen temples in the Church, with the fifteenth now under construction. They are located at Cardston, Alberta, Canada; Mesa, Ariz; Laie, Oahu, Hawaii; Idaho Falls, Idaho; Logan, Utah; Surrey, England; Los An-

geles, Calif.; Manti, Utah; New Zealand; St. George, Utah; Salt Lake City, Utah; and Berne, Switzerland. The one under construction is in Oakland, Calif. The two earliest temples at Kirtland, Ohio, and Nauvoo, Ill, either were destroyed or fell into disuse because of the westward migration of the Church.

2 *Tabernacles*: a) *Salt Lake Tabernacle*: Built many years ago to serve as the assembly building for the general conferences of the entire Church. b) *Stake Tabernacle*: A building used by the Stake Presidency for convening of quarterly conferences and as Stake headquarters. In recent years, these have been combined with Ward Meeting Houses, and will follow the general outline for these units, with the added facilities needed for Stake headquarters. These may be designed by any architect.

3 *The Meeting House*: Since the Latter-day Saint concept of religion includes the educational, cultural, recreational and welfare aspects of community life, the typical ward building is designed to serve many purposes. It is usually referred to as a Meeting House. It consists of the following units: 1) a Chapel for worship, 2) a Cultural Hall and 3) a classroom wing with its administration and auxiliary components. These also may be designed by any architect.

A typical Meeting House, especially if it involves two wards, is in daily use, including evenings, and these varied uses must be considered in planning.

#### *B Mandatory Planning Requirements*

1 *The Chapel*: This is the symbolically important area of the Meeting House. It is the Place of Worship, even though in point of size it is the smallest of the three elements. In spite of this relative size, the Chapel is to be the dominant feature and set the theme for the design.

While the attendance on special days, such as Easter and Christmas, does not fluctuate materially from the normal attendance, the Chapel must be designed with overflow areas adjacent thereto and in view of the pulpit. This is normally accomplished by placing the Cultural Hall adjacent to and at the rear of the Chapel. A narrow lounge or passageway is usually provided between the Chapel proper and the Cultural Hall. The lounge is not needed if the design is such that movement from one side of the building to the other can be accomplished by other means.

What is commonly known as "Worship Service" in other denominations is referred to in The Church of Jesus Christ of Latter-day Saints as the "Sacrament Meeting." A typical Sacrament Meeting (Worship Service) is as follows:

*Opening Song*: By the choir and congregation.

*Invocation*: By a male member of the Church who holds the priesthood.



*Ward Business:* By the Bishop (releasing and sustaining of ward officers; acceptance of new members, and other items of general ward nature).

*Sacrament Song:* By the choir, while the bread is being broken.

*Administration of the Sacrament:* The Priests (young men sixteen to twenty years of age) pronounce the blessing on the bread and water (water is used by the Church instead of wine), and the emblems are then passed to the seated congregation by the Deacons (young men twelve to fourteen years of age).

*First Speaker:* Any member of the Church may be called on to address the congregation.

*Special Musical Number:* Either by choir or by other smaller groups.

*Second Speaker:* As above noted.

*Closing Song:* By the choir or the choir and congregation.

*Benediction:* Same as invocation.

Robes are not worn by any participants in the Sacrament Meeting, and there are no processions for choir or any other group. Therefore, a central aisle is not mandatory; in fact, it is discouraged, as a center bank of seated congregation is much preferred.

There are two elements that need to be considered in the layout of the Chapel. First, a choir loft, or area. This is usually at the front end of the Chapel, so that the choir members can be seen by the congregation, and so that they are part of the worship service. The choir is always directed by a choir director who is not the organist. Secondly, because the preaching is the important part of the service, the location of the pulpit should be such that all persons can view the speaker, either in the Chapel or the overflow elements.

The table for the Sacrament of the Lord's Supper is to be placed to one side of the pulpit. It is to be built-in, as this element is used for every Sunday School and Sacrament Meeting.

The use of symbolic stained glass windows is not approved for incorporation in the design of the building. It should be noted that crosses are not to be used in the design of the building in any form, either inside or out. This is because the Church does not believe in worshipping the death of Jesus Christ, but rather His resurrection and life.

The Chapel arrangement should provide the necessary facilities for holding funeral services. This usually involves the inclusion of side doors opposite the area between the pews and the rostrum.

The Church believes that the marriage covenant is sacred and when solemnized by proper authority, it is known as Celestial or eternal marriage. As God is love and is eternal, so love is eternal. The family relationship is intended to be a con-

tinuing association throughout eternity. Each eternal marriage is solemnized by one of the general authorities or other who may be appointed by the President of the Church. Such marriages must be performed in temples and only worthy members, ie, those who live up to the standards of the Church, are permitted to enter. Written permission to enter a temple is given by a ward Bishop with the approval of a Stake President.

Marriages, other than those performed in temples, are performed in the Chapel, but the Church prohibits elaborate weddings and the use of lighted candles. The Bishop and Stake President are authorized to perform these marriages.

*2 The Cultural Hall:* The size is determined by the design data and all elements are sized accordingly. Adequate ceiling height should be provided for the use of basketball and other sports. The Hall is used for drama, dancing, basketball, volleyball, and banquets. Ample space must be provided accessible to this room for the storage of chairs, tables, etc.

The stage is to be so arranged that it may serve its primary purpose for drama, although to a rather limited extent, in contrast to the heavy equipment and lights that are usually used on the stage of a legitimate theater.

Locker and shower rooms in connection with the rest rooms should be provided adjacent to the Cultural Hall.

*3 The Kitchen:* The kitchen should not be designed for actual preparation of large dinners. The trend in the Church is to have most of the food cooked in the homes and then brought to the Church kitchen where individual servings are prepared. For this reason there should be numerous heavy-duty electrical outlets where roasters and fry pans can be plugged in without overloading the circuits. It is especially important that people be served rapidly and that the cleanup be done efficiently without undue delay. Consideration should be given to how many lines of servings can be handled and the flow of people to a serving counter. It is suggested that portable multi-shelf carts be used for the storage of salads, individual pie-servings and similar items. These can be stored under the counter when not in use. The kitchen must be equipped with residential type built-in cooking tops and ovens as well as refrigerators.

*4 The Classroom Wing:* The number and size of rooms is again determined by the design data. These rooms are to be so located and arranged that maximum use as classrooms may be obtained. Each room is to be provided with a chalkboard and a tackboard. Adequate lighting and ventilation is also to be provided.

*5 The Junior Chapel:* This element is for the use of the Junior Sunday School, which takes care



of children three through eight years of age, and so the design, furnishings, and character of the room must be in keeping with this age group. The room is to be divided into three or four rooms for use as class areas, after the worship service. A pulpit and sacrament table, in addition to a piano, are to be provided. Permanent seating is not approved, as various arrangements may be needed.

6 *The Baptistry*: The Church teaches that baptism is by immersion only and that a person must be at least eight years of age, and so a font for immersion must be provided for this service. The Baptistry is designed as a separate element with the component dressing rooms, etc, and viewing room (which is also used for a classroom on Sunday). This room will usually seat about thirty people, as baptisms may be performed every evening except Sunday and only immediate members of the family are usually in attendance.

7 *The Offices*: The Offices for the ward consist of a Bishop's Office and a Clerk's Office, located so as to be accessible to the main foyer of the building. These are equipped in the usual manner.

### C Other Planning Considerations

1 *Site*: The site for the Meeting House is selected through the Church Building Committee, and so the general size is established. Usually it is recommended that two-and-a-half to three acres be used for the building site.

2 *Setting*: The architect should exert every effort to provide a proper setting for the Meeting House. He should keep in mind the use of the auto as well as the foot traffic. He must remember that all Meeting Houses are designed to have at least two wards using them, and so traffic flow should be such as to provide for the least conflict at all times. Off-street parking must be provided for one car space for each five seats in the Chapel, plus one space for each seventy-five square feet of area in the Cultural Hall.

3 *Landscaping*: Landscaping plans for all projects are developed by the Landscape Department of the Church Building Committee.

### Glossary

*Aaronic Priesthood*: The Aaronic Priesthood is named after Aaron, who was given to Moses as his mouthpiece, to act under his direction in carrying out God's purposes respecting Israel. Sometimes called the lesser priesthood, it comprises the offices of Deacon, Teacher and Priest.

*Baptism for the Dead*: The Church accepts the teaching of Jesus Christ as recorded in John, Chapter 3, Verse 5: "Jesus answered, Verily, verily, I say unto thee, except a man be born of water, and of the Spirit, he cannot enter into the kingdom of

God." The Church believes that this applies to all individuals who have ever lived. Because of the authority vested in the Church, it is necessary that individuals be baptized by that authority into the Church; so baptisms for those who have died can be performed by living proxies in the temples.

*Chapel*: Many times this term is used in the Church to refer to the entire structure.

*Choir Loft*: Space for singers and organ console.

*Melchizedek Priesthood*: The Melchizedek Priesthood is named after the King of Salem, a great High Priest, before whose day it was known as "the Holy Priesthood after the Order of the Son of God. But out of respect or reverence to the name of the Supreme Being, to avoid the too-frequent repetition of His name, the Church, in ancient days, called the priesthood after Melchizedek." This priesthood holds the right of presidency in all the offices of the Church; its special offices are those of Apostle, Patriarch or Evangelist, High Priest, Seventy and Elder.

*MIA (Mutual Improvement Association)*: As the name implies, a joint effort on the part of young men and young women in the Church to improve their social, cultural, recreational and spiritual lives in a mid-week activity.

*Primary*: A week-day religious instructional organization for young people three through eleven.

*Relief Society*: The women's organization of the Church, responsible for the care of the poor and the needy under the direction of the Bishop. It is responsible also for teaching the women of the Church the art of homemaking and motherhood.

*Sealings*: The Church believes that the sealing power of the priesthood makes possible the uniting of husband and wife for time and all eternity. Sealings for the dead are performed by proxy. ◀

### Bibliography

All of the following books can be obtained from the Deseret Book Company in Salt Lake City.

JOSEPH SMITH TELLS HIS OWN STORY  
by Joseph Smith

ESSENTIALS IN CHURCH HISTORY  
by Joseph Fielding Smith

MORMONISM  
by Hugh B. Brown

TEMPLES OF THE MOST HIGH  
by N. B. Lundwall

PRIESTHOOD AND CHURCH GOVERNMENT  
by John A. Widstoe

ARTICLES OF FAITH  
by James E. Talmadge

THE RESTORED CHURCH  
by William E. Barrett

THE HISTORY OF THE CHURCH  
by Joseph Smith





Committee on Office Procedures  
Daniel Schwartzman FAIA, Chairman

# Letters of Acceptance for Owner-Architect Agreements

by **Charles B. Carter AIA**

► “How should an Architect confirm the Owner’s approval of plans completed and authorization to proceed at each phase of the work?”

An Architect should secure the Owner’s approval of work completed and authority to proceed by means of a Letter of Acceptance in order to avoid possible future misunderstanding.

Assume that the Architect’s services consist of those described in AIA Document No B-131, 1961 Edition, “A Standard Form of Agreement Between Owner and Architect on a Percentage Basis including Engineering Services.” In this document the services are divided into four phases, ie, the Schematic Design Phase, the Design Development Phase, the Construction Documents Phase and the Construction Phase. Other contract forms may not detail these project phases to the same extent as B-131. However, all projects go through similar phases and a Letter of Acceptance should be executed at the conclusion of each of the first three stages. The Architect sends such a letter to the Owner transmitting the documents relating to a specific phase of the contract for examination by the Owner. The Owner indicates his approval of the documents and his authorization to proceed with the next phase of

the contract by signing and returning a copy of the letter. An illustrative Letter of Acceptance is set forth at the end of this article.

## The Checklist

Essentially, such a letter, when executed, is a concise statement of agreement on work accomplished under the particular project phase in question, on approval of this work, and on authorization to proceed on the basis of this work. Each such letter, regardless of the particular phase it is relating to, will contain similar provisions referring to:

- 1 The original contract, its date and the name and location of the project;
- 2 Project phases concerned, asking approval of completed phase and authority to proceed to succeeding phase;
- 3 A listing of the materials, documents or other material constituting understandings and the dates of these materials.

Certain additional provisions may be included at the Architect’s discretion:

- 4 On public work or on large projects for corporations it may be advisable to include two copies of each of the listed documents, etc, and request that both copies be signed where indicated by the Owner, with one copy returned to the Architect for his guidance and records.



5 It may be noted that the letter and its accompanying materials are being sent by registered mail to avoid loss in the mail.

6 The letter may ask for a reply by a specific date following which the requested approval and authorization is assumed unless the Owner has indicated otherwise.

### **Schematic Design Phase— First Letter of Acceptance**

The Owner's signature on the Owner-Architect Contract constitutes authorization to proceed to Phase 1—the Schematic Design Phase.

Under this phase the Architect's service culminates in three documents:

- a) A Listing of the Project Requirements
- b) The Schematic Design Studies
- c) A Statement of Probable Construction Costs

These documents should be listed in the first Letter of Acceptance under item three above. At this point the Owner must be given a full explanation of the limits of the Architect's responsibility for cost estimates. *This explanation should be referred to in all subsequent Letters of Acceptance for other phases of service.*

### **Design Development Phase— Second Letter of Acceptance**

During this project phase the Architect prepares three documents to be transmitted with a second Letter of Acceptance:

- a) The Design Development Drawings
- b) The Outline Specifications
- c) A Further Statement of Probable Construction Cost as qualified in our letter of \_\_\_\_\_.

### **Construction Documents Phase— Third Letter of Acceptance**

Bringing the project up to the point of advertising for bids, the Architect prepares a final group of materials consisting of three documents:

- a) The Working Drawings
- b) The Specifications
- c) The Bid Forms and related materials

This letter may also include notations on adjustments of previous Statements of Probable Construction Costs as indicated by changes in scope, requirements or market conditions.

### **Construction Phase**

Following approval to take bids, the Architect mails out notifications or advertises for bidders, holds the necessary pre-bidding conferences with contractors, receives and analyzes the proposals, makes his recommendations on awards and assists in signing of contracts.

The Owner's signature on the Owner-Contractor

Agreement constitutes approval to proceed with the Construction Phase.

During the Construction Phase various other forms are employed that may be thought of as types of Letters of Acceptance, ie, Engagement of a Full-Time Project Representative, Approval of Subcontractors, Change Orders, Certificates of Payments, Certificate of Substantial Completion, Punch- or Checklists and Final Acceptance of the Project. However, these forms are part of the detailed project administration and consequently are not discussed in this article.

*The value to the Architect of written confirmations to the Owner of understandings reached during progress of the work cannot be over-emphasized.* The foregoing discussion is offered as illustrative of the application of this principle to the normal phases of an Architect's professional services.

### **Illustrative Letter**

The following is illustrative of a Letter of Acceptance; in this case applying to the transition from Phase 3 to Phase 4:

RE: (name & location of project)

DEAR SIR:

1 In accordance with our agreement, dated \_\_\_\_\_, we wish to confirm your approval of Phase 3—"Construction Documents Phase" and your authorization to proceed to Phase 4—"Construction Phase."

2 This letter will confirm approval of our 1) "Working Drawings," Sheets No \_\_\_\_\_, dated \_\_\_\_\_; 2) "Specifications," Sections No \_\_\_\_\_, dated \_\_\_\_\_; and 3) "Bidding Documents," pages \_\_\_\_ to \_\_\_\_, dated \_\_\_\_\_; and authorizes us to start the bidding procedure in conformance therewith.

(Note: On public or large corporate work include the following two paragraphs)

3 Two copies of these documents and this letter are included herewith and are to be signed where indicated; one copy to be retained by you and the other copy to be returned to our office prior to proceeding to Phase 4.

4 To avoid loss in the mail, we are sending this material by Registered Mail with Return Receipt Requested.

(Note: On smaller less formal work use the following instead of 3 & 4)

5 Unless we hear from you by \_\_\_\_\_, we will assume your approval and authorization.

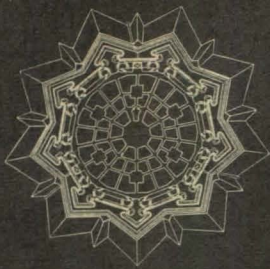
Sincerely Yours,

OWNER'S APPROVAL & AUTHORIZATION

(Date) \_\_\_\_\_

(Signature) \_\_\_\_\_





**URBAN DESIGN:**

**THE ARCHITECTURE OF TOWNS AND CITIES**

SECOND IN A SERIES OF ARTICLES

## The Roots and Modern Concepts of Urban Design

This article is the second in the series on the design of cities and towns. Prepared under the general direction of the Institute's Urban Design Committee, the objective of the series is to stimulate and inform the architectural profession towards greater effectiveness in urban design by presenting the background, the elements and the aims of Urban Design—the Architecture of Towns and Cities.

The first article sketched the accomplishments of Urban Design from ancient times through to the beginnings of the modern era. The present article continues this historical flow to give the background and elements of the ideas which have been developing up to the present day.

Approved by the Board of Directors of the Institute as a Supplementary Dues undertaking, the project is being prepared by Paul D. Spreiregen.

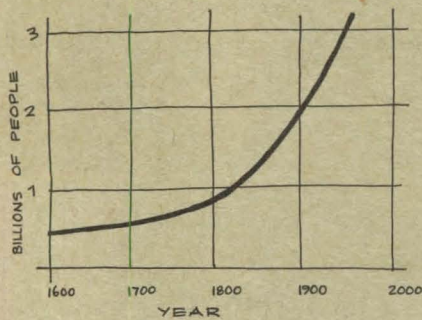
MATTHEW L. ROCKWELL AIA, AIP, *Director of Urban Programs*

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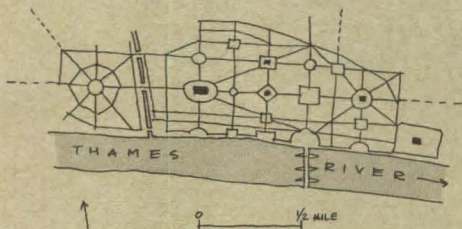
Urban Design Committee: Charles A. Blessing, Chairman; Robert L. Geddes, Donald H. Lutes, Harry M. Weese FAIA, Arch R. Winter; Corresponding Members—Edmund N. Bacon, Frederick Bigger FAIA, Kenneth W. Brooks, Carl Feiss FAIA, Albert Mayer FAIA, Daniel D. Perry, Archibald C. Rogers, Nicholas Satterlee, Dewey A. Somdal FAIA



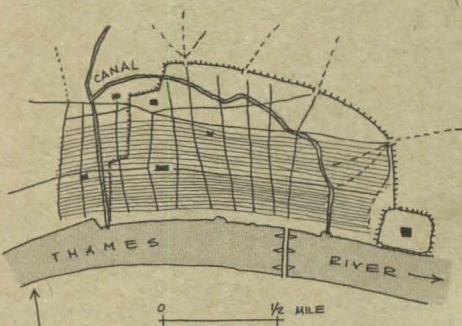
# The Roots and Modern Concepts of Urban Design



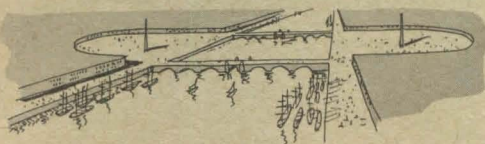
World population: 1600-1950



John Evelyn's plan for London, 1666



Valentine Knight's plan for London, 1666



Dance's design for bridges, quays, docks and plazas in London

Modern concepts of urban design were born of great ideas and events which developed in the eighteenth and nineteenth centuries, and then exploded in the twentieth to a vastness previously beyond the imagination of man. Chief among the ideas was political and social democracy, which went beyond freedom from tyranny to envision a broader distribution of goods and of the amenities of life. Chief among the events were the industrial revolution, bringing swift and sweeping technological change, and the growth and general reshuffling of the world's population.

The impact of these ideas and events was focused on the city. Their primary manifestation was simple growth. At the beginning of the nineteenth century, less than two per cent of mankind lived in cities with populations of one million or more. In the mid-twentieth century, the figure was 13.1 per cent, and it is still increasing. But the city also changed as fast as it grew. Once it had been a place of exchange for agricultural goods, a clustered island of barter in a land whose tilling was the primary occupation of man. Then it became as well a place for the production and sale of manufactured goods. Finally, it became a place where services and the administration of man's affairs achieved an importance at least equal to the manufacture and distribution of goods.

The city became, on the whole, more ugly and less healthy. As the first of these great changes, the turn to industry, swept the city, it brought a new form of wretchedness to human life. The history of urban design from then to the present day is an account of diverse attempts to infuse order and amenity into the life of the city and its people. Against this background, in England and France, stood the age of enlightenment.

The first great opportunity for both enlightenment and urban design in England came in 1666. Within days after London's great fire, the King was presented with no less than four plans for rebuilding the entire city. Those of Christopher Wren, John Evelyn and Robert Hooke were typically grand baroque conceptions, but it was the fourth, submitted by an obscure soldier named Valentine Knight, which contained seeds of functional urban design destined to flower long after his time.

Caring little for esthetics, Knight proposed a simple grid of streets, arcaded to shelter the ordinary pedestrian, providing a good deal of light, air and open space. His plan was primarily a description of street widths and building sizes in reference to rental values and financing. And around the city he wrapped a canal in recognition of the city's commercial needs.



More than a century later, in 1796, city architect and surveyor George Dance the younger proposed a series of huge projects along the Thames containing warehouses, bridges, residences, and grand spaces still in the baroque tradition, but with strong recognition of the needs of commerce. On a smaller scale, the architects Robert and James Adam built their Adelphi Terrace on the Thames, in which fine town houses were placed on an arched podium containing warehouses and circulation alleys. Significantly, it was during this period that John Wood the younger (architect of the baroque Royal Crescent at Bath) published his book of plans of workers' houses, with site plans for location in the town or the country. There was increasing realization that comprehensive design should serve the needs of the workman as well as the aristocrat or merchant.

From a French architect, in 1804, came a book of far greater influence: "Architecture," by Claude Nicholas Ledoux, advocating a rational approach to design based on clear concepts of function and social order. Ledoux left a graphic demonstration of his ideas in the salt-works town of Chaux, construction of which started about 1776 from his plans. Chaux was located in open countryside between two villages, with a pair of overland roads intersecting at right angles at its center. In the first version of Ledoux' plan, a quadrangle of buildings—workers' homes, common buildings and factories—surrounded by allotment gardens, was set in a thousand-foot square formed by tree-lined avenues. In later revisions of his plan, Ledoux changed the square to a semicircle and finally to an ellipse, with roads radiating into the surrounding countryside. Along the roads Ledoux envisioned informal groupings of houses. All of these plans were published in "Architecture."

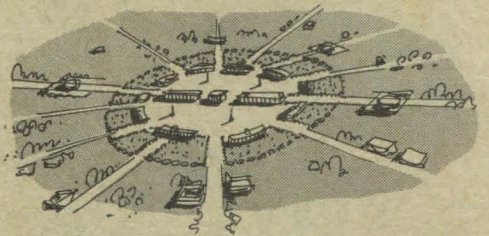
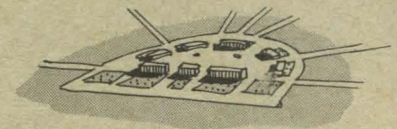
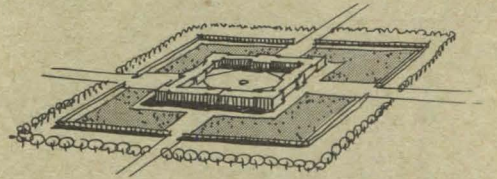
The Chaux plans had many merits: flexibility; surrounding greenbelts; nearby benefits of nature; functional traffic lanes; urban quality in the centers; and careful consideration of the worker needs. Ledoux, in fact, thought of it as a plan for an ideal city wherein "everything is motivated by necessity." He was pleased with the vision of the salt-workers living close to nature and growing their own food, their very houses significant and livable elements of the town's design.

Ledoux was an architectural visionary, soon to be followed by men of even more utopian inclinations. In 1814, the English social reformer Robert Owen, attempted to create a radically new kind of industrial village at New Lanark Mills in Manchester. Owen's precepts were partly expressed in a design that clearly derived from Ledoux' plans. The close tie in Owen's mind between people and city is shown by his seeing the need for abolishing child labor parallel with the provision of recreational and educational facilities for all in New Lanark. Several other "Owenite" communities, converting social theory into urban plan, were established in England, and Owen's son set one up called New Harmony, in Indiana.

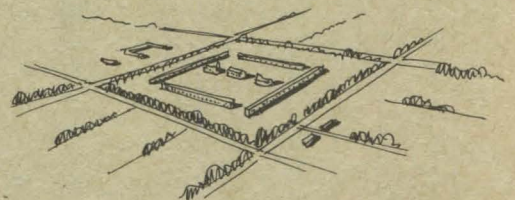
The Owenite villages were short-lived, but their influence persisted. The French reformer François Fourier conceived "Phalanstery," an independent community of 1,620 people—a supposedly ideal number—dwelling and working together in a single imposing building which looked a great deal like the Palace of Versailles. James Silk Buckingham proposed "Victoria," a glass-roofed town like the Crystal Palace. Brook Farm was established in New England. Robert Pemberton planned "Happy Colony" for New Zealand, a series of ten circular town-districts laid out along the lines of Chaux.



*Adam's Adelphi Terrace, London*



*Ledoux' three plans for Chaux*

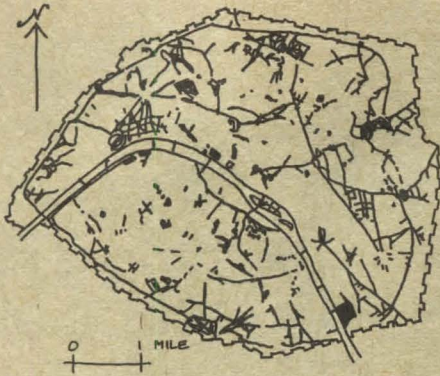


*Robert Owen's "Village of Unity and Mutual Cooperation"*

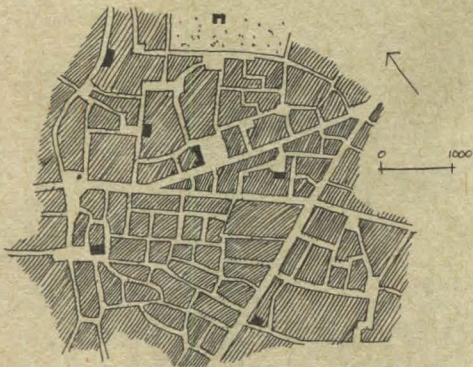


*François Fourier's "Phalanstery"*

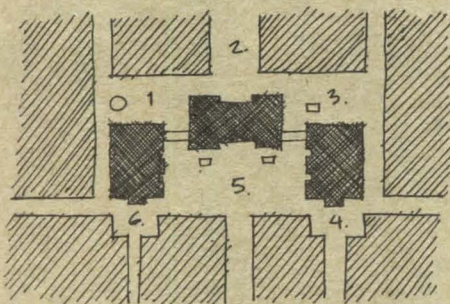




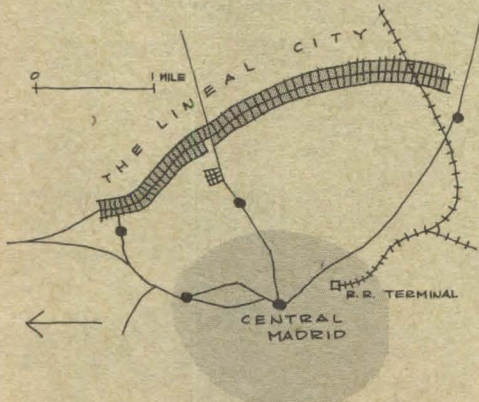
*Haussmann's work in Paris*



*Informal plan of Camillo Sitte*



*Formal plan of Camillo Sitte:  
three buildings on a small  
site forming six plazas*



*Soria y Mata's Ciudad Lineal*

The wedding of architecture and social reform, first arranged by such idealists, was sanctified by John Ruskin. Ruskin gave strong expression to the growing nineteenth century distrust of industry and the industrial town. His solution was simple: return to the medieval craft-life and, at the same time, its purest expression, Gothic architecture. Ruskin's influence did much to encourage the romantic revival of Gothic architecture. But the spreading growth and ugliness of the industrial city was not to be so easily arrested by the dubious splendors of Pisan or Venetian Gothic. Still, Ruskin's concept of the small medieval craft town and its emphasis on man and beauty, had a persistent influence on the minds of later theorists. If not craft-towns, at least towns for the craftsmen could be—and later were—realized.

As the twentieth century approached, there was an increasingly apparent need for designers who would accept the industrial era and apply disciplined imagination to the solution of the city's problems. The men who responded to these needs—and whose lives, for the most part, bridged the changes of centuries—laid the foundations of modern urban design in concepts and works.

A dedicated and energetic realist was Baron Georges Eugène Haussmann, *Préfet de la Seine* from 1853 to 1870, who was directed by Napoleon III to carry out alterations to Paris broader than any attempted in any city before or since. Haussmann's philosophical contributions were minimal, but he built up an imposing battery of techniques to get the job done. They embraced all of the elements of modern city management—finance, planning, administration, staff operation, politics, and private action. He developed a technical staff which knew unit costs and construction methods and which could pool its specialized knowledge to accomplish vast programs.

Haussmann employed gargantuan landscaping techniques, planting rows of full-grown trees overnight. He brought visual unity to the streets of Paris through the design of consistent building facades. He once urged (unsuccessfully) the incorporation of the suburbs in regionwide plans and the establishment of a greenbelt around the city as a hedge against sprawl. He built a great network of sewer and water systems. Haussmann had severe critics, largely because he intensified slum problems by razing the dwellings of the poor (foreshadowing the relocation problems currently besetting urban renewal). But, in his highly pragmatic way, Haussmann demonstrated that an entire city could be transformed by a major application of civic energy and power.

The prime legacy of the Viennese architect Camillo Sitte, conversely, was in the realm of ideas. In 1889, Sitte published "An Architect's Notes and Reflections Upon Artistic City Planning" (translated belatedly into English in 1945 as "The Art of Building Cities"). Sitte may have been influenced by the German architect, J. Stübben, who in 1880 had published a book called "Stadtebau," in which he advocated the careful preservation of old cities as they are enlarged, probably in reaction to Haussmann. Sitte described the design of medieval and Renaissance cities, delving into the principle of arrangement, proportion, scale and purpose with clarity and objectivity. His book has sometimes been regarded as a defense of the contrived, the irregular and the picturesque—qualities of the Gothic and medieval towns which Ruskin had popularized. At a deeper level however, Sitte's work was an argument not for superficial style but for underlying principle.

In his work, Sitte applied these principles with sensitive appro-



priateness. His designs for Vienna's Ringstrasse are classically formal. His plan for a small village, on the other hand, is rustically informal, with winding streets following the terrain. Sitte regarded no design element as sacred, and inveighed against "paper architecture," whether formal or informal, which failed to fulfill its design promise.

The Spaniard Don Arturo Soria y Mata was both businessman and engineer, a combination which led to his advocacy of *Ciudad Lineal*—the linear city—in 1882. Soria y Mata had founded Madrid's first streetcar line and telephone system. Success in these enterprises led him to the idea of stringing out all utility and circulation systems along a straight line—thus the linear city. He proposed an endless chain of such cities around the world. Soria y Mata started one such chain on the outskirts of Madrid.

The Italian futurist architect Antonio Sant' Elia provided a new if not frightening vision of what might come. Sant' Elia conceived of an enormous metropolis—*la Città Nuova*—a concept based on motion, with every element of its design implying either horizontal or vertical circulation.

Planned industrial towns had been developing by mid-nineteenth century. They took their form from two concerns: public health and employee stability. "Hygeia," a proposal by Dr Benjamin Richardson, typified the first. Bournville, a Garden City and factory built by George Cadbury, typified the second. The workers' communities around Essen in Germany, dating from 1872, followed suit.

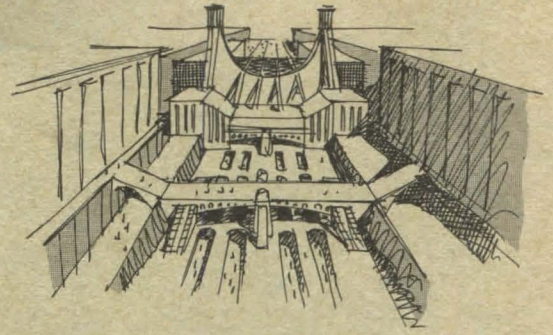
Meanwhile, a parliamentary stenographer in England was working out a far more influential scheme, one which would later bridge the gap between those who saw the giant city as a threat and those, like Sant' Elia, who saw it as a promise. Ebenezer Howard was no starry-eyed Utopian. His books "Tomorrow: A Peaceful Path to Social Reform" and "Garden Cities of Tomorrow," published in 1898 and 1902 respectively, were simple statements of how new and better towns could be formed within the political and economic means of his times.

Howard believed that electricity would allow creation of cities whose size and location would neither be dictated by natural mineral resources or geography, nor whose form was to be the result of the exigencies of industry. Instead, there would be freedom for thoughtful and deliberate planning.

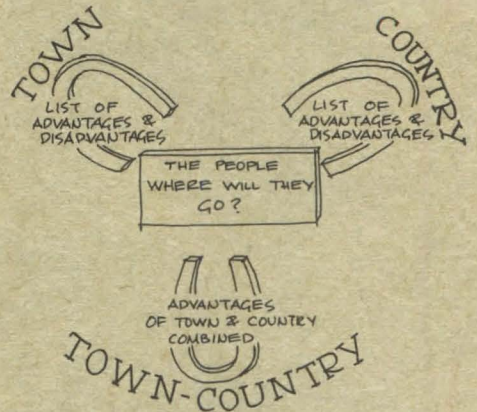
Through careful calculation he arrived at the figure of 32,000 as the optimum population for satellite "Garden Cities" and proposed that they be built in rail-linked clusters around a larger "Central City" of 58,000 people. Between them would be farms, putting the food supply close to the market and insuring that nature would always be near at hand. (Recent proposals in the United States for preserving "green space" around cities are based on this idea.) The economic base of the Garden Cities would be industry, and all land would be publicly owned. With his strongly social outlook, Howard developed the financial aspects in precise detail.

Howard provided a schematic diagram of a typical Garden City. The center was to contain community facilities within a park. Around the park were dwellings, with shops, schools and churches aligned along a grand avenue through the residential area. Factories were on the periphery, near the rail line, a concept of form which can be traced back to Ledoux.

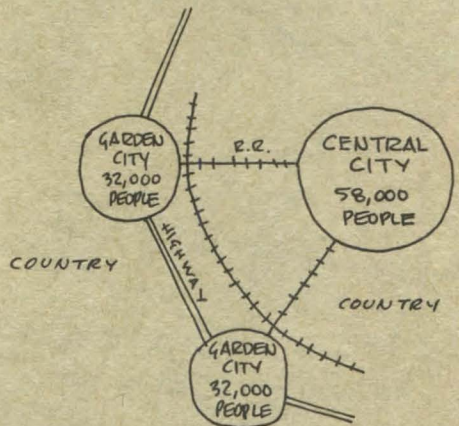
Two such Garden Cities were actually built and became perhaps the most influential prototypes in modern community design.



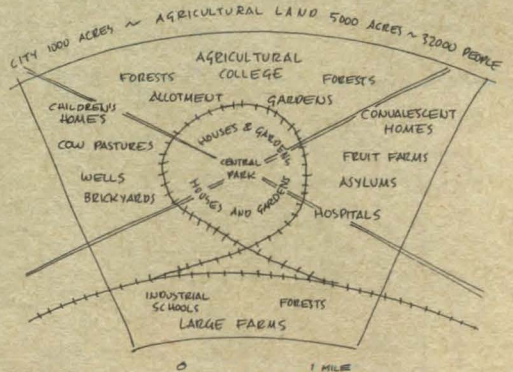
View of Sant' Elia's Città Nuova



Ebenezer Howard's diagram of the "three magnets"

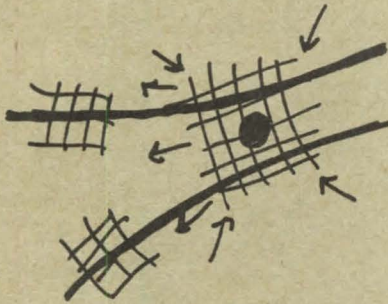
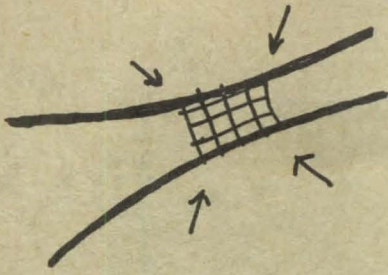


Howard's Central and Garden Cities



Howard's Garden City and its environs





Geddes' explanation of "conurbation": inflow to city; inflow continues, backflow begins; backflow, blighted slums; sprawling mass, blighted central area

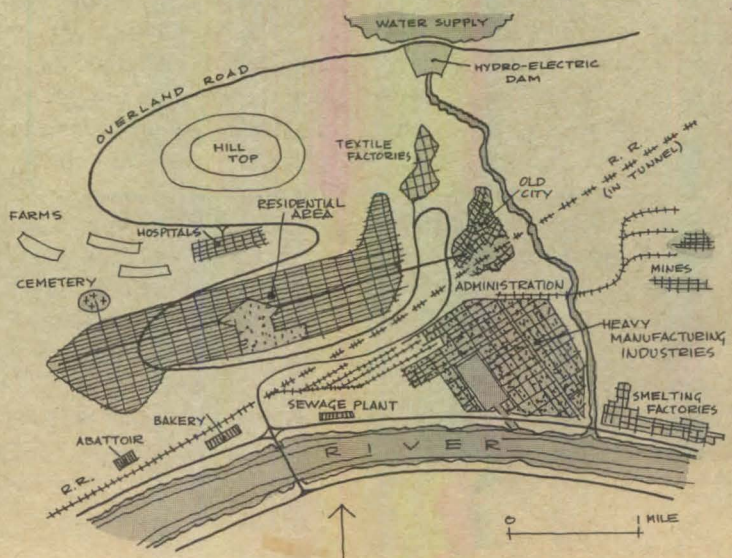
The French architect Tony Garnier, in his "Une Cité Industrielle," designed between 1901-1904, also pursued the idea of a self-contained community of moderate size. Garnier's emphasis, however, was decidedly architectural. His hypothetical site was four square miles on very large hills at the bend of a navigable river. The component parts of his city of 32,000 were a residential area, an industrial area, a hydro-electric dam, an existing town, and natural surrounding greenery. This separation of parts anticipated the present practice of zoning. Garnier developed his concept in incredible detail: The rail terminal was the portal to the town; a long overland road through the hills and across the dam afforded a series of grand vistas of the entire city; a hospital center was isolated from the town for sanitary reasons; testing grounds for cars and even airplanes were shown; an industrial wastedump was indicated; and working drawings were made for many of the prototype buildings.

The residential area of Garnier's design was an elongated grid subdivided into 100- by 500-foot blocks. Short cross-streets fed a main circulation spine, and pedestrian walkways replaced back alleys. The houses were two-story duplexes with roof gardens, with ample space around them. Schools were interspersed throughout the residential area. At the core of the residential area were cultural facilities—including a gymnasium—facing open countryside across the river. Virtually every building was designed, and this decidedly modern three-dimensional emphasis is the glory of Garnier's design.

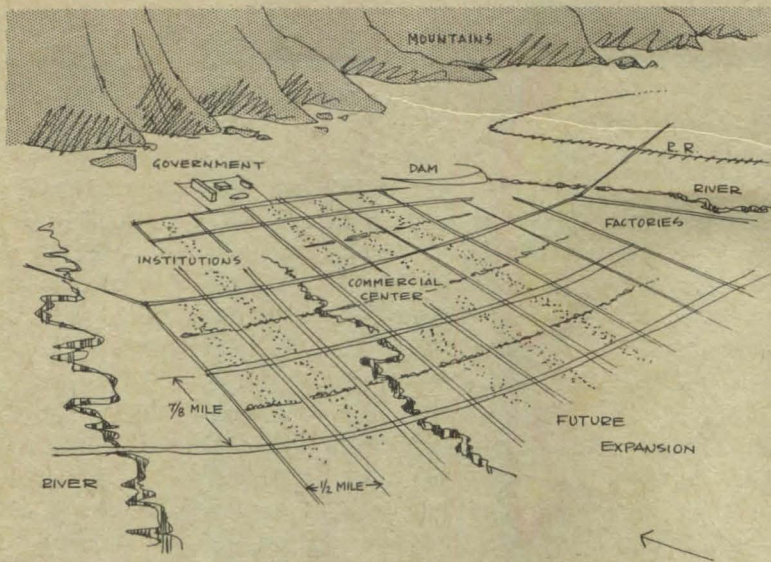
As Haussmann was a man of action, Sitte a designer-philosopher, and Soria y Mata and Sant' Elia visionaries, Patrick Geddes was a scientist by training and inclination. Tempering the scientific method with a deep concern for mankind, Geddes brought systematic analysis to the architecture and sociology of cities and towns.

In "Cities in Evolution," published in 1915, Geddes coined the word "conurbation" to describe the decay which usually occurs in industrial cities when they begin to enlarge. Geddes felt that cities were becoming too big—vast unnatural environments which smothered basic human needs. He hoped that electricity would free society from the centralization and filth which industry's reliance on coal power imposed. (The new Swedish and Dutch towns depend on electricity in this way.) He stopped short of advocating a return to small villages, however, realizing that such a snug retreat would never answer the problems of the new society that was emerging.

Tony Garnier's Cité Industrielle







Chandigarh, India

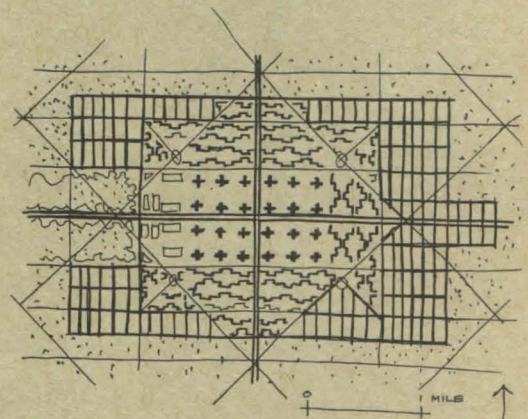
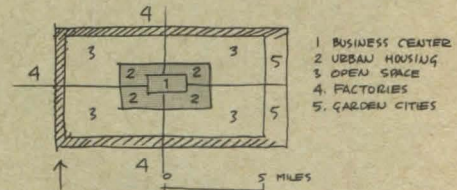
Thus, early in this century, were the foundations of the modern city formed. Haussmann showed that a city was capable of transformation. Sitte demonstrated the importance of penetrating observation and the danger of superficial academicism. Sant' Elia and Soria y Mata opened visions of entirely new (if not entirely digestible) but highly influential city forms. Garnier showed that a city in all its parts was capable—and needful—of total and conscious design. Howard emphasized the social basis of city design, accompanied by its economic reorganization. And Geddes established systematic analysis as a total of city design.

In our own time the contributions of two architectural giants, Le Corbusier and Frank Lloyd Wright, have straddled those ideas. Le Corbusier and Wright each stood with one foot among the pioneers and the other firmly planted in the central currents of present-day thought.

In 1922 Le Corbusier unveiled *Une Ville Contemporaine*, a hypothetical plan for a city for three million people. The point of this plan was not the abandonment of the congested industrial city; it was, rather, a rearrangement of its form exploiting the new architecture and technology. He had taken his cue from Eugène Hénard, who in 1910 had published "Les Villes de l'Avenir (The Cities of the Future)," which projected buildings on stilts, traffic circles, underpasses and airplanes landing on roof tops.

Le Corbusier's proposed rearrangement created three distinct areas reminiscent of Garnier's concept on a larger scale: a central business city with 400,000 inhabitants in twenty-four tall skyscrapers; an encircling residential zone of 600,000 occupying multi-story continuous slabs; then garden houses for 2,000,000. The plan had a crisp geometric form, with roads creating large rectangles interwoven with a series of major diagonals. Le Corbusier had four major objectives: to decongest the center city, increase density, improve circulation, and provide more natural verdure, light and air.

Three years later came his *Plan Voisin* (neighborhood plan) for Paris, embodying the same goals but now applied to a real city. Eighteen sixty-story towers would replace the crammed-in houses of central Paris, freeing the ground for high-speed circulation, parks, cafes, shops—and people. The vitality of the streets of Paris was to be released from its traditional corridor setting to extend freely in all directions. In 1935 he proposed a further development, *la Ville Radieuse*, in which many of his earlier



Le Corbusier's plan for a city of 3,000,000 people (whole city above, central portion below)



Le Corbusier's Plan Voisin for Paris

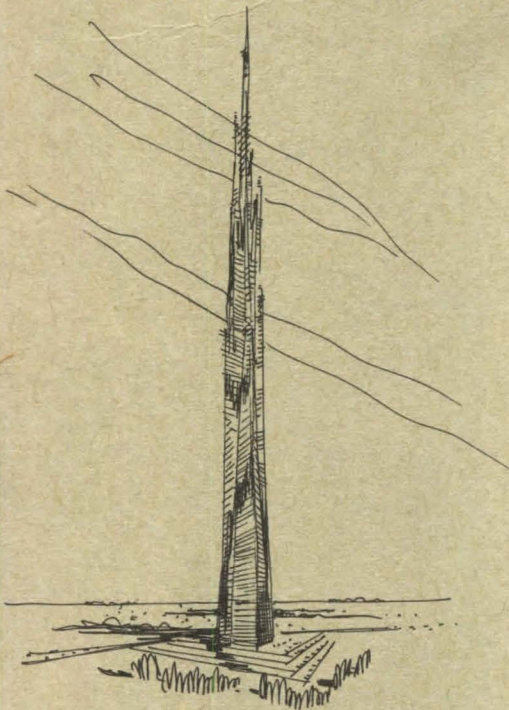


concepts were refined. In *la Ville Radieuse*, long rectilinear buildings meandered in zig-zag fashion to cover only twelve per cent of the ground surface. And in 1937 came *le Plan de Paris*, an even more advanced development of his earlier ideas showing how the whole of Paris could be rebuilt without, incidentally, destroying its magnificent old architectural monuments. Through the years Le Corbusier had been applying—on paper—his ideas for many cities throughout the world, punctuated in a handful of places by a few accomplishments. As his sketches increased his fame multiplied. He became the leading spokesman and fountain-head of the “international movement.”

Not until the last decade did he get the opportunity to design an entire city: Chandigarh, in India. His plan, done in collaboration, followed the earlier and brilliant concepts of Matthew Nowicki, himself strongly influenced by Le Corbusier. Its great significance is its regional flavor—its embrace of local Indian culture in decidedly modern terms. In concept it is a series of neighborhood enclaves, arranged in a grid pattern and interconnected by a carefully articulated circulation system.

Frank Lloyd Wright, in contrast to Le Corbusier, showed the way for abolishing the city. He had, of course, especially in his early years, followed the line of Howard, Geddes, and the social reformers in their distrust of the modern monster city. In doing so, he echoed the views of his great teacher, Louis Sullivan, who built his most important works in the city but had no affection for it. In 1932 he published “The Disappearing City,” and later “Broadacres”—proposing that every family live on an acre of land. Present-day American suburbs are crude microcosms of what Wright would have made into an art.

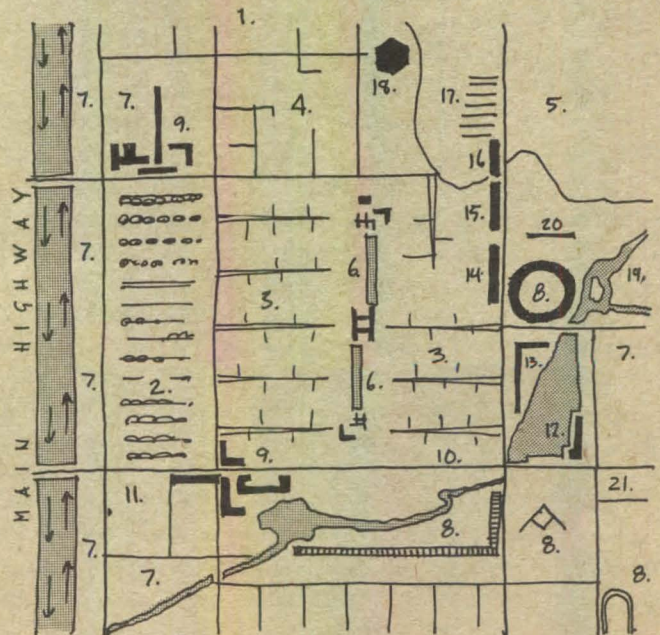
But at the end of his career, perhaps in recognition of the difficulties of land supply and logistics in applying the Broadacres plan to an America grown immense in population, Wright (perhaps with tongue in cheek) unveiled a scheme for a super-skyscraper a full mile high. Ten or so of these could replace all of Manhattan’s buildings and free the land for greenery.



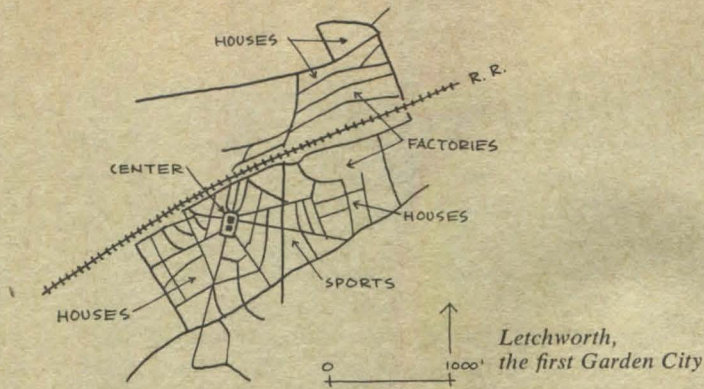
Frank Lloyd Wright's mile-high skyscraper

Frank Lloyd Wright's Broadacres

- 1 Small Farms
- 2 Orchards
- 3 Small Houses
- 4 Medium Houses
- 5 Large Houses
- 6 Schools
- 7 Small Industries
- 8 Sports & Recreation
- 9 Markets
- 10 Clinics
- 11 Tourists' Hotel
- 12 County Seat
- 13 Arts
- 14 Arboretum
- 15 Aquarium
- 16 Zoo
- 17 University
- 18 Community Church
- 19 Sanitarium
- 20 Hotel
- 21 Airport







The central fact in the development of modern cities is the degree to which ideal concepts can be realized. While the theorists debated over form, or over centralization vs decentralization, the cities of the world assumed their swollen shapes. From time to time there have been accomplishments which clearly reflect the concepts of earlier innovators. More often, their ideas seem to have been completely overlooked. Nevertheless, even in extreme examples of urban disorder, crude achievements based on the concepts of the innovators can be discerned.

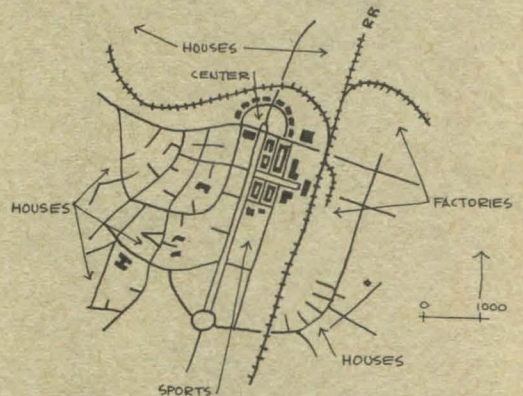
England has been among the foremost countries in the interplay between ideas and accomplishments. Very soon after Ebenezer Howard proposed the Garden City, the first one was started. Letchworth was designed by the architects Raymond Unwin and Barry Parker in 1902. Unwin, an exponent of low-density planning, had already demonstrated his design principles in Hampstead Garden suburb near London. In it small houses were arranged in a quiet garden setting with grand vistas over the open countryside.

In Letchworth, thirty-four miles from London, industries and dwellings were to be placed in proximity, according to Howard's doctrines. The anticipated industries failed to develop at the outset, so the "garden city" became a dormitory satellite. Despite this difficulty the attractions of the idea were strong and in 1920 the second Garden City was started—Welwyn, planned by the architect Louis de Soissons. Welwyn eventually became more successful in terms of Howard's original idea. Today it is a thriving center for the movie industry.

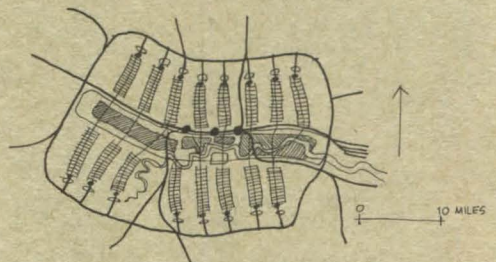
In contrast to the Garden City idea was the plan drawn for London by the English CIAM organization in 1938. This plan proposed the development of the city into sixteen sectors, of 625,000 people each, the sixteen sectors connecting to a central spine. Significantly, it was one of the first proposals made for a city of 10,000,000 people.

But it was to the Garden City concept—in its self-supporting form—that England has returned in facing up to the ever-increasing problem of the spread of London. Sir Patrick Abercrombie's plan of 1944 set forth the vision of a decentralized London. At the close of the war the New Towns Act, and later the Town Development Act, set this vision into motion. (Sir Patrick was awarded AIA's Gold Medal in 1950).

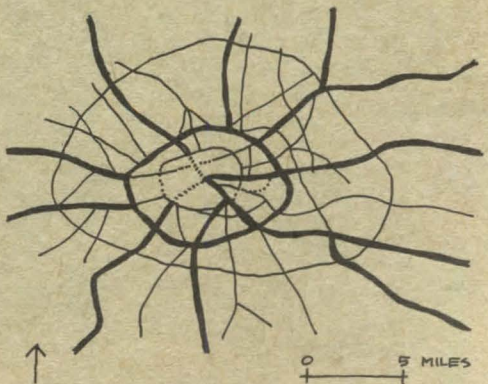
Abercrombie's plan proposed to reorganize London along the lines of its historic precincts. New utilities were to be laid and new lines of communication were to establish a radio-centric pattern in conjunction with a series of greenbelts and green wedges in the city. In the center of the city, traffic would run underground. Especially significant was the proposal to limit the city's growth. The overflow population was to be diverted to seven new satellite towns.



*Plans of central Welwyn*

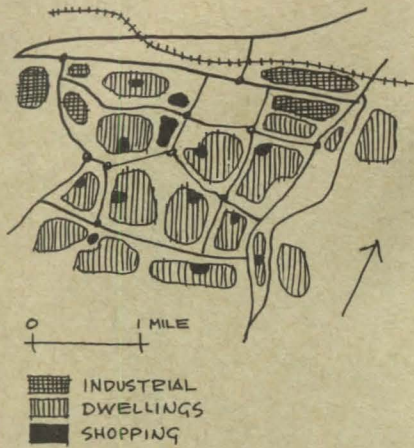


*Mars plan of London, 1938:  
sixteen residential districts,  
commercial and industrial center*

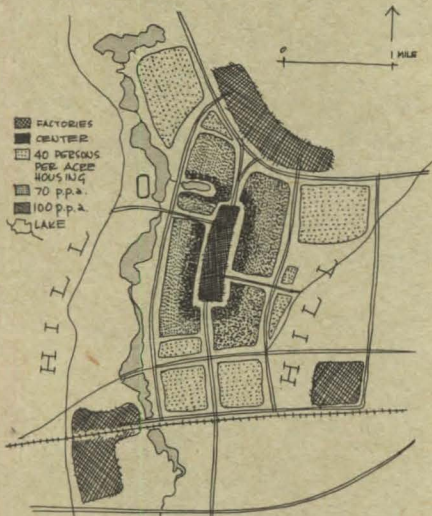


*Abercrombie's plan for London:  
radio-centric road system*





An English New Town: Harlow



Plan of Hook: a New Town for 100,000 set in a valley

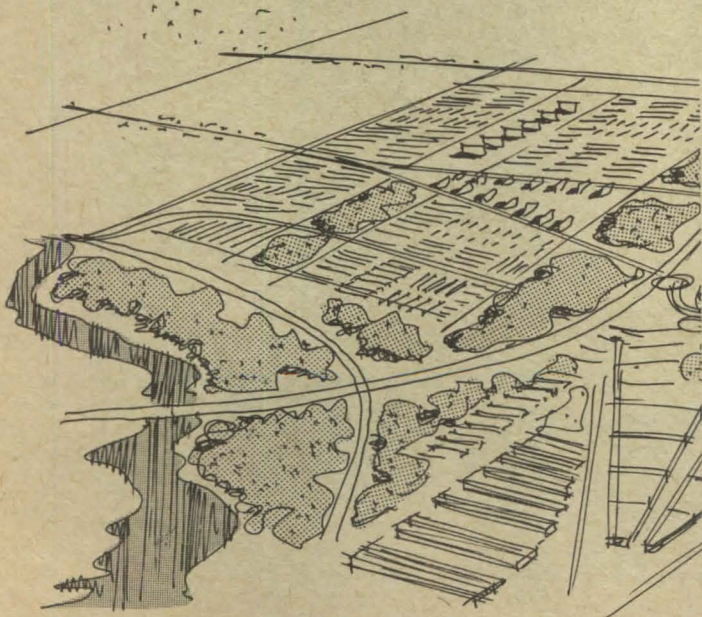
There have been fifteen New Towns built since World War II—not enough to halt the continuing growth of London. Their design has reflected the English predilection for greenery, open countryside, and in the town centers, the charm of the old English villages.

In the early designs the desire for ample open space often resulted in buildings that were placed too far apart. The practical and esthetic shortcomings of this practice were soon recognized. The most recent result was the plan for the New Town of Hook, unfortunately not to be built. The important features of the plan of Hook are its concentrated form and the multi-level circulation system which would allow automobiles to penetrate its center without impairing pedestrian movement. In concept the plan of Hook is similar to that of an ocean liner. All of its central facilities are arranged above a linear circulation path. Thus, circulation and concentration are synthesized to avoid, on the one hand, looseness in building groupings and, on the other, the usually abusive presence of the automobile. And the concentration, happily, brings the open landscape even closer to the town.

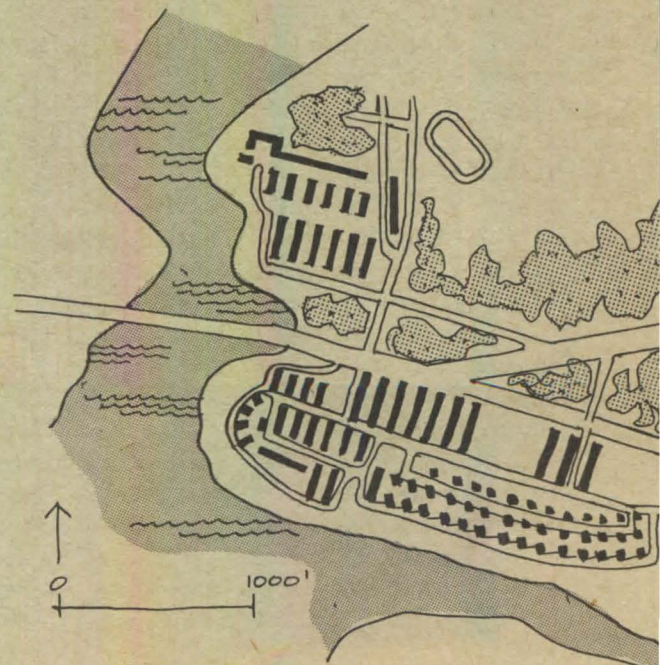
Born in England, the New Town movement spread to the continent of Europe. In Germany it appeared in the form of satellite residential communities built around several of the major cities. They were constructed in the modern "international" style, strongly influenced by Walter Gropius' Bauhaus school. The work of the architects Ernst May and the Taut brothers around Frankfurt, and the residential quarters around Stuttgart, in the between-war years, were masterpieces of the movement. A particularly influential emphasis of all these works was the careful siting and spacing of building masses to insure optimum orientation for sunlight and natural ventilation.

As designs progressed from the drawing board to reality new architectural problems arose: How large could a project be before its appearance was too institutional? How could variety of design treatments be obtained? How could design be controlled in large

Amsterdam South, 1934 plan



Part of West Kungsholmen, Stockholm





developments? How much should design be controlled at all? How could a variety of activities be obtained in the developments? How could non-residential activities be interspersed in residential areas?

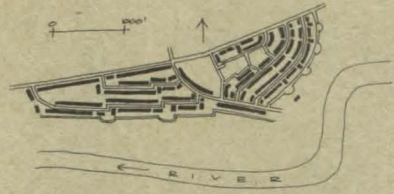
None of these questions have been fully answered, but clues to further progress certainly lie in the observation of past efforts.

Dutch architects and planners, led by H. P. Berlage in the early twentieth century, developed a planning technique which allowed individual architects maximum freedom in executing the individual parts of large planning areas. They have also gone on to plan for maximum diversity of activity in new town centers.

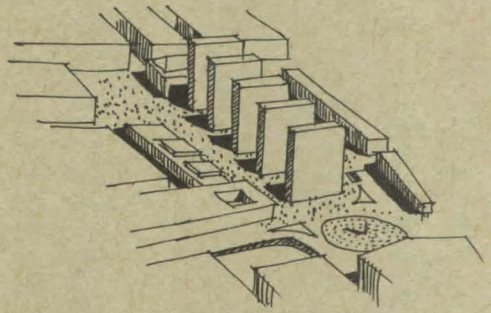
In Sweden, Sven Markelius, architect and planner, developed a technique for designing the entire city. Early in the 'thirties a model of Stockholm was constructed, showing every building. New developments were planned and the building bulks designed in detail by individual architects later. This practice was modified in the construction of Vällingby, a satellite town near Stockholm where individual sectors rather than individual buildings were allotted to different architects for detailed design. In the recent central-city *Centrum* project, a new commercial and office core for Stockholm, the former practice of designing building bulk was again adopted.

Alvar Aalto, Finnish architect and planner, has demonstrated that by orienting a series of masonry walls at slightly different angles monotony can be avoided and design harmony maintained. On the other hand, Danish architects have cautioned against any design projects executed over too large an area in any one style.

The innovations and experiments in new planned communities are many and well worth observation—the Danish junk-yard playgrounds, the Finnish miniature ski jumps for children built alongside their houses, the Swedish roof-top nurseries for infants whose parents work or want to go on a vacation, the Israeli agricultural settlements, the Italian agricultural towns of the south and industrial towns of the north, the great variety of Russian experiments, and the necessity for building Brasilia as quickly as possible.



*Römerstadt, a housing suburb near Frankfurt, Germany*

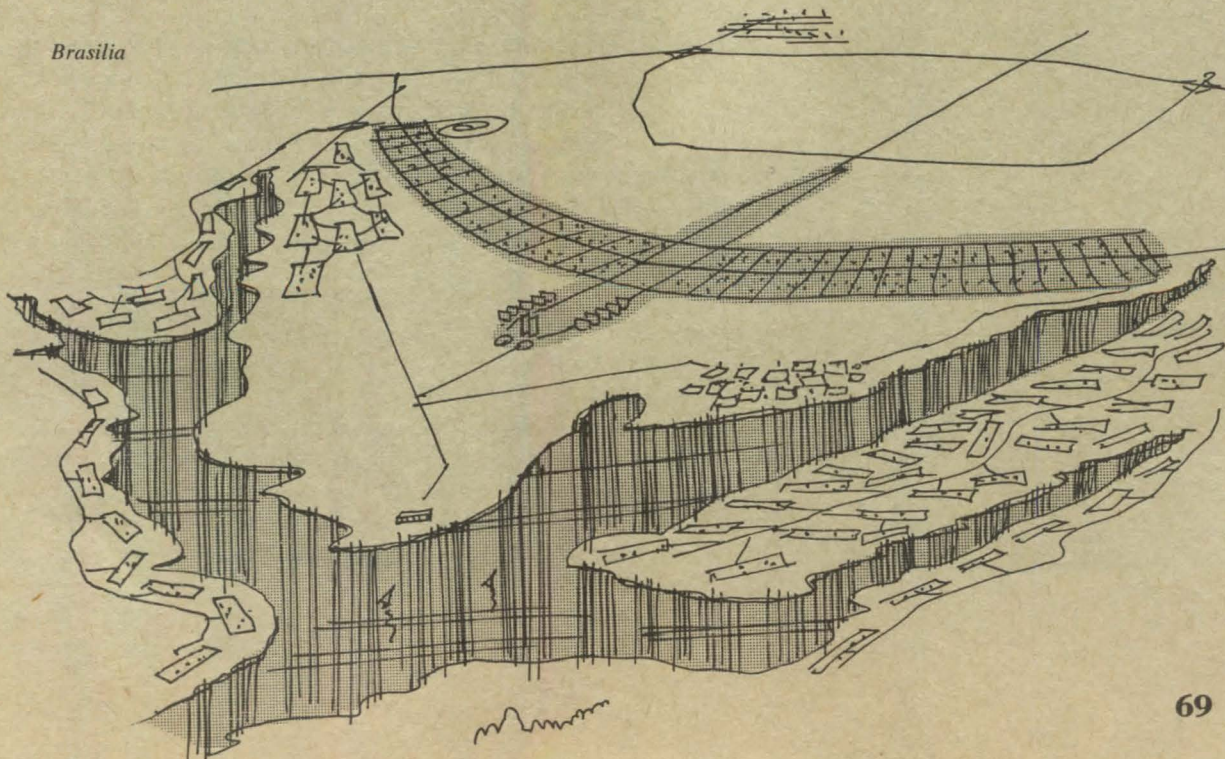


*The Centrum in Stockholm*

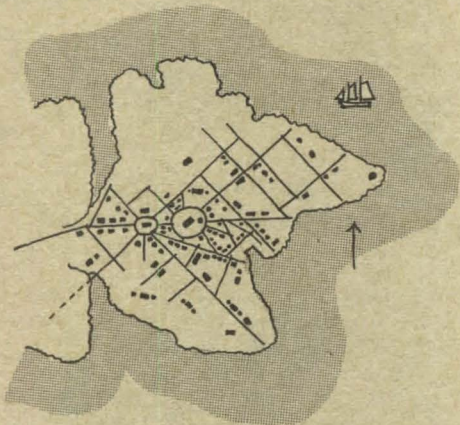


*Stone textures in San Gimignano, Italy*

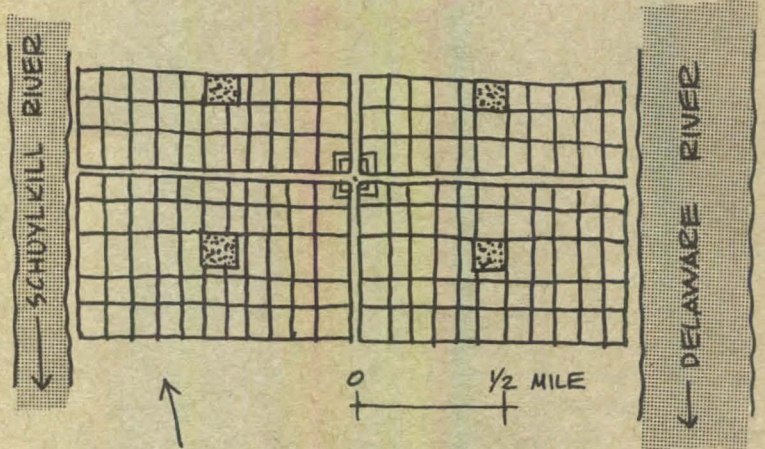
*Brasilia*



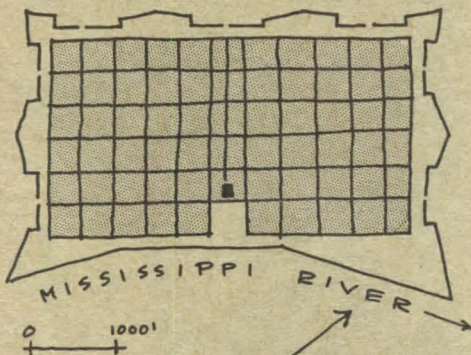




Annapolis, laid out at the end of the seventeenth century



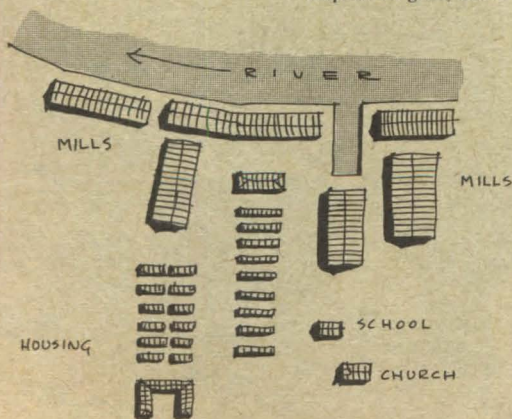
William Penn's plan for Philadelphia, 1682



Plan of New Orleans, 1725



Anonymous plan for improved grid, 1830



Schematic plan of Lowell, Mass

No less a proving-ground has been the United States. To a very considerable degree, starting from our earliest days, the United States has been witness to a great variety of concepts.

In colonial times many of our cities were laid out by military engineers. Generally, most of the towns were simple grids of streets and squares, surrounded by fortifications. Baroque planning concepts were applied in Williamsburg, Annapolis and Washington, DC.

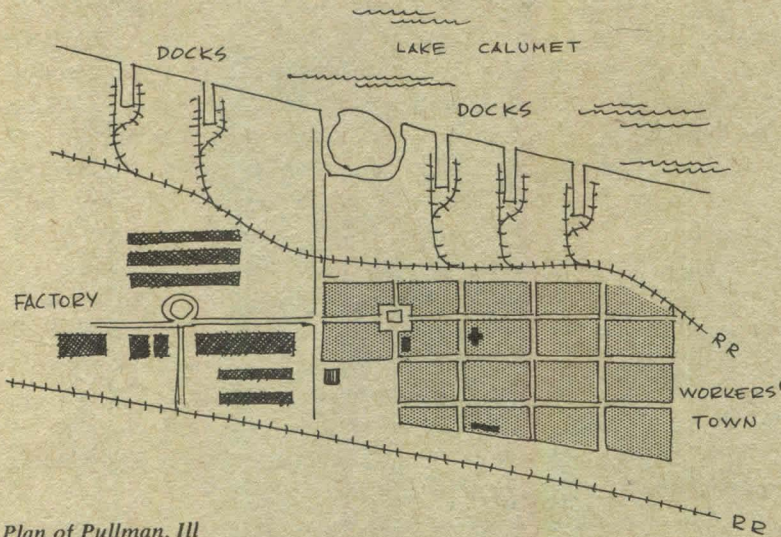
Lowell, Massachusetts, was an early example, and Pullman, Illinois, a later example, of planned industrial towns. Furthermore, many towns were established in the nineteenth century as idealistic religious communities, Salt Lake City being the most famous survivor. Its grid plan had two refinements—the roads were wide enough to make a U-turn with horse and wagon, and the blocks were subdivided so that the fronts of the houses did not face each other.

By far the most common design configuration employed was the simple grid of streets. It is eminently suited to speculation, extremely adaptable to a number of uses, but still capable of subtle esthetic refinements. Its artless usage in the United States prompted an anonymous critic, in 1830, to elaborate extensively on its artistic possibilities. Streets could be offset in some places, he pointed out, a curve introduced to suit topography, a waterfront could become a promenade park, and key vista sites could be occupied by principal public or religious buildings. Thomas Jefferson also advocated a more artful use of the grid. He proposed a checkerboard alternation of building lots and parks, and sometimes the use of diagonal streets.

American city design in the nineteenth century was dominated by the application of the grid and ameliorated by the interspersal of city parks. But it was not until the end of the century that a major burst of enthusiasm for city design occurred. Most of our principal cities were festering mud-holes, objects of moral scorn and castigation.

The World's Fairs, particularly the Chicago World's Fair of 1893, brought about the first great wave of consciousness of urban





Plan of Pullman, Ill

design and architecture. The system of design came from Europe, mainly from the teachings of the Ecole des Beaux Arts in Paris and the academies in Rome. Baroque axes, grand piazzas, classical detailing, civic fountains and sculpture were the elements of design. No doubt the accomplishments of Haussmann in Paris were a considerable influence.

Besides becoming the design theme of many subsequent American World's Fairs, grand axial planning was employed as the motif of numerous civic centers and university groups. The work and objectives of the period, and its roots, are superbly summed up in a great classic of its time, "Civic Art" by Werner Hegemann and Elbert Peets—still well worth reading.

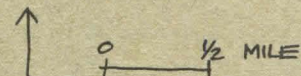
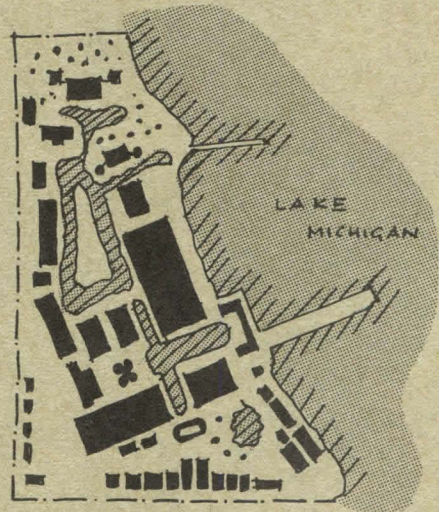
This period also gave us many of our first public parks. Among the most notable is the Boston Park System, which commenced in the center of the city and extended as a series of webbed fingers that encircled and penetrated the whole metropolitan area. It was envisaged as a permanent framework of greenery.

Washington, DC, received considerable attention at this time, with the revival of the L'Enfant plan and the refinement of the central Mall. Washington's park system also dates from this period.

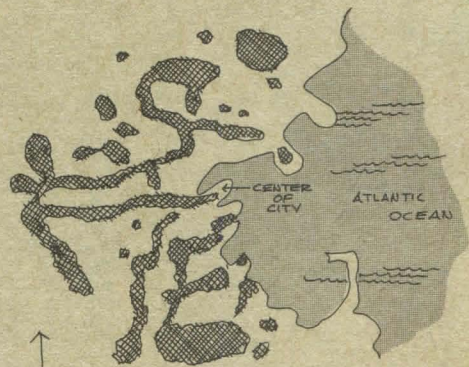
The great man of the day was Daniel H. Burnham, whose admonishment to "Make no little plans . . ." still rings in the minds of planners. As architect, civic designer and planner he encompassed the gamut of civic art in the early twentieth century.

The advent of contemporary architecture and an increasing social consciousness made it fashionable to scorn the superficialities of the City Beautiful period. Nevertheless we can test our indebtedness to it by simply asking ourselves what has since been done that approaches it for artistry, accomplishment and general civic value.

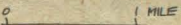
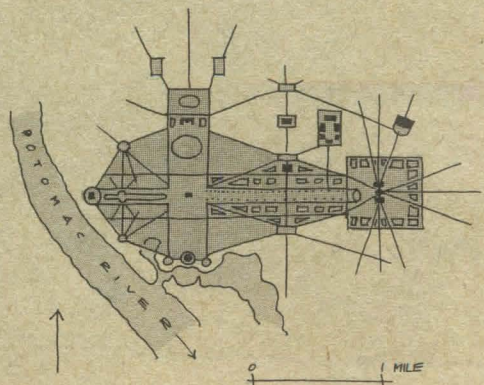
The focus on civic art was displaced by a rising concern over slums and the hope that lay in rebuilding old parts of cities—or building new residential quarters on the periphery of the city. The interest in new residential areas had been developing since the turn of the century and there are a number of excellent examples of the period which can still be seen today. The impetus came from the English Garden City movement.



Chicago World's Fair, 1893

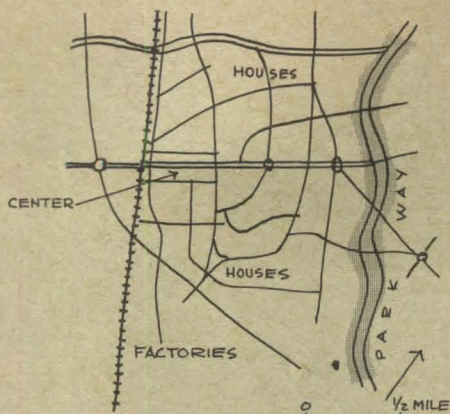


Boston Park System, dating from 1892

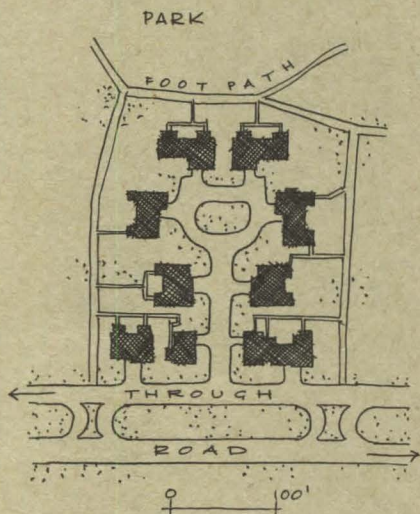


McMillan plan for central Washington

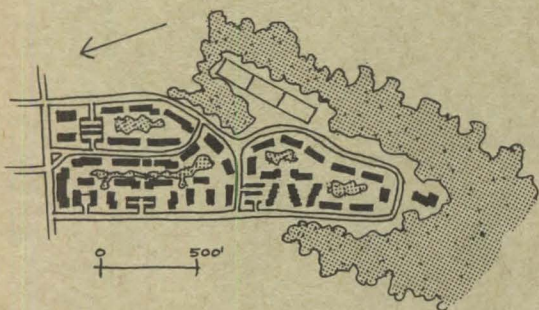




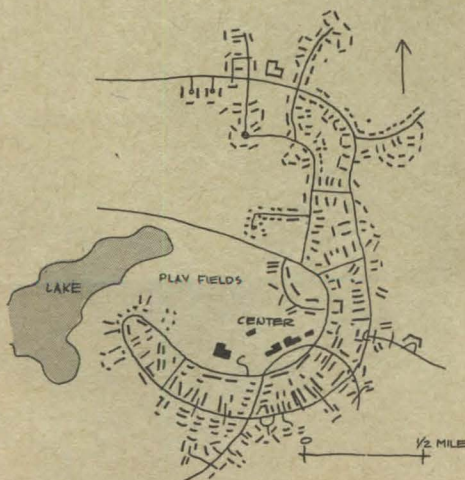
Plan of Radburn, NJ



Radburn, NJ—arrangement of houses around a cul-de-sac



Chatham Village



Greenbelt, Md

The first great achievement was Radburn, New Jersey, unfortunately not entirely completed because of the depression. Designed by Henry Wright and Clarence Stein, it featured separate traffic lanes for different types of circulation and introduced the concept of the "superblock," a configuration that minimized interruptions in the continuity of residential areas. Later plans refined these beginnings to achieve uninterrupted landscaping and pedestrian paths between home and school or between home and shopping. In Sunnyside, Long Island, these principles had been applied to a denser in-city area. The separate green spaces of individual units were combined to form a unified and more usable space for all. Chatham Village in Pittsburgh showed that these concepts could be applied on a small hilly site. Baldwin Hills Village in Los Angeles is impressive not only for its skillful groupings of buildings, but also for its fine park interior and its sensible handling of automobiles. The unfortunate disregard of its rather simple principles shown in the development of neighboring blocks emphasizes its well-organized unity.

A somewhat more accepted influence were the famous Greenbelt towns: Greenbelt, Maryland; Greendale, Wisconsin, and Greenhills, Ohio. Greenbelt, Maryland, for example, sits today among numerous suburban developments whose forms derive to a considerable extent from the layouts of the Greenbelt concept. The roads of Greenbelt are generally curvilinear, in reaction to the over-used American grid. Indeed the designs of this period are characterized by these exuberant curves. The pity is not only that a curved-road layout can be as artless as a grid layout, but what is more, that so many of the better principles developed during the period—traffic separations, for example—were neglected.

This period is also significant for its regional accomplishments. The New York State Regional Plan by Henry Wright in the late 'twenties and the TVA program of the 'thirties necessarily embraced a sense of three-dimensional form over a large landscape.

Henry Wright tried assiduously to instill the "Radburn idea" in his colleagues. Reform and progress in design, he felt, must be accomplished within the framework of existing needs and building technology. In his own work he showed that the reform thus possible could be considerable. He also stressed the importance of an experimental attitude on the part of architects, advising them to live in their work for at least six months before embarking on a new design.

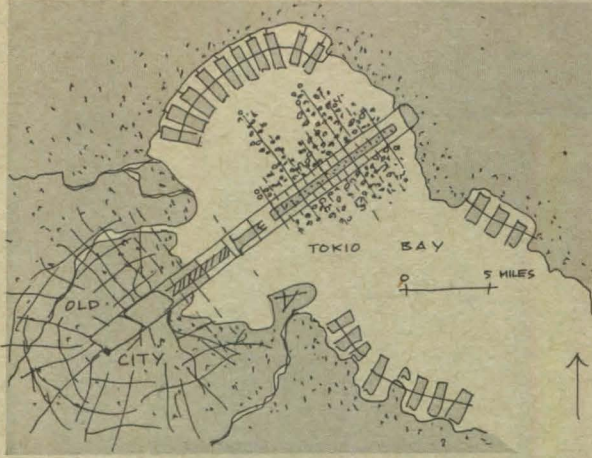
Many designs would gain considerably by a greater familiarity with the work of this era, but that alone would not come close to solving the present dilemma of urban design in cities that are becoming ever larger.

The comprehension of the modern city requires the most searching analysis into the sociology, government, law and economics of cities, to name only a few of the many facets of the urban organism today. Even in these fields, new relationships and facts in urban life are uncovered almost daily.

In spite of this complexity, urban design has achieved successes. Rockefeller Center stands as a landmark in the design of skyscrapers as a group. The plan of Victor Gruen for Fort Worth, Texas, although not realized, blazed a trail in the design of central city areas.

Louis Kahn, in his penetrating concepts of "center city" (applied to Philadelphia) has regarded the development of the modern automobile as the greatest single threat to the architecture of towns





*Kenzo Tange's plan for Tokyo*

and cities. His solution, "the architecture of motion," is partly explained in the example that he uses to illustrate his ideas—the ancient fortified city of Carcassonne in France.

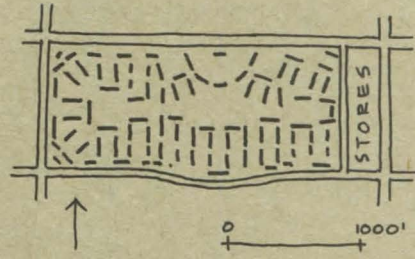
The single dominating element of Carcassonne is its encircling wall—the wall which circumscribed the city and defended it against its foremost threat, military invasion. Kahn feels that the automobile, as an invader, must be restrained from encroaching upon the central city. It must be contained at the central city's edge in a new architectural element. This element, he suggests, could be a turret-like building with an interior core of parked cars contained within an exterior of offices or some other urban function. The significance of this idea is its acceptance of the dominance of the automobile as a positive feature of design.

Kahn has not been alone in his suggestions for the form and design of the new automobile city. "Motopia," a recent English suggestion for a grid-city made of buildings with cars circulating on the rooftops, is one of many such car-structured ideas for a new city form. Scholars have traced this idea back at least fifty years to a rooftop road concept of the American, Edgar Chambless.

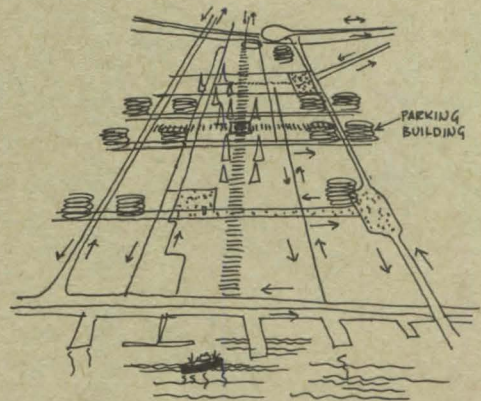
The problems of urbanization and the consequent appearance of large cities here in the United States have their counterparts throughout the world. The countries which have the greatest problems, and thus the most pressing need for solutions, are very often the source of new ideas. Such is the case at present in Japan.

Since the second World War, architects in Tokyo have given considerable thought to the steadily-increasing population of Japan, particularly in its cities. Many of them have suggested architectural solutions too visionary to elicit serious consideration. One, Kenzo Tange, has produced a proposal based on a very penetrating analysis. His highly artistic conception is somewhat personal; his analysis, on the other hand, casts light on our own problems.

Tange, setting out to make a plan for Tokyo, also reached the conclusion that the primary problem of large cities (Tokyo has ten million people) is circulation. The very life of a city of ten million depends on the ability of its inhabitants to make contact with each other. Through careful study Tange concluded that once a city grew beyond two or three million inhabitants this vital communication became inordinately inefficient in a radio-centric form of city created by spontaneous growth. His proposed solution envisioned the construction of a new Tokyo over Tokyo Bay, hung on a series of suspension bridges. Vehicular circulation would be segregated according to speed, and dwelling and work areas stacked in several levels. Tange developed detailed estimates of how much this would cost, and concluded that it would be no more than would be spent on building construction in Tokyo in the normal course of events.



*Baldwin Hills Village, Los Angeles*



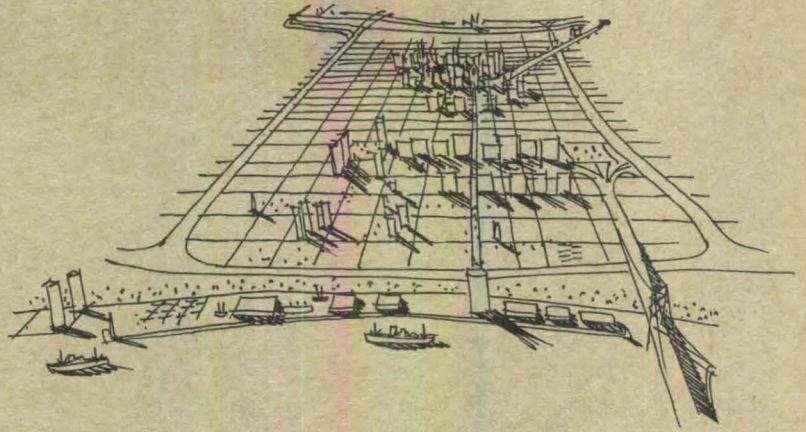
*Louis Kahn's movement pattern for Philadelphia*



*Illustrating "punctuation" in a village scene, from Gordon Cullen*



Form concept of Philadelphia, from a City Planning Commission report



Tange's plan is a fitting conclusion to a survey of modern concepts for the design of cities because it has reinstated the validity of urban design on the total scale of the city. In the past great eras of urban design this pervasive embrace has been the hallmark of the most fruitful periods.

Quite significantly, at the same time that Tange has produced his ambitious concept, Gordon Cullen in England has begun to establish a microcosmic view, offering a fresh vocabulary to grasp the myriad of details in the city that give it character and beauty. And Kevin Lynch in the United States has gone far in developing a basic terminology for describing urban form.

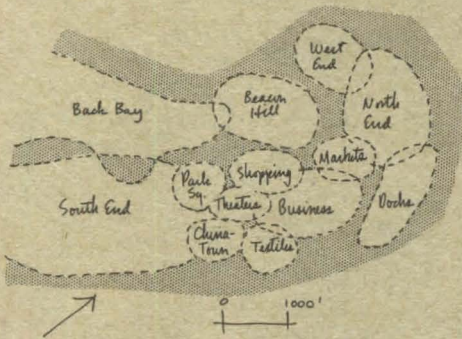
Lynch's contribution has been to clarify the salient features of city-form—to discern the prominent features of a city landscape which most strongly convey a visual impression. Lynch's studies were done in contemporary cities, with an eye constantly directed towards improving existing places—neither bulldozing a problematical site nor seeking fresh sites outside the city, but finding the basis for new form in the present disorder.

Today we are confronting an increase in population which will dwarf the problems which faced our colleagues a century and a half ago. We know that the number of buildings in the United States will be doubled. Certainly, the opportunity for wholesale reordering of our environment is within our grasp.

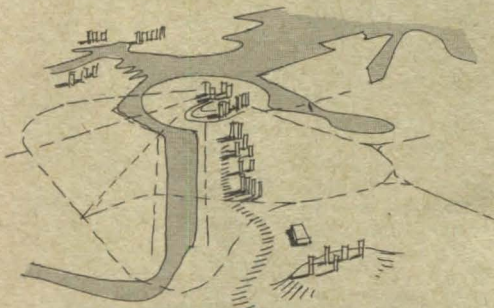
The thinkers in the area of urbanization are now many, and from many diverse disciplines. For the architect to master all these is a gargantuan task. For him to be at least conversant with the many aspects of the problem is a minimum prerequisite. Architects have mastered a high degree of complexity in specialized types of buildings, and we should be highly encouraged by the number of fine minds of all disciplines directed towards the problems of urbanization.

The challenge to the architect is that he must embrace a much larger urban view in his work. This is not beyond reason. In recent planning publications in Philadelphia there are numerous sketches of the city and its environs as a three-dimensional concept. In a recent AIA chapter effort in Boston, a design concept was produced for the whole city.

The beginnings have been made. ◀



Variable boundaries of districts in central Boston, from a drawing of Kevin Lynch's "Image of the City"



Concept of Boston, from "The Architects Plan"





## Creative Relationships

*What Is a Man, That an Architect May Know Him;  
and an Architect, That He May Be Known by Man?*

by William A. Werner Jr

*Final-Year Student in Architecture at Yale*

► The arts of the twentieth century have been the subject of such diverse analyses that most observers are obliged to view art not as an experience but as an intellectual exercise. The painter, the sculptor, and the architect have had their words cussed and discussed, explored and deplored, vindicated and castigated with more violence, yet curiously with more apathy, than ever before. The painter and the sculptor escape the pressures of the public by cowering in their secluded garrets or by taking refuge in the glittering shadows of their patrons. The architect, however, has no escape. Rarely does a patron, or a museum director, create a high-priced market for the architect's talent or for his torn and finger-marked drawings.

The architect is validly criticized for being too modern, for not paying enough attention to the human beings condemned to living, working, or playing in his personal monuments. He is criticized, with equal validity, for not being modern enough; for lacking knowledge of the advances in many other fields, seemingly outside the realm of architecture, but deeply involved in the development of man's environment.

The dilemma of the architect today is hinted at in the conclusion of a book commissioned by The American Institute of Architects; a book called by some the major work on American architectural history to date:

How could an architect now be educated so that, retaining his esthetic intuitions unblunted, he would know enough to plan wisely or to coordinate those who, as specialists, must advise him? Could he really trust his personal intuition in matters of complex social behavior? If not, could he ever learn to be a good enough economist, sociologist, psychologist, engineer, political scientist, even demagogue—and remain an artist at all? If not, could he as artist survive, much less remain as coordinator of building? Was he, was any team, capable really of dealing with urban enterprises of the size they now seemed to demand without losing all contact with human reality? The good architects knew they were not ready in 1960; the question they had to ask was whether they could ever be ready.\*

Typically, the art historian is attempting to bring the architect in line with the Renaissance ideal of the creative man—one who embraces all the currents of his contemporary society. But, it is obvious that the answer to all the questions posed must be a resounding *no!* The architect who attempts being "a good enough economist, sociologist," and so on, will only succeed in being a poor architect with a smattering knowledge for the cocktail party.

Though I am convinced that the architectural historian, dabbling in the emotional criticism now most fashionable, simply compounds the

architect's dilemma, the problems implied here are the most valid and important ones facing the modern architect.

Today, more than ever before, the architect seems involved in the self-conscious search for his relevance in contemporary society. He never has been certain his creations express, or contribute to, his culture. The concern is in itself a symptom of commitment to the external world of fashion and appearance, not to the architect's inner world of values. The concern is a fussy and uneasy desire to be nice, but without love; sensitive, but without understanding; balanced, but without strength; and beautified, but without spirit.

The architect's concern with human realities and needs has been distorted by an apathetic citizenry and an overly-protective governmental policy. He has developed a self-concept which makes him the manufacturer of human needs: He feels that what the client *says* he needs may usually be discarded in favor of what the architect *knows* to be the client's real needs. The architect has been forced to assume this role because of the actual lack of communicative ability on the part of most clients when it comes to expressing their own basic needs. But taking this burden upon himself is the easy way out for the architect.

The architect should obviously emerge as the expert and leader in such a union of client and architect, if the basic needs of the individuals involved are to be served and society is to benefit. If, however, he is concerned primarily with a fluent and slick presentation of his interpretation or diagnosis of the

\* Burchard and Bush-Brown, "The Architecture of America," Boston, Little, Brown & Co, 1961, p. 508



client's needs in a manner intended to coerce the client, he contributes nothing to the understanding of himself, his client or his culture.

The historians imply that the artist in the architect is a delicate and easily dulled part of the whole man. They suggest that the dulling, or even the destruction, of the "esthetic intuitions" is a result of increased concern with the so-called non-creative aspects of architecture. Could the architect be involved in all those forces which today contribute to the development of man's environment, and still retain "his esthetic intuitions unblunted"? If not, the architect will become extinct—there are others, not as frail as he, who will quickly, though we hope inadequately, fill his position.

This is the *personal* dilemma of each serious architect in the twentieth century. Is he to hold tightly to his position as the artist who creates works aimed at satisfying the currently fashionable esthetic desires of the few sophisticates who are equally as neurotic as he? Or is he to come down from his pedestal of esthetic intuition, accept creative relationships, and open himself to the ever-increasing understanding of the world he lives on and in?

In the early twentieth century each architect could interpret his civilization as he saw fit; he could concern himself with those human realities and needs he felt to be most important; and, he knew he was first and foremost an artist. Today his position is being eroded from all sides. The psychologist is studying the effects of spaces and colors on man in varying circumstances. The computer can find the most economical method of construction for any given set of plan conditions. The interior decorator makes prettier rooms. The engineer says he needs no creative thought to build anything the architect designs so he abandons architecture for outer space.

The erosion can only be halted by reshaping the self-concept. The outside forces will continue to act, but if they are met positively, accepted and adapted to, a new mastery of each discipline and a broader mutual understanding of all involved must occur.

### The Situation

In order to examine the architect's relevance to his contemporary civilization, it is necessary to establish a frame of reference which can actively be used as a foil to

the existing situation. There is great validity in using as this framework the interrelated disciplines based on the concepts of Zen which make up the civilization that was Japan. Zen is a principle which made it possible for the deeply rooted civilization of Japan to achieve its great quality of unity and arborescence. It is unimportant that modern westernized Japan is beset by the same lack of integration in her present culture as are we.

The Zen masters have a name for the ability to grow by accepting the growth-producing forces of others: it is "wu-wei." Wu-wei is seen graphically in the art of jujitsu where man never resists the force of another but rather opens himself to it, accepts it, adapts to it, adds to it and makes it part of his own force. In a similar manner, the arts, religion, philosophy, science and the individual in Japan each drew strength from the other.

What of our civilization? Is it an integrated culture? Do its components give of themselves in order to strengthen themselves and each other? They do not. And this is the reason the architect seems to be blindly groping for his relation to his culture. He is one gear in a machine of many gears, all spinning fruitlessly alone, unable to engage so that the machine may work.

Our civilization is called the "machine age" and the industrial world within that civilization is itself plagued by the same lack of acceptance and trust seen in the church and the state. The artist has perhaps sensed this lack of valid acceptance of reality, emotion and human values. He shows in his art, an intellectual expression of what he sees: abstractions, surrealism, non-objectivity and obscurity. The architect is also trapped. He seems able only to attempt an interpretation of what he sees or learns.

It is not in the basic nature of the human personality to find satisfaction in this attitude toward things. We are fast becoming a neurotic society in which unnecessary conflicts appear, defenses develop, conformity and fussiness increases, and deeply rooted distinctiveness and integrity decreases. Also, this effect should be greatest in that area which most dynamically expresses the times, that is, in our society, industry and science. It is in fact here that we find the only immediate and positive tendency toward re-evaluation and re-shaping of the situations in such a way as

to allow a vital, living, and harmonious world to grow.

### The Relationships

In an age when man is rapidly approaching the technological ability to explore new worlds in outer space, the architect is concerned with building little novel worlds on earth based on his uniquely prejudiced way of seeing the universe. He feels he must keep up with the image of modern man as seen in the fury of creative energy being poured into an effort to race to the moon. And how does he seek to do this? By designing buildings that are symbolic of his time: buildings looking like grounded flying saucers, homes that are spare and clean, landscapes as barren as the moon's surface, and monuments that look as if they are about to snap shut their slab-shaped concrete jaws and crush the poor little man come to pay his respects to a dead hero. And what justification does the architect have for these fantasies? His tender and sensitive artistic intuition!

But why does the architect assume this role? The answer lies in the fact that he lives in a world which looks upon the creative individual with much suspicion: He is dangerous to the order of society, he does not seem to play ball with the team, and he is not rational and predictable. The reaction of the architect is, however, predictable: he seeks refuge in intellectualization, rationalization, ambivalence, and the "artistic temperament." All of which further reinforces the distrust of his society. The result is that the client approaches the architect, presents him with a program; the architect runs to his garret, designs another monument to his prejudice, presents it to the client in the form of drawings and models not intended to enlighten the client but to coerce him; together they engage in battle over budget and design, grudgingly effect necessary changes, and finally, they watch the building materialize. If the architect has been successful in his "schooling" of the client, the result will be satisfying and the client will make the changes necessary to be able to use the building without open hostility toward the architect.

The architect, in designing a structure, is never building for one client, whether he is a committee or an individual; he is designing for all who will be influenced by the building. He is building for the



way people live or want to live in their home, not the way he thinks people in general ought to live. There is a way this might be accomplished, but the actions described above are not that way.

The creation of a worthwhile architecture depends on the development of a worthwhile and creative client-architect relationship. This creative relationship is not creation-by-committee; the burden of invention must be assumed by the individual, in this case the architect, but for the creation not to be blind, the process of invention must be twofold. First, the creative process has been shown to be very closely related to the process of problem-solving. In this light it is the process of producing new and worthwhile ideas based on thorough diagnosis of the problem and accurate, effective, and experimental use of the information known about that problem. Secondly, the creative process as it exists, or should exist, in the client-architect relationship, is in itself an experience of growth, of acceptance, of accident and of anxiety. This experience begins with emotions and values intermixed in the client, is carried out through emotions and values in the architect.

How can this creative process be best nurtured and how can it produce meaningful natural environments for man? By turning to Argyris' \* concept of authentic relationship, we can begin to see how the idea of a creative client-architect relationship may be developed. The authentic relationship was one "in which an individual enhances his sense of self- and other awareness and acceptance in such a way that others can do the same." It is a relationship which leads to the uncovering and unfreezing of those values and emotions which are basic to the individual.

The primary objective of such an attitude is to establish an atmosphere, and perhaps a world, in which individuals may freely express themselves, and above all, grant others this same prerogative. The end product of this attitude in terms of the architect is a creative client-architect relationship. It is imperative that the architect understand the potential strength and creative force inherent in the client-architect relationship. The strengths may only be important if the architect can create the atmosphere

in which they can flower and flourish. The product of this relationship is an architecture.

If the architect had the ability to function in a relationship such as this, I contend that his job would increase in responsibility, the product would be more satisfying to him as well as his clients, and he would be actively involved in the experience of creation rather than being dedicated to the passive role of making esthetic objects. He would not lose his "birthright" as a creative man, for he would be strengthening his own abilities through openness to the needs and values of his clients.

The moment the architect becomes manipulative of the client, the whole strength of the relationship disappears. The product must be brought into existence just as an open and honest discussion may bring forth a decision.

The architect's role in the client-architect relationship is one of sending, receiving, and reflecting values, feelings, desires and thoughts. He must use his knowledge not to coerce but to help; not to impress but to understand; and above all, not to change others but to help others, as well as himself, to clarify their own values, desires and needs.

Therefore, the architect's concern with human realities and needs should be a concern with the creation of an atmosphere in which the individual emotions and values of the client are allowed to grow more meaningful. It is a concern which has as its basis a philosophy and set of values which increases the architect's ability to be accepting and aware of his self and of others. It is the same concern which will allow him to feel and understand his relevance in contemporary civilization and to be a contributing part of that civilization.

### The Consequences

If such a relationship as has been described here could occur between client and architect, what would be its effect on the "survival of the architect as artist"? Many thoughtful contemporary architects would say that the architect would relinquish his role as the creator of works of art. Many would also contend that nothing new is suggested here because the architect has always consulted with the client. As far as the relinquishing of the role of artist is concerned, it is only the architect who is unsure of his own values and philosophy, talent

and position, who would fear he was being deprived of the title "artist."

If the architect is an artist in the sense that many psychologists, psychiatrists and philosophers claim:

. . . he does not, like other men, tend to heal the personal wounds involved in all development by an increased adaptation to the collectivity. His wounds remain open, but his suffering from them is situated in the depths from which another curative process arises, and this curative power is the creative process. . . †

then perhaps the architect should fear that he will become something less than an artist. Perhaps the creative process is a curative power as Neumann suggests, and perhaps the creative man does not tend to heal his wounds by submerging himself in the collectivity—this is not to be interpreted as a sickness, but rather as a strength. The architect will be less than an artist because he will be unable to cope with the fact that he no longer is protected by his thin shell of "esthetic intuitions." And he will probably perish when his world realizes it does not need him—this artistic architect will be a superficial middleman, a decorator of computer designs.

But I do not think this needs to be the basis for the artistic existence of the architect. No artist is more confined by the so-called non-artistic aspects of his creations than the architect.

The architect, as artist, may survive only if he accepts the challenge posed by the common-sense needs and values, the deep individual emotions and values, and the latent creative strengths of his clients. He cannot simply make a building intended to capture the spirit of his client or times: This is an intellectual attempt to possess that spirit. He must, if he is to remain an artist and contribute with understanding to the life and experience of his client and civilization, create works which are in themselves aware and accepting of themselves and others. The result of the creative client-architect relationship must not merely express values and emotions, it must itself be capable of authenticity with those who will relate to it. Herein lies the greatest challenge to the architect—the acceptance of which is his only chance for survival as an artist. ◀

\*Argyris, Chris, "Interpersonal Competence and Organizational Effectiveness," The Dorsey Press, Inc, 1962, p. 4

† Neumann, Erich, "Art and the Creative Unconscious," New York: Pantheon Books, Inc, 1959, p. 186



Written originally for the Philadelphia Chapter's 1962 Yearbook  
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## University AIA

► Each year the AIA becomes increasingly concerned with architectural education. I believe it is destined to become not only a guiding force for academic architectural education, but also a mechanism for continuing professional education.

The need for this function is there. No matter what is done to improve or extend academic education, the college graduate will enter a profession in which the practitioner must keep on learning throughout his career. Our own generation of architects has become aware of this in the single area of building technology.

The future (practically upon us already) will challenge us with changes broader in scope than technology. Our concern with total environmental design requires an understanding of socio-economic disciplines significantly related to the design of the city or any of its parts. The business aspects of architectural practice are already changing in response to clients' needs for a variety of services *before* the usual design processes get underway. What we presently call "comprehensive architectural services" will probably become so ordinary that the word "comprehensive" will be dropped.

The architect who seeks more education will whet his appetite for greater capability in design. He will want to probe deeper into the relationships between esthetics and the social and economic forces affecting design.

It seems evident, then, that architects must find the means to grow and mature through adult educational processes. As yet these processes are limited to the efforts of the individual to get what he can from magazines, convention programs or books sometimes written in the lingo of other related disciplines. Nothing resembles a deliberate approach to post-college education for architects.

In 1962, the AIA began work on two important subjects: comprehensive architectural services and urban design, with two series of articles in the *AIA Journal*, planned for later publication in book form. The series on comprehensive services is only breaking the surface of subjects requiring complete and separate treatment later on as textbooks on building finance, land acquisition,

feasibility studies, professional liability, etc. The urban design handbook will open the way for deeper treatment of parts of the over-all subject.

What is the potential of this approach? It would seem to be in the *planned* development of professional literature in a format that might be called an "extension educational service" by the AIA.

But books alone are not enough. The most effective means of adult education is to bring people together to discuss, debate and learn new ideas. An elementary form of this technique was started by the AIA last year in its seminars on comprehensive architectural services at fourteen regional conventions. The regional seminars show promise of a real potential in education, made possible by the supplementary dues, and we are planning to offer them on several subjects.

The banking fraternity has gone much further. Each year at Rutgers University, the American Bankers Association conducts its Graduate School of Banking. More than a thousand junior officers of banks attend the School for three weeks for *three successive years* to be taught by a faculty of men famous in the world of banking. The students are comparable to architects with ten years of practice. The teaching is considerably beyond anything possible in college and suitable only for students with professional experience.

How about this idea for architects? Could it be financed by tuition fees?

Another idea (first stated by Phil Will, I believe, and now being explored) is a "center for advanced studies" in environmental design. It might be compared with the famous center for creative scientific thinking at Princeton. The objective for this super-school would be to provide the climate for the exploration of new subjects by men of intellectual attainment and scholarly incentive with a great desire to advance architectural knowledge. The sociology, economics or laws of today's society would be fit subjects for examination for their influences upon architectural design or practice.

This briefly represents the breadth of present thinking on adult education in the AIA—enough to work on for years to come. W.H.S.



# Comprehensive Architectural Practice Practice and Professionalism

by **Dudley Hunt Jr AIA**

**The Standards of Professional Practice of the AIA are being revised to enable the profession to better meet the needs of clients and society, ethically and with competence, by means of the complete range of services included in comprehensive architectural practice**

At the most basic level, the Standards of Professional Practice of the AIA—including the Mandatory Standards—constitute a code of conduct for architects acting as professionals. In the words of the Standards themselves, the code's primary purpose is . . . *to protect the public and the profession.*

Clinton Gamble FAIA puts it this way: "Society expects professional groups to establish standards of conduct that are more restrictive than are the general laws of the land. These special restrictions tend to instill in society special confidence in the actions of the professionals. The restrictions are particularly valuable because of the personal nature of the services of professionals. Society expects professional groups to impose high standards of conduct upon themselves and to police the standards within the groups; at the same time, such self-restriction has the effect of granting higher status in society to professionals."

In the seventeenth century, in his "Preface to Maxims of the Law," Francis Bacon said much the same thing, "I hold every man

*After having been discussed in 14 AIA regional conventions and otherwise by the profession and having been approved by the Board of Directors, the revised Standards of Professional Practice will be introduced to the 1963 National Convention for the information of the membership and for further study prior to a request for approval at the 1964 Convention*



*Standards for comprehensive practice*

*Standards for professional competence*

*Professional activities of architects*

*New Standards more explicit*

a debtor to his profession; from the which as men of course do seek to receive countenance and profit, so ought they of duty to endeavor themselves by way of amends to be a help and ornament thereunto.”

Such are the reasons for the existence of the AIA Standards of Professional Practice. What is the reasoning behind the revisions made by the Committee on the Profession with the assistance of a large number of other AIA members?

First of all, the purpose of the revisions is to clear the way definitely and unequivocally for all of the phases of comprehensive architectural practice. While the old Standards do not preclude architects from expanding their services toward the goal of comprehensive practice, some doubt does exist—in the minds of numerous members—as to the exact interpretation of a number of the individual clauses. The revised Standards are intended to remove all such doubts.

The second—and perhaps most important—reason for the revision of the Standards is the widely held opinion, among AIA members, that a reasonable degree of professional competence should be required by the Standards of those who subscribe to them.

Other reasons might be cited for the new changes—the need for simplification and clarification of the language of the Standards, the need for their modernization, the need for elimination of the great number of explanatory interpretations appended by Institute Judiciary Committees over the years. The original Standards were written by AIA members; they have been rewritten by AIA members in the past; they have been revised and interpreted innumerable times. If anything is sacred about the Standards, it is the intent of AIA members to provide themselves—in the Standards—with an ethical code of practice. The wording and content of the Standards, being only temporal, must also be contemporary if they are to serve the needs of the profession, its clients and the public.

All of these reasons, and perhaps others, could be cited in justification of the new revisions. However, the major changes are those brought on by the need to tailor the Standards to the realities of present-day practice. And the most far-reaching considerations in this are the new provisions requiring professional competence.

Generally, both old and new Standards define and limit the professional activities of Institute members in such areas as these:

- 1 Architects' relationships with their clients
- 2 Architects' relationships with society (the public)
- 3 Architects' relationships with the architectural profession and with individuals within the profession
- 4 Architects' relationships with those with whose help complete professional architectural services are performed (employees, consultants, collaborators)
- 5 Architects' relationships with others in the construction industry (manufacturers, suppliers, contractors, sub-contractors)

Both old and new Standards deal with the actions of architects in all of these areas; the main difference is that the new version is more explicit in its exposition of what is expected of architects in each of these areas. Architects are specifically directed to guard against all commitments that might tend to compromise their professional judgment. In all of their actions, architects are expected



to conduct themselves in a professional manner. And with competency and adequacy. These are some of the general tenets of the new Standards. But what of the specific points now made in the document that were only implied in the past? Or were taken for granted? Or simply ignored?

The new Standards specifically require Institute members to adhere to all tenets included. No longer do any of the Obligations of Practice or Mandatory Standards contain principles that "should" be followed. On the contrary, instead of the "should" of many of the clauses of the old document, the new Standards say "must" or "shall." This is a great change indeed, for now the words "Obligations" and "Mandatory," as used in the new document, take on their exact dictionary definition. In other words, the new Standards state that Institute members are expected, without exception, to adhere to the letter of each obligation and mandatory standard. This is not to imply that the old Standards were not enforceable. Actually, the old standards have been enforced quite effectively, in spite of the weakness of the "should" wording. However, it would seem much better to state the case as it actually exists; and the case is stated accurately by the words "shall" and "must."

In the area of professional competence, the new document is also quite explicit. For example, in the words of the new Standards: *The architect's services are rendered in order that the use of land and the development of projects shall be well suited to purpose, and in order that the construction and equipment of buildings shall be soundly designed. His work is in the interest of the health, welfare and safety of the client and the public. It serves to create an environment of orderliness and beauty.*

This means exactly what it says—that Institute members are expected by their fellow professionals to perform their services with reasonable competence. If not, their fellow professionals expect to hold them responsible for the good of clients, society, and the profession as a whole. Other clauses of the new Standards also treat of such matters. For example, an architect is expected to *perform his professional services with competence. He shall properly serve the interests of his client and the public.*

Perhaps the most striking example, from among the new requirements of competence, is in the area of cost controls. The wording is: *An architect shall keep his client informed with competent estimates of probable costs.* Not "should" but "shall." Thus for the first time, the AIA has unequivocally gone on record—in its own code of conduct—to the effect that its members can be expected not only to provide their clients with reliable and reasonable cost estimates, but that these estimates will be based on knowledge of realities, and will contain the whole story without glossing over or hiding any unpleasant facts. This step can be interpreted as a move on the part of the architectural profession toward completely responsible control of costs, efficient cost estimating, and full disclosure of the facts to clients or others who have any right to such data.

In the opinion of a number of Institute members who have been close to the revision of the Standards, the new clause requiring attention to construction costs may be the most important change

*Tentative Standards 3 and 4:*

*3 An architect shall perform his professional services with competence. He shall properly serve the interests of the client and the public.*

*4 An architect shall base his compensation on the value of the services he agrees to render. He shall neither offer nor agree to perform his services for a compensation that will tend to jeopardize the adequacy or professional quality of those services, or the judgement, care and diligence necessary to properly discharge his responsibilities to his client and the public*

*Tentative Standard 7:*

*7 An architect shall keep his client informed with competent estimates of probable costs*

*Mastery of construction costs*



Tentative Standard 6:

6 An architect shall not engage in building contracting. He shall not have a financial interest in building contracting firms, nor in the manufacturing or vending of building products that might tend to compromise his loyalty to his client

Agency of architects

Tentative Standard 2:

2 An architect shall render professional services only after he has been retained as architect through a written understanding with his client as to the extent of the services and compensation

of all. For the first time, the architect is saying, through the Standards of his professional organization, that he expects to be the master of the costs of construction and that he expects to keep construction costs within a reasonable range. Thus he has tackled what is probably the single most troublesome aspect of contemporary architectural practice, certainly the one for which architects are criticized most often by clients. And adequate performance in the area of costs may well be the one most powerful weapon architects can wield in the battle against those outside the profession who would usurp its prerogatives for themselves.

The revised as well as the old Standards say: *An architect shall not engage in building contracting.* This clause does not preclude architects from administering construction projects through sub-contracts, force account work, or similar means. However, architects may not accept compensation from anyone other than their clients, and then only for the rendering of professional services. To put it another way, architects may not accept profits or compensation from activities that are related to—but not part of—their professional services. For example, architects may not receive compensation from contracting firms engaged in the construction of the work for their clients or from manufacturers whose products are used in the work. As stated in the revised Standards, an architect must not engage in any activity *that might tend to compromise his loyalty to his client* or which might *tend to weaken or discredit his standing as an unprejudiced adviser and agent* or *might restrict his freedom to act in his client's best interests.* Clearly the intent of these provisions of the new Standards is to insure that architects never allow themselves to be placed in any position where conflicts of interest could arise between professional duties and non-professional considerations.

Another important provision of the new Standards is the stipulation of the position of agency assumed by architects, at certain times, when they represent the interests of their clients with third parties. This new provision defines the agency position of architects who coordinate or direct—for the benefit of their clients—the services of the consultants and collaborators needed in certain of the newer areas of comprehensive architectural practice. However, it is not only in the more unusual areas of comprehensive practice that the definition of agency is required. Many of the more usual relationships of the past are based on the agency principle; for example, an agency relationship can exist when a client employs the services of a building type specialist, such as a hospital or educational consultant, for assistance in programming or analysis of a project. Of course, architects also furnish services directly to their clients, services that do not involve the agency position of architects when they act for their clients with third parties. Also, during the construction phase, architects sometimes perform as arbiters.

A provision of the new Standards states that *an architect shall render professional services only after he has been retained as architect through a written understanding with his client as to the extent of the services and compensation.* Clearly, this provision makes it possible for architects, if they so choose, to enter into agreements with entrepreneurial clients to perform a certain amount of profes-



*Tentative Standard 5:*

*5 An architect shall not enter into competitive bidding against another architect on the basis of compensation. He shall not use donation or misleading information on cost as a device for obtaining a competitive advantage*

*Speculative ventures*

sional services, with payment of the fees for the services conditional on whether or not the job goes ahead. For example, an architect might agree to study a speculative building problem and prepare schematics or preliminaries at no cost to the entrepreneurial client, but the architect must have made an agreement with his client as to both his services and compensation should the work be built.

The important points bearing on such an arrangement, as brought out in the new Standards, are that there must be an agreement between the architect and his client before the professional services begin, and as stated in another portion of the revised Standards the architect must not *enter into competitive bidding against another architect on the basis of compensation*. Of course, it follows directly that architects are prohibited from making agreements with clients on a conditional fee basis, if other architects are still being considered for the work. The only time the conditional fee is allowable is when one architectural firm definitely has been given a specific job, and the owner has ceased consideration of all other architectural firms for the job.

It goes without saying, perhaps, that one of the prime considerations in speculative venture of any kind—architectural or otherwise—is the possibility of greater than usual gain if the speculation is successful. This can be weighed against the loss if unsuccessful. Surely architects who make agreements of the sort described can be expected to enter such ventures with full cognizance of the facts of the individual situations. It would not seem unreasonable, in such cases, for architects to expect higher fees or compensation than are ordinarily attached to similar services of a non-speculative nature. Possibly the nature of a particular speculative project and the opportunity for a creative contribution in its design and construction may have an allure that is impossible for an architect to resist. Or the architect wants the work and cannot get it any other way. Whatever the reason for accepting such work, the architect is required by the new Standards to have *been retained as architect through a written understanding with his client*. . . .

The new Standards provisions prohibit competition between architects on the basis of compensation; and one new requirement states that *an architect shall base his compensation on the value of the services he agrees to render*. Accordingly, ventures into speculative architectural services, which are accompanied by agreements to waive compensation should the projects fall through, should of necessity be entered into with caution by architects if they are to abide by the provisions dealing with competition among architects as to compensation, definite agreements with clients, and compensation based on the value of services rendered. On the other hand, the new provision undoubtedly allows architects to make free sketches under certain circumstances.

A very straightforward clause of the new Standards says: *An architect shall not engage a commission agent to solicit work in his behalf*. This is perhaps the best example of the clarification achieved in the new document, avoiding as it does the circumlocutions of the former wording. This clause now states the exact case—an architect may reward with bonuses or by other means for aid in obtaining work, only regular members of his own staff—no others.

*Tentative Standard 12:*

*12 An architect shall not engage a commission agent to solicit work in his behalf*



## The Legal Status of the Architect

by Judge Bernard Tomson and Norman Coplan

**As the architect enters the more unusual and newer aspects of comprehensive architectural practice, his legal status may be that of an agent, an arbiter, or of an individual who performs services directly for clients**

Comprehensive architectural services, of course, will initiate many contracts and relationships between the architect and third parties in addition to those ordinarily found in traditional practice. The architect, in furnishing the basic services of design, production and supervision, is generally concerned only with the contracts between architect and owner, owner and contractor, and architect and consulting engineer, and his responsibilities relate primarily to these parties. The architect's status, even in this relatively limited area, is not always understood and may be subject to question and uncertainty. In his expanded role the architect may well become involved in real estate, finance, business and tax problems, as well as operational programming and planning. He may be in contact with bankers, real estate dealers, public relations personnel, attorneys, and other experts and consultants in various fields. The definition and understanding of the architect's status in each of these areas is a matter of critical importance.

The architect's legal status, when furnishing architectural services, will certainly determine the respective rights and liabilities of the architect *vis-a-vis* his client and third parties. Further, this status—in many situations—will determine the respective rights and liabilities of the client in relation to third persons. Consequently, as the architect expands his role, both client and architect must be particularly concerned with the definition of that status in the architect's contract of employment and consequent documents.

The Committee on the Profession of The American Institute of Architects, in its interim or progress report on its work in the field of expanding services of architects, has emphasized the basic concept of "agency" as describing one status of the architect. This concept is reflected in the preliminary draft of the revised Standards of Professional Practice which were included in the Committee's report and which were prepared specifically to satisfy the ethical requirements of comprehensive practice. One question for analysis, therefore, is whether a description of the architect's status in terms of "agency" is adequate and accurate for the purposes of legal definition and ethical standard.

*Architect's status must be understood*

*Clients and third parties*

*Agency of architects*



The present Standards of Professional Practice contain no express reference to the "agency" of the architect. The status of the architect is described, to some degree, in the existing contract documents of The American Institute of Architects. Legal relationships between architect and client, and architect and third parties, have been spelled out in particular situations by court decisions. However, the preliminary draft of the new Standards of Professional Practice states, in describing the obligations of practice, that *an architect's relation to his client is based upon the concept of agency and founded upon good faith and understanding.*

*Agency significant as related to third parties?*

Does the express reference to the agency concept in the draft of the Standards of Professional Practice require further clarification? The concept of principal and agent is primarily of legal significance as it relates to third parties. For example, when an architect contracts with his client to furnish architectural services, he is not then acting as an agent, but as an independent provider of professional services. On the other hand, in his dealings with third persons the architect may or may not be acting as agent for his client. The architect-owner contract will ordinarily determine whether, in retaining consulting engineers, the architect acts in an independent capacity and is responsible to the owner for the engineers' performance (the usual situation), or whether in his dealings with such consultants, the architect acts as agent for the owner, without responsibility for the consultants' acts.

*Agency or other status?*

In dealing with the contractor, the architect may or may not be acting as agent for the owner, depending upon the circumstances. Article 38 of The American Institute of Architects' General Conditions of the Contract expressly provides that the architect *is the agent of the Owner only to the extent provided in the Contract Documents and when in special instances he is authorized by the Owner so to act, and in such instances he shall, upon request, show the contractor written authority.* The same article, in defining the architect's status, provides that *as the architect is, in the first instance, the interpreter of the conditions of the contract and the judge of its performance, he shall side neither with the Owner nor with the contractor, but shall use his powers under the contract to enforce its faithful performance by both.* Since an agent owes a duty only to his principal, the legal and ethical requirement that an architect, when interpreting the contract or judging its performance, shall favor neither side but shall act in a judicious and impartial manner, would appear to describe a status which is the antithesis of agency.

*Agency limited to special acts?*

Commenting on Article 38 of the General Conditions, the Handbook of Architectural Practice published by The American Institute of Architects states that "the architect is often assumed to be in all respects, the agent of the owner. Old forms of agreement made him so, thus robbing the owner of important power that ought to reside in him alone and imposing upon the architect many responsibilities that it should not be his duty to bear. In the Institute's General Conditions of the Contract the architect's agency is carefully limited to certain special acts."

*Determination of agency by courts?*

Some of the confusion concerning the architect's status as "agent" arises from the fact that in a number of legal decisions the courts, in determining the propriety of certain acts of the architect which were not and should not have been performed as agent of the



owner, have at the same time defined the architect's relationship to the owner as that of agent. For example, in *Hines v Farr*, 112 SE 2nd 33 (So Carolina), the issue before the court was the validity of the architect's determination of a dispute between owner and contractor concerning the number of cubic yards of rock which had been removed from the site. The construction contract in this case provided that it was the responsibility of the architect to make written decisions in regard to all claims of the owner or contractor and to interpret the contract documents on all questions arising upon the execution of the work. Pursuant to this authority the architect had certified a payment in connection with the disputed yardage of rock. The court held that this certificate was binding on both parties, stating:

"It may be stated generally that any stipulation whereby the parties constitute an architect or engineer the final arbiter between themselves, as to any matter connected with the contract, makes the decision of the architect or engineer conclusive as to such matter. For example, where the contract provides that the work shall be done to the satisfaction, approval, or acceptance of an architect or engineer, such architect or engineer is thereby constituted sole arbitrator between the parties, and the parties are bound by his decision. The same rule seems to apply where it is provided that payments shall be made only upon the certificate of the architect . . ."

In the same decision, however, the Appellate Court, in reviewing the contention of the owner that it was erroneous for the trial court to charge the jury that the architect is the agent of the owner, stated that this charge was correct in that "an architect, in the performance of his supervisory functions with respect to a building under construction, ordinarily acts as the agent and representative of the person for whom the work is being done." The court did not reconcile, however, this general statement in the context of the appropriate status of the architect when acting as an arbiter of disputes between owner and contractor.

In a Wisconsin case (*Foeller v Heintz*, 137 Wisc 169) the court apparently sensed the inconsistency between a statement that the architect acts as agent for the owner when performing his architectural services and the principle that the architect must act impartially and without favor in determining disputes between owner and contractor. In this case the issue was whether the architect could approve a material departure from the plans for the building under the authority of a provision in the construction contract which authorized him to arbitrate any dispute between owner and contractor. The court stated that although an arbitrator is supreme within his jurisdiction, the act of the architect in question was void as an act of usurpation. However, in describing the status of the architect in his function of determining disputes between owner and contractor, the court ruled that he was an agent of *both* parties. Again, however, this resolution does violence to the true meaning of the concept of agency.

The issue of whether an architect acts as agent for his client or as an independent provider of professional services often arises in legal actions involving claims of damage or personal injury

*Agent or arbiter?*



sustained by third parties arising out of the alleged negligence of the architect.

If the architect's status is defined or deemed as that of agent for the owner in furnishing plans and supervising construction, his negligence may be imputed to the owner and the owner held responsible for injury to third parties.

On the other hand, if the architect, in performing basic or comprehensive services, performs his role in such a manner as to be deemed an independent provider of services, he may be held liable for injury or damage arising from circumstances which are ordinarily foreign to his responsibility.

*Problems of negligence*

In dealing with problems of negligence involving plans and construction, the courts have treated the concept of agency in a somewhat different manner than in other contexts. For example, in *Burke v Ireland*, 166 NY 305, a party who was injured at a construction site charged that the architect's plans were defective and sought to recover against the owner for the injury sustained. The court, in dismissing this action, ruled that the architect who was employed to draw plans and specifications and to supervise construction, is *not* the agent of the owner and the owner cannot be charged with his negligence. The court stated:

"If the architect, who had general supervision, had insisted upon a careful inspection of every detail of the work and had been present when the concrete was about to be laid upon the disturbed ground outside the old cistern wall, he might have discovered the departure from the terms of the contract in that respect and prevented it. But the architect was not the agent or servant of the owner. He was in the exercise of an independent calling and held the same legal relations to the defendant that the builder did, and for the omissions of either in the execution of the plans, personal negligence cannot be imputed to the defendant."

*Agents represent their principals*

Dealing with the other side of the coin, the court in *Manton v H. L. Stevens & Co*, 170 Iowa 495, was called upon to determine a suit against an architect instituted by an injured employee of one contractor based upon the premise that a safe place to work had not been furnished to the employee of another contractor, which resulted in the injury in question. The plaintiff contended that the architect was responsible because he was acting as an independent contractor on the particular project in that he had entered into sub-contracts for material and labor, that the architect's recommendations were followed in every case throughout the construction of the building, and that, in fact, the architect actually controlled the method of construction. The court, in dismissing this action against the architect, stated that the relationship between architect and owner *was* that of principal and agent and that although the architect entered into contracts and exercised control of the project, he did so with the consent of the owner and subject to the right of the owner to overrule or change the recommendations of the architect. The court said:

"We reach the conclusion that the evidence is abundant to warrant the finding that Stevens & Co were not independent contractors in their relation to this structure, but that they sustained the



*Limitations of agency*

relation of agents to the Mantons and that their power and duties were those of the architect and the engineer, coupled perhaps with a supervisory power under which they superintended the enterprise in its entirety.”

In describing the relationship of architect and owner as one of agency, a further problem is engendered in respect to the limitation, if any, of that agency. This issue generally arises when the architect has taken an action which the owner contends is outside of his authority and the other party involved in the litigation contends that the architect is the general agent of the owner. Illustrative is *Millard v Parry*, 271 P 2nd 852. In this case a contractor reduced his bid for the construction of a particular building in reliance upon the promise of the architect that additional construction would be awarded to him. The court, in finding that this promise was outside the scope of the architect's agency, asserted:

“It must be noted that in the matters referred to, plaintiff relies chiefly upon alleged promises and representations of the architect, and upon the contention that the architect was agent for the defendants. An architect is not ordinarily a general agent of his employer . . . and in this instance it was expressly so provided in the contract documents. Clearly he did not have authority to bind Parry on a promise of construction of another structure.”

*Agency concept subject to interpretation*

From the foregoing, it would seem that the concept of agency and its extent is subject to differing interpretation and measurement depending upon the context in which the issue is raised. If this be the fact, does the statement in the preliminary draft of the Standards of Professional Practice that the architect in furnishing services to his client does so as “agent,” introduce an ambiguity into the description of his status for the purpose of ethical standard? Undoubtedly the goal of the Committee on the Profession was to articulate the ethical principle that an architect, in expanding his services under the comprehensive practice program, must act with undivided loyalty and good faith toward his client and without special advantage to himself. This is the traditional professional obligation of the architect which has been characterized by the courts as one of trust and confidence. “Good faith and loyalty to his employer constitute a primary duty of the architect. He is in duty bound to make full disclosure of all matters, of which he has knowledge, which it is desirable or important that his principal should learn.” *Zannoth v Booth Radio Stations*, 333 Mich 233. These tenets describe, as well, the exact obligation an agent owes to his principal. As stated by Mr Justice Benjamin Cardozo in a famous case (*Meinhard v Salmon*, 249 NY 458) involving the respective duties of joint venturers who act in relation to each other as principal and agent:

“Many forms of conduct permissible in a workaday world for those acting at arm's length, are forbidden to those bound by fiduciary ties. A trustee is held to something stricter than the morals of the market place. Not honesty alone, but the punctilio of an honor the most sensitive, is then the standard of behavior.”

Since the concept of agency incorporates the ethical standards which are sought to be articulated in respect to the architect's relationship to his client, this appears to be the motivating factor for the descrip-

*Architect as a professional*



tion of the architect's status in the draft of the Standards of Professional Practice as agent of his client.

*Principles of professionalism*

However, if the architect must act within the ethical connotations of the agency concept, but is not legally deemed the agent of his client in various situations, it might be more accurate and meaningful to provide that in relation to the services which he undertakes to provide in behalf of his client, the architect shall act only in his "professional" capacity, with the express and implied standards that this concept includes. The "agency" concept may introduce other factors or problems which have no pertinency to the ethical standards sought to be defined in the Standards of Professional Practice. In this connection, the preliminary draft of the Standards of Professional Practice expressly and specifically states that the architect owes undivided loyalty to his client, that he may not have a financial interest in firms or products which might tend to compromise his loyalty to his client, that he may accept compensation for his services only from his client, and that he shall not engage in building contracting, and so on. Consequently, it would seem, therefore, that the statement in the Mandatory Standards that the architect shall furnish his services as "agent" of his client is accurate only with respect to certain aspects of the architect's professional practice.

*Agency important in architectural practice*

This is not to say that the "agency" concept is not of primary importance in respect to a large part of architectural practice and of particular significance in the context of comprehensive practice. If the architect deals with the real estate operator in respect to land acquisition for his client, if he deals with the banker in respect to financing the project, and if he deals with the myriad of experts and consultants whose services may be required in connection with project analysis, promotion, design, construction, and supporting and related services, it must be clear to him, to the owner and to the parties with whom he is dealing that he is acting as agent for the owner. If this is not made explicit, the architect runs the serious risk of responsibility and financial liability for the contracts which he makes on behalf of his client. It is an old and fundamental principle of law that an agent of an undisclosed principal is responsible for the obligations of a contract which he makes on behalf of his principal. Thus, the architect's agency must be disclosed, not only to satisfy the requirement of good faith, but in self-protection.

*Legal counsel necessary*

The concept of agency cannot be over-emphasized in defining the role the architect should play in his relationship to third persons in performing comprehensive services. While the ethical connotations of "agency" may coincide with the professional standards to be met by an architect, the importance of that concept lies in the legal relationships which may be created as the architect expands his role under the comprehensive service program. The recommendation of the Committee on the Profession that "each architect contemplating the expanding of his services seek advice from his own counsel concerning the matter of agency, to determine the legal problems involved and the methods of clearly defining an agency position" is, indeed, well taken. It is also of vital importance that the architect's compensation reflect his exposure and responsibility as he expands the area of his services.



# Architectural Consultation with Industry

by **Wayne F. Koppes AIA**

**Working with building product manufacturers or others associated with the building industry, architectural consultants perform a number of services that are necessary if comprehensive architectural practice is to result in the greatest benefit to clients and society**

*Architectural consultation  
offers increasing opportunities  
for architects*

The term "architectural consultant" has at least two different connotations. The term may refer to one who offers consulting services to architects, as an expert in some aspect of building design, or it may apply to a person with architectural training and experience who offers advice regarding architectural problems to manufacturers or others who require such information. In my own case the latter definition applies; my work has been chiefly with manufacturers of building products and with industry associations. On occasion, I've assisted architects with specific technical problems, but in the main I've been concerned with interpreting the architect's requirements to manufacturers.

Like it or not, the work of architects is becoming more and more dependent upon the manufacturers of building products. For proof of this, it is only necessary to compare the size of Sweet's today with its size in 1950. As Phil Will has said, ". . . producers are now members of our design team, and must be regarded as a creative force in the building industry. This must be so, for the architect can only use that which someone is willing to produce." Manual craftsmanship in building has given way to the erection of preformed components. A growing proportion of the labor of building the typical commercial structure is performed off-site by the manufacturers of materials and components; and in the interests of greater economy efforts are being made to increase the ratio. Before World War II the prefabricated house was a rarity; now

*Importance of product manufacturers*



*Role of the product manufacturer*

prefabrication accounts for about one-fifth of all of our single family dwelling units.

The expanding role of the producer, then, as well as the expanding role of the architect, requires attention. An ever-increasing number of established and experienced producers of building products are cognizant of their growing responsibilities as "members of the design team," and are increasing their efforts to cooperate more effectively. The new and less experienced producers *want* to cooperate, too, but sometimes don't quite know how to go about it. These producers often recognize that their survival in this competitive field depends largely on their qualifying for the team, and this may require a bit of coaching. In a sense, it is this kind of coaching that the architectural consultant can provide.

Many of the older and larger companies producing for the building industry have long been familiar with the architect's *modus operandi*, his idiosyncracies and his requirements. Some have their own competent architecturally trained personnel. However, a great many other producers, who lack such experience, recognize that they need professional guidance, both in the development of products and in making their products known to the architect. Some of these are small companies just going into business; others are among the largest and best-known companies, whose diversification programs are bringing them into contact for the first time with the building industry. Those in the latter category, recognizing that the ways of the building industry are unique as compared with, for instance, the automotive or the aircraft industries, often feel the need of a guide in exploring this unfamiliar territory. Some even sense a language barrier, and consequently have a need for the assistance of an "interpreter," who can "speak the architect's language."

It is regrettable, but nevertheless true, that the architect—and his capabilities—are not always highly esteemed by the average producer, probably as the result of some unfortunate experience. The producer's impression of the architect sometimes seems to range from the sublime to the ridiculous—from that of an unapproachable and omnipotent authority to that of one who is fussy and unreasonable. Probably the average architect's concept of the producer is no more complimentary, and just as inaccurate. He may think the producer is most unreasonable, too—with no feeling at all for esthetic values, who puts salesmanship first and responsibility second.

*Need for communication*

This lack of understanding between producer and architect is unfortunate; it exists chiefly because of the lack of adequate intercommunication. The producer too often doesn't look beyond the salesman's order, to see how his work relates to the architect's overall concept; the architect, on the other hand, frequently fails to state his requirements clearly, having at best a very hazy concept of the manufacturer's work and problems. If the architectural consultant, acting as a liaison between the two parties, can effect a better understanding by explaining to each the functions and limitations of the other, he then performs a service of value to both.

The work of the architectural consultant is likely to be quite



*Nature of architectural consulting work*

varied in nature; it may be concerned with evaluation of a concept, or assistance with the design of a product or with the promotion of a material or product. When a new product or system of construction is under consideration, feasibility studies may be required for investigation of the pros and cons—or the potential merits—of the proposal. Such studies usually require research work, including surveys and interviews with sources of information, and often result in technical reports. Design assistance may involve advice on appropriate testing procedures, as well as guidance in preparing useful technical data for architects. Questions of conformity with building code requirements or of comparative costs, may require investigation. Frequently architectural consulting service entails assistance with the preparation of technical literature, architectural advertising, and perhaps, Sweet's catalog inserts.

Companies which are suppliers of base materials, rather than manufacturers of specific products, often need suggestions for architectural uses of their materials or ideas for product applications. If the previous experience of a company has been in fields other than building construction, it will need advice, first of all, concerning the general operation of the building business and the architect's role in this business. Salesmen or distributors may require instruction on how the architect thinks and works, and how he should be approached. If the company has no architect on its regular staff, the consultant may be called upon for liaison work with architectural offices, to provide first-hand technical advice in the uses of the company's products, or to assist in the detailing of specific applications.

*Examples of consulting work*

Some representative examples drawn from the author's own experience may serve to illustrate the nature of architectural consulting services: a) for a plastics manufacturer—study of potential uses of plastics in building, and review of pertinent restrictions in state building code; b) for another plastics manufacturer—evaluation of potential of a plastic-faced building block; c) for architectural metalwork manufacturer—assistance with design, testing and promotion of one of the first successful commercial metal curtain walls; d) for architectural metals manufacturer—assistance with preparation of product catalogs for architects; e) for stainless steel supplier—liaison work with architects, preparation of technical and promotional literature, educational work with sales force, assistance in product development; f) for insulation supplier—study of comparative costs of school wall and roof constructions; g) for elastomeric sealants manufacturer—guidance in testing and promotion for architectural uses; h) for branch of armed forces—study of feasibility of prefabricated overseas bases; i) for lumber manufacturer—study of possible uses of wood in fallout shelters and evaluation of potential uses of fire-retardant treated lumber; j) for basic aluminum supplier—evaluation of new method for production of building panels, and; k) for rigid insulation manufacturer—study of possible uses in residential work.

*Working with industry associations*

The architectural consultant may also be of service to industry associations allied to the construction industry. Organizations of this sort serve the common interests of groups of manufacturers.



Usually these associations are more concerned with general standards and technical service than with specific product applications. With the support of their member companies, some of these groups undertake research projects related to architectural problems; others make efforts to formulate technical data to assist architects in the proper use of their products. In much of this work architectural experience and an understanding of the architect's viewpoint are essential. Unless an association has architecturally trained personnel on its own staff, a need usually exists for outside architectural consultation in connection with such work. If chiefly research and investigation, the work often is turned over entirely to an architectural consultant on a contract basis.

*Manufacturer's literature and advertising*

Competent guidance is particularly needed in the field of manufacturer's literature and advertising. Much of the advertising directed to architects is ineffectual. However, neither the publishers of the magazines nor the companies whose products are represented are generally at fault. Both use what the advertising agencies provide; thus the agencies must be held largely responsible for any waste. Of course there are fortunate exceptions to the general rule. Some advertising is both tasteful and helpful. But on the whole, the manufacturer's advertising to architects could be greatly improved. The Producers' Council has demonstrated that advertising *can* be improved, and in a few cases at least, agencies have produced excellent work. Most agencies handling this sort of work might be well advised to consider using the services of competent architectural consultants in order to better serve agency clients and their audience—the architect.

*Qualifications for consultants*

What qualifications are needed in this business of architectural consulting? The architectural consultant should be research-minded. He should have a background of well-rounded experience in the architectural profession, and probably in research work and teaching. He should be knowledgeable enough to be able to interpret the actual problems and needs architects are finding in the field and to assist manufacturers in producing products to meet these needs and solve these problems. A knowledge of materials and construction, and a continuing interest in the broadening of this knowledge, are necessities. Architectural design ability is a valuable asset; and a certain amount of technical writing ability is essential because the preparation of reports, specifications and brochures is an important part of the work. In order to work with manufacturers, a reasonable knowledge of production processes is also helpful.

*How consultants work*

Some architectural consultants work independently, others as members of consulting firms. Some consultants work full time, while others combine consulting work with teaching or practice. On occasion, architectural firms are commissioned to do research or investigatory work that is not related to specific architectural projects. A few architectural firms, in addition to their architectural practice, regularly perform such consulting work for manufacturers and industry groups. However, the number of people who are now actively engaged in this branch of the architectural profession is quite small—far too small to adequately meet the increasing needs of industry and the future potentials the architectural consulting field offers.

*Consultants needed*



# Fellowship the Easy Way

by **John Woolson Brooks FAIA**

*Former Chairman of the Jury of Fellows*

► Every year when announcement is made of the newly advanced Fellows, the membership may echo these remarks of Pope, and may wonder, "What is wrong with the Jury of Fellows?" After having completed, a year ago, a tour of duty on the Jury, I can testify that there is nothing wrong with the Jury except as any human instrument has inevitable limitations. The Jury consists of six men who spend a long week each winter in Washington reviewing the material which the Chapters submit in an effort to advance their nominees. The Jury is *en charrette* for the solid week. Overtime is accepted as a matter of course. The Jury's deliberations are conducted on the highest professional plane that can be conceived. There are no quotas, no geographical limitations, no horse-trading and any qualified nominee whose case is presented clearly and thoroughly is advanced speedily. Unfortunately, this painless advancement is an exception, for the reason mainly that "Architects don't read!"

Detailed instructions are furnished each nominator. If he takes the pains to read and to understand them, he would realize that preparing a nomination for Fellowship is a "production," and he would decide either not to nominate his man, or else to take the trouble to present the qualifications in a totally convincing manner. Let us review four typical examples:

**East Elevation:** This is a case in which the nominators seek to elevate a young man who has made a career of service to the Institute or to the public. He may not have accomplished much, but his exhibition of wheel-spinning is spectacular. The difficult task of the Jury is to find elements of distinction in this man's work, for Fellowship is given for achievement rather than for effort.

**West Elevation:** In contrast with the foregoing, this nomination concerns an older man who has outlived his contemporaries and thus is no longer a competitive threat. His nominators feel that he possesses the stature associated with Fellowship, but they do not bother to spell out any tangible evidence that he is distinguished. The Jury cannot accept mere opinion, and is forced to send his case over for consideration the next year, hoping that meanwhile additional evidence may be presented.

**North Elevation:** This is a fairly typical case in which a cold recital of commonplace activities is expected to explain the worthiness of the nominee, but no light is shed on the subject to develop excellence in the career under consideration. Unless the Chapter injects some creative imagination, this man is "dead!"

**South Elevation:** This is what keeps the Jury in business—without a few of these, the Jury would stop trying. This case presents a man who is obviously outstanding, and his efforts are clearly described, documented, and validated by testimony from competent sources. He is enthusiastically advanced the first year.

Many nominators fail in at least one of the following regards:

1 The nominee lacks distinction and should not have been proposed.

2 The nomination fails to cite the qualities of the nominee which establish his excellence.

3 The nomination makes claims which are not substantiated.

The Jury and indeed most Fellows view their elevation with humility, and each man is conscious that many who should be Fellows, have not been advanced. However, defects in the institution are attributable to the Chapters rather than to the Jury. If Chapters will screen their members, if they will nominate men who have contributed importantly to the profession, and if they will present to the Jury the solid reasons why their nominees are qualified, verified by competent witnesses, then Fellowship will assume its intended meaning, and men who have been advanced can enjoy the recognition accorded by their associates without the embarrassing knowledge that they are only lucky in having had intelligent sponsors.

There is nothing easy about preparing a nomination for Fellowship, but the hard way is by far the easiest. ◀



# Library Notes

## "Form, Design and the City"

Have you seen this film presentation of the program on city planning held at the AIA convention in Philadelphia in 1961? The film, made available in this form through the courtesy of Reynolds Metals Company, presents, in a very telling fashion, a report on what has been accomplished in the way of development in the city of Philadelphia.

It has already aroused world-wide interest and requests have been received from various foreign countries for showings which we have not yet been able to arrange. However, an example of intensive usage in this country might be cited, in the case of Honolulu, where they have really gone all out in showing this film. Aaron Levine of the Oahu Development Conference, who arranged an initial showing for the Hawaii Chapter AIA, has written as follows:

"You will be pleased to know (and by carbon of this letter, Ed Bacon will be delighted to learn) that we are showing it not only to the AIA and AIP Chapters, but to the key governmental and civic leaders throughout Honolulu. These range from our City Council to the top business leaders of the city. I assure you that when I did my very small share in helping Ed with this film back in Philadelphia, I had no idea it would exert so great an impact on a distant place like Hawaii. It is exactly the presentation that we need at this point to explain the total design concept to the community. I really believe that the film is scoring its greatest success here because it will definitely influence the future planning and design program of Honolulu."

A request to Mr Levine by the Outdoor Circle of Honolulu for a showing in January was cancelled, and they moved the request to November. "Just to bring you up-to-date, we now have fourteen showings scheduled within this brief period, covering all of the interested public as well as private leadership groups of the city."

We presume there must be other areas that could profitably use the film on such a saturation basis. Although we do not want to stimulate more business than we can reasonably handle, we do feel that at this time there is much interest in the subject and the availability of the

film should be stressed. Rental: \$10 per showing—available from AIA Library on a definite booking basis.

## A New Philadelphia Library

A natural consequence of the writer's position as Librarian for the professional organization of architects has been an involvement with problems dealing with library buildings. This has taken several different forms. Some years ago he served as chairman of a committee to arrange a program for an all-day session on library buildings for the local chapter of the Special Libraries Association. Subsequently, he compiled a bibliography on library architecture for a building type study published in the *AIA Journal*.

More recently he has been somewhat involved with the arrangements for the Library Awards Program, although not directly concerned with its management. This program, jointly sponsored by the AIA, the American Library Association and the National Book Committee, aims to give recognition to the architecturally significant structures among the rapidly-increasing number of new libraries.

He is pleased to report that the response has been gratifying, with over 225 entries received at the time of writing. An interesting exhibit should be in prospect later in the spring.

All the above is a prelude to the fact that the Librarian had the opportunity of attending the dedication of the new University of Pennsylvania Library last fall. It was a brisk, clear October day, when ceremonies were held on the campus in front of the building. The University band introduced the exercises with appropriate music from the sixth floor terrace. The President of the University presided and the dedicatory address was given by the Governor of Pennsylvania. Afterwards the building was opened to the visitors and one wandered through at leisure admiring the newness of it all.

Later a special meeting of librarians was held at which Roy Larson FAIA, of Harbeson, Hough, Livingston & Larson, the architects, discussed some of the problems that had been encountered in the design of the building. He pointed out that the first studies had been made as

early as 1933 to determine whether the existing library should be replaced or extended. Over the years there were various schemes but it was only in the 1950's that funds became available. Also a suitable site was secured through the closing of Woodland Avenue, which permitted the development of a quadrangle of which the library would form a key part.

The new building comprises three lower floors devoted to public areas, three stack floors, and a floor devoted to rare book collections. The division is obvious on the exterior where the lower floors have extensive glazing while the stack floors have slit windows for the carrels. Since the building has been described at some length in *Library Journal* for December 1, 1962, no extended description will be given.

Some points of interest are that a split column system was employed, with the space between used for air circulation; a module 4'2"x3' was used, with bays 25'x27'; suspended ceilings were omitted, except in the fifth floor where horizontal duct distribution made this necessary.

Another library building is planned adjacent and connecting to this one to house some of the larger separate collections of the schools and colleges. Incidentally the old library building, a Frank Furness creation, is being used by the School of Fine Arts.

It was most interesting to see the results of the completion of this first step in a program which will give the University much-needed and improved library facilities.

## Library Loan Service

For newer members of the Institute we might note that the AIA offers a service whereby members may borrow almost any book in the Library. To help cover the cost of postage and wrapping, a small charge is made—fifty cents for the first volume and twenty-five cents for each additional requested at the same time.

So you may know what recent publications have been received, the Library publishes an accession list which will be sent to any member upon request.

One point perhaps should be clarified. Just as membership in the Institute is an individual matter, so the privilege of borrowing books is also an individual matter. Accordingly, any request to do so should always be signed by a corporate member of the Institute. G.E.P.



# Book Reviews

**Europe—An Aerial Close-Up: Low-Level Aerial Photographs of the Cities and Landmarks of Western Europe.** Charles E. Rotkin. Philadelphia and New York, J. B. Lippincott Company, 1962. 222 pp 10½x14" \$17.50.

In this marvellous book, Mr Rotkin, a noted magazine photographer, provides, as he puts it, "a fresh way of looking at an old subject." His aerial close-ups of many of the famous and some of the lesser-known buildings, squares, plazas and streets of Western Europe show them in an often revealing new perspective which will particularly fascinate architects, city planners and students of both fields.

There is more in this picture book than most thick volumes on planning can relate. And unwittingly it makes quite a case for the grand old Renaissance tradition of city planning which bends the egotism of the individual building to one magnificent scheme. This is not confined to the show pieces—the Places de la Concorde and the Piazzas San Marco. Behold the lovely, pie-shaped market at Gouda, Holland. Or the wonderful space (and pavement) in front of Copenhagen's City Hall. Or what a marvel Regent Street is!

Don't be misled. The book was not prepared with architects and planners in mind. It concentrates on the touristy places and includes sights of little esthetic or historic value and omits many places that would be fun to see from above, such as the Spanish Steps in Rome or the Place des Vosges in Paris. The captions are pleasant but tell little more than what you'd expect from a fairly diligent guide in a tourist bus. They lack any cohesive point of view. And they contain some slight errors. Gaudí, for instance, died in 1926, not 1936.

Nor does the book include any of the modern Europe, with the exception of rebuilt Rotterdam, which, somehow, looks a lot better on the ground than from the air. There is something ill-defined and diffuse about it, as there is about most modern city planning.

The photography is uneven. Some pictures, in fact, should have been edited out. There are shots of Amsterdam where canals and shaded streets blur into one. And the lovely fortress in Salzburg seems so flat in

the snow that it has lost its proud elevation and relation to the town.

The quality of the reproduction is outright bad—just another washed-out offset job. With the decline of printing in this country the publishers should have had this book printed in Europe as so many publishers do now.

But these faults detract only a little from what is, as we said, a marvellous book. You don't want to miss it. WOLF VON ECKARDT

**The Modern House, U.S.A.: Its Design and Decoration.** Kate Ellen Rogers. New York, Harper, 1962. 291 pp illus 6¾"x10" \$8.00.

Most books and articles on home design and furnishing are written from the expert's negative viewpoint—they either condescend to the ignorant out-group of consumers by letting them in on a few trade secrets or just deplore the low level of middle-class taste. Probably because the author is a university professor of home-planning and her positive outlook was professionally acquired, she seriously intends to educate middle-class American women—since it is women who do most of this house-planning—into an understanding of the reasons for modern design of houses and furnishings and into an ability to recognize or plan for their own workable home design.

Her method of education is simple. Beginning with housing as a whole she reviews statistics of recent mobility trends, family size, housing needs for different ages, leaving the reader with the idea that the most adaptable house is the best one—adaptable in size for expansion, in landscaping for lack or abundance of leisure time for maintenance, in interior for adjusting to on-and-off privacy demands. Even more perplexing, the present owner has to consider the unknown tastes of a future buyer for the time when he must move out—for according to statistics a move is practically unavoidable.

Once one understands where he fits sociologically he is ready to learn about house construction, then floor plans, room functions (most of these he could have thought up on his own), and furnishings. In non-condescending, though somewhat stiff language, all

basic procedures are explained. Valuable for beginners is the chapter "Materials and Methods of Building," which briefly and clearly covers just that. For someone planning a color scheme, the Munsell system and its notation is explained. And so on it goes through furniture construction and textile manufacturing.

Only basic knowledge is given here, and thus no information on recognizing antiques, or how to design a period dining room, or where it is now stylish to place furniture. Almost every page recommends further study—in specialized books, with the experts themselves in architecture, financing and building, and at the sources of supply and comparison: friends' homes, model houses, furniture stores, exhibits and art galleries.

Illustrations throughout are excellent—photographs clear, plans readable, captions informational and non-laudatory, subjects both well-known and unusual. A few editorial slips in spelling are annoying but do not detract from the over-all impression of competence. This book should be recommended by architects to all their house-planning clients. MARGARET PHILLIPS

**Creative Playgrounds and Recreation Centers.** Alfred Ledermann and Alfred Trachsel. New York, Praeger, 1959. 176 pp illus., 11¼" x 9". \$12.50.

Possibly man has no more varied activity than play. This book, with nearly 400 views and plans with careful descriptive captions in German and English, is a comprehensive attempt to explain the planning and show the means employed in fifty-six interesting playgrounds from twelve countries. Emphasis is not on organized team-sports but on less-regimented "creative" types of individual and small-group play—particularly as developed near dense housing.

There are three introductory essays: *Playground and community center* (Alfred Ledermann, general secretary of Pro Juventute Foundation, Zürich), *Play—leisure-time activities—recreation—as factors in townplanning* (Alfred Trachsel, architect and planner, Zürich), *The Child and the City* (Aldo van Eyck, playground planner, Amsterdam DPW). The first two papers are matter-of-fact, deal with various types of recreation areas and illustrate planning concepts. That by Aldo van Eyck is brief but thoughtful. How many of our cities



employ men who can write with this perception and humanity:

"... these playing children demonstrate the latent possibilities of urban renewal in general. With the aid of a little concrete, wood and aluminum there have come into existence social centers: places where children and parents meet, true extensions of the doorstep—for it is on the doorstep that the outside and inside worlds, the spheres of collective life and of individual life, intersect . . ."

Details shown recognize the child's need for variety in ingenious, durable and playful designs for play, but why is it that almost all such equipment, even when developed by sculptors, lacks the consideration of beauty in proportion and form which to all these well-meaning people is apparently an extra rather than a necessity? Almost all functional implements of sport—bats, racquets, skis—possess this formal beauty. Perhaps, like rehearsals of performance, it is evolutionary and comes with refinements of repetition.

Examples shown recognize also the child's need for accomplishment—in stretching his nerve as well as muscle in developing those combinations of agility, coordination and courageous decision which build his future capability and even his behavior. Some of these play areas provide gorgeous opportunity for that release of inhibitions one caption calls "mucking about" and of course there is sand enough everywhere to cause all the housewifely desperation reported in Phyllis McGinley's maledictory verses entitled *Season at the Shore*.

Several of these areas are devoted to elementary traffic-safety training. Some thought has been given to location of exercise and climbing equipment on soft surfaces—but far more of it seems founded on the scriptural rock in the form of hard paving.\* Bumps are educational but in our insurance-ridden civilization even the unintended playspace can be expensively subject to the legal concept of "attractive nuisance."

The last fifteen pages show that the author's suggestion that the playground planner "play a little" has obviously been taken to heart in some most ingenious and appealing equipment.

E. P.

\* see AIA School Plant Study BT 1-11: School Safety, by D. Kenneth Sargent, FAIA, AIA Bulletin (Nov-Dec 1953); see also "The softer they fall" OVERVIEW (March 1961:68-9)

**Arkitekten Kay Fisker.** Hans Erling Langkilde. Copenhagen, Arkitektens Forlag, 1960. 131 pp illus., 8¼" x 11". Reviewed by Gudrun Hudén for the *AIA Journal*.

Fisker is justly famous for the perfection of his sketches, renderings and designs. This monograph provides a format beautifully suited for the display of these works.

Langkilde, though evidently sympathetic with the goals of Fisker, and avowedly an admirer of some of the attempts to reach those goals, remains objective, analytic and critical. The twenty pages of English text provide both a discerning treatment of Fisker's work and a fine example of what a translated summary can and should be. With very few lapses, the grammar and syntax are accurate and adroit.

The English summary is carefully keyed to the plentiful illustrations and faithful to the chronological scheme of the Danish text. The text has very little biographical material. It is a study in professional development as perceptive as it is austere and in style a tribute to the canons which have guided Fisker's work. Timeliness is a quality shared to a marked degree by this book.

Appendices give biographical information, lists of projects, completed buildings, collaborations and competitions. A bibliography of more than 170 items, spanning the years 1915-1960, plus a listing of more than 70 published works by Fisker is provided.

**A System of Architectural Ornament According with a Philosophy of Man's Powers.** Louis H. Sullivan.

Reprint edition published by W. R. Hasbrouck, 117 Fir Street, Park Forest, Ill., 1961 \$15.

To those admirers of Sullivan who have wished to secure examples of his draftsmanship as depicted in "A System of Architectural Ornament," news of this reprint will be welcome. A facsimile edition, slightly reduced to avoid any possibility of conflict with the original, this is a most acceptable version. Although this reviewer has heard of proposals to reprint this book, none have previously materialized and Mr Hasbrouck is to be commended for having sufficient faith in the need for a reprint to undertake it. He also deserves congratulations for producing a very satisfactory result.

G.E.P.

**The Form of Things Unknown.**

Herbert Read. New York, Horizon Press, 1960. 248 pp illus 6"x9¼" \$6.00.

A new book by Sir Herbert Read is always important. Author of many books on esthetics, the philosophy of art and of criticism, Sir Herbert "in a remarkable degree combines the attributes of scholar, critic and poet." His "Art and Industry" has become the standard work on the principles of industrial design; his "The Philosophy of Modern Art" has lifted the fog for many people from the various modern movements from realism to surrealism.

In this book, Read turns to the central problems in the culture of our era and explores the nature of the creative mind and the ways in which the world of creative imagination is threatened by the technological revolution, the human agents of which "are often insensitive to esthetic values and blind to the consequences of ignoring the subtle springs of creation, on which science itself no less than art depends for its vital continuance."

It is perhaps slow going for the average reader, but it is worth the effort for it is richly studded with observations and quotations drawn from the author's wide reading and acquaintance in the art world. For instance, in speaking of the work of Henry Moore and the fact that his work consists almost entirely of representations of the female figure, "representations that depart considerably from the phenomenal appearances of that object," he points out that it is quite normal for a man to have a mother-fixation, "and there is evidence to suggest that an unusual proportion of artists . . . have this psychic basis." Moore's design, he tells us, "is not an intellectual invention: it is not even a direct intuition of form—it is dictated by an inner life, a personality, a daemon, which has entered the block of stone or wood, and imperiously demands a living form."

Sir Herbert believes that the values which in the past have been inseparable from civilization are "threatened by the developments, known as industrialization, mechanization, automation and mass communication, that together constitute the technological revolution of our time." Thus it is necessary to reaffirm "certain psychological facts about the mind and its formative functions." This is the journey upon which Read takes his readers. J.W.



# Editor's Page

## Washington Planning Is News

Some readers may be interested in the immediate results felt here in the Octagon of the publication of our special January issue, "Washington in Transition." This is being written January 15th—the very last minute, with the printer's messenger breathing down my neck.

The response has been tremendous—in fact, we are already practically out of the initial printing, even though the print-order was increased substantially. Another order has been placed. We are receiving mail and phone calls daily, not only from Washington, but from all over the country, requesting from one to ten copies. When the story about the special issue of the *AIA Journal* containing the criticisms and recommendations of the Committee on the National Capital, made the front page of the *Washington Post*, it was picked up by the wire services, which put it in the papers in all major cities. Consequently we have had letters from everywhere (except New York and Cleveland)—from non-architects—asking for a copy. People have simply walked in from the street; Washington-lovers have written us letters of thanks and commendation. (One misguided woman on the west coast wrote us "you architects leave Washington alone," it's beautiful the way it is!)

All this is just wonderful, for after all, the whole idea was to inform and arouse people about the situation here in Washington—for only "people" can spur our sluggish city council (the Congress of the United States) into action. And now our effort is being reinforced by the *Architectural Forum*! The appearance of these two magazines devoted to Washington in the same month was purely coincidental—but, I would say, highly fortuitous. We here in the Octagon have not yet seen the January *Forum*, but we have read Wolf Von Eckardt's critique of it in this morning's *Post*. The *Journal's* Washington issue was primarily factual (although there were some good comments!), while the *Forum's* is doubtless primarily critical. So the two should complement each other very well, and have a considerable impact across the country. The *Forum* says "What goes on here (Washington) is every American's business. But Congress . . . doesn't see it that way." Perhaps the combined influence of the *Forum* and the *Journal* will reach the marble halls on Capitol Hill.

## The Mucker Pose

Would that all "ignorant" viewers of architecture had the background and sophistication of a Dr Wildman (page 36 of this issue). Within the profession, we hear ourselves saying constantly that architecture—or the architect—needs an intelligent and informed public. A public composed of Dr Wildmans would keep architects on their toes, and one wonders how many would survive—esthetically, that is; they could always make a living. Perhaps it is only because the

architect's public is *not* composed of Dr Wildmans that the profession is able to continue the production of buildings at the present astonishing and accelerating rate. If faced with a truly informed and sophisticated audience, whose judgment he cared about, many an architect would feel it necessary to slow up, pull back, and perhaps proceed with his work more thoughtfully, more selectively.

As Chloethiel Smith said in the January *AIA Journal* (she was talking about public works, but I am applying it to all architecture), ". . . The Public Works being carried out today are both so extensive and accomplished with such speed that there has been little time for stock-taking. 'Design' is done by any designers who can get lines on paper fast enough. Critics can't keep up with the flow—and the public has little chance to understand or judge the Works being carried out for its use. Quantity dominates quality, demands for speed sweep all opposition aside. There never is enough of anything . . . *more* is the goal—and no one can stand up against *more* of anything. There isn't time to reject, to review, to evaluate and discard, to select."

The historic "styles" of architecture were all developed by and for the informed and the sophisticated: The much-admired well-rounded Greek citizen represented a small percentage of the people; the educated Roman was as scarce; there may be a grain of truth in the popular belief that the architecture of the Middle Ages was a popular architecture, but the forms of the Gothic were originated by those who designed and built the great churches—surely a sophisticated few—and trickled from them down to the popular level; and as for the Renaissance, in all countries it was an aristocratic architecture—even though from it evolved such homely delights as the little Georgian house.

The architect has a wider audience today than ever before; his clientele is drawn from a larger and more divergent group. Consequently, he tends to "design down" to his public. Capable of far better things, he is guilty of the "mucker pose," a beautifully descriptive phrase originated by Philip Everett Curtiss in an article of that name which old-timers will remember in *Harper's* forty years ago.

Why did I quote Mrs Smith? Because besides the lowering of standards—sometimes unconscious, sometimes deliberate, there has been added the requirement for speed and economy. Thus there is reliance on quick tricks and nifty novelties. "There isn't time to reject, to review, to evaluate and discard, to select." There are of course a few, a very few, architects to whom this may not apply, at least some of the time. You can make your own list, on a very small piece of paper.

Architecture is still not for the masses: For their use, of course; for their delight, if possible; but for their appreciation, seldom. And a striving for popular appreciation dilutes and debases the work of art.

Written on a Monday and, as I glance back over these fortunately few lines, in a discouraged mood.



# Three Theatres of Arch Lauterer

by Thomas S. Watson

*American Educational Theatre Association*

**As a scene designer, director, dramatist and theatre consultant, Arch Lauterer worked in the theatre for thirty-one years. His contributions have done much to further a more complete relationship between actor and his audience**

► The concept of the new theatre, released once and for all from the prison of the proscenium, with the actors free to come crashing through the invisible fourth wall into literal physical contact, if need be, with the audience, is now about as wornout a cliché as the center-door-fancy. But theatre architects are still being inspired by the work—some of it unhappily stillborn—of Arch Lauterer, who, in a career spanning over thirty years, refined and sharpened the idea into several of the most practical and yet imaginative theatre designs ever conceived.

Lauterer himself defined the idea in discussing the design for the Florence Hellman Dinkelspiel Memorial Auditorium at Stanford University (of which more will be said later). He described the new theatre as "literally transparent, in contrast to virtually every theatre since the fifteenth century . . . which has been opaque, presenting a series of narrow pictures on a boxlike stage hemmed in by scenery. . . . We are not attempting to present pictures. We are trying to create dramatic images out of movement. Actors will move in relation to one another, rather than in relation to the scenery."<sup>1</sup>

Lauterer's designs possibly owe something to an Oriental influence. Certainly he was also influenced greatly by Appia, and made use of Appia plates in his classes.

His career began at the Cleveland Playhouse in 1926 when he became the first resident scene designer for that organization. In 1932, he traveled extensively in Europe and the Soviet Union, observing theatre practice and architecture. In 1933 he joined the theatre faculty at Ben-

nington College. During the 'thirties, Bennington was a center of modern dance. As production director for the Bennington School of Dance and its related dance festivals, Lauterer began a decade of extensive work in this field.

From 1942 to 1945 he served on the theatre faculty of Sarah Lawrence College and during the academic year, 1946-1947, held a creative research fellowship in the drama department of Western Reserve University. From 1947 until his death, he worked as a member of the theatre faculty at Mills College in Oakland, Calif.

Lauterer's work as a theatre consultant, though not extensive, was significant. Between 1950 and 1957, his theatre plans were shown in exhibitions of the Architectural League of New York, at the International Exhibit of Theatre Design in New York and the International Exhibition of Modern Theatre Architecture in Paris. His theatre designs included preliminary plans for Bennington College, the University of North Carolina, the Pittsburgh Playhouse and Sweetbriar College. He also produced designs for the remodeling or extension of theatre plants, some of which were executed, at Sarah Lawrence, Western Reserve and Mills College.

In 1954 and 1955 he served as theatre consultant for the Dinkelspiel Memorial Auditorium built for the music department of Stanford University. This plant was constructed in 1956 and has had considerable influence on more recent work.

This study examines three of Lauterer's designs: the theatre for Bennington, designed in 1935; the theatre for the University of North

Carolina, designed in 1943; and the Dinkelspiel Auditorium, completed in 1956. The advantages of looking at these three designs are twofold. For one thing, they demonstrate how his theatre planning progressed and, secondly, they show the manner in which he worked toward a more complete relationship between the actor and the audience.

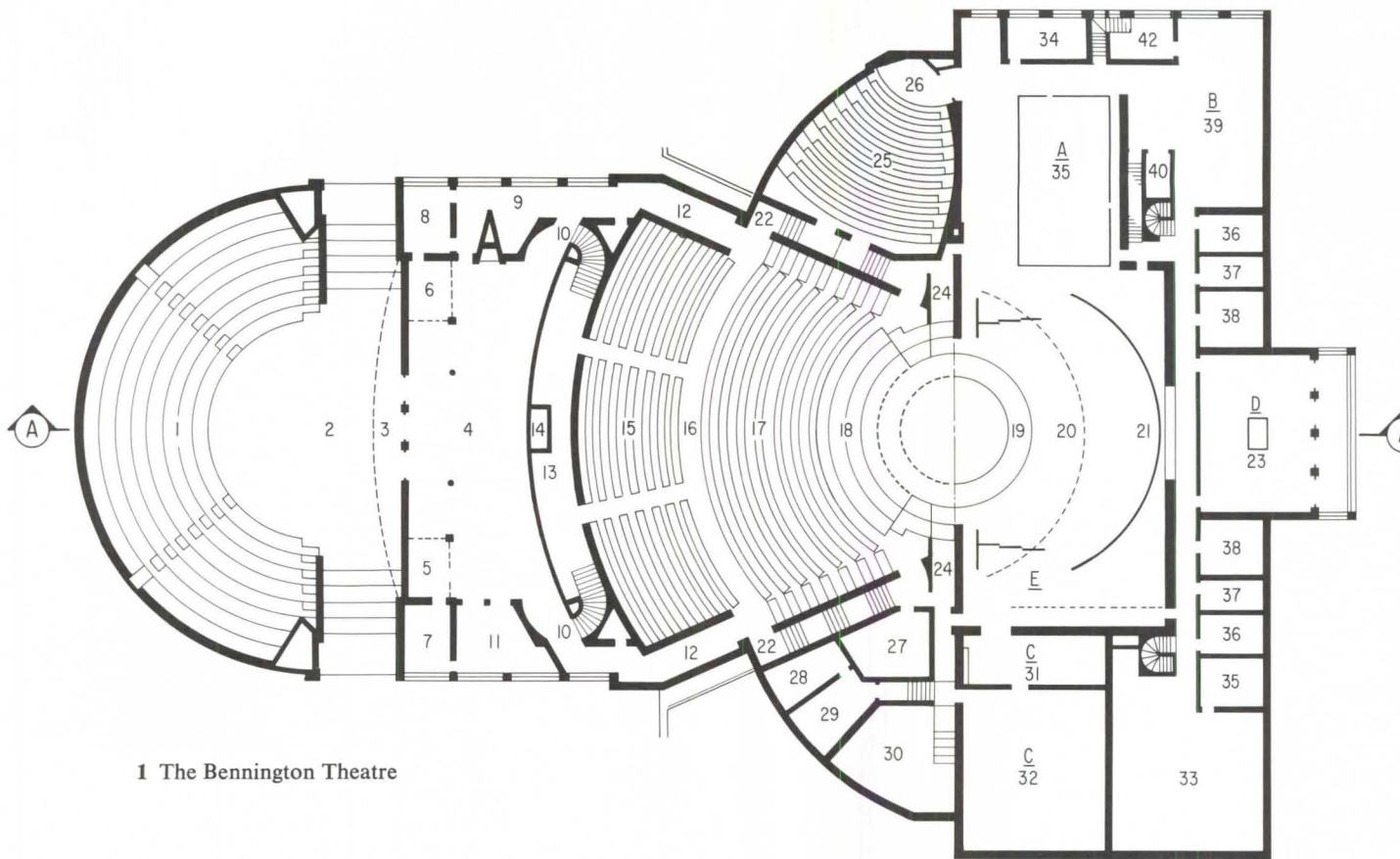
## Lauterer's Theatre Planning

As a scenic designer, Lauterer had for a number of years been aware of the need for better theatre architecture. His own thinking in terms of stage design uses the human body of the actor as a point of departure. He applied this same measure to a theatre building. Any discussion of Lauterer's architecture must invariably be based on his work as a scenic designer. Writing about Lauterer's work as a designer, Henry Kurth pinned down the basic element of his design thinking when he wrote, "The stage designer must concern himself with the actor's movement function and order the stage space so the actor is believed as a moving being in it. Arch wrote, 'Movement-action exists in every production. The actor not only speaks and *tells* of the drama but moves with his body and in this showing he *becomes* the drama.' Arch's designs were all developed on a very solid basic structure of the movement function of the particular piece he was designing."<sup>2</sup>

Concerned always with the movement function of the actor in relation to the audience, Lauterer felt that actor and audience should be closer than the usual stage-audience relationship. Writing in the *Educational Theatre Journal* he stated it this way:

"Let us take the oft-repeated ideal measurement of 75 ft from the acting area to the individual auditor, to see how incorrectly this is applied to the theatre planning program. Because of the general practice of considering stage and auditorium as separate entities held together by the proscenium arch, almost all of our theatres measure that 75 ft from the front of the stage to the last row, whereas that measurement should apply to the deepest





1 The Bennington Theatre

playing area if our entire stage space is to be of service to the essential medium of the theatre, which is the *actor*. No wonder most productions in our theatres today are limited to about 16 ft of acting depth, with the *scenery* occupying twice that much.”<sup>3</sup>

In terms of theatre planning Lauterer made very important statements about the stage and its spatial qualities. In planning each of the three theatres described in this study, he paid particular attention to the placement of the stage within the total structure of the building. Lauterer always wanted it understood that the stage was the most important element in the whole structure, since it is there the actor acts. He had this to say about it.

“Bear in mind in planning this all-important area that the *actor*, not the *scenery*, is the reason for the stage. Design this area with as much of the formal beauty of architecture showing as possible, for the drama that we cherish most highly and that speaks most eloquently of the exalted spirit of the theatre is produced when the actors talk and move. The stage will serve drama best when it is so designed that it does not require acres of scenery to cover its shabby ugliness.”<sup>4</sup>

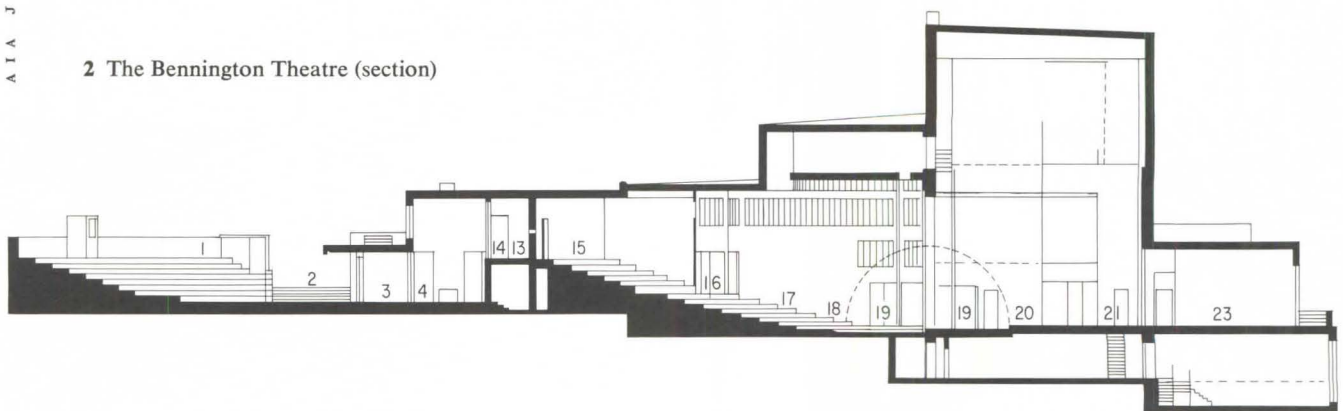
In 1935 Lauterer created, for the Bennington School of Dance, a theatre in the town armory. In order to cover its “shabby ugliness,” he used architectural units of wood and fabric. These were so arranged that they permitted light to illumi-

nate the dancing space from many different angles, and yet called no specific attention to themselves. When the viewers did see the total arrangement of these forms, they viewed a three-dimensional architectural totality that had an immediate yet impersonal relationship to dancers moving in and about it.

#### Lighting Requirements

Several of Arch Lauterer’s co-workers have stated that his use of light on the stage was twenty-five to thirty-five years ahead of his time. Lauterer’s own thinking about stage lighting compared it with the actor’s movement. They both exist in time and space. Light serves to reveal (or not to reveal, if dramatically necessary) what the actor is

2 The Bennington Theatre (section)





doing in time and space. Therefore, any architectural form that serves the actor must provide for this kind of lighting.

Again, let me reiterate that in the designs discussed herein, the placement and function of the lighting apparatus is a primary element in the planning of the structure. He wrote in 1945 that "a foresighted view of lighting should be taken at the time the theatre building is planned. Make *ample* provisions for illuminating the stage flexibly from both the ceiling of the auditorium and from the upper side areas of the auditorium nearest the stage. Bear in mind that the angle at which light must be directed if it is to model form is very important, and that for this reason over one-half the equipment used to light the actor will be out in front of the proscenium in the auditorium."<sup>4</sup>

When we search for the roots of Lauterer's thinking about the relation between his theatre design and the lighted stage, we find that in his own work he worked out the necessary foundations for the placement and angle of light sources. In his early years at the Cleveland Playhouse he designed sets and lighting in a theatre that was well-equipped for its day. However, his stage design called for far more in terms of light than did those of most of his contemporaries.

Lauterer learned at that time and passed on to his students the dictum that scenery and lighting are not separate components of the total stage design; they are completely integrated parts of it. "His handling of light in relation to the moving actor within his plastic arrangement of the space resulted in a most original expression. It was absolute magic. By that I mean it *produced* magic. It was not produced *by* magic. What produced it was an original talent working within tremendous discipline."<sup>2</sup>

### Storage Space

There is one other area of Lauterer's theatre planning to be mentioned before I move on to a discussion of the three theatre designs. Because of his many years' work in designing, directing and producing in less-than-efficient theatres, Lauterer learned the hard way the necessity for approaching all basic problems of theatre structure.

One of the biggest problems for any permanent community or academic producing group is the question of *storage* of scenery, cos-

tumes, furniture and properties. Lauterer did not make the mistake of designing a perfect theatre in every respect except one: no place to store the myriad costumes that can accumulate in the short span of five years. His principal idea was to provide for all the absolute necessities of a theatre first. He stated: "I believe that you will find that the fundamental elements in your theatre-making line up in an order of importance something like this: acting, the heart and foundation of the theatre; lighting, which illuminates the actor; costumes, which aid the actor in making a visual image of his role; furniture and properties, which help exploit the 'business' that reveals the action of the drama; and scenery, which orders the space for the action and sometimes creates the illusion of place."<sup>4</sup>

### ► The Bennington Theatre (1935)

Lauterer's first theatre was the complete plant designed for Bennington College in 1935. The design includes three separate theatres: a main stage and auditorium, a lecture theatre and an outdoor Greek-style theatre. "The building was planned for a hillside location, facing northwest. When the outdoor theatre is used in the afternoon, this puts the sun to the back of the audience, illuminating the actor."<sup>5</sup>

The structure was conceived as a low sprawling series of cubic and rectangular forms that would be in harmony with the Vermont countryside. Though the other buildings of the campus are colonial in design "the trustees felt not only that the modern design harmonized with the architecture and with the character of the country around, but that any design less modern would be wasteful for the fulfillment of the manifold purposes of a college theatre."<sup>5</sup>

This quality of the exterior design is directly related to the inner design which is based on logical function. Lauterer placed a number of related areas around the stage in such a way that the movement of the actors and technicians in their working areas is functional at all times. If we examine the auditorium plan (fig 1) we find that at stage level the performing areas are surrounded by scenic storage at *A*, the scene shop at *B*, furniture and property storage at *C* and dressing rooms and rehearsal space at *D*. As an example of Lauterer's

careful thinking in regard to all the eventualities of production, this comment is significant: "There is space provided in the furniture storage area . . . for a quick-change dressing room."<sup>5</sup> In most theatres, when an actor has to make a rapid costume change, the technical crew must take time out from more pressing work to construct, out of old scenery and drapery, some sort of slapdash concealment.

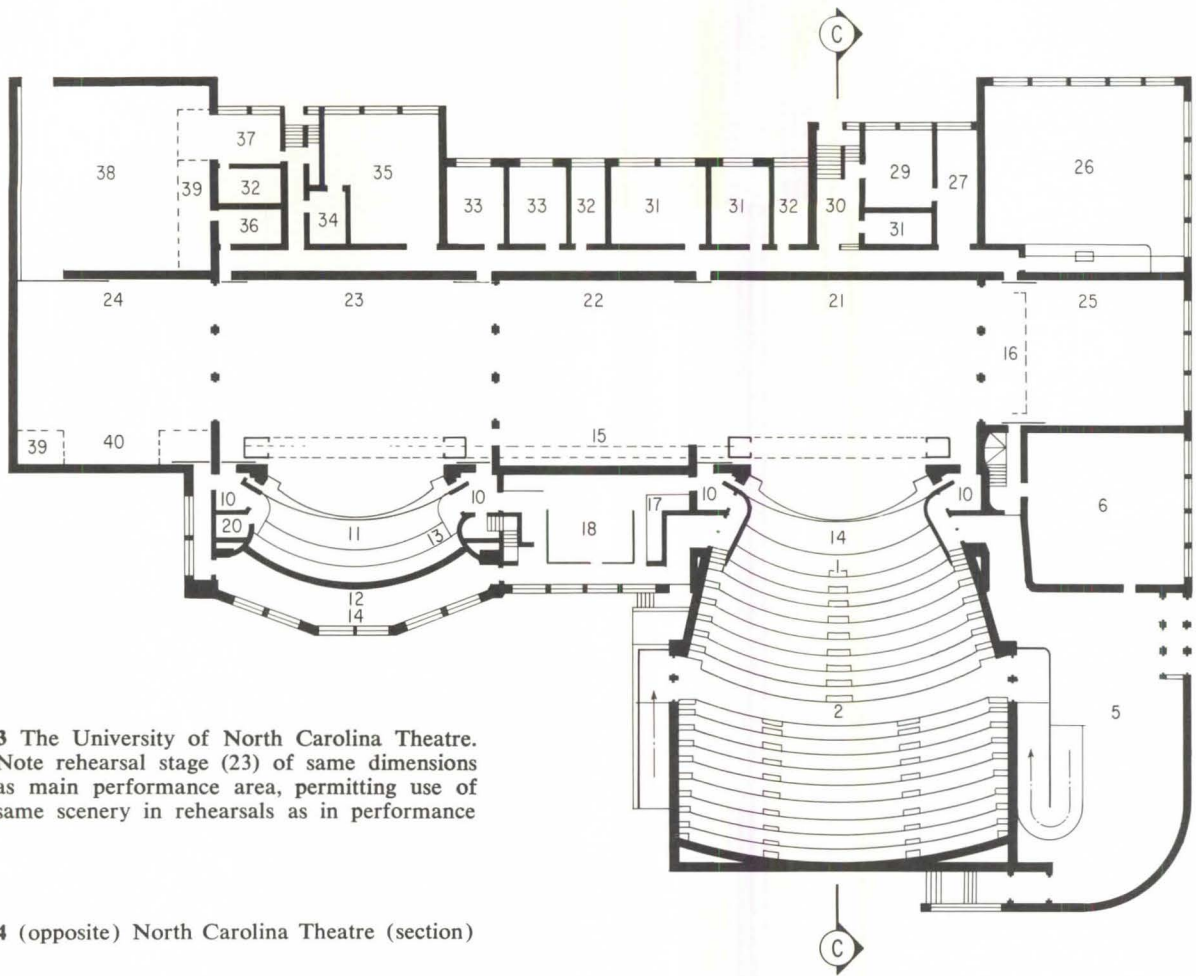
The stage of the Bennington Theatre was to be 68 ft wide with a proscenium opening of 34 ft. The width of the stage could be extended to 106 ft if necessary by using the scenic storage area *A*. The stage depth could be increased from 40 to 92 ft by utilizing the rehearsal room *D*. The front of the stage could have been extended into the auditorium by removing the first three rows of seats and folding out a section of the stage floor. In place, this extension would have covered the orchestra pit. (If we look for design faults in this plan, covering the pit could be considered a mistake. There might have been musical productions that would have required both a thrust stage and a pit.)

The movement of scenery was accomplished in two ways, vertical and horizontal. There was a grid-iron 54 ft above the stage for a proscenium height of 24 ft. This permitted the vertical movement of scenery, lighting equipment and masking units. Horizontal movement was effected by two stage wagons. One of these units, 17 by 32 ft, moved into the scenic storage *A* when it was not in use and the other, 17 by 30 ft, pivoted from a storage position at *E* into playing position. These wagons were 6 to 12 inches high. When they were not required for use, they were to be stacked on edge, in sections, against the back wall of the stage.

The theatre was to have served the college during the academic year as a home for all the performing arts with the emphasis, of course, on drama and dance.

Lauterer's treatment of the auditorium was perhaps unique for his time and place. The seats at Bennington are placed on an angle steep enough so that all the spectators can see the stage floor. There is a reason for this. When the spectator cannot see the floor, his reaction to an actor's movement is severely curtailed. An actor or dancer might begin a movement at the back of the stage and move for-





3 The University of North Carolina Theatre. Note rehearsal stage (23) of same dimensions as main performance area, permitting use of same scenery in rehearsals as in performance

4 (opposite) North Carolina Theatre (section)

ward. Unless the spectator can easily see the floor space covered in this movement, the statement of the move has very little strength. Lauterer recommended that the optimum viewing position is one in which "from the middle of the house the eye level of the audience is at least 3 ft above the floor of the stage."<sup>4</sup>

In this auditorium he utilized continental seating, with 42 inches back-to-back spacing. There is one large cross aisle at 16 and wide side aisles at 12 which may also be used by performers for playing in the "house."

The cross aisle 16 was used as a slot into which a rubberized, accordion-pleated curtain could be drawn. This would have reduced the auditorium size by about one-third. The total seating capacity was 570; with the curtain drawn, it was reduced to 350.\*

The control of light and sound were handled from two booths in the auditorium wall splays. The face of the openings through which the

operators view the stage was covered with vertical louvers. These would permit the technicians to see the stage without being seen by members of the audience below. In 1935 this was a fairly new concept, although it was certainly not unheard of. In most theatre designs of that period, the switchboard and sound equipment was placed backstage where it consumed valuable space. By placing these control elements at a position removed from the stage, Lauterer provided more working space backstage and, more important, provided the operators with a direct view of the stage. This direct view permits the operator to take his own cue from the action onstage rather than taking a relayed cue from the stage manager.

Other areas in the building provided spaces for rehearsal. There were four areas in all devoted to this function. First, a large rehearsal room at D. Second, a dance rehearsal area in the basement with mirrors and *barre*. The stage of the lecture theatre was to be used for voice training and the scene storage area A could be closed off and used for rehearsals in scenery set up on the larger of the two stage wagons.

In all respects, this theatre building provided for every possible sort of activity. During the summer months it was to have housed the activities of the Bennington School of Dance. The theatre was to have served the college during the academic year as a home for all of the performing arts with the emphasis, of course, on drama and dance.

#### Native Materials

Like Wright and other modern architects, Lauterer planned to utilize native materials in his buildings. The building itself was to be constructed in brick, marble and slate, while the interior was to have been finished chiefly in yellow birch, a semi-hard wood.<sup>5</sup>

I have not been able to discover why the building was not erected. Cost was probably the principal reason. A structure of this nature would undoubtedly, even in 1935, have cost very close to a million dollars. Whatever the reason, it is a shame that the theatre was not built. It would have served the college admirably, and would also have shown other designers and architects what a truly functional theatre should contain.

\* We are indebted to a colleague for pointing out that the concept of a divisible auditorium was not new; it had been tried elsewhere but abandoned because audiences disliked walking through the "back room" to get to the shortened auditorium.



## ► The University of North Carolina Theatre (1943)

The next of Lauterer's complete designs was made for the department of theatre at the University of North Carolina. With the plans completed and World War II at an end in 1945, a large foundation gave the University half the funds necessary to construct the plant on the condition that the University raise the other half of the money. They were unable to get the very sizable sum required and this design, like the Bennington plan, was never realized.

There are a number of features in this design that echo Lauterer's earlier work. Like its predecessor, this theatre used a sharply raked auditorium without a balcony. The use of storage space was again fully realized throughout the plant and the work spaces were closely related to the stage. There was, however, a major change in the design from that of the Bennington plan. In this design Lauterer eliminated the stage tower and its scenery-hoisting machinery. In its place he used a transverse scene-shifting mechanism and two similar stages. His reasons are as follows (fig 3):

The transverse gridiron about which this theatre is planned gives *working floor space* rather than the old *aerial storage space*. It extends over four areas (fig 3): 21, the main performance area; 22, the area into which all hanging scenery is shifted from stage 21 and 23; 23 a rehearsal stage equipped with all production facilities so that lighting, music and setting can be gradually added to the acting area without expelling the actor from the stage; and 24, a stage space where scenery is installed for shifting without interfering with rehearsals.<sup>6</sup>

This new arrangement again reflects Lauterer's concern for the actor and his importance in the production process. In too many theatres, he felt, the actor was forced from the stage at the crucial moment of the rehearsal period, at the time when the related elements were being added. When the actor is permitted to return, he has to spend much time adjusting to sets, lights, and the other trappings of the stage. The architecture of this theatre permitted the actor to be given the elements slowly while he continued to rehearse rather than taking them all at once several days before the play opened.

Lauterer also stated that this new arrangement afforded several ad-



vantages over the single floor space of one stage. First, the speed and ease with which a production can be moved from one stage to another means that all public performances can be given on the main stage, therefore requiring only a single auditorium, lobby, lounge, restrooms and box office. Considerable financial savings result in both initial cost and expenditures for maintenance. Second, the rehearsal and experimental-production stages give a valid test to all experiments because of their *identical production facilities*. Third, with sufficient rehearsal space and two stages, one occupied by a play in performance and the other by acting and production rehearsals, one play need not be favored at the expense of the other. Fourth, acting, the most important element of theatre, can go on undisturbed.<sup>6</sup>

In order to move the hanging scenery horizontally, Lauterer developed a simple traveler system. He planned to suspend twenty-four tracks from the ceiling of the stage. Each of these tracks was 189 ft long. On each track were five rolling units which clamped to a 1½-in OD steel pipe batten 36 ft in length. Scenery, lights, drops and cycloramas could be attached to these pipe battens and then moved from one stage to another easily and quickly.

One element of the setting-up process is not clearly explained, however. Lauterer does not describe the method by which the various lights, drapes and other gear were to be raised to the pipe battens and then held while they are fastened. We can assume that once a basic unit was in place it would stay put, but every new production seems to require another spotlight in some new position and, of course, new settings. The movement of most scenery could be handled by stage wagons as in the Bennington plan. With careful scenic planning a production requiring more than two sets could be handled efficiently by combining the traveler tracks and wagons to make scene changes.\*

Since Lauterer conceived of the

\* While the merits of this scheme are many, it is undeniably complex, and does not permit quick changes. This complexity was not characteristic of Lauterer's later work.

small auditorium as a rehearsal stage with *identical production facilities*, his method of mounting lighting equipment for use in both auditoriums is of interest. He believed that lighting instruments used for illuminating the upstage half of the stage space should be mounted at the same distance and angle from the stage as the units used to light the front and the forestage. In most theatres the auditorium lighting units are positioned at a much different angle from those illuminating the stage from behind the proscenium arch. This produces a change in intensity level between the front and rear of the stage that is quite noticeable when the actor moves from the rear of the stage to the front. In the auditorium section (fig 4) at 64 and 65 we note that both stage and auditorium lighting positions are at the same angle and distance from the areas of the stage they will cover with light.

At 64 and 65 Lauterer provided another track. This would enable the electricians to hook up and focus lighting instruments for use on the small auditorium stage. When the production was moved to the main stage the lighting instrument travelers would be moved to the other auditorium in a matter of minutes.

Thus the lighting setup created in the rehearsal theatre can be moved to the other theatre as rapidly as the settings.

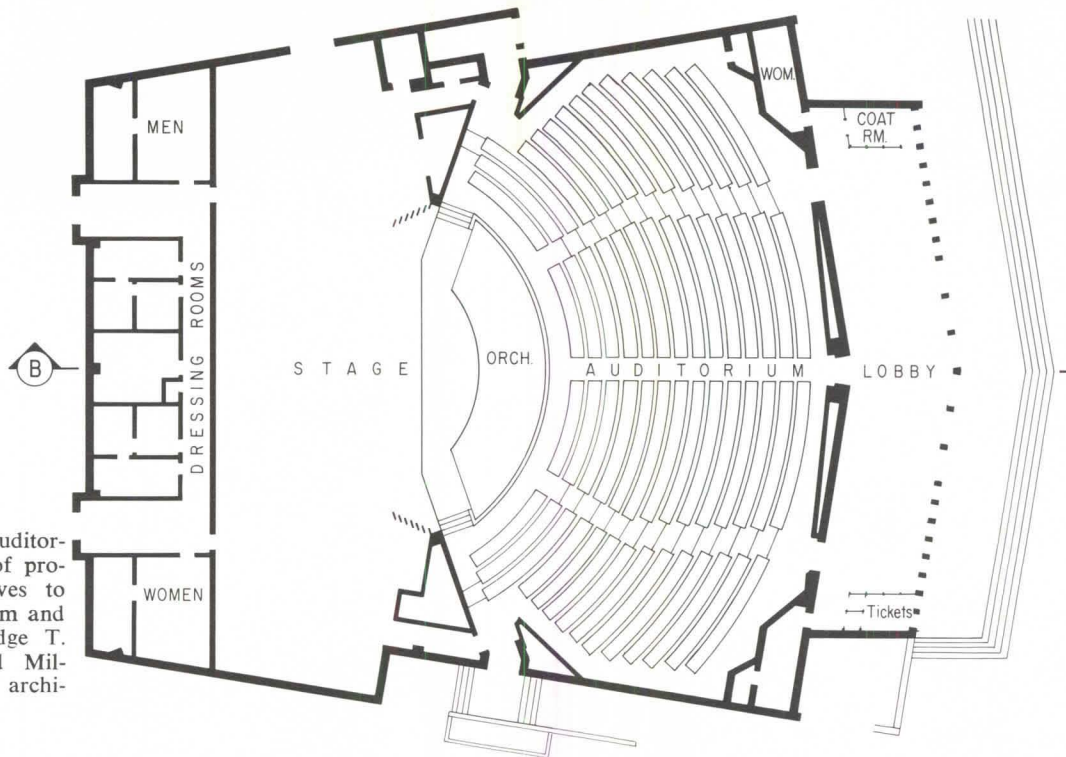
The designer has also provided for identical control positions for lights and sound. The switchboard was constructed on a heavy dolly with flexible heavy power leads. When the production moved from rehearsal stage to main stage, this board was unplugged and wheeled through the hallway to the other booth.

The only disadvantage of this system seems to be that the electrician would view rehearsals from a booth at the right of the stage and the performance from a booth at the left of the stage.<sup>7</sup>

### Controversial Design

How well this theatre would have functioned as a total design is hard





5 Dinkelspiel Auditorium. Elimination of proscenium arch serves to unify the auditorium and stage area (Eldridge T. Spencer FAIA and Milton T. Pflueger, architects)

to visualize. There are a number of dogmatic minds at work in the community and academic theatre. Some of these have roundly condemned this design for its lack of aerial flying space. However, most of them had not taken the trouble to examine the designs thoroughly enough to find out why Lauterer wanted to solve the functional needs of aerial storage in other ways.

One of the principal savings in cost is, of course, the elimination of a stage tower. Such towers, besides being expensive, also act as huge heat traps in winter and swallow up voices at all times. In a theatre equipped with a high gridiron (50 ft to 75 ft is the normal height), actors may have to rehearse in overcoats on the stage while a technician up on the grid will find he cannot function very well in a temperature in the high 80s.

It is a sad fact that in almost every new academic and commu-

nity theatre constructed since World War II the planners and architects have clung to the old dangerous aerial flying system. Two new, highly-praised theatres, Frank Lloyd Wright's Dallas Theatre Center and Hugh Stubbins' Loeb Drama Center at Harvard, both sacrifice working floor space to aerial storage. Both of these plants have been described in recent issues of *Architectural Forum* as new approaches to theatre design. It seems a great pity that no one has seen fit to find another way similar to that described above.

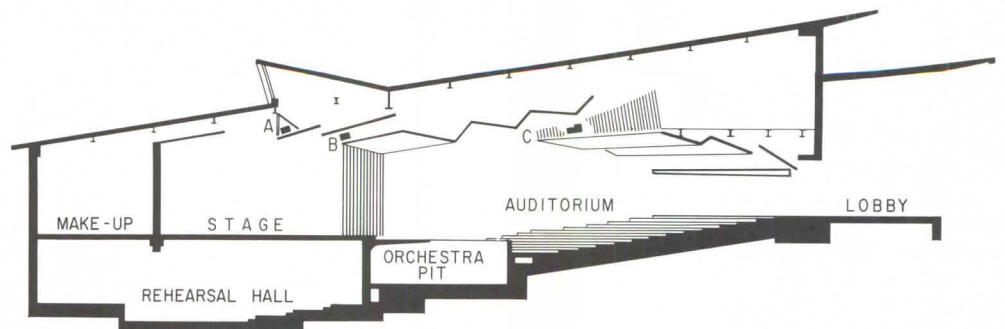
► **The Dinkelspiel Memorial Auditorium (1956)**

The Dinkelspiel Memorial Auditorium, a music center for Stanford University, was built in 1956. Planning for this structure went on from 1953 to 1955. Though not the ar-

chitect for the building, Lauterer served as theatre consultant. Fortunately, he began his collaboration with the architects before the designs were complete in any respect.

The music center was not conceived as a complete theatre plant in the sense of the Bennington and North Carolina designs. This building was to house concerts and opera productions of the music department as well as practice rooms for music students and a large rehearsal room. Scenery construction shops and other related production activities are not provided for. I would assume that these functions would be handled in existing facilities. If the building has any faults, the lack of these facilities could be included among them. Most drama departments have difficulty in handling the production requirements of groups other than their own because of the double pressure and the lack of enough space and time.

6 Dinkelspiel Auditorium (section)







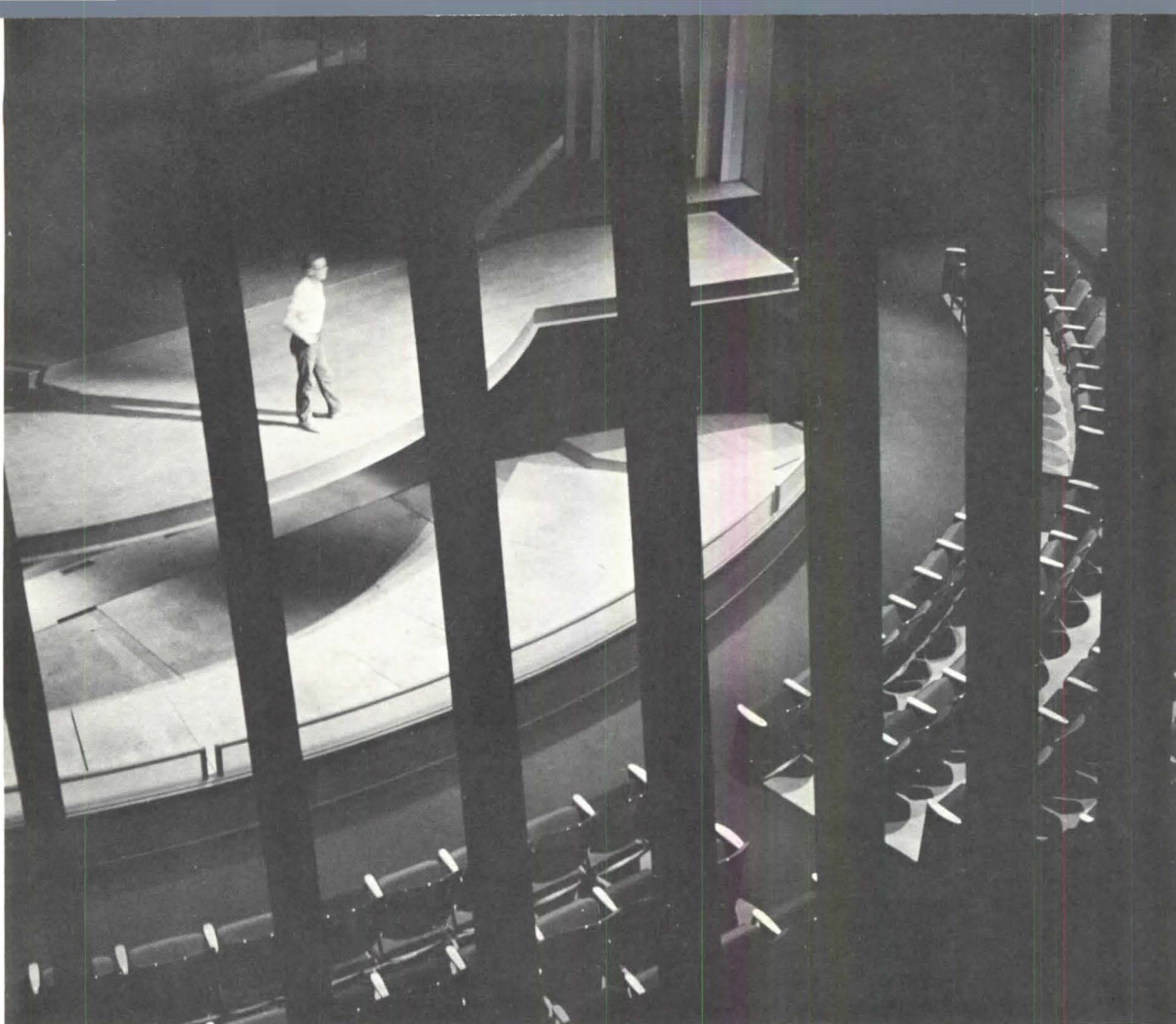
Whatever the faults of the design, Lauterer's contributions as a consultant were significant. Eldridge T. Spencer FAIA, Stanford's Director of Planning and chief architect for the building, said: "Arch Lauterer came into the project so quietly—he never insisted; he always suggested—and pushed it into shape, the proper shape. . . . When he came in, the form of the theatre was generally that of the moving picture house—everybody sees the same thing—the single point of view. Arch's idea was that each seat would provide a slightly different point of view. He suggested that we make a wide, shallow auditorium and eliminate the framed picture-type single point of view."<sup>1</sup>

Some of Lauterer's own comments, penciled rapidly on the projected sketches, are very revealing. On one sketch of the proposed ground plan Lauterer wrote, "Basic idea—greater acoustical uniformity rather than a pictorial (visual) uniformity of the narrow deep auditorium." Another comment states, "Another point of design—to make

Dinkelspiel Memorial Auditorium. In interior view below, note orchestra pit which can be covered and used as a forestage to increase the playing area when production does not require a pit orchestra







View of stage through louvers of light-control space at C in section (figure 6)

sides of forestage acoustically good for chorus and choir." Lauterer's concern for the function of the building is reflected in these two examples of his thinking.

The plan of the stage is simple (fig 5). There is no architectural proscenium arch. The side walls of the auditorium flow into the acting space. The terminating point is composed of vertical louver units that serve to mask light and sound control booths. Other lighting equipment can also be placed behind the louvers for side lighting of the stage. The exposed walls and back of the stage are finished in smooth plaster. From lighting position A (fig 6), projected scenery can be played on the back wall of the stage. At the front of the stage is a curved orchestra pit. When not used for opera, this pit can be covered and used as a forestage. Liberal provision for lighting ports in the auditorium has been made. Lauterer said of the flexibility of the lighting arrangement, "People in motion need a restatement of the angles of light wherever they go on the stage. With the equipment here we can easily get 500 different angles of light."<sup>1</sup>

Again we find Lauterer's reiteration of the importance of the moving actor and his concern for the plasticity conferred to the actor's form by light. This, for Lauterer, was the important and necessary element that theatre structure must provide. As the architect, Spencer said, "From the time Arch came in as a consultant, every step he suggested was one of simplification. 'Don't give us a concrete box that dominates us. Let the people dominate.' This was Arch's great contribution."<sup>1</sup>

#### Ordering of Space

Writing in 1949, Lauterer said, "The theatre must find its economic way in this time without destroying itself by devotion to a dichotomy in which form and function are at odds. I place my belief in the art of architecture to produce the solution of our problem through its ordering of space rather than praising the bareness of empty space."<sup>7</sup>

Basing his work on the concept that the relationship between the actor and audience must be the primary foundation on which theatre design is formulated, he remains

one of the clearest thinkers in the often-muddled world of American theatre and theatre architecture. ◀

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- 4 "Housing the Theatre," Arch Lauterer, *Organizing a Community Theatre*, ed Samuel Selden (Cleveland: National Theatre Conf, 1945)
- 5 "A Theatre for Bennington," Arch Lauterer, *Theatre Arts Monthly*, XIX, December 1935
- 6 "Architecture for the Theatre; A New Plan," Arch Lauterer, *Theatre Arts Monthly*, XXX, September 1946
- 7 "Speculations on the Value of Modern Theatre Forms," Arch Lauterer, *Bulletin*, National Theatre Conference, XI, December 1949 ◀



# International Educational Building Conference

by **Alonzo J. Harriman FAIA**

**International cooperation was the keynote of last summer's conference in London—how best to share the limited resources of professional, technical, and administrative skill in educational building among nations of the world**

► Last July, a group of architects and educators representing fifty-nine nations met in London for an International Educational Building Conference under UNESCO auspices.

AIA was represented on the US delegation (which was headed by John L. Cameron, Chief of the School Housing Section of HEW's Office of Education) by Henry L. Wright FAIA, President of the Institute; Alonzo Harriman FAIA, Chairman, AIA Committee on School Buildings and Educational Facilities; and John McLeod FAIA, former Chairman. Dr C. W. McGuffey of the Florida State Department of Education acted as secretary for the delegation.

The problem confronting the Conference, as stated to the US delegation, was "how best to utilize the limited supply of persons with specialized skills in administration, architecture and education which are required in the planning of good school buildings at reasonable costs."

Delegates were instructed to consider the possibility of setting up, in association with UNESCO, a permanent organization for international collaboration in educational building with particular reference to research and the needs of developing countries.

Conference Chairman Prof Paulo de Berredo Carneiro of Brazil approached the US delegation with the request that the United States take the lead in addressing a full session of the Conference. Accordingly, a

panel consisting of Messrs Wright, Cameron, and Dr Harold B. Gores (representing the Ford Foundation) gave a short presentation on school building programs in the US at the first plenary session.

The delegates were later divided into five commissions—four concerned with the problems of educational building in specific geographic areas, and the fifth a general commission.

## Commission Recommendations

Plans for development of national, regional and international centers for educational building occupied all of the commissions during the conference. Centers already initiated by UNESCO and other agencies in Khartoum, for Africa, and Bandung, for SE Asia, were designated to serve as regional centers. Mexico was designated by the London Conference as the site of a regional center for Latin America, due no doubt to the remarkable Mexican school construction program under the direction of Pedro Ramírez Vázquez, the distinguished architect who is current chairman of the UIA Working Commission on School Buildings. This designation of a regional center for Latin America must still be approved by UNESCO.

National centers are to be set up when possible and as necessary. Matters of staffing and financing were largely to be left to UNESCO.

It was strongly recommended that an international center be estab-

lished by UNESCO in close consultation with the International Union of Architects (UIA). (Such a center is already in existence in Switzerland, under the auspices of UIA and the International Bureau of Education—see the *Journal*, September 1962, pp 87-88. It is a modest enterprise, supported by the Swiss government and Swiss architects and engineers, but has already begun various survey and documentation projects. It has one advantage over other technical information centers: it is directed by architects and educators without commercial commitments.)

Functions of the international center would include providing leadership to regional and national centers; circulating information; compiling a list of experts on educational building; arranging courses for key personnel on subjects related to educational building; and, in exceptional circumstances, functioning as a regional center for any area in which such a center did not exist.

## American Embassy Reception

A highlight of the Conference was the reception given at the American Embassy by members of the US delegation. The reception featured an exhibit of twenty-eight panels of US school buildings, and a showing of 160 slides of schools (selected from a group lent by AIA members). This so impressed the UN observer, Y. N. Sokolov, that he promptly requested, and got, permission to borrow the slides after the conference for showing behind the Iron Curtain.

The delegation from the United States also established a valuable liaison and interchange of ideas with members of the Canadian delegation.





US delegation—Alonzo J. Harriman FAIA; Dr Harold B. Gores; Henry L. Wright FAIA; John L. Cameron, chairman; Dr C. W. McGuffey, secretary; John McLeod FAIA



Above, Commission 1; below, plenary session



Photos: Barratt's London

On the last day of the Conference, Noel Bernard of the Voice of America recorded an interview with Chairman Cameron; following the recording of the VOA broadcast, a representative of one of the radio networks also interviewed Mr Cameron, and the interview was broadcast over more than 1,600 US radio stations.

#### Recommendations

The following recommendations were made by the US delegation:

- that the School Housing Section of the US Office of Education should serve as the national con-

tact with UNESCO, the regional centers, and the international center on matters relating to educational building.

- that steps be taken at an early date to develop adequate staff and machinery in the School Housing Section of the US Office of Education to perform the activities of a National Educational Building Center. (This is included in the US budget now under consideration.)
- that exploration be made of possible financial contributions from private foundations to the International Center's activities. This is of particular importance in its early development.

- that arrangements be made for US delegates to report activities, implications and recommendations of the International Educational Building Conference to members of the US delegation to the General Conference of UNESCO.

- that the US should participate in future conferences of this nature.

- that consideration be given at an early date to inviting the next International Educational Building Conference to meet in the US.

- that there be some continuity of US representation to future conferences so as to maintain important contacts and to utilize experience gained in previous conferences.

- that US representation be of sufficient size to enable it to participate in all committee and/or commission activities.

- that representation include at least the basic specialties of educational administrators and architects with broad school planning experience.

An appraisal of the work of the Conference in the light of US aims and interests indicates that US participation was worthwhile, both in terms of shaping Conference policies and of creating and enhancing a favorable image for the United States among the other nations represented.

#### Thanks to the Institute

Chairman Cameron expressed his thanks to AIA for the Institute's participation in a letter to the Executive Director. He said, in part: "I am taking this means of expressing my deep appreciation for the very significant contributions by The American Institute of Architects. . . . You should take justifiable pride in the manner in which Messrs Wright, Harriman and McLeod assumed their responsibilities throughout the Conference and for the favorable image of the United States of America which they helped immeasurably in establishing in the eyes of more than 150 delegates representing 59 countries.

"The American Institute of Architects, represented by these gentlemen, has made a substantial contribution to increased knowledge of educational buildings among responsible architects and officials in less privileged countries and, what is of greater importance, to a better understanding among responsible people of many nations." ◀



# International Relations

## UIA WORKING COMMISSIONS

by Eric Pawley AIA, AIA Research Secretary

► Our awakening interest in international affairs concerning architecture resulted in AIA participation this last year in the following formal meetings of three UIA Working Commissions and one UIA Seminar Conference on a building type for which there is as yet no commission:\*

### School Buildings: Mexico (March)

Eric Pawley  
Donald L. Hardison, Observer

### Urbanism: Athens (June)

Arch Winter  
(alternate for Carl Feiss FAIA)

### Housing: Madrid (October)

Neil Connor, Director, FHA  
Architectural Standards Division

### Industrial Architecture Seminar: Rio de Janeiro (November)

George T. Heery, John S. Bolles,  
Harry J. Korslund, Louis deMoll

As noted in a previous article on International Relations (Sep 62: 86) which gave a general description of the UIA, the *UIA Working Commission on Hospitals* met in Tel-Aviv—at too great a distance for attendance by our representative Rex W. Allen, member of AIA Committee on Hospitals and Health from California. Travel expenses of Winter (urbanism) and Connor (housing) were defrayed in part by the AIA Committee on International Relations; expenses of others were not borne by the Institute.

Prof William Muschenheim AIA (University of Michigan) has recently been appointed AIA repre-

sentative on the *UIA Working Commission on Education* (Formation de l'Architecte). AIA still has no members on the Commissions on *Practice, Research, or Sport Buildings*.

### International Symposium on Architecture—Mexico (Oct 1963)

All UIA Working Commissions will hold meetings in Mexico City at this time as a part of the proposed symposium. While the program is not firm, we believe the intent is that each Commission will conduct closed meetings on its own agenda and open meetings on its particular field. The UIA School Buildings Commission will hold its regular meeting in Germany (May 1963).

Summary reports of the programs and findings of the 1962 meetings, which follow in this and future issues, we believe are the first reports of UIA Working Commission activities to be published by the Institute. Procedures for all Commissions have been regularized as follows:\*\*

- one member from each country; no limit to number of countries represented
- each member designated for six years with possible renewal in exceptional cases for another six years
- any member who takes no part in Commission work for two consecutive years will cease to be a member
- work programs are required
- specific task subcommittees recommended

- one task designated a "principal task" and definite time period estimated, theme to be approved by UIA executive committee

- secondary tasks (defined in advance) appropriate to field of Commission

then exchange of personal experiences (!)  
then subject of aid to less-developed countries

- Commission findings to be reported to UIA Secretary-General for distribution

- each national section of UIA is invited to prepare a national report on the principal task approved by UIA executive committee

- each national section of UIA is asked to translate into its own language and to give wide distribution to Commission findings and to appropriate questionnaires

- *UIA Revue d'Informations* will be available as a medium for Commission reports

### UIA School Buildings Commission

Since this productive group was organized some twelve years ago it has met nine times in the following places :

- 1952 Paris
- 1953 Lausanne
- 1954 Gstaad (Switzerland)
- 1956 London
- 1958 Rabat (Morocco)
- 1959 Tel-Aviv
- 1960 Sofia
- 1961 London (informal meeting at UIA Congress)
- 1962 Mexico

\* See also the report on the International Educational Buildings Conference (London August 1962) preceding this article.

\*\* from *UIA Revue d'Informations* November 1960



Sessions continue for a week to ten days or more, depending upon inspection tours of school facilities; plenary and subcommittee meetings take place en route. Current membership includes following representatives of the UIA:

Pedro Ramírez Vázquez, Chairman (Mexico)

Prof Günter Wilhelm,\* Secretary and Delegate to UIA Executive Committee (Germany)

Jacques Marozeau,\*\* Rapporteur Général (Morocco)

Constantin Bitsios (Greece)

Jean Pierre Cahen (Switzerland)

Kenneth J. Campbell (UK)

Ciro Cicconcelli (Italy)

Roger Dhuit (France)

Oton Gaspari \* (Yugoslavia)

Paul Hedqvist \* (Sweden)

J. P. Kloos \* (Netherlands)

Carlos de Miguel (Spain)

Eric Pawley (USA)

Afonso Eduardo Reidy (Brazil)

Alfred Roth \*\* (Switzerland)

Bedrich Schranil (Czechoslovakia)

Andrei Tchaldimov (USSR)

Above members participated in the 1962 meetings in Mexico with exceptions of Reidy (Brazil), Roth (Switzerland) and Tchaldimov (USSR), and with the important addition of the late Dov Karmi of Israel, a recent personal loss to all members. Various other persons are occasionally invited to attend as alternates, observers or guests (in very limited numbers).

\* member of original Commission (1951)

\*\* former "President" (Chairman)

## Program Accomplishments of UIA Commission on School Buildings

- *L'école et ses problèmes* (1955) a first report based on a several-year survey of school buildings in 16 countries at request of UNESCO. This illustrated comparative study (76 pp 8¼"x11¾" 6 Swiss francs) is available from Librairie Payot et Cie, Lausanne, Switzerland

- development of the *Chart for School Construction*, a standardized format and indexing system for recording school planning data for evaluation and comparison. Published by UIA (1959) this was used for comparative publications of rural school projects in Mexico, Morocco and Spain (1962).

- participation by some members in the *XX International Conference on Education* (Geneva 1957) which recommended, among other actions, establishment of an International Center for School Building Information

- studies of school planning problems of developing countries and mimeograph publication of a comprehensive *Note concernant le développement des constructions scolaires* (1959) for UNESCO and BIE as a report of conclusions reached after experience with pilot surveys in India and Morocco (1956)

- a beginning was made in 1958 on an *international glossary* of school planning and education terms in French-English-German-Spanish-Russian—still in process

- studies beginning 1958 leading to a report (1962) on problems of *rationalization* of school planning including aspects of economics, instructional programs, administration, finance, technical conditions and esthetics

- analysis and discussion of *school planning projects* presented during Commission meetings since 1959—emphasis at first on rural schools

- participation by some members in the *First International Congress on School Construction* (XII Triennale, Milan 1960) at which time full-scale examples of the Mexican rural school and the UK *Clasp* system school were exhibited.

- "principal task": establishment of an *International Center for School Building Information* in response to 1957 Geneva Conference recommendation No 44. This has been set up provisionally in Lausanne, Switzerland, under joint direction of educators and UIA architects (1961). It is still not known whether UNESCO has agreed to support this Center or whether another site will be selected as a result of the International Educational Buildings Conference (London, August 1962) which recommended that UNESCO and UIA determine location of the International Center (see report on London Conference by Alonzo J. Harriman FAIA, Chairman AIA Committee on School Buildings and Educational Facilities, and member of official US delegation to the London Conference, preceding this article). ◀

## Meeting in Mexico, March 14-30, 1962—UIA School Buildings Commission

On invitation of the UIA Mexican Section the Commission met in Mexico City and toured other parts of the country on a most carefully planned schedule. For attendance see current membership list above on this page. Following persons were also present, in addition to a large and helpful Mexican staff of interpreters and technical personnel:

### alternate members

Miguel Fisac (Spain)

Enrique Vergara (Mexico)

### observers

L. Gabrovsek (Yugoslavia)

D. L. Hardison AIA-CSBEF

### UN & UNESCO

Alvaro Ortega

Prof José Zaragoza

### UIA

Pierre Vago, Secretary-General  
Mme Sonia van Peborgh, liaison for all Working Commissions

The entire series of meetings and inspection tours with our colleagues of the Mexican Section of UIA was marked by unusual hospitality and generosity. The support of President

Lopez Mateos and Don Jaime Torres Bodet, the distinguished Mexican Minister of Education who was formerly Secretary-General of UNESCO, both of whom welcomed the UIA Commission in person, no doubt facilitated many parts of our work and travel. There were, however, numerous instances of personal friendliness and consideration which we shall never forget. The well-thought-out program provided access to a series of experiences which private visitors could expect to plan, if at all, only over a series of years and at considerable expense.

It was the consensus of Commis-



sion members that the arrangements for this meeting and the high-level support of the Mexican government made it unique in the Commission's history, a model for future meetings which, although it might be embarrassingly difficult to match, should influence and inspire similar effort and support. The meetings have been followed by an equally remarkable series of illustrated printed reports of several hundreds of pages, some of them tri-lingual. This reporting was even carried to the people of Mexico through daily newspaper and television coverage. We understand also that a documentary motion picture is in the making. It was a new experience to find an architectural event made important and it indicates the degree of leadership a profession can undertake.

The six plenary sessions, two informal meetings and many subcommittee discussions of the Com-

mission were held with simultaneous translation equipment or with individual interpreters who strove patiently and in the main succeeded in bridging the many differences in terminology in Spanish, French and British/American—not to mention the additional problems of German, Italian, Dutch, Swedish, Greek and Slavic-speaking members, all of whom were multi-lingual. Facility in at least one language in addition to English is highly desirable for AIA representatives on UIA Commissions—French probably is most useful.

The inspection tours totaled no less than 2000 miles by air and

1000 miles by car and bus to give (in a schedule of some rigor) an unparalleled view of the cultural background of the country, its educational problems and evolving architectural solutions for them, its current social conditions, and examples of historic and contemporary architecture which happened to be on our route. The inspections included the design, fabrication and experimental facilities for school construction components and equipment.

This opportunity left us all with admiration for what is being done by the dedicated architects and educators engaged in these programs. The President (Chairman) of the UIA Working Commission on School Buildings, Pedro Ramírez Vázquez, a distinguished architect in private practice, is also General Manager of the Administrative Committee for the Federal School Construction Program which is at



Part of plenary session of UIA Working Committee on School Building in Oaxaca, mid-point of three-week meeting and tour of educational facilities throughout Mexico—with simultaneous translation equipment

mission were held with simultaneous translation equipment or with individual interpreters who strove patiently and in the main succeeded in bridging the many differences in terminology in Spanish, French and British/American—not to mention the additional problems of German, Italian, Dutch, Swedish, Greek and Slavic-speaking members, all of whom were multi-lingual. Facility in at least one language in addition to English is highly desirable for AIA representatives on UIA Commissions—French probably is most useful.

The inspection tours totaled no less than 2000 miles by air and

this time charged with development of rural schools. The quite fine architectural/social solution developed by this office will be the subject of a future *AIA School Plant Study*. It has already been honored internationally (Milan Triennale 1960 Grand Prize). It is a system which merits study for application in developing countries and from the beginning has been designed with the flexibility for many architectural variations. Some 6000 classrooms have been built in two years and special variations of the system are being developed for single and multifamily (multistory) housing.

## Exhibition

The Architectural Department of the National Institute of Fine Arts, under the direction of Ruth Rivera, daughter of Diego Rivera and herself an architect, held a comprehensive exhibition of Mexican School architecture which was formally opened at the time of the meetings. This was supplemented by some six or eight panels from each of most of the countries represented in the UIA School Buildings Commission. The AIA sent a selection of eight (30"x30" cardboard) AIA Honor Awards in the field of educational buildings (1955-1961). The Institute also made available copies of its *School Plant Studies* relating to smaller schools which seemed appropriate for the theme of the meeting. Although there were difficulties due to the late arrival of material, the Commission agreed that exhibitions should be planned for each meeting.

## Final Session

The Minister of Education addressed our final session which was formally closed by Donato Miranda Fonseca, Secretary of the Presidency of the Republic. At this gathering, the foreign architects were also presented with emblems of the Sociedad de Arquitectos Mexicanos signifying honorary membership in that Society. As a partial expression of appreciation, Commission members contributed toward purchase of an interesting pre-Hispanic ceramic figure as a gift to our principal host, Pedro Ramírez Vázquez.

## Agenda

There were three principal items on which subcommittees worked en route and presented reports:

- rural schools
- the International Center for School Building Information (CICS-Lausanne)
- revision of the document "*Note concernant le développement des constructions scolaires*"

Secondary items of the agenda were discussed in smaller groups and progress reported to the final working session.

## Findings

### Rural Schools

"Educational progress of emerging countries requires rapid and extensive construction of classrooms,





National University of Mexico—principal buildings seen across great stadium: economics—library—medicine (distant)—administration (tall)—engineering and architecture (low)

teachers' dwellings, etc. These buildings must possess a quality of design which will make the pupils' environment a valuable part of education.

"It is impossible to meet these requirements by traditional methods of construction (in time and money aspects) either by shifting the entire responsibility to communities or by buildings built at government expense.

"The UIA recommends the solutions presented by Morocco and Mexico. It believes that it will be necessary (as these solutions propose) to organize cooperation between government and local community and to use industrial methods for mass production of standardized compatible components.

"The different characteristics of the solutions offered by Morocco and Mexico are shown in four tabular analyses in a separate report, which gives comparative data: on building descriptions—on materials and on techniques—on administrative procedures for organizing cooperation—and on costs."

#### International Center (CICS)

"This Center was established in 1961 in Lausanne, Switzerland. The UIA Commission, in its meetings in Mexico, studied various aspects of this operation, including:

- relationship between the Center and the UIA Commission, three of the members of which (Cahen, Marozeau, Wilhelm) are members of the governing committee for the Center

- activities of the Center to date and future

- best means to promote the objectives of the Center and the UIA Commission at the International Educational Building Conference (London—August 1962) all members of the Commission were urged to attempt to become official delegates to this conference or to discuss the objectives of the Center with the official delegations from their respective countries."

(Note: the US Delegation, the US Office of Education, the US National Commission for UNESCO and the US Department of State were fully briefed on these matters in the months after our return from Mexico. This information helped to secure positions for three AIA members on the official five-man US Delegation.)

*"Note concernant le développement des constructions scolaires"*

This document, addressed to UNESCO and the International Bureau of Education (BIE) was to be revised and brought up to date because after completion and ap-

proval, for unknown reasons, it had never reached the right offices of UNESCO and BIE. Consequently, no qualified representative of UNESCO attended the meeting in Mexico and the UIA Commission decided to leave the report unchanged but to add another statement entitled *Complément No 1* which summarized UIA School Buildings Commission progress to date and included the Statement on Rationalization.

#### Rationalization

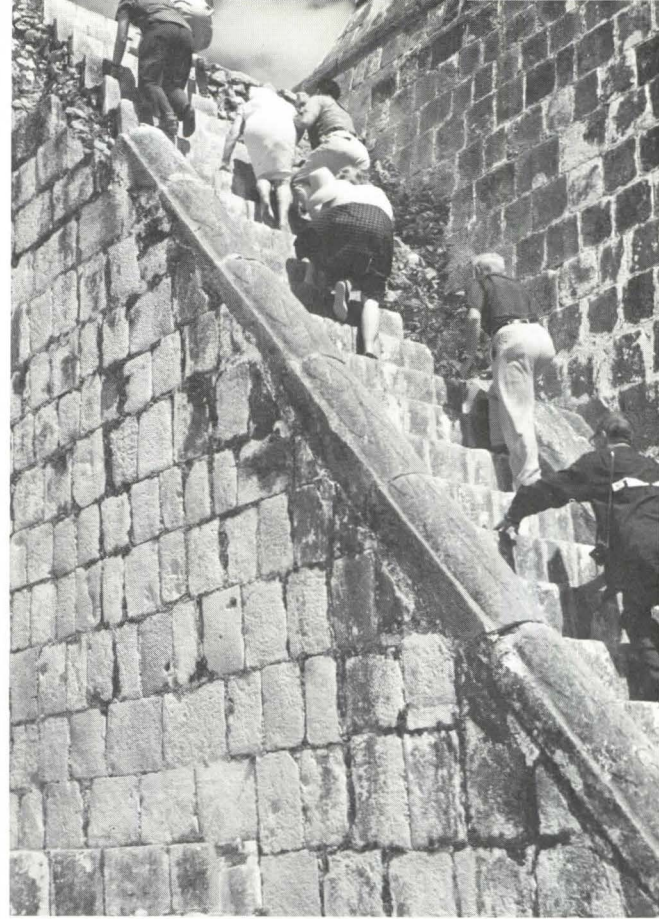
A seven-page statement on this subject discusses six bases of school facility organization relating to: economics, instructional programs, administration, finance, technical conditions and esthetics. The technical section includes a brief statement on modular coordination written by the AIA member of the Commission at the special request of the member from Italy. When the statement as a whole has been studied in English translation it may prove desirable for reprinting as an *AIA School Plant Study*.

#### AIA Observer

From the beginning of the plans for the meeting in Mexico, the AIA staff made discreet inquiries concerning the possibility of several

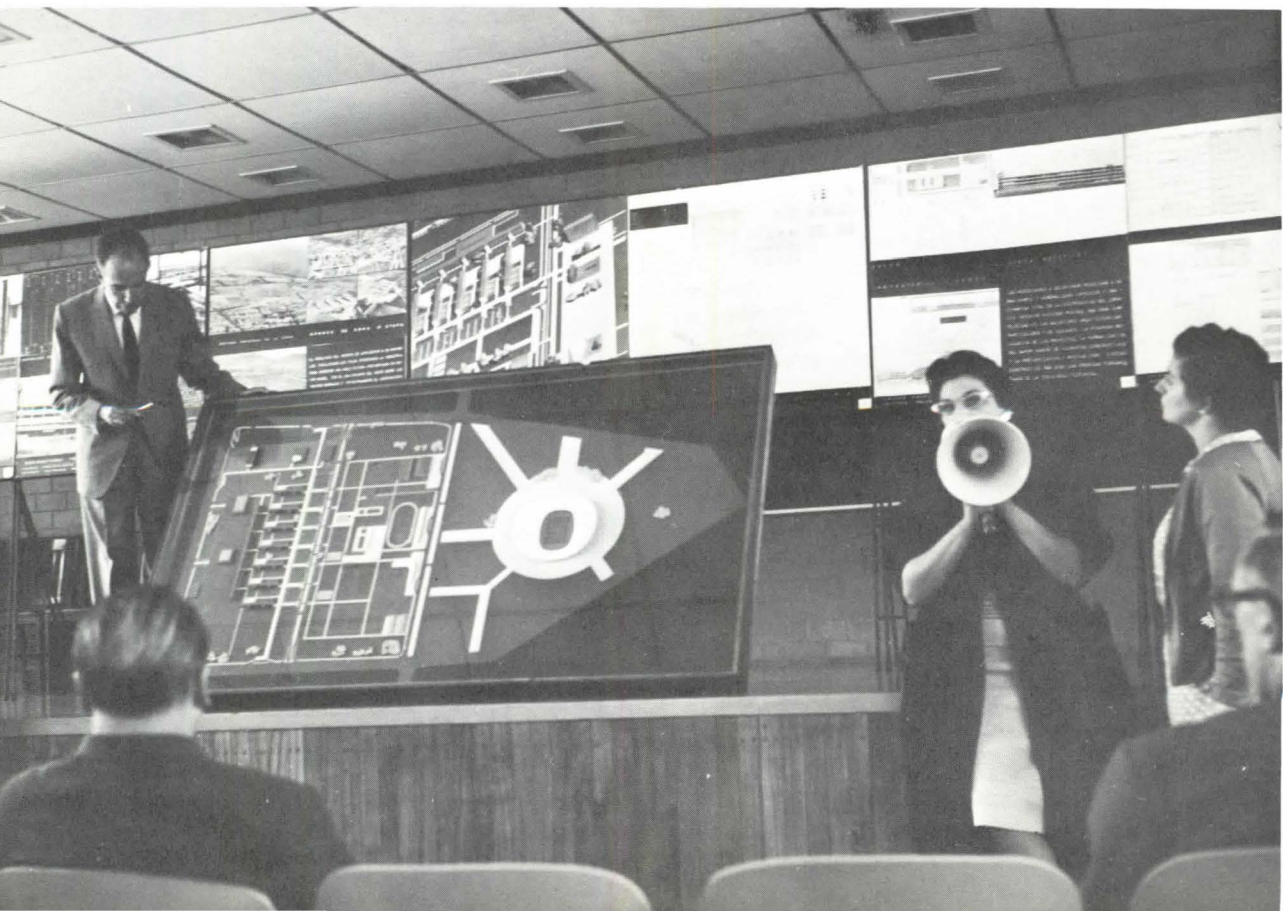


Photos: Eric Pawley AIA



Chichén Itzá—steps to temple above ball court—it's called a "working commission" isn't it?

National Polytechnic Institute: entrance portico (left)—master plan explanation (below) with directional translations







Normal school, Ciudad Guzmán—architect: Salvador de Alba Martín

AIA observers in addition to the official single AIA representative. As the scope of the Mexican program and arrangements became known to us, it became evident that any additional participation, even at our own expense as proposed, would impose inevitable social, travel and hotel accommodation burdens on our Mexican hosts. (The total entourage actually varied from 40 to over 60 persons!)

As it turned out, an invitation was extended to one member of the AIA Committee on School Buildings and Educational Facilities, Donald L. Hardison AIA of California and to Mrs Hardison. It was helpful to have such company since it offered us a double opportunity of upholding the cause of architects in private practice in discussions with these architects from thirteen other countries, about half of whom were government employees. This was also appreciated by those other members who were in private practice. It also spread our point of view in the numerous informal technical

meetings and provided a double shift for the sometimes-formidable load of social contact. After returning home, the Hardisons were to receive not the expected statement of their expenses in Mexico, but a typically gracious note explaining that the Mexican government had paid them, as it did for the entire Commission.

#### **Educational Facilities Visited**

Offices of Administrative Committee for Federal Program for School Construction (CAFPCE)

National University of Mexico—University City (70,000 students)

National Pedagogical Institute and Behavioral Clinic—Arq Enrique Cervantes

National Polytechnic Institute—Arq Pérez Rayón (2000 now—20,000 ultimate under construction)

National History Museum—Arq Pedro Ramírez Vázquez (excellent audio-visual features)

Plant, warehouse and experimental facilities for prefabricated components for rural schools

Regional Normal School (Ciudad Guzmán)—Arq Salvador de Alba Martín (1500/yr)

Rural schools (prefab): one-classroom and teacher's dwelling (San Blas) (Mulcay)

Several classrooms and teachers: (Palmillas) (Atlihuezia) (Chapala)

exhibitions of remote schools: (States of Oaxaca and Guerrero)

combined elementary and secondary vocational schools with shops (Zacatelco)

agricultural school with shops, classrooms, labs, stock shelters (Dolores Hidalgo)

Some members also visited Puebla and saw the experimental station which is developing variations in system-use, including:

parochial school with lunch shelter and two-story convent

central preparation facility for school breakfast program: kitchen, lunch-shelter, warehouse, garage, domestic science classrooms

On the way back to Mexico City, this smaller group also inspected a 6000-pupil experimental school (kindergarten through college).

#### **Continuing Program— Next Meeting**

UIA School Buildings Commission will meet next in Hamburg, Germany (12-18 May '63) at the invitation of the German Section of UIA (Bund Deutscher Architekten), and also in Mexico City (Oct '63) at time of *UIA International Symposium on Architecture*, again at the invitation of the Mexican Section (Sociedad de Arquitectos Mexicanos).

Agenda for the Hamburg meeting will include the following items:

- completion of international glossary of school building and education terms
- revision—new—edition of Chart for School Construction (new English translation badly needed)
- CICS—International Center for School Building Information: discussions of 1962 accomplishments and future programs, and of relationship between UIA School Commission and CICS. ◀