

Journal of The American Institute of
ARCHITECTS



FRANCESCO BORROMINO

February, 1952

The ECA Housing Program for Germany

The Georgia License Controversy

The Architect and 20/20 Vision

Of Men and Murals

Only Half an Architecture—II

The Architect's Responsibility for Costs

Thomas Harlan Ellett, F.A.I.A., 1880-1951

35c

PUBLISHED MONTHLY AT THE OCTAGON, WASHINGTON, D C.

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

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

FEBRUARY, 1952

VOL. XVII. No. 2



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The *Journal of The American Institute of Architects*, official organ of The Institute, is published monthly at The Octagon, 1741 New York Avenue, N. W., Washington 6, D. C. Editor: Henry H. Saylor, F.A.I.A. Subscriptions in the Americas, U. S. possessions and Philippines, \$3 a year in advance; elsewhere, \$4 a year. Single copies 35c. Copyright, 1952, by The American Institute of Architects. Entered as second-class matter February 9, 1929, at the Post Office at Washington, D. C., under the Act of March 3, 1879.



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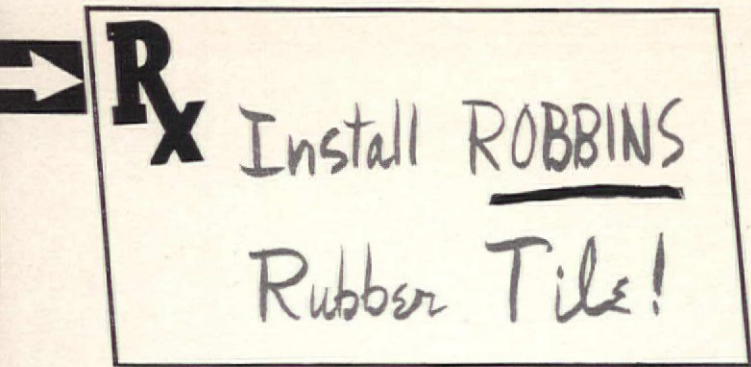
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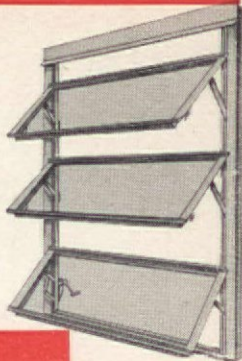
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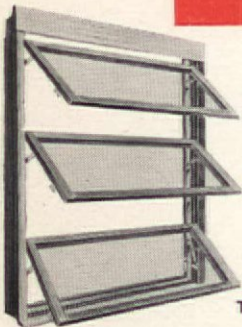
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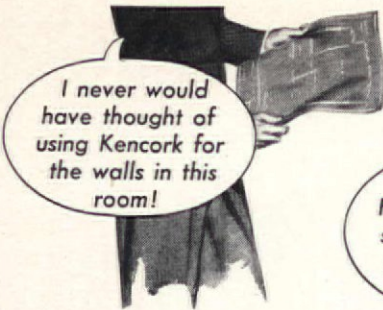
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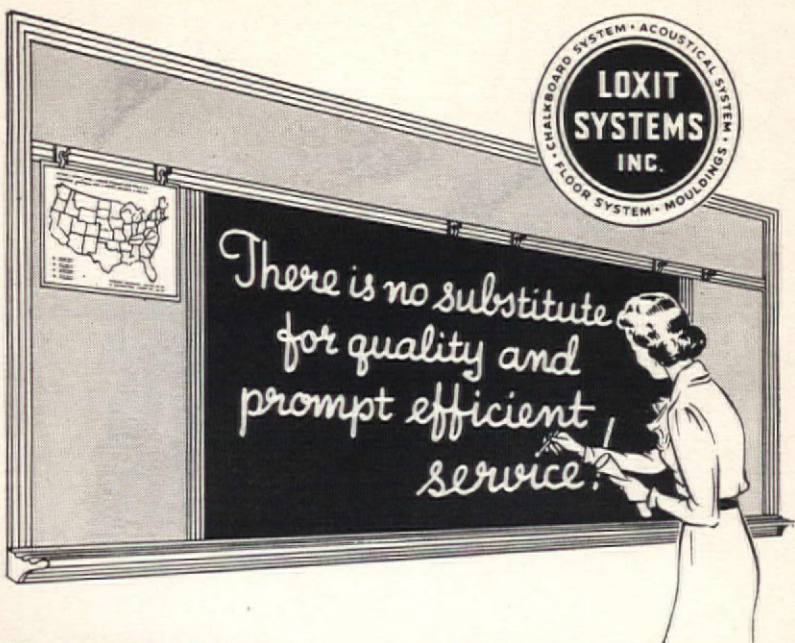


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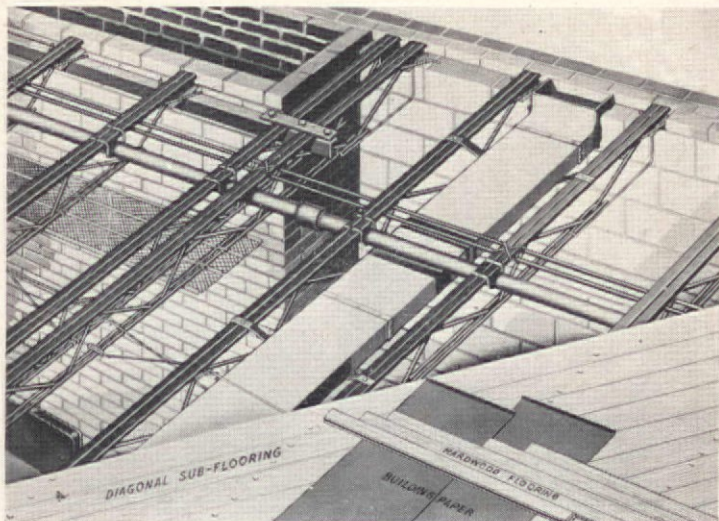
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Significance of the ECA Housing Program for Germany

By Walter F. Bogner

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THE ARTICLE "German Architecture Looks Up" in the January issue commented on obstacles confronting modern architects in Germany and described the procedures followed in the ECA Housing Development Program. In the summer of 1951, along with an economic upturn and a new independence for that country, came an improvement of some of the conditions described. To enlarge on the wider implications of the U. S. influence on architecture and housing abroad, and to stress the important features of this unique program, the following may be added.

The ECA Housing Development Program for Germany is an illustration of significant gains for architecture and building through one of our foreign aid programs. The contribution of American funds carried with it a certain power to provide favorable conditions for new developments abroad,

which might be hard to realize even at home.

This program, for example, gave an enviable freedom and opportunity to German architects and contractors to offer ideas leading to progress in housing. It permitted and encouraged a departure from traditional methods of planning, design and construction, and even enabled a circumvention of hampering building laws and restrictions. These unique conditions were created in the American effort to find an answer to that vexing problem of housing: how to build cheaper and yet better, so that the tremendous need for decent dwellings can be met.

Germany, due to extensive bombing and a great influx of refugees, has an extreme housing shortage; it also suffers from a lack of capital and building materials to alleviate this critical condition and to avoid social and political consequences. A considerable amount of recon-

struction was accomplished in the past five years, and American aid has helped a great deal in that. But with rising building costs and the end of the Marshall Plan contributions in sight, a way was needed to make the limited capital go farther. Savings could not be made by reducing the size or the quality of the dwelling because it was also in the American interest to elevate the standard of living of the German worker's family.

Therefore, the Housing Development Projects Program was initiated by the Marshall Plan Mission to Germany, to achieve cheaper and better housing. In collaboration with the Ministry of Housing of the Federal Republic, competitions were held in fifteen cities, which gave architects, contractors and housing organizations an opportunity to contribute new ideas in design and construction. Aside from the stimulation of progress the competitions entailed, the whole program offered an exceptional opportunity for research.

The competitions had several unique features. The entries had to be presented by teams of architects and contractors who could also associate themselves with a housing corporation if they cared to. Plans, construction drawings

and itemized cost proposals were required as a basis for lump-sum contracts for the execution.

An international jury composed of five Americans and nine Germans, all specialists in either town planning, architecture, building construction, mechanical engineering, financing or housing administration, spent six weeks in continuous session to evaluate the merits of the nearly 1,000 proposals submitted. A pre-examining commission checked the entries and prepared evaluation sheets which allowed a uniform basis of comparison. A contract-award commission followed the jury to handle the legal work. Records were taken of the jury proceedings and important discussions. This resulted in the gathering of a great quantity of background material for research, which will be documented with separate volumes devoted to each of the three phases of the Housing Developments Projects Program: I. Competitions, II. Execution, III. Observation of the Finished Housing.

The competitions, when analyzed and compared, will throw light on the relative efficiency of a great variety of site plans, building types, dwelling units, and methods of construction. The detailed

cost information submitted by the competitors allows the compilation of statistical data on unit prices for different ways of building housing.

Execution of the projects will allow research on the construction sites into the relative efficiency of the new materials, methods and designs. Cost records will be kept and time studies carried out to analyze the work of the contractors' differing organizations of the building process, production methods, and use of power tools and machinery.

Observation of the finished housing will facilitate a study of the projects in use to determine, from the experience and reactions of the occupants and the behavior of the buildings, the relative merits of the new contributions to housing.

The findings of each of these three phases of the research program will be published under the auspices of the Housing Ministry and the ECA Mission, so that the knowledge gained can be applied in future housing.

The results of the competitions have been very gratifying. Better living conditions have been achieved and cost savings up to 20% on the average are indicated. Even if, due to the rising market,

a saving of only 10% should accrue in the future, the influence of the program on the vast amount of housing that must be built in Germany during the next fifteen years might result in a total gain of about a billion German marks.

Aside from the possibility of these impressive monetary gains, the Housing Development Projects have given Germany the opportunity to find and study new design and construction methods, to locate fresh talent in the fields of architecture and building, and to further a revival of architectural progress which was cut off by the Hitler regime.

The knowledge gained from this research will also be of value to other European countries, more so than to the United States where living standards are higher and building conditions different. But of particular interest, in the light of our current building-materials situation, is the clever use in Germany of the simplest building materials to overcome the scarcity of steel and wood. Practically entire buildings are made there of substances dug out of the earth or gained from waste (sand, volcanic ash, rubble and cinders) which are bound with cement and lime and shaped into a variety of blocks for

walls or slabs for floors. In these products insulation against heat loss and sound penetration has been achieved to a remarkable degree through ingenious chemical processes.

The new competition procedure of requiring a joint proposal by architect and contractor has much to recommend it, and has not caused any loss of prestige to the professional member of the team. It allowed many a young architect, who would otherwise find it difficult to land a big job on his own, to win a commission for a large housing project due to his ability as a designer and his association with a competent builder. Further, it overcame the objection so often expressed about American competitions, that a good designer may be capable of winning a con-

test, but may not have the practical knowledge to direct the construction of a good building. This procedure gave to the competition jury the opportunity to evaluate the merit of each project in all its aspects—not merely design, but also construction and building materials, cost and rent calculations.

German architecture looks up—and American foreign aid has helped in this as well as in the general economic upswing Germany is enjoying. The wider implications of the Housing Development Projects program are the broad opportunities for a unique research on a national scale, stimulated by international cooperation and aimed at progress in housing, which may result in benefit to more than just one country.

Of Men and Murals

By Winston Weisman

PROFESSOR OF ART AND ARCHITECTURE, UNIVERSITY OF TEXAS

MOST ARTICLES of this kind are about existing works of art; but this concerns a non-existing one, namely, the commercial building mural. As an art form the skyscraper mural is conspicuous by its absence. It is interesting to note

that with the exception of Rockefeller Center, there is no sizable commercial structure that can boast a mural program integrated with architectural design. At best there are a few walls in widely scattered buildings. This is curious when

FEBRUARY, 1952

one considers the number of past ages that produced an art in which the architect and muralist worked almost as one. The tombs of Egypt, the churches of the Renaissance and the palaces of the Baroque period, to mention only a few examples, illustrate how the most characteristic monuments of their time found able and superb decorators. And yet there is nothing comparable in our time. The skyscraper, which in many ways reflects our culture in much the same way the Baroque palaces mirrored the seventeenth century, is bare and colorless. This is true despite the fact that there have been ample opportunities in the lobbies of hundreds of our business buildings.

Why haven't we developed a mural tradition for our commercial buildings? There are many reasons. Some are to be found in the history of the skyscraper; others within the nature of commercial architecture itself. Historically speaking, mural painting was handicapped at the start. In the beginning the main problems were largely technological. When, in the latter part of the nineteenth century, the architect turned more of his attention to decoration, the neo-classic style then in vogue urged

upon him a solution involving sculptural ornament. As is well known, façade after façade was covered with monumental Corinthian columns, piers, entablatures, and pediments often adorned with figure and floral details in the round or in relief. These ornaments were painstakingly worked out in architectural offices by men whose particular talents especially fitted them for the task. In many cases, the heads of architectural firms were accomplished draftsmen themselves and often designed the decoration for their buildings. One has only to think of men like Stanford White and Louis Sullivan as examples in point. The significant thing to note is that the decor was an important part of the architectural design and integrated with it.

In keeping with the classic formula, the interiors of buildings raised around the turn of the century almost always featured antique elements with marble veneer as a finishing material. Veneer, of course, had come along with the Greco-Roman Revival style and had behind it a long tradition dating back to the Renaissance, Baroque and Rococo periods. The use of sculptural details and marble veneer tended to eliminate mural painting from the field of decora-

tion in commercial buildings. When murals were used they often were spotted somewhere in the executive offices. A typical example is the "Prudencia" which Blashfield executed for the ceiling of the board room in the Prudential Life Insurance Building, designed by George B. Post and Sons in Newark. But by and large, mural painting was not considered the handmaiden of architecture in the early days of the skyscraper.



This attitude has persisted to the present time despite the change in architectural style. Marble veneer is still the prevailing method of wall finish in the great majority of our modern commercial buildings. The reason may be found in its general acceptance by architect, owner and tenant alike. To line a lobby with marble created no problems. Mural painting on the other hand, presented all sorts of difficulties. It involved a question of taste. It was hard to choose an artist and select a subject that would be acceptable to everyone. Criticism might develop from any one of a number of sources. An owner had only to recall the trouble stirred up by the Diego Rivera mural for the RCA Building to

cause him to choose marble veneer as a safe solution of the problem of lobby decor.

Another reason why mural painting has not been used widely in commercial architecture is that most builders have been laboring under the impression that murals have decorative but little economic value. To understand their reasoning one has to realize that to the owner the skyscraper is first and foremost a business enterprise and not a work of art. He thinks in terms of "cost and return," rather than on an esthetic basis. As a result every item introduced into the budget has to pay its way, so to speak. When there is a choice of two ways to finish a lobby, his tendency is to choose the less expensive of the alternates, all other things being equal. For example, the architect may present the owner with the possibility of using marble veneer costing approximately \$7 a square foot or covering the wall with a mural by a reputable artist at around \$40 a square foot. In a wall measuring 20' x 40', the price of the veneer would come to \$5600 and the cost of the mural \$32,000. Given such a choice, the chances are the owner would veto the mural and vote for the veneer. That is, unless he could be persuaded that

to invest in the painting would be good business.

Fortunately for the cause of a skyscraper-mural art, it is now possible to prove that murals are good investments, despite their cost. Proof is to be found at the Terrace Plaza Hotel in Cincinnati, which boasts murals by Miro and Steinberg as well as a mobile by Calder. In order to find out whether these decorations were considered sound financially, the writer interviewed John J. Emery, owner of the Plaza, as well as other top executives of the hotel. They were unanimous in their opinion that the murals are in part responsible for the excellent reputation enjoyed by the hotel. Mr. Emery said that mural decorations were the logical solutions to the problems confronting the owners of the Terrace Plaza. He explained that in order to create the prestige so necessary to new hotels in an already overcrowded field, it was essential to avoid plain and conventional surfaces. To choose bright and imaginative murals seemed to Mr. Emery the obvious answer. There was no question in the minds of the Terrace Plaza's officials that the Miro and Steinberg murals have paid dividends by helping to make the hotel the showplace of

the Midwest. Mr. Emery said that the advertising value alone of the decorations was far in excess of their cost.

Lest some owners argue that the Terrace Plaza is not a good case in point because it is a hotel and not a skyscraper, it might be noted that what has been said above might be repeated in the instance of Rockefeller Center. It will be remembered that when the Center was being planned the country was in the grips of the depression. The management's problem was twofold, namely, how to bring businessmen to a neighborhood in which 25% of the available space was untenanted at the time; and how to create a new shopping district by urging shoppers north from the 34th and 42nd Street areas. Their solution, in large part, lay in an art program which would win prestige, attract the public, and thereby create a demand for the space at the Center. Today, of course, the Center is a great financial success despite the fact that the expenditure for art was the highest in the history of commercial architecture. The point that should be underlined is that, in the two instances cited, the art program did not materialize merely because of large financial resources;

but rather because it was considered essential to the ultimate success of the enterprise. In other words, it was good business to combine art and architecture.

Another fact that should be stressed is that it seems to make little difference whether the art is representational, as at the Center, or abstract-surrealistic as at the Terrace Plaza. Both types are admired generally by the tenants and public. Casual conversations with people in and around the Center revealed that they liked the murals because they were familiar. In Cincinnati they were found to be "stimulating" and "challenging." Many admitted being puzzled by the meaning of the Miro, but said that that did not seriously interfere with their enjoyment of the shapes and colors. It seems that the temp^est stirred up by some critics has little or no effect upon public reception. Criticism, when it does appear in newspapers or periodicals, on the whole does more good than harm in the sense that it draws people to the murals and stimulates them to think about the problems involved. The question of mural style, then, does not constitute a hazard. If the work is of high quality, it will, almost certainly, win public acceptance.

Of course, the questions of economic justification and mural style are not the only reasons for the present lack. Part of the responsibility must be placed at the doorstep of the architect, the owner and the artist. Far too few architects have seriously thought about mural painting as an art form. Not one that the writer has spoken to has studied the history of mural painting. Very few have any knowledge of what is being done in the field today and who the most prominent artists are. And not one, to the writer's knowledge, has thought of designing a commercial building with an eye to integrating painting and architecture. Such a state of affairs is not calculated to produce a splendid mural art.

Much the same thing can be said for the owners. It is indeed rare to find an owner like John J. Emery who has a keen interest in the arts as well as fine sensitivity. As president of the Cincinnati Museum of Fine Arts, Mr. Emery has done much to sponsor art in his home town. It was largely due to his influence that *avant-garde* works appear at the Terrace Plaza. Most owners are businessmen who have little or no interest in art and less knowledge. Some, unfortunately, have strong opinions on the



GOURMET RESTAURANT, TERRACE PLAZA HOTEL

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ARCHITECTS: SKIDMORE, OWINGS & MERRILL

MURAL BY JOAN MIRO



PETROLEUM CLUB, RICE HOTEL, HOUSTON, TEX.

ARCHITECTS: STAUB & RATHER

DECORATOR: EDWARD PERRAULT

MURAL, "COSMOS," IN ETHYL SILICATE BY SEYMOUR FOGEL

subject and insist on foisting them on the architect and artist.

Finally, part of the responsibility can be traced to the artists themselves. The fact remains that this country has not produced a group of outstanding mural painters. Perhaps this is because American artists have not been given sufficient opportunity to develop a great mural tradition. Certainly there have been all too few commissions, considering the number of available walls, and it is equally true that an informed and sympathetic patronage is lacking. But it is also true that not enough artists have devoted themselves wholeheartedly to the study and practice of mural painting. Only a handful conceive of murals as an art to be integrated with architecture. Too many murals, done within the past quarter of a century, are blown-up illustrations or enlarged easel paintings. The need is for artists who are willing to subordinate their own personalities and expressive urges to the task at hand, which is to create a design that preserves the character of the wall. To do that, the artist must have a deep sensitivity and understanding for architecture and the structural nature of the plane surface. Using that as a starting point, the painter

then can create a scheme based in the imagination and intuition which takes into account not only the wall and its immediate environment but the inarticulate demands of the patron and society as well.

There are reasons to believe that the time may now be ripe for a mural movement. Many architects today want to introduce color into their buildings and are encouraging owners to provide a budget for such a purpose. The builders themselves are beginning to realize the economic advantages of murals. The need now is for painters with a spark of genius who can create the proper art form. Every age in the past has found men to fulfill such a mission. Whether in our time it will be a Miro, a Motherwell, a Fogel, or some artist as yet unknown, remains to be seen. Whether the concept will be representational or non-objective, as in the case of Seymour Fogel's new composition for the Petroleum Club atop the Rice Hotel in Houston, Texas, is equally difficult to predict. What is so encouraging is that painters are working in many different directions and experimenting with a wide variety of techniques. It is hoped that from this will emerge a great mural movement.

Words both of warning and encouragement addressed to the architectural student still in college

The Architect and 20/20 Vision

By Ralph G. Gulley

An address delivered at the 3rd Architectural Field Day of the Student Chapter, A.I.A., College of Architecture and Allied Arts, University of Florida, Gainesville, Sept. 29, 1951.

I ACCEPTED your kind invitation to speak to you today because your Florida Student Chapter president is a very persuasive man and, also, I could not resist the temptation to revisit Florida after eight years and to see the vast changes that I have heard have taken place in this great educational center where I once had the privilege of being listed as a member of the faculty and associate of the late Rudolph Weaver. It was through his vision and untiring efforts and against great odds that this important center of creative opportunity and training for useful service in the field of the arts was made possible. I didn't always agree with Rudolph Weaver, but he had all of the spirit of a pioneer, and I like pioneers.

I know that the architectural students of both Georgia Tech and the University of Florida are in competent administrative hands and that both student bodies enjoy faculty personnel of very high

order. The only possible shortcoming that I have been able to observe at Florida is that the faculty is limited in its opportunities to practise. I appreciate that there are limits to which such practice can go, but there must be a way to make it possible for the faculty to practise what it preaches.

If you have any differences of opinion with me on this matter of faculty and administration, it is probably a good sign, but instead of asking me this afternoon to yank your chestnuts out of the fire, I suggest that you go at the earliest possible moment to the cause of your beef, frustration, or what-have-you. Frequently that would not require you to go any further than your own doorstep, for a man doesn't really begin to grow until he has, to a large extent, learned how to teach himself. Until you begin to question the validity of everything you read or hear, you have not progressed very far up the intellectual ladder.

FEBRUARY, 1952

I hope that I can prove to you—in my allotted time—that there is a lot more to architecture than a degree, three years of routine experience, and a professional license to commit mayhem at your client's expense.

What I really want to talk with you about are the expanding opportunities, obligations and rewards which are available to the trained architect, not only within his chosen profession proper, but also in the many varied and interesting allied fields. These things are yours if you are willing to raise your sights and efforts over and above the call of conventional duty.

There are architects who are satisfied with what I call a "skim-coat" knowledge of the techniques and forces which make it possible for our building construction industry to contribute to the American way of life, to the tune, these days, of over \$20-billion a year. We are identified with one of the three greatest industries in the whole country. To the extent that you may become a "skim-coater," I can prophesy in all sincerity that you will lack effective capacity to do your job, and, consequently, only enhance your chances of being of disservice to yourself, your client, the public and your chosen profes-

sion. The "skim-coater" is easy to detect. He seldom does anything more for himself than is demanded of him—almost akin to the state-prison inmate who is in for life. His future prospects are just about as bright.

If there is a student here who entertains the notion that he is going to "get by" with a minimum of effort, either while in college or after, he should go over to the Dean's office this afternoon, resign his studentship and head for the road! The only cure for the man with that kind of a negative attitude is the School of Hard Knocks. He is simply wasting his time here, wasting a lot of other people's time, and a lot of other people's money, including the taxpayers' of this great State who have provided you in good faith with a most privileged opportunity. I figure that it takes about \$40,000 of somebody's hard-earned dough to put a professional man on his feet. That's a lot of money. How would you feel if you put \$40,000 on a horse to win and he didn't even try to win, show, or even place? And yet there are students of that kind—I hope not sitting in this room.

It must be abundantly clear to you by now that I, for one, strongly believe that it is impossible for you

to attain professional stature and qualities of leadership without exerting your maximum effort.

Your chances of successfully holding down the driver's seat in your own practice pretty much depend upon not only your capacity for leadership, creativeness, common sense and salesmanship, but also upon the depth and breadth of your own individual technical knowledge and know-how. To the extent that you lack a solid background of technical knowledge and know-how, you will find yourself dependent upon others, frequently to your decided disadvantage. To the extent that you are dependent upon others, you weaken your chances of being able to give your client the most for his money. And, as typical practice goes today, if you can't give your client the most for his money, you will find small support for your professional existence.

Now, may I point out that the practice of architecture is no one-man show. The typical architectural project of today is truly a complex thing, and to see it through from programming to end-use requires the collaborative brains and experience of many specialists. The more you can develop the spirit of collaboration—and the earlier—

the more useful you will be, and the more you will learn from those with whom you work. However, don't think of collaboration as a convenient device which entitles you to "let George do it." That has happened, but you can't win that way. You must be able and willing to do more than your share in any collaborative effort.

I wish to repeat that a sound architectural training can be effectively applied in many ways other than in the conventional practice of architecture. The creative architect and the creative designer, for example, are essentially one and the same thing. As an illustration of what I mean, I should like to tell you from my own experience how an architect and an industrial designer can work effectively together.

During my seven-year association with Donald Deskey, industrial designer, we handled many interesting and varied assignments—packaging, product design, including the Ingersoll Utility Unit for the Borg Warner Corporation, prefabricated housing, ship interiors, offices, showrooms and stores. From this experience I believe there is much for the architect to learn from the approach of the industrial designer to almost any given problem. His

is a five-point technique in which a knowledge of design, a knowledge of materials, a knowledge of manufacturing methods, a knowledge of costs, and a knowledge of merchandising are all of equal importance.

At lunch one day last week with my ex-partner, I told him of my plans to address you here today, and I asked him if he would give me a personal comment to pass on to you relative to his views as an industrial designer on "point of sale" architecture. Deskey, by the way, had two years of architecture at the University of California and then drifted off into painting, then into advertising, and later into industrial design—all an indication that no one ever has reason to be sure his originally chosen goal is going to work out precisely as he had in mind. At heart, he has always been a frustrated architect. I quote his answer to my request to you as follows:

"It is natural that the industrial designer's approach to 'point of sale' architecture should be somewhat different from that of the conventional architect. In designing and packaging products the industrial designer has not only had to reconcile the limitations of production techniques with the requisites and tastes of the consumer, but he has also had to work closely

with key management to coordinate his designs with advertising, promotion, distribution and sales. Therefore, when he is faced with the problem of creating a device for merchandising the product at 'point of sale,' he is not interested in creating or selling architecture for its own sake. He is above all interested in selling the product. Architecture which dominates or competes with the product is not suitable for his purpose; neither is architecture which does not definitely contribute to the enhancement of the product in the eyes of the shopper. The industrial designer, therefore, looks at architecture as a tool to be used in such a way as to contribute further to the successful exploitation of the product.

"This concept of architecture's place in merchandising in no way indicates that architecture is considered of secondary importance by the industrial designer. It simply reflects a consistency in the industrial designer's approach to the solution of a problem. After years of experience in the design of many products, their packaging, their manufacture and sale, there are no arbitrary divisions in his mind on the subject of design. It is impossible for him to set architecture as a thing apart from other aspects of design, all of which are important and closely related in achieving an effective merchandising solution."

While Mr. Deskey's comments are confined to one highly spe-

cialized type of architecture, to me they have a much broader application than you may at first think. Between the lines the inference is that the functions of architecture are indeed variable—that the architect must grasp early the relative importance of these functions with respect to any given project, and that good architecture, while it must satisfy the architect, must first satisfy the purposes of the client. Let's never be guilty of clipping the client to satisfy a whim of our own. Also, let's not be stupid just for the sake of doing something different. We need more satisfied clients and less "head-line" or "skim-coat" architecture, and within a budget that our clients can afford.

Please let me give you now an example of collaborative effort which you will see is quite pertinent to this occasion. Earlier this week I had the idea of asking several men prominently identified with the building construction industry each to give me a personal message to convey to you on this occasion.

I asked for their corroboration of my thesis which is:

1. That sympathetic collaboration is essential among all elements of the building construction industry—architects, engineers, contrac-

tors, etc., if we are to achieve results within a price.

2. That the potential applications of an architectural education are virtually limitless if one has the interest to look around and the imagination to visualize the opportunities.

I am happy to say that I have received most cooperative responses from all of these men. I am sure that you will be interested in what they have to say as our luncheon guests *in absentia*; and that you will appreciate the effort to which they have gone to comply with my request.

[Excerpts from these messages will be found under "They Say:," p. 79, attributed to Kenneth K. Stowell, Joseph Hudnut, O. Kline Fulmer, Julian H. Harris, Alfred B. Parker, Emil H. Praeger, Lloyd Flood, Icoo Ming Pei, Richard M. Bennett and Charles H. Warner, Jr.—Ed.]

These men, whose personal messages I have been privileged to bring to you myself, are all recognized leaders in their particular capacities. They have had the benefit of good training and varied experience, but the thing that makes each of them stand out is that they are the kind of men who are never

truly satisfied with the results of their effort and who constantly ask themselves if there isn't a more effective solution to the problem than in the last try; men who know how to organize a program and to work effectively with others toward not only a solution but a successful, finished result; men who frequently work long hours and enjoy it; men who do not try to pin on others whatever shortcomings may be theirs; men who make up their minds early to do a better job than the next guy; men who have always kept an eye on what's

over the hill; men who never have thought for a moment that the world owes them a living; men who consequently have made a mark for themselves and with it a contribution to our society. There are many men like them, but, sadly enough, there are many more who aren't. In which camp do you wish to pitch your tent? It usually is decided, whether you know it or not, long before you leave college, for it is while you are there that most of the basic traits which make you, or break you, are either formed or solidified.

The Georgia License Controversy

By *Herbert C. Millkey*

PRESIDENT, GEORGIA CHAPTER, A.I.A.

THE September 6th edition of the *Atlanta Journal* contained the following article:

ALL 20 ARCHITECT APPLICANTS FAIL STATE BOARD TEST

All twenty applicants for state architects' licenses failed to pass the controversial examination given by the Georgia State Board of Architects' Examiners last May, it was disclosed Thursday. The group included 17 Georgia Tech students, one from the University of Florida,

one from Ohio University and one from Mississippi State College.

Dr. R. C. Coleman, secretary of the joint examining board, said that he has received graded papers from members of the architects' examining board and has written each of the applicants advising him that he failed.

The examination included a key question calling for a design for a building and noted that contemporary or modern design would not be accepted.

A number of the Georgia Tech students protested at that

time that they were not taught classical design.

Harold Bush-Brown, head of Georgia Tech School of Architecture, commented then that Tech students learned about classical design only as history and added, "We don't teach practical application of obsolete forms." Bush-Brown was not available for further comment today.

Repercussions were immediate, varied and widespread. President Van Leer of Georgia Tech stated that something must be wrong with an examination which flunks 100% of the applicants who come from some of the nation's first schools. The competency and good faith of the examining board were thus in question on one side; on the other, competency of architectural schools in general and Georgia Tech in particular was questioned. In addition, the man in the street seemed to feel that the registered architects of the state were making it as difficult as possible for young men to enter this select brotherhood and be permitted to practise architecture.

The Georgia Chapter of The American Institute of Architects was deeply concerned with these reactions. Warren Armistead, Preston Stevens, and Henry

Toombs, chairman, were appointed as a special committee to investigate the entire matter and present its findings and recommendations to the chapter. The affair was studied very thoroughly. It was determined that the registration board acted within the law and in complete good faith in the examination. I should like to state here that the Georgia Chapter had for some time been urging the Governor to choose board appointees from a list of recommendations prepared by the chapter. (The present board is composed of five men, two of whom belong to The American Institute of Architects.) Being able to prove this board in error would have been a strong lever in furthering our campaign to be given a voice in nominating members.

In reviewing the examination papers the committee agreed with the board's rejections. There was some question as to the grading of one applicant and there were two other applicants with good *partis* who might have developed a passing grade, given additional time. The rest failed—period. Immaturity of thinking was apparent in all aspects of the solutions. *Partis* did not solve the problem. No knowledge of building code was in-

dicated. And, as a side issue of course, even drafting was amateurish. The fact that the board had requested a solution in a classic style had no bearing whatsoever on the failure.

The committee doubted that sufficient time was given for the design and engineering portion of the examination, but that it was not impossible to complete the problem in the time allowed was evident, since several applicants largely covered the ground. It must be strongly emphasized that this examination was not a school test but a test to qualify men to practise architecture.

The committee found that most of the twenty applicants were undergraduates or recent graduates. Some of the men were in their fourth year at Georgia Tech, some in their fifth. Three were to graduate within a month and several had graduated the previous summer. There was only one man who had had considerable practical experience. In truth, the committee felt that if these men had passed, it would have been proof that the examination had not been sufficiently comprehensive to test the applicants' ability to practise architecture. It was obvious, therefore, that the onus must be put

upon the existing state law, the requirements of which for the practice of architecture are, in brief, as follows:

A high school education plus written examination; or, an architectural school degree and three years' experience, plus a verbal examination.

The law is clearly inadequate, since no examination can be the equivalent of experience. But law or no law, the committee members found themselves wondering whether it indicated either a mature understanding of an architect's responsibilities, or complete good faith, for a young man to present himself as a candidate for a license without waiting to complete his formal education and acquire a reasonable minimum of practical experience. And they wondered too, if any of the applicants gave a thought to the embarrassment they were causing to Georgia Tech and the other schools involved.

While our investigation was being made, one of the architectural publications came forth with the strong statement that the entire board should be fired immediately and that no licensing body has the right to give an examination in design or composition. It was felt

that this latter was an irresponsible doctrine, and one of the committee members was moved to state that if a board does not examine an applicant in design, it follows that design is a non-existent or inconsequential part of the profession of architecture. Inasmuch as this issue of the magazine reached Atlanta a day or so before the state board was to hold an open meeting, at which The A.I.A. was to submit its recommendations, there was considerable embarrassment involved. There was fear also that this article could jeopardize the passage of the new architectural bill now on the agenda of the state legislature for its January session.

At the open meeting with the registration board the A.I.A. committee made the following recommendations:

1. That NCARB examinations be used by this board.

2. That the board request changes in the state law so that it accords with the requirements of the NCARB. Use of this examination would automatically eliminate any possible controversial aspects by setting up criteria in conformance with national standards. The NCARB requirements for prac-

tice would avoid the onerous nuisance of an additional examination for interstate practice and gain at the same time a professional standing which clients and members of the profession recognize as accruing from NCARB registration.

The state registration board has expressed itself as being in favor of these recommendations and has asked the NCARB secretary to meet with them this spring to prepare proper procedures.

I believe that the hiatus created by this examination is leading to other concrete results. We hope that it will act as a catalyst in convincing the governor that the A.I.A. should have a part in nominating board members. It has already produced closer liaison between Georgia Tech and our committee on education. Chapterwise, some fairly frank discussions on all aspects of architectural education have taken place and are taking place. So much informal discussion has taken place concerning theory and practice of architecture and design that the chapter has set up a program of periodic seminars. At these meetings three or four members are given the opportunity to present before members pre-

pared talks expressing theories which motivate them in their professional life. Closer mutual understanding of the problems, needs

and aspirations of the practising architects, students, and educators are bound to result from these various programs.



Thomas Harlan Ellett, F.A.I.A.

1880-1951

WHAT is so attractive as the admiration of an architect by other architects? In the case of Thomas Harlan Ellett it was profound. Over the years fellow architects have been constantly saying "What character!", "What integrity!", "What taste!", "What distinction!", "What freshness!"

The fact that he was not well known to the public and had a relatively small office was no deterrent. He had no interest in building up a big office; work delighted him only when he could personally control it entirely and exhaustively, to the very smallest item. All of his detail was his own personal handwriting.

Just the other day Frederic Rhineland King said he thought that Ellett had the greatest integrity of any architect he knew. When an esthetic conviction was outraged by a client's wish, there

was a firmness even at the risk of the job. "Instead of giving in," said King, "and trying to go along, Ellett would stand firm. I envy him his fortitude. He not only had the greatest integrity, but the greatest taste of any architect I've ever known."

He was an indefatigable worker. Outraged with the commonplace, he would drive himself with a will to alternate moods and fresh thought. Sometimes most excellent works were struck off at heat, with rapid exertion, but often he would make a multitude of drawings for the smallest kind of item, as though he wanted to exhaust the field, and then later, in another mood, indulge himself in a separate period for the exercise of his sense of selection. He had a splendid sense of selection. Even so there were cases where completed working drawings were destroyed and a fresh start

made. Although much of what he did was a struggle, the finished work never looked it. The final results are not labored, but fresh looking.

Of his most important contributions, two should be especially mentioned. Thiaucourt, in France, and the Cosmopolitan Club in New York.

Thiaucourt, the memorial to men of the first world war, is probably the most respected of all of the American memorials in Europe. Henry J. Toombs reported last summer, after a visit to Thiaucourt, that he was "deeply impressed with the whole layout, and with the fine gate houses and the handsome Memorial, the finest of them all". But what impressed him the most, he said, was the comment of the caretaker, who told him that visitors have praised it so highly, "from entrance gates to final vista", all the years between the wars, that he and his men cherish it now with especial and tender affection. They took particular pride in it, they said, "because of the beauty of it".

"The Cosmopolitan Club in New York", as Eric Kebbon describes it, "is a triumph of planning. The most confining site restrictions did not prevent the most

agreeable sequence of halls and rooms. The rooms are sensitively designed and the detail is, all of it, individual and refreshing. The entrance hall is a gem and the principal rooms, with their adjoining terraces, are contrived with charm and grace—sequences that elude the camera, but not the eye. The quality of originality of the building is especially impressive."

There were many houses and many other distinguished achievements, like the Post Office in the Bronx; among them the utterly charming little Library in Wilton, Connecticut—a few boards, a little paint, but what charm! He was versatile and dealt superbly with a variety of architectural problems that came his way, from a small tombstone, baptismal font, or an iron fence, to a large building.

During the last years his health was poor. He found it difficult to work with his usual energy and vitality, and felt that he couldn't do his very best, but his indomitable courage and high standards as an architect never left him.

Only a few years before his death the National Academy of Design in New York was ready to go ahead with its new building—an architectural opportunity of

major importance. Immediately a group of architects, without Ellett's knowledge, asked that Ellett be selected as the architect and that he be urged to agree to do

the work. Certainly at the very last here was another tribute to Thomas Harlan Ellett by his confrères who knew him well.

ERIC GUGLER, F.A.I.A.

Only Half an Architecture

IN TWO PARTS—PART II

By *Hart Massey*

Reprinted in abridged form from the *Journal* of the Royal Architectural Institute of Canada, September 1951, by permission of the Editor. The author wrote this thesis when a fifth-year student at the University of Toronto.

IN OUR ARCHITECTURE, the functional principle has acquired such a stature that it has become an integral part of its art as well as its science. Indeed, it is still believed by far too many that utility does, in some strange way, automatically determine an adequate esthetic. This link between art and engineering found expression in Sullivan's slogan—"Form follows function." This cliché has worked hard in the cause of modern architecture but it is only a half-truth—a will-o-the-wisp which many have mistaken for a pilot light. It is certainly true that form should reflect function for that is character, and buildings should clearly reveal their purpose. But this statement has also come

to imply that efficiency and beauty are synonymous terms. The analogy of such objects as the spoon and axe helve are, of course, rushed into support of the thesis, but it is forgotten that these have been subject to refinement through centuries of use and that we are thoroughly familiar with them. Such a procedure and such a reaction cannot be achieved in a building which sets an immediate problem and requires an immediate solution with no chance of later correction. It is further quite obvious that there are many objects of great efficiency and little beauty. The human stomach might be one.

It follows then that something else must happen after function has been satisfied and before beauty

is reached. This something else lies outside the provinces of science and her minion engineering. It is the imprint of a will to have beauty and the talent to achieve it. This is where technique ends and architecture begins.

At no time since the first recognizable styles have the structures of man been considered as not having some purpose higher than pure utility. Function, it is true, must always be satisfied, for without it the art of architecture has no reality as such. But the shifts of emphasis in the past have always allowed the art its proper due in accordance with contemporary values. There is no sharp division between the material and the more abstract approaches to function and, in much of the architecture of the past, the latter was considered of equal or greater importance. After all, the body has a way of overlooking minor discomforts and inefficiency when the mind considers other factors dominant, as Vanbrugh, for one, made quite clear at Blenheim. We suffer the inconvenience of living in old houses when their beauty enriches our existence, and of working in functionally out-of-date buildings when their atmosphere of tradition and dignity contributes something to

our own lives. The material function of such old structures is relatively short-lived but because they were designed to be beautiful in themselves they will, if good and subject to the erratic changes of taste, satisfy the spiritual function as long as they stand. It follows also that if a building is designed only to satisfy the material function, those using it are alone able to appreciate even the utilitarian success of the design. But if that building is a successful example of the ART of architecture, it may be enjoyed not only by those who use it but also by all those who see it.

Today we refuse to admit our inadequacy in terms of the past but such arrogance will do us no good. We must face the fact that our idea of building is primarily—though there are signs of change—one of function and, being so is still, in my opinion, limited as architecture.

As this architecture had its foundations in the materialism of the new society, and had no ready-made standards of beauty, it was natural enough, at the outset, to seek inspiration from the engineer, the machine and the unexplored possibilities of materials, old and new. In the zeal of revolt and in the enthusiasm to reveal the blank honesty of the new order,

pure form was the most fitting and dramatic medium to express it. After all, structure is, in its visual aspect, essentially geometry, as is the product of the machine. Materials can best be seen when they are devoid of ornament. What better way could there be than to say all this in the language of pure form? Pure form is still the dominant outward expression of our architecture and is likely to remain so because the crafts that made enrichment possible in the past are quickly disappearing under the hammer blows of the machine. They cannot be revived and it would not be right if they could. We must make the best of what we have. The question is rather whether pure form is sufficient in itself as a means of providing understandable beauty and if not, what can we, in the circumstances, do to make our architecture more nearly complete?

First of all it should be said that architecture as an art must earn the respect of the untutored spectator, give him pleasure and enrich his existence. It generally takes some time before the esthetic of a new architecture can make such a contribution, but even so, can the abstraction of unadorned geometry ever fulfill the needs of the average

mind and spirit? By its very nature such an esthetic has the rather inhuman and intellectual conception of beauty as it was thought of by the Greek philosophers—the beauty of geometric perfection. No ordinary mind can surely feel at home in such cold, dry air. It demands a rather rare kind of intellect—the sort of intellect that professes deep and lasting pleasure in a Hepworth or a Noguchi.

Pure form is perhaps more suited to architecture than the other arts for after all it is no more than that when stripped bare, but even here it has its limitations. A complete art must stir the emotions, satisfy but yet intrigue the intellect, and somewhere touch the spirit. And yet all this must be within reach of the untrained mind and have the quality of providing *continual* enjoyment. Although it would be wrong to say that our esthetic does not give some emotional and intellectual pleasure, I feel that it is mainly understood only by those who have knowledge of its principles—in other words the architects and a few interested laymen. The rest may appreciate its logic and be moved by its drama but these are short-lived and insufficient pleasures, if they are felt at all. Certainly there is drama in

the machine perfection of the blank wall and quivering cantilever but such drama seen again and again becomes boring, for there is not enough variety to keep the eye busy and satisfied in its searchings. Detail not only provides a foil to emphasize the bones of architecture but also gives continual interest and variety to the intellect.

Pure form is, I believe, inadequate from the spectator's point of view, but it is at the same time a difficult esthetic medium for the architect, requiring as it does a sensitive and subtle understanding of proportion and the use of materials to retain their geometric simplicity against the effects of weather and time. In fact it seems wrong that buildings should be designed to resist those mellowing changes in their fabric that have contributed so much beauty to the architecture of other times. Our materials will, however, tend to come more and more from the machine rather than nature—so we must accept to a certain extent the loss of nature's patina on building. But we need not also deny our architecture ornament.

Modern architecture has eschewed ornament since its infancy in the belief that it did not belong in an industrialized society.

It was first supposed, and it is a belief still widely held, that the texture and color of materials were adequate replacements for the moldings and carvings of earlier styles. Indeed, these are important ingredients in any design but are they adequate in themselves? I do not believe so, for surfaces and lines must be capable of providing continued interest and enjoyment in an unlimited number of ways, from a distance and from close up. Nor do materials by themselves provide the element of man's intellect essential to architectural detail. We must therefore find ways of achieving this with the means at our disposal.

The two sources to which we may look for assistance of this sort are the machine and the creative worker. Neither has yet been fully mobilized in the service of architecture, largely because of the down-to-earth, practical attitude of both architect and layman to this art.

The essential contribution of the machine is the production in large numbers of objects of standardized design, and as such is the very antithesis of art. There is, however, even in this, a chance for the architect. There are many objects, perhaps just side products of the fac-

tory or even designed for other uses, which when incorporated with imagination in the flesh and bones of building, could help to give it the necessary embellishment. Moreover, the machine has produced its special brand of craftsmen operating in their own small establishments. Perhaps this kind of craftsmanship will live on and, under the direction of architects, make its own contribution. Even in large-scale industry where standardized units are made for use in building, there is much room for improvement. We must learn to use the machine for our purposes and not let it run us. In his own sphere, only the architect knows what the machine can and should do. By his indifference to it he is leaving an increasing proportion of his art to the industrial engineer. We must learn to appreciate more what the machine can do for us in a non-utilitarian sense.

While the machine undeniably determines contemporary architectural form, its qualities of austere elegance and inhuman precision are limited as a complete esthetic. In them, the all-important reference to the mind and hand of man is lacking. The machine is a dehumanizing middleman. We cannot recall humanism and enrich-

ment by forcing moribund building crafts. But although the utilitarian function of many crafts has gone down in face of industry, the recent revival of them in a purely decorative capacity has placed them in the sphere of minor arts in almost indistinguishable alliance with the painters and sculptors. The source for architectural enrichment provided by this ever-growing band has as yet hardly been tapped. Of their potential contribution to architecture there can hardly be any doubt. As the product of human hand and human mind, their work can act as foil to factory exactness, as enrichment to bare plane and straight line, as whimsy when needed, as accents to emphasize any desired spirit or effect. In fact, how can any real architecture carry on without such assistance? Indeed, the collaboration between architect and artist in building will give life and meaning to all the arts involved and provide a meeting ground for the layman and his arts.

It is quite obvious that we cannot and should not suddenly decide that, in this or that building, we shall now put ART. This would be an entirely false approach. The architect must see himself and his architecture as each really is. The average architect is neither an in-

novator nor a technician, and his architecture is neither an art for the few nor just a necessity for the many.

The architect, now lost in function and a welter of new forms, will have to recognize that neither he nor his techniques are most important. It is rather the effect of his buildings upon the human environment that should now deserve his attention. The personality of the designer is, after all, secondary to the personality of the design. He—the average architect—will also have to accept the fact that he is an eclectic in that he applies forms derived by others. There need be no shame in this, for harmony and style will never be achieved through individualism. Not only is the ungifted innovator responsible for much of present architectural bad taste but even on a higher level of purpose a personal architecture is limited in its understanding. There is indeed, wisdom in Lethaby's remark that "art which is only one man deep cannot go very far."

By thus accepting and using recognized forms, rather than searching always for new ones, the architect will be able to refine and embellish what is still only the raw material of an architecture. Furthermore, only by the repetition

and use in different ways of such forms will this architecture ever have meaning for society as a whole. But the repetition of recognized elements is not enough in itself. The architect will have to aim his design at the heart and mind of the layman. The architect must be a little less of the dietician and a little more of the chef. We have had enough carrot juice and cottage cheese. The need is now for Chambertin and soufflé.

He must learn again to use the tools and tricks of his job to create emotional and intellectual experience for the spectator. He may even have to overemphasize effects, as does the actor on the stage, to win his new audience. In this sense an architecture of caricature may be necessary at first, but refinement will follow when designer and spectator are together again. To induce this consciousness of architecture as an art, the designer must free himself and others of their reluctance to *waste* space, and possibly money, on pure effect. The spirit rather than the letter of function should be the concern of architecture. For we are chameleons and our lives will never be very rich in color, interest or meaning if we deny those qualities to our architectural environment.

They Say:

The following ten quotations are lifted in abridged form from the address (p. 62) of Ralph G. Gulley.

Kenneth K. Stowell

A thorough architectural education opens up great vistas of opportunity in a whole multitude of directions. Which direction you take, which avenue leading to success and satisfaction in your work, depends on your natural talents and discovered abilities. And each of the avenues ahead may itself branch off into several attractive roads spreading out like fingers. Straight ahead lies the broad avenue of architectural practice—designing and planning, straight on through drafting boulevard to partnership practice. Three main avenues lead to vast fields—design, engineering and human relations. This last is sometimes called business or selling.

Joseph Hudnut

The most promising field for trained architects, over and above conventional practice, will be, in my opinion, the field of city planning. Understanding of the great human benefits to be derived from the planning of cities is gaining new currency every day, and it is probable that many hundreds of

men will be drawn into this field from architecture. Moreover, the work of a city planner offers architects great funds of happiness—more important in the long run than financial success.

O. Kline Fulmer

The average architect thinks that a building built by a contractor without benefit of an architect is doomed to structural collapse at an early date even if the outraged citizens don't tear it down because of its detrimental effect on the artistic nerves of the community.

The contractor, on the other hand, thinks the architect is an impractical and theoretical dreamer who is imposed on him as an occupational hazard and who knows little about basic construction practice or building economy. Unfortunately, both of them are justified in their opinions just often enough to give substance to the accusations.

Julian H. Harris

Principles of design studied and applied during training as an architect also apply to all fields of

art, such as sculpture and painting. This architectural training is almost an essential background for a sculptor or a mural painter who wishes to collaborate successfully with an architect. Sculpture properly used can become a functional part of a functional building in several ways. If sculpture can give one or more of the following to a contemporary building, then the sculpture is as functional as a column support: character, emphasis where desired, pleasing contrast of materials, permanent advertising value, decorative quality.

Alfred B. Parker

I have been increasingly interested in the architect's role as a Master Builder. Because of this interest I have built seven houses myself in the past six years. On three of these houses I did much of the actual work. Because of this interest I also protested and asked to have my single dissenting vote registered at the 1949 A.I.A. Convention in Houston, when an addition to the ethical code of The Institute was passed, forbidding architects to build. It is certainly true that an architect can spread his work much wider afield when he designs and supervises only, and this I find myself doing more and more. But the basic training in

actual construction has been received.

Emil H. Praeger

Without sympathetic collaboration of all elements in the building industry, accomplishment of important works is almost impossible. For buildings being constructed for the United Nations headquarters in New York, many varied problems had to be solved; foundation steel and concrete construction, ventilating, heating, plumbing, electricity, elevators and acoustics, communications, and others, had to be fitted into a building, esthetics of which, both interior and exterior, are hoped to be second to no other building in the world.

Lloyd Flood

There is always danger that an architect can become merely a draftsman of plans. To me, Thomas Jefferson was a model of the architect in the fullest sense of the word. The scope and richness of his architectural planning reflected his own rich background achieved by his day-to-day working with the best minds in government, agriculture, and the arts. It is a compliment indeed that Jefferson could, in his spare moments as a statesman, have learned also to be an architect and to have created

Monticello and the University of Virginia.

Jeoh Ming Pei

Real-estate development companies of today represent a *challenge* to the architect because: they are responsible for at least 75% of commercial construction today; they build either to speculate or for specific tenants, hence their relation to architecture is extremely impersonal, hence indifferent to design; most real-estate firms have been staffed in the past with incompetent, or at least unimaginative, "staff architects." They present an *opportunity* to the profession because they are beginning to get into large-scale development work requiring competent architectural advice.

Richard M. Bennett

Experience with industrial designers, merchandisers, associates in community development and in teaching make obvious two facts: first, the architect's contribution can be far broader than building design; second, architectural solutions are enriched when the designer is intimately a part of the organism which produces and/or uses his work. As today's architect becomes known as a solver of

problems rather than as a purveyor of esthetics, his opportunities and rewards will inevitably widen.

Charles H. Wagner, Jr.

Although I respect and work in the tradition of the profession known as architecture, with its ethics, responsibilities and procedures, I very often find myself questioning the required laboriousness of working as an individual. I regret that so few hours each week can be spent in creative matters. Such, I realize, is the lot of the individual practitioner these days, and it will continue so, I am convinced, until he has no lot at all. This fretting I suppose has always been true to some extent, but in our times it does demand a solution. The architect must solve it himself by understanding: that no one man can do it all; that each man should assess his ability and work within it as a part of a group; that anyone can contribute to the solution of a problem in a flash of insight that is sometimes denied even to the most talented; that interest in "architecture," for want of a better name, should include interest in all design fields; that design, engineering, economics are completely meshed.

The Architect's Responsibility for Costs

By William Stanley Parker, F.A.I.A.

In the present period of rising costs there is naturally increased concern as to the architect's responsibility for estimates. An owner wants a building that will cost him \$50,000. By the time the drawings are made and the bids are in, the project may cost \$75,000. Who is to blame? How is the architect to be paid, if at all? The following reasoning is taken from a recent letter to the Executive Director from The Institute's chairman of its Committee on Contract Documents. Mr. Parker suggests that members write of special cases in their own experience, and he will gladly comment upon their contractual significance.

IF AN OWNER states definitely a fixed maximum limit of cost that must be conformed to and the architect goes ahead, the courts will hold (have held!) that if he makes plans that cannot be built within that stated limit, and the project is abandoned, he is not entitled to *any* commission, as the plans are of no value to his client.

If an owner merely indicates a wish as to the cost and does not indicate it is absolute, and proceeds to approve plans that can't be built within the cost, then the architect will be allowed his fee for services actually rendered, if the project is abandoned. In such cases a wise architect will have written a letter to the owner advising him of the increase in cost involved, but apparently architects are not always as wise as that.

If an architect makes estimates of probable cost, he should, of course,

state in writing, for his own protection, that they represent his best judgment but are not guaranteed.

If, in the face of a public appropriation, or a written statement by a private client, stating a fixed limit of cost, an architect signs an agreement for services, the client is entitled to expect him to provide plans and specifications that can be built within the appropriation, unless the agreement clearly relieves him of responsibility due to rising costs or the owner's requirements beyond his control, or otherwise.

Architects often need to be protected against themselves. They fear to lay all the cards on the table, and take a gambler's chance in order to get the job. When they have lost their case, it generally, I believe, was due to their failure to secure a complete meeting of minds with their client as to their re-

sponsibility for controlling the ultimate cost.

In one egregious case, repeated suggestions by the chairman of a public board were adopted by the architect and included in his plans for a complicated alteration job, bids for which came in around \$800,000, although an appropriation of \$400,000 for the project had been made. Also, the architect had proceeded solely on the word of the chairman and had secured no formal action by the board. The architect lost his suit for the balance of his commission and the board sued him to recover a preliminary payment that had been made.

In these days of rising costs architects should take special pains to protect themselves. If they don't, they should expect trouble. But it is not enough just to deny responsibility for cost if they sign written agreements based upon a clearly stated cost limitation. If

they do that they become responsible for keeping within the appropriation. It may be that, if they want that school job, they have to take the gamble on costs if they cannot get the school committee to include some clause that will protect them, at least from any demonstrated rise in the market that occurs after the signing of their agreement and before the bids are received.

In all such cases then, there are certain basic elements involved, terms of the written agreement that may have been signed by the architect; what the client and the architect did during the preparation of the plans and specifications; what happened in regard to current construction costs during that time; the limits of authority to act by public agencies under public appropriations; the extent to which the architect has been willing to gamble in order to get the job.

Scholarships and Fellowships

UNIVERSITY OF ILLINOIS announces the 21st annual consideration of candidates for the Kate Neal Kinley Memorial Fellowship. The recipient will be given \$1,000 toward defraying the expenses of advanced study of the fine arts in

America or abroad. Application blanks and instructions may be had from Dean Rexford Newcomb, Room 110, Architecture Building, University of Illinois, Urbana, Ill. Final applications for the fellowship are due not later than May 15.

THE ION LEWIS TRAVELING SCHOLARSHIP, founded under the will of the late pioneer Portland architect, is to be used in the advancement of the profession of architecture in Oregon. It is administered jointly by the School of Architecture and Allied Arts, University of Oregon, and the Oregon Chapter, A.I.A. An award will be made during the spring of this year to a candidate who shall agree to matriculate at the University of Oregon as a "traveling fellow" of the University, receiving \$1,000 for this purpose. Full details may be had from Dean S. W. Little, who is Secretary of the Managing Committee, University of Oregon, Eugene, Ore. Candidates' data is due April 1, 1952.

M.I.T.'S DEPARTMENT OF CITY AND REGIONAL PLANNING announces the F. W. Chandler Fellowship in City Planning, the stipend of which is \$1,200, for the academic year 1952-53. The award will be made to an applicant for admission to the graduate course whose background is such that he may expect to receive the M.C.P. degree within two years. Applications are due before March 1, 1952. Details may be had from Professor Frederick J. Adams,

Room 7-333, M.I.T., Cambridge, Mass.

CRANBROOK ACADEMY OF ART announces a competition for three memorial scholarships, aiding in advanced study of any of the following: architecture, ceramics, design, metalsmithing, painting, sculpture, weaving and textile design. The scholarships are the Eliel Saarinen Scholarship, the Ellen S. Booth Scholarship and the George G. Booth Scholarship, each granting \$1,500. Applications will be received until February 15, 1952. Detailed information and application forms may be had from the Secretary, Cranbrook Academy of Art, Bloomfield Hills, Mich.

NEW YORK CHAPTER announces the award of two Brunner Scholarships for 1952: to Huson Taylor Jackson, of New York, \$2,400 for his project, "A Survey of Important Architectural and City Planning Works in the New York Region"; to Addison Erdman, of Butler, Kohn and Erdman, New York, \$1,000 for his projected volume, "An Investigation of Modern Hospital Planning and Architecture Throughout the United States and Canada."

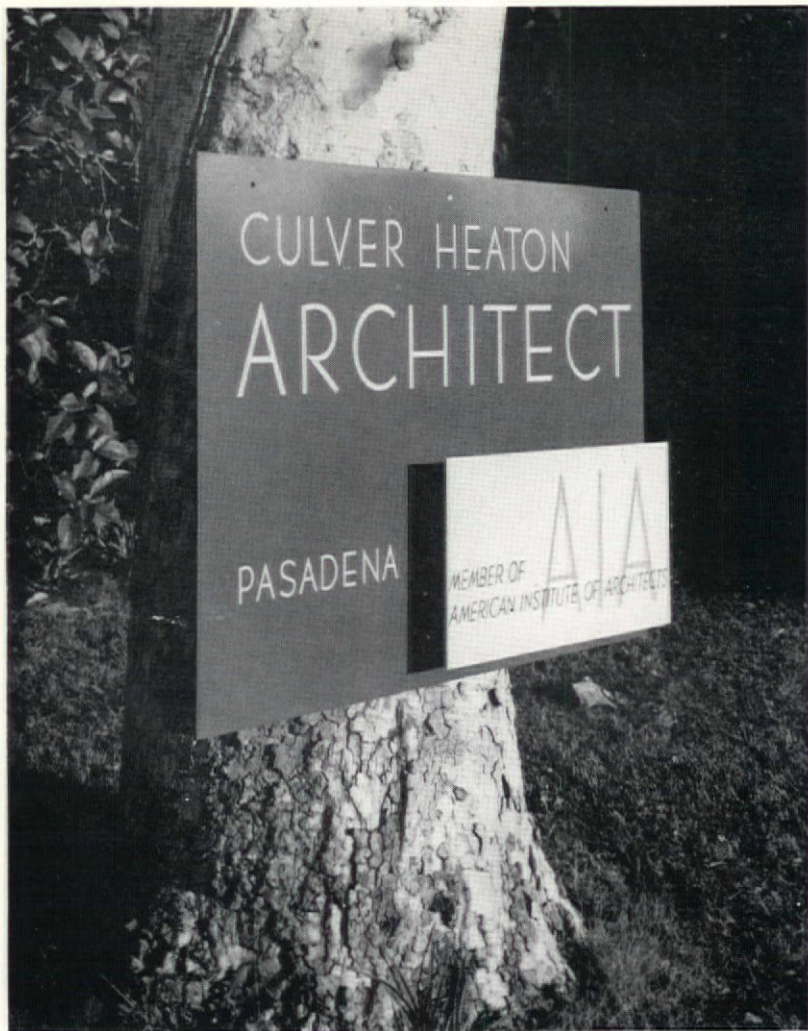
As a preliminary to his larger



SIXTH CHURCH OF CHRIST, SCIENTIST, PORTLAND, ORE.
ARCHITECTS: MORRIS H. WHITEHOUSE & ASSOCIATES—
GLENN STANTON AND WALTER E. CHURCH

Favorite Features of
recently elected Fellows:
Walter E. Church

*Journal
of
The AIA*



ACCEPTED DESIGN FOR STANDARDIZED SIGNS
USED BY ARCHITECTS OF THE PASADENA CHAPTER, A.I.A.

task, Mr. Jackson will first prepare a much shorter list as a guide-book for visitors to the 1952 convention in New York. Mr. Erdman's new book is to supplement

and bring up to date the knowledge concerning hospital planning which has accumulated since the publication of "Hospital Planning" by Butler and Erdman in 1946.

Architects' Signs

PASADENA CHAPTER'S Public Relations Committee recently decided to do something about the signs that architects place upon jobs in progress, recording their authorship.

In the early phases of this investigation the committee found that each architect had designed for himself what he considered an effective sign. To the architect's own eye, his sign was so good that it was the first thing he noticed as he approached one of his own jobs. Often this enthusiasm was shared by others who were familiar with the architect's name.

While attending the Chicago convention, the Pasadena delegates made a rather astonishing discovery. Driving around the North Shore, looking at job after job under construction, they found it almost impossible to see, in the maze of plumbing, roofing, and electrical contractors' signs, the sign proclaiming the architect. The Pasadena men reasoned that the

members of the Chicago Chapter probably had put as much thought into those signs and doubtless were enjoying the same pride of accomplishment as did the Pasadena men in their home town; yet neither singly nor collectively were these signs registering to anyone unfamiliar with the names.

The committee, returning home, formulated the following conclusions:

1. The general public, with the exception of previous clients, does not recognize the individual architect's sign; they do not even read it.

2. Strangers stop to inspect a job simply because they admire the building.

3. They look up the owner of the building if they want to inquire as to who is responsible for the design.

4. In the end, they visit the architect as a result of the owner's or a friend's recommendation, not because of the sign.

If the architect, reasoned the committee, would realize that signs on buildings under construction do not sell professional service, and if he could bring himself to think on a professional plane instead of a personal plane, these individual signs could be a powerful medium in selling the architectural profession to the public.

The upshot of all this study by the Pasadena committee was the designing of a uniform sign which, while proclaiming the individual, emphasizes the profession of architecture through its national body, The A.I.A.

The sign, a photograph of which is reproduced on page 86, is composed of two panels. The larger, rear panel (32" x 20") is painted in Van Dyke brown, on which in white letters is the name of the architect and the city of his office. The term "architect", it will be noticed, is bolder than the architect's name. A smaller panel (17" x 8") is projected $\frac{3}{4}$ " in front of the larger panel and is painted a clear yellow. On this the large "AIA" is in turquoise blue and, in smaller lettering, "Member of American Institute of Architects" is in Van Dyke brown. For very large jobs the dimensions of the sign may have to be increased.

Following the Pasadena Chapter's unanimous acceptance of the design for a sign, President Heaton told his chapter:

"I am sure that as individual architects we have sacrificed nothing, and the profession as a whole has gained a great deal. Jobs will continue to come to our offices in the old-fashioned way, that is, through the recommendation of a pleased client. I have observed that the layman takes great pride in telling his friends that *his* doctor is the most noted in the community and that *his* operation was the most difficult ever performed. One even suggested to me that, if I ever had the misfortune to break my leg, I would have the opportunity to see *his* doctor in action. Perhaps the architect should find a way to tap some of this sadistic enthusiasm of the layman's pride in his professional friends. I am sure that our uniform sign will make the architects' presence more apparent in our community. The architects' services are an economic necessity to the building public. Perhaps they can become a social necessity, where a zealous patron of the arts might say, 'Perhaps your house will burn down so that you can see *my* architect in action.'"

Calendar

January 22-July 31: Exhibit of Country Houses on Manhattan Island, 1750-1860, New York Historical Society, 170 Central Park West, New York, N. Y.

January 23-April 12: "Architecture and Ornament", exhibit of architectural books and drawings, Pierpont Morgan Library, 33 East 36th Street, New York, N. Y.

February 7-9: Inter-Society Color Council's 21st Annual Meeting, Hotel Statler, New York, N. Y. The program includes a talk by Kenneth C. Welch on "Color in Merchandising," on the morning of February 8.

February 23-27: Regional Convention and Exhibition of the American Association of School Administrators, St. Louis, Mo. Entry blanks and details for the architectural exhibition available from A.A.S.A., 1201 16th Street, N. W., Washington, D. C.

February 26-28: Convention of American Concrete Institute, Netherland Plaza Hotel, Cincinnati, Ohio.

February 27-April 13: Annual Festival of Contemporary Arts, University of Illinois, Urbana-Champaign, Ill., including concerts, lectures, exhibitions, in the areas of art, music, literature, dance, drama, motion pictures, architecture, printing, and other phases.

March 3-5: Meeting of the Board of Directors, A.I.A., The Octagon, Washington, D. C.

March 8-12: Regional Convention and Exhibition of the A.A.S.A., Los Angeles, Calif. See *February 23*.

April 5-9: Regional Convention and Exhibition of the A.A.S.A., Boston, Mass. See *February 23*.

April 24-25: Annual Convention of Virginias-Carolinas Hospital Association, Hotel Roanoke, Roanoke, Va. In cooperation with A.I.A. chapters in the Carolinas, Virginias and Washington, D. C., the Association is planning sessions of special interest to architects.

April 25-26: Georgetown Garden Pilgrimage, Washington, D. C.

April 26-May 3: Historic Garden Week in Virginia. Details from Mrs. Irving L. Matthews, Executive Secretary, Jefferson Hotel, Richmond, Va.

April 30-May 3: 45th Annual Assembly, The Royal Architectural Institute of Canada, Hotel Vancouver, Vancouver, B. C. A.I.A. visitors are welcome, and if planning to attend should address Secretary, R.A.I.C., 1323 Bay St., Toronto 5, Canada, for details.

May 1, 2: Middle Atlantic District Conference, Roof Garden floor, Bellevue Stratford Hotel, Philadelphia, Pa.

May 6-9: 4th International Lighting Exposition and Conference, Auditorium, Cleveland, Ohio.

May 19-24: International Churchman's Exposition, Chicago International Amphitheatre, Chi-

cago, Ill. Further details may be had by addressing the Exposition headquarters, 19 S. La Salle St., Chicago 3, Ill.

June 24-27: 84th Convention, A.I.A., The Waldorf-Astoria, New York, N. Y.

June 25-28: British Architects Conference of 1952, Edinburgh, at the invitation of the Royal Incorporation of Architects in Scotland. A.I.A. visitors are welcome and, if planning to attend, should ask C. D. Spragg, Secretary, R.I.B.A., for a program.

July 10-31: Summer School for study of English architecture, art and social history, Attingham Park, Shropshire, England. Information from Mr. George Trevelyan, Attingham Park, Salop.

Architectural League's Gold Medal Award

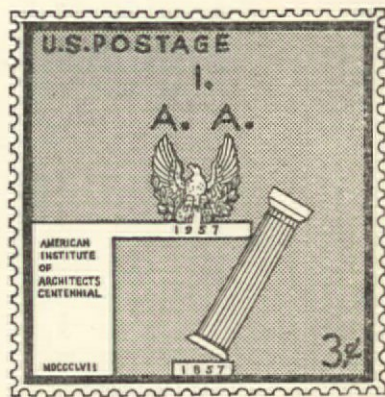
THE JURY for architectural works in the Architectural League's fall, winter and spring series of exhibitions apparently were looking toward the beaches and skies of the South when they awarded, on January 17, the League's Gold Medal for 1952. El Panama Hotel, Panama City, Canal Zone, received the award: Edward D. Stone, Architect; Carl J. Holzinger, of New York, and Mendez & Sanders, of Panama, Associate Architects.

Honorable mention was awarded

to Robert F. Smith, Architect, of Miami, for Biscayne Cabana Colony of Miami.

Students' Competition

The Wood Office Furniture Institute is sponsoring a design competition among students for the best designs for an office desk and matching chair. The prizes offered total \$2,000. Open to students of accredited schools of architecture, industrial design, art, and related fields, the competition closes at midnight, April 15, 1952. Rules, information and entry blanks may be had from Wood Office Furniture Institute, 730 11th Street, N. W., Washington 1, D. C.



John Lloyd Wright sends us this proposal for a commemorative stamp, which he says nobody asked him to design.

The Editor's Asides

THE UNIVERSITY OF MICHIGAN is making a comprehensive study this month of the effects of sound on the human body. We are agreed in general that unwanted noise is definitely classed among the undesirable. The experts will probably draw up an impressive indictment of the subtle warfare being waged against not only the ears but also the whole anatomical range. It seems a pity that a case study of political oratory is not included in the agenda.

IN THE MAN-BITES-DOG category of news items comes one from Carnegie Tech—thirty-five scholarships that may not require top-notch school marks. Through a \$300,000 endowment, replacing annual grants since 1938, the A. W. Mellon Trust has made it possible for Carnegie Tech to aid deserving students, among them outstanding campus citizens whose efforts to broaden their stature or whose efforts in self-support may make them ineligible for the usual scholastic financial aid.

THOSE OF US who have an uneasy fear that America's residential communities will soon be an unbroken forest of roof lines dis-

figured by sprawling TV antennæ will find some relief in remembering that radio, in its infancy, brought a similar though less tangled threat, and improving technique wiped it out. Another note of reassurance is found in the news that the Waldorf-Astoria has just installed a five-mast TV antenna capable of supplying more than 2,500 receivers simultaneously in any of seven broadcast channels. Science marches on.

A MEASURE of the appreciation with which Honorary Membership in The Institute is sometimes received is to be found in certain ceremonies recently held in Manila. We had elected as Honorary Corresponding Member Gines F. Rivera, president of the Philippine Institute of Architects. On the evening of November 5, formal engraved invitations from that body had brought to a dinner in the Manila Hotel a large company, of which the Hon. Felino Neri, Under Secretary of Foreign Affairs was one. On behalf of The A.I.A., Dr. James L. Meader, Chief Public Affairs Officer, U. S. Embassy, presented the certificate of membership in a scholarly address; the Philippine Under Secretary spoke

at some length on parallels between architects and those who represent their governments to the outside world; and the *Manila Chronicle* devoted most of a page to the event, emphasizing the distinction con-

ferred on the Philippine Institute's president and, indirectly, upon the whole architectural profession of the Islands. The occasion added much to the friendly relations between two peoples.

Necrology

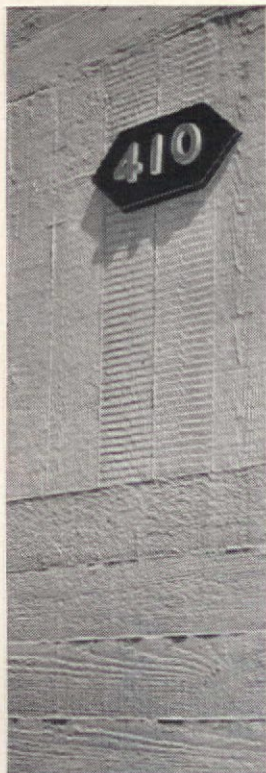
According to notices received at The Octagon between January 10, 1951 and January 14, 1952

- ALDEN, CHARLES H., F.A.I.A.
Seattle, Wash.
- AULER, HENRY
Oshkosh, Wisc.
- AUSTIN, ENNIS R., F.A.I.A.
Osceola, Ind.
- BEIHL, ERNEST AUSTIN
Burlington, Vt.
- BELLMAN, LAWRENCE S., F.A.I.A.
Santa Barbara, Calif.
- BOTTOMLEY, WILLIAM LAWRENCE,
F.A.I.A.
New York, N. Y.
- BOWMAN, HERBERT C.
Tenafly, N. J.
- BRAND, THOMAS EARL
Columbus, Ohio
- BULL, LOUIS H.
Chattanooga, Tenn.
- BYRD, JOHN HOMER
Oklahoma City, Okla.
- CHAPMAN, GEORGE A.
Minneapolis, Minn.
- CLARK, HENRY BOPE
Tarentum, Penna.
- CLEPPER, EDGAR ELLIS
Phoenix, Ariz.
- CROSS, JOHN W., F.A.I.A.
New York, N. Y.
- DEAL, JOE MINDERT
Lincoln, Ill.
- DEGARMO, WALTER C.
Coral Gables, Fla.
- DUNBAR, WILLIAM MCLEISH
Oxford, Ohio
- EBELING, GEORGE AUGUST
Cleveland, Ohio
- ELLETT, THOMAS HARLAN, F.A.I.A.
Garrison-on-Hudson, N. Y.
- ESCHWEILER, ALEXANDER C., JR.
Milwaukee, Wisc.
- FAGAN, VINCENT FRANCIS
South Bend, Ind.
- GRAF, HERMAN ROBERT
Jackson, Mich.
- HAFFLER, WHAYNE WILSON
Lexington, Ky.
- HARRIS, ROBERT LAWRENCE
Baltimore, Md.
- HAWES, ARTHUR W.
Los Angeles, Calif.
- HEATLEY, HAROLD M.
Atlanta, Ga.
- HEATON, ARTHUR B., F.A.I.A.
Washington, D. C.

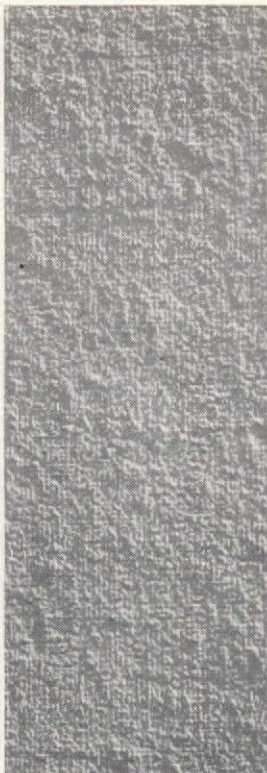
FEBRUARY, 1952

- HOFFMAN, THEODORE Q.
Chicago, Ill.
- HOIT, HENRY F., F.A.I.A.
Kansas City, Mo.
- HOKANSON, OSCAR M.
Lansdowne, Penna.
- HOLMGREN, ERIC O.
Brooklyn, N. Y.
- HULSEY, HOWEL BATEMAN
Memphis, Tenn.
- JOHNSON, GLENN FRANKLIN
Denver, Colo.
- JONES, CLARENCE T.
Chattanooga, Tenn.
- KENYON, JOHNSON DARBY
Signal Mountain, Tenn.
- KIEFER, HAROLD MILTON
Detroit, Mich.
- KNOX, ROBERT VINCENT
St. Joseph, Mich.
- LANCOT, SIDNEY FRANCIS
Spencerport, N. Y.
- LEFFLAND, KAI J.
Victoria, Tex.
- LIVINGSTON, GOODHUE, F.A.I.A.
New York, N. Y.
- LUBER, FREDERICK A.
Milwaukee, Wisc.
- McLAREN, DON ANDREW
Minneapolis, Minn.
- MARTIN, EDGAR
Chicago, Ill.
- MATTESON, VICTOR ANDRE, F.A.I.A.
Chicago, Ill.
- MAUL, WALTER
Detroit, Mich.
- MILLARD, JULIAN
New York, N. Y.
- MILLS, ALAN G.
Oklahoma City, Okla.
- MOORE, BLISS, JR.
Seattle, Wash.
- MORISON, ANDREW R.
Detroit, Mich.
- MYLCHREEST, WILLIAM BARROW
New York, N. Y.
- NELSON, FRANK JUSTIN
Tucson, Ariz.
- NICHOLS, JOHN EVAN
Hartford, Conn.
- NOLAND, WILLIAM C., F.A.I.A.
Richmond, Va.
- NORTH, CHARLES H.
Washington, D. C.
- OWEN, ALLISON, F.A.I.A.
New Orleans, La.
- PARNES, DR. LOUIS
New York, N. Y.
- PEEPS, WILLIAM H.
Charlotte, N. C.
- PIERCE, HARRY LLEWELLYN
Los Angeles, Calif.
- PLACE, ROY
Tucson, Ariz.
- PLEINS, LEO H.
Springfield, Ill.
- POST, JAMES OTIS, F.A.I.A.
New York, N. Y.
- PRICE, HARRY M.
Cincinnati, Ohio
- PRICE, WALTER F.
Moylan, Penna.
- QUANDT, FREDERICK WILLIAM
San Francisco, Calif.
- REYNOLDS, GEORGE THOMPSON, JR.
Dallas, Tex.

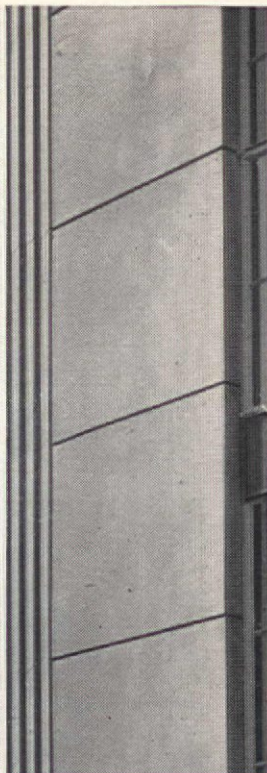
- RIBSON, LEO J.
 Rochester, N. Y.
- ROCKART, JOHN R.
 New York, N. Y.
- ROUDEBUSH, RALPH C.
 Memphis, Tenn.
- SCHUEMAN, FRED HENRY
 Chicago, Ill.
- SCHULTZE, LEONARD, F.A.I.A.
 New York, N. Y.
- SCHWARTZ, ALBERT S.
 Los Angeles, Calif.
- SEARS, W. H.
 Chattanooga, Tenn.
- SEXTON, JAMES EDWARD
 Detroit, Mich.
- SILVERMAN, EDWIN HIRSCH
 Philadelphia, Penna.
- SMITH, GILES MILTON
 Belmont, Mass.
- SMITH, PAUL H.
 Ingleside, Ill.
- SMITH, RUDOLPH PERCY
 Queens, New York, N. Y.
- SPALDING, MELVIN PRATT
 Pleasantville, N. Y.
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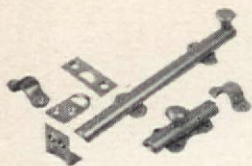
Using Smooth Plywood

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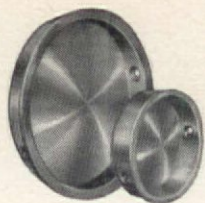
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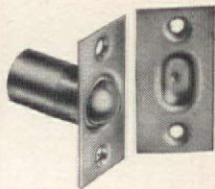
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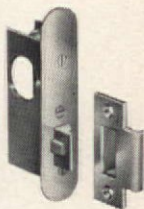
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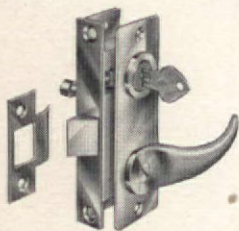
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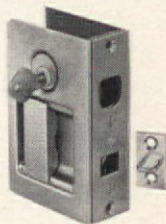


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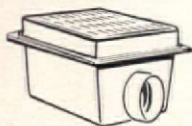
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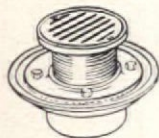
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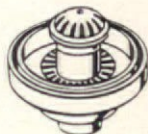
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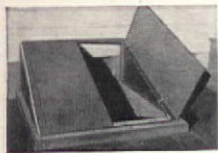
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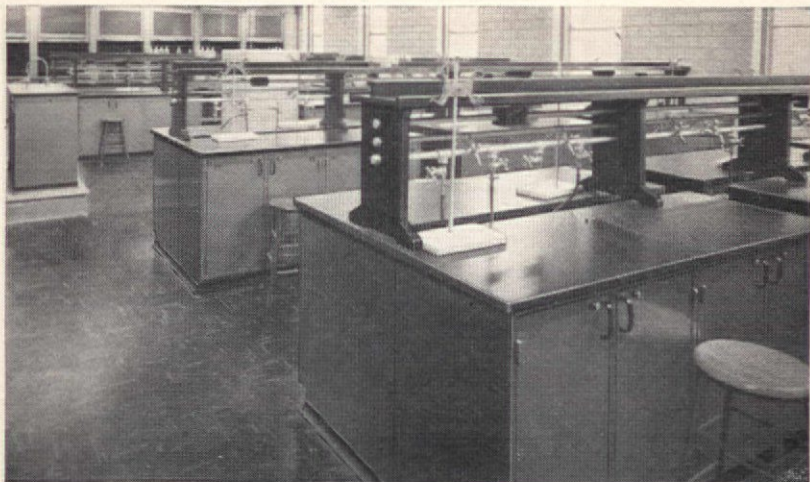
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