

Journal of The American Institute of  
**ARCHITECTS**



WOOD DOOR DETAIL  
SPAIN

MAY, 1953

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Balanced Simplicity

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This Business of Architecture

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Rebirth of National Competitions

---

Mexican Journey

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Project Noteworthy

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Responsibility of Architect to Community

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Is Our Code of Ethics "Contemporary"?

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AS THROUGH A MICROPHONE  
THE VOICE OF THE PROFESSION

MAY, 1953

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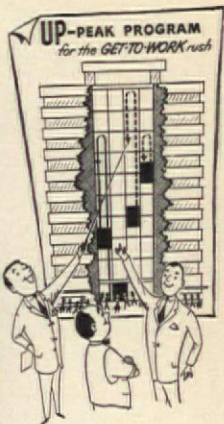
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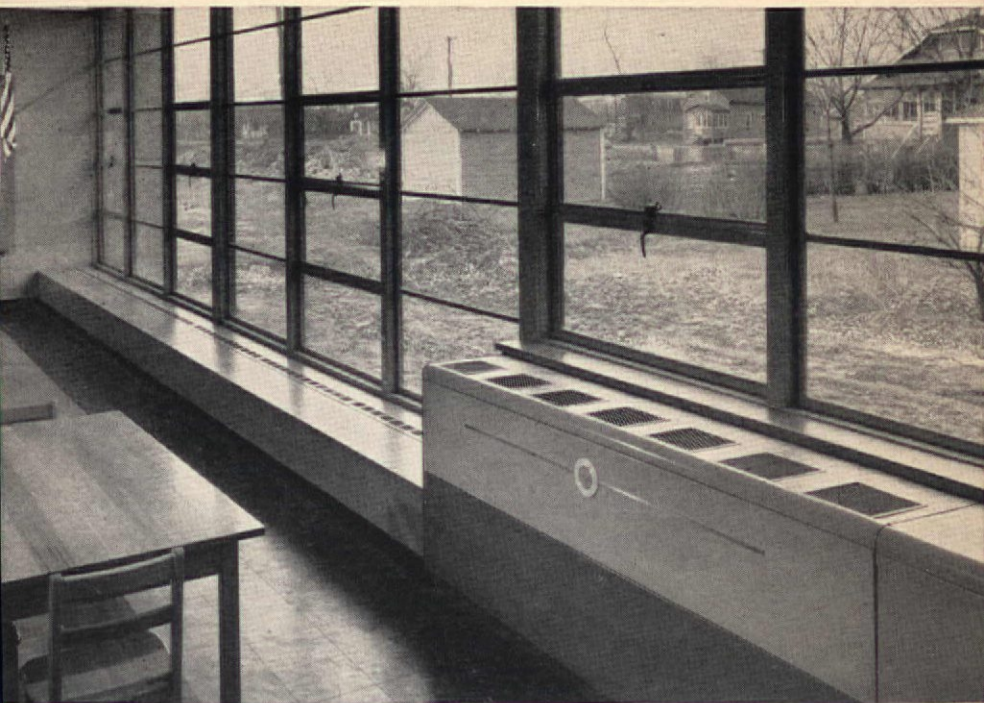
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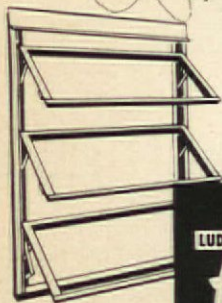
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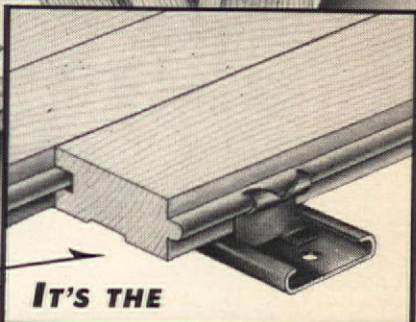
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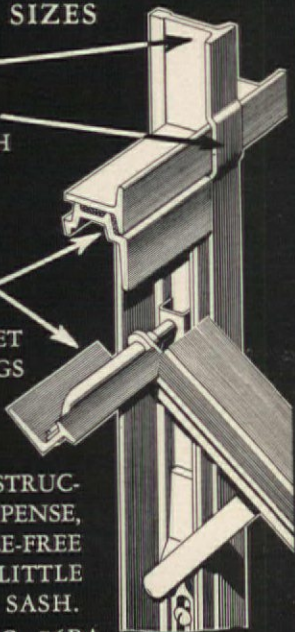
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The complexity of simplicity,  
and a glance at the Quakers

## Balanced Simplicity

By F. Charles Thum

**S**IMPLICITY is an hyperbola. Everyone is talking about simplicity and the simple life, and everyone is talking about different things. Gandhi and a great group of followers in many lands advocate a return to the simple life, to the methods of a prescientific society. To them, the machine is a complication. Weave your own cloth and avoid the complications of mill-town society. Bake your own bread and be independent of the baker. At the other extreme, the inventors and manufacturers of modern gadgetry advocate an advance towards the simple life, to the methods of post-scientific society. To them, the machine is a simplification. Buy a floor waxer and prevent housemaids' knee. Install a mangle and simplify ironing.

Simplicity is not simple. Simplicity is complicated. But complication is not simplicity. A brick wall is a simple structure. A brick wall, stuccoed over, is more complicated to produce, yet because of

the unified surface is referred to by some as more simple. The simple surface is more complicated. The complicated surface is more simple.

Simplicity is negative and simplicity is positive. Negative simplicity implies omission and elimination. Positive simplicity implies directness and honesty. The one is naïve, the other frank. The one is empty, the other orderly. Too often the negative aspects of simplicity are used to condemn what merits praise for the positive aspects. But the negative or the positive can be over-emphasised. Too much frankness means too little tact. Too much order means too little warmth. With tact and warmth a balance is found—a balance between negative and positive, a balanced simplicity. This is a *simplicité savante*, a maximum of effect with a minimum of means.

Simplicity is an hyperbola. One branch comes out of infinite ignorance and the other is lost in infinite scientific knowledge. In between

it passes through a vertex which represents a maximum point between those two extremes. Those who support the purely negative definition of simplicity emphasize the zone of ignorance of the hyperbola. Here is Gandhi and his group. Those who support the purely positive definition emphasize the zone of complete scientific knowledge. The gadget manufacturer finds himself here. But the truly desirable zone lies between these two extremes in the zone of balance near the vertex. Balanced simplicity is the goal, at the vertex of the hyperbola.

Cultural and social history has been following this hyperbola. Travelling up the hyperbola from infinite ignorance to the vertex in a steady progression from dependence towards independence, and from complication towards maximum efficiency and simplicity, the result has been not a loss but a gain. And this gain is the outcome of a process of balancing simplicity. The lives of the most primitive people are extremely dependent and complicated; dependent on the vagaries of nature and the weather, on luck in finding food and avoiding disease, dependent on the tribe for protection and assistance in tasks outstripping the possi-

bilities of single man-power; complicated by the absence of suitable tools and the lack of division of labor, requiring the individual manufacture of articles to meet each individual's needs.



But beware! The lives of people in the most highly developed of scientific societies approach a similar degree of dependency and complication. The major source of dependency stems from the impossibility of all men mastering the scientific knowledge which produced today's tools, a knowledge which is indispensable to their operation and maintenance. Consider the automobile, the neat combustion engine. In the realm of individual locomotion, this is a vast simplification of the steam engine, giving to every individual the freedom of movement of a pedestrian, at a much greater speed. But what a price in freedom of movement of the pedestrian had to be paid for this marvel! Moreover, the neat combustion engine is not very handy when it breaks down on an isolated highway and the driver does not have the mechanical knowledge or the equipment necessary to repair it.

Tribal dependence has returned



in a new form. The City of New York is so dependent on the operators of a few coal barges that its inhabitants were faced with freezing when these few individuals went on strike in mid-winter. Farmers have specialized in certain crops to such an extent that they depend exclusively on transportation to supply them with basic necessities. And modern man has again grown dependent on nature. When exceptional droughts dried up the sources of electric energy in France, city dwellers who relied on electric pumps to fill their tanks found themselves with their nearest source of water more than a mile away, downhill. Yet many of them did not even realize that their supply of this absolutely primary necessity was dependent on electricity.

This complication of life with a supposedly simplifying machine is often voluntary. A group of sports enthusiasts startle a campus restaurant by clamoring for the check, without dessert, almost an hour before the basketball game. They must allow ten minutes to walk north to where they have parked their car, ten minutes to get it out of the parking lot and circle the campus to the south, ten minutes to find another parking place, and

ten minutes to walk back to the gym. Meanwhile diners less favored with mechanical comforts finish their meal, smoke a cigarette, and stroll pleasantly across the green to the same destination.



The hyperbola of simplicity traces the path of modern society as it progressed from ignorance to scientific knowledge, aiming at the zone of maximum independence and simplicity. This was undoubtedly the goal. But unfortunately it overshot the mark, and has fallen again into the same zone of dependence and complication from which it sought to escape, this time on the other side of the fence.

The interest which architects show in simplicity today is one of the principal novelties of contemporary esthetics. In the history of architecture this interest is almost unique. At one time or another architects have sought for grandeur, richness, refinement, mystery, dignity, order, opulence, impressiveness, quaintness, and a host of other expressions, some of which may share, as if by accident, attributes of simplicity, but whose purpose was quite other. Occasionally the elaborateness of design caused a desire for less oppressive surround-

ings, but the approach was merely to eliminate some richness, not to introduce simplicity. Louis XV removed the marble panels, gilded frames, and heavy tapestries of his predecessor only to replace them with exquisitely carved and gilded wooden panels. Simplicity has almost always been confused with poverty of ideas or resources, with an absence of architecture. Only the negative attributes of simplicity have been understood. But the beauty of many utilitarian structures and objects, designed with little attention to appearance, has fired a contemporary enthusiasm which gives a new opportunity to design. The opportunity should be seized, for it already shows signs of slipping away. The mobile juke-box, called a Ford, shows little relationship to its distinguished ancestor, the Model T.



An active interest in simplicity of design is almost unique. But one good example does exist in the history of Quaker architecture in Pennsylvania. These people revolted against what they called an "ocean of darkness," the ignorance or mis-direction of their contemporaries in all things spiritual and

temporal. One of their prime interests was in simplicity, an active simplicity which touched their entire way of life—their dress, their speech, their homes, their government, their meeting-houses, their form of worship, their burials. Their history falls neatly into three distinct phases: their struggle for establishment under persecution, their free development and expansion when in complete control of their new colony of Pennsylvania, and their adjustment to a position of minority in a non-Quaker society. As their revolt was against a society far advanced in the realm of luxury, their voyage over the hyperbola went from positive to negative, and the three periods of their history show clearly the three zones of simplicity.

Take a single, non-architectural example. Hat-homage was the name given by Quakers to the custom of removing the hat in the presence of persons of higher social class. By refusal to give hat-homage, the early members of the Society were able to call immediate attention to their principle of equality. This drew forth the wrath of the offended upper classes, and resulted in violent persecution. The positive insistence on this point of "simple equality" was extravagant.

When, however, they migrated to the new world this custom of constantly wearing a hat lost its extravagantly positive quality and became a true sign of the fundamental equality of all men. Later, such testimony was no longer necessary, and in the third period it became negative and meaningless, an absence of courtesy, simply a sign of quaintness which set the group apart from others.



In architecture the parallel cannot be drawn so clearly, as the period of persecution of course prevented them from building anything. But with the development of the new colony their active search for real simplicity immediately became apparent. It did not take the form of cheapness or conservatism. On the contrary, early Quakers were the Moderns of their time, the progressive, forward-looking, positive designers. Despite the presence of extensive forests and the necessity for clearing ground for farming, Pennsylvania Quakers were never tempted to develop a wooden architecture. They knew from the experience of the fire of London the unwisdom of preponderantly wooden structures, and they chose brick or stone and

built solidly in both. Early visitors to Philadelphia repeatedly compared it to London, to post-fire London, to Renaissance London, begun only a decade before Philadelphia. It never occurred to Quakers, no matter how oriented towards simplicity, to build in the manner of old London. Instead they went enthusiastically into the new problems offered by the new ideas of contemporary architecture in England. It was no search for a negative simplicity which led them to avoid Gothic forms. In a very positive search for an architectural form suitable to their revolutionary type of worship, and an architectural expression of their belief that "God did not dwell in these temples which men had commanded and set up, but in people's hearts," they abandoned the "steeple houses" with their liturgical arrangements as unsuitable and searched for a new solution.

A single architectural detail will illustrate how the Quaker designers went about developing for their own use the new ideas. The pent roof figured prominently in the specifications laid down in the Rebuilding Act for the City of London. Yet this device was so little exploited in England as to have

disappeared almost completely as an architectural element, whereas it became a characteristic and interesting feature of Philadelphia architecture, identified with Quakers for its simplicity and usefulness. When this pent roof is used as a continuation of the cornice across the gable end of a building it suggests the Renaissance motif of the cornice carried full around, thus forming a pediment at the gable. This modification of the ornate pediment into the simple and useful pent, which protects the wall while exploiting the element of quiet organization inherent in the continuous cornice line, is an example of the finest type of simplification in architecture.

This detail figures prominently in the Letitia Street House, now removed to Fairmont Park. This building is an excellent example of the positive effect of Quaker simplicity on English Renaissance design. Its simple plan of two large rooms below, joined by a modest stair to four smaller rooms above, with four fireplaces grouped about a single chimney stack, and the kitchen in a separate building, very adequately answered the needs of the early Philadelphia citizen. Its

rectangular plan and gable roof provided a form which was easy to construct with solidity. The symmetrical distribution of windows on the façade, and the cornice carried around the building by a pent on the gable ends, give a quiet dignity which is relieved by the casual placement of windows on the side walls and the amusing form of the oval windows on the stairway. This is Quaker simplicity at its best, before it fell into the evils of its third period, where it struggled to maintain its personality, though a minority group in an unsympathetic society, by eclectic repetition of itself, by exaggerated conservatism, by negative simplicity.

It may be that all life and thought and activities must go in cycles. It may be that an heroic effort to climb up the hyperbola into the zone of balance at the vertex is only the accomplishing of the necessary step to lead on to the downward path. But it may be that a clear understanding of the problem can prolong the sojourn in the zone of balance, as well as hasten the entrance into it. It may be.

May it be.





## This Business of Architecture

*By Charles C. Platt*

THE PRACTICE OF ARCHITECTURE involves three distinct capacities. It is an art, it is a science, and it is a business.

Let us examine the business angle first. It covers the fee, the study of the client's business and the businesslike rendition of service. As far as the fee is concerned, we must assume, however enamored he is with the artistic side of his profession, the architect is in the profession to earn a living and earn a fee commensurate with his ability and with the type of work and responsibility involved. He must, therefore, reconcile his temperament with certain hard facts of business contacts and considerations.

He must school himself in the fee standards that have been set up over the years and he must understand the persuasive reasons in back of them. Armed with this data and understanding, he will be equipped to dispose of this introductory item successfully with clients of all kinds and shades, provided he follows the following rules.

It is well at the outset to make sure, even in this purely business transaction, that the architect generates and maintains the relation of confidence, trust and friendship that must prevail throughout the entire period of service if the employment is to be a success.

Contrary to many other phases of business where the purchase and delivery are often simultaneous, in architecture after the terms of employment are agreed upon, architect and client are a long while together, both in designing and supervising stages during which a thousand and one incidents may arise to test that essential relationship of trust and confidence.

It is therefore important to make sure the client understands that he is buying talent and service, and not a ready-made commodity that could be referred to as "blue prints." For that reason the fee, particularly at this first stage, should never be a fixed one either in percentage or in dollars. The current fee standards should be stated in general terms to vary from approximately  $1\frac{1}{2}\%$  to

2½% in the preliminary stage; from 3% to 5% in the construction-drawing stage; 1½% to 2½% for supervision during construction; with an allowance of from 1½% to 2½% for consulting engineers.



These percentages vary still further with the size and complexity of the project, so they should not be used slavishly but should be set up as an approximate guide, or target to shoot at, to give the client a rough idea of his commitments, together with the entirely reasonable explanation that the required service varies so with each project that it would be pure guesswork to fix a price or percentage at this stage of the service; or at least until the preliminary plans are developed and the scope and nature of the service definitely ascertained. It can be roughly stated that the preliminary service will ordinarily amount to about one-quarter of the work, and up to that stage office cost and time must be the basis.

If after that stage an over-all fee is requested, again make it an approximation, using the standard schedule only as a guide, and always deal in the three established

stages—preliminary design, construction design and supervision, using the one-quarter, plus the one-half, plus one-quarter as the approximate proportions the schedules stipulate, so that the client will always understand these separate divisions and the different contingencies that can arise under each which will have an important bearing on the charges.

Of these contingencies, changes are probably the most important and fraught with the most danger to the architect in relation to his service and his fee, and this must be carefully explained to the client in advance. The impact of changes on his office cost rises in ascending degrees from the preliminary stage through the working stage and through supervision. In the preliminary stage a certain amount of latitude is to be expected. It is a sort of trial-and-error stage anyway, a groping-around process of arriving at the ultimate goal. It is a composite process that brings together into a harmonious solution the oft conflicting elements of size, design, function and cost; but if the architect is careful to work out a sound, agreed-upon and confirmed Program of Requirements before yielding to the urge to draw, he will be able more expeditiously

to hit the bull's-eye in this stage, and he will also be able to charge reasonably for his time if any material deviation from the Program becomes necessary at the client's behest. Such changes may well eat up the profit margin at this stage entirely; so the client must be apprised in advance and a careful record kept of the time involved, and charged accordingly.

Changes at the second stage, that is the construction drawing and specifications stage, are more costly to the architect's office. It often involves re-study of the preliminary features as well as the laborious erasure and revision, if not complete redrawing, of construction sheets already completed or well underway, and also the complicated structural and mechanical sheets as well. Here, too, the client must be apprised in advance of the change order, and careful record must be kept of the time involved and charged accordingly.

Changes during the supervision stage, that is during construction, can be the most costly of all to the architect's office, because the change must be studied for its general validity and feasibility, and also for its impact not only on the

entire set of drawings and specifications now complete and in the hands of the general and sub-contractors, but also for its impact on work actually constructed in the field. After this is done there ensues the process of studying, preparing and issuing addenda drawings and specifications, procuring and checking estimates of cost and claims for delay, securing client's approval, and issuing and entering the addenda order for the work involved. This is a laborious and time-consuming service, beyond the easy comprehension of the uninitiated client.



The advantages of working on an office cost and time basis, with the fee understanding as a flexible item, are here particularly apparent, since a change may be one of reduction or substitution, so that the construction cost may remain the same or even be materially reduced, yet the work and procedure in the architect's office can be just as great as if the base cost were actually increased.

No architect's office, large or small, can be complete without a convenient Change Order pad, on which to make written memoranda of each change order of a material

nature as it comes in, confirmed wherever essential, and properly circulated through the office for listing on the time sheets and from them to the books of account.

In addition to explaining the architectural fee flexibility, and the item of changes, there is a third item of equal importance to have understood, and that is the fees of the engineers. The rapid expansion of the engineering requirements of a building brings that element into a prominent position in the service and the over-all fee understanding. Though the architect has a basic familiarity with these branches of the work, involving the structural skeleton of the building, heating and ventilating, plumbing and all items of sanitation, electric equipment for lighting and power, acoustical provision and other items more derived from the sciences than the arts, these adjuncts of a building have become so complex and so costly that he must engage and collaborate with specialists in each of these fields for the proper and the economic design of these vital parts of the building. The combined fees of these specialists will require a separate allowance of approximately one-quarter the ar-

chitect's principal fee, more or less depending upon the nature of the work.

Then there are disbursements to explain and have understood and which the standard schedules cover in detail. Of these, blueprinting will amount to a substantial figure, and there should be no skimping or trading in this respect, for while it is a prohibitively large item for the architect to absorb, it is but an inconsequential item in the client's over-all investment in the building operation. Working on an office cost and time basis, all such disbursements become simply a routine item on the bill.



The moral of what goes before is not to close on a fixed price or commission, or the client will treat you as one merchant with another and expect delivery of the packaged article on the terms stated, no matter what happens between the order as the starting point and the end product or the eventual completion of the building. The average person, on the other hand, is essentially fair, particularly if he is not led into a commercial deal wherein his trading instincts are invited as his guide and mentor.

Don't be a "commission house"



with your percentage cut and dried, and an impost on every penny the client spends. That makes for commercialism and prevents or dilutes that essential confidential relationship so much to be desired, and tends to put clients and architect at arm's length instead of both sitting on the same side of the table.

Don't be a "fee guarantor." The client needs no such guarantee, and the very nature of the service demands flexibility. Whether you set up a percentage or a flat price, it must only be approximate and so stated, in order to meet the variables of office cost attending each type of project—and we should add, each type of client.



If the architect puts himself into a fee straightjacket, it is entirely his own fault and generally of his own doing, as the average client actually requires for his financing commitments only a reasonable approximation of the cost of this, the smaller part of his over-all investment when preparing for his entrance into a building operation.

In getting down to the actual fee arrangement, there is nothing that meets the variables in service demands and office control better

than, or as well as, a multiple of the drafting-room salaries—usually at the ratio of \$1 for salaries, \$1 for overhead including the inevitable fluctuations of office volume, and \$1 for profit, for profit sharing, taxes and reserves; and these too can vary, especially the profit ratio with the differential of experience, talent and reputation of each individual practitioner.

One of the best ways of conducting a fee negotiation is to tell the client, at the first contact, that you will act for the moment as his impartial expert and advisor on the fee problem and explain to him just how you would close with an architect on this particular project were the interests reversed. Explain all the pitfalls of driving a bargain over the fee, either as to the amount or method of charge, pointing out that he is not buying a finished product with a "trade mark" guarantee. He is buying a long-term period of service. His only guarantee is the thorough and unselfish devotion of the architect to his interests during all that period, right down to the last detail of design excellence and construction economy; and the degree of service to be willingly rendered can mean an enormous difference in the cost and functioning of the

home or building, as between a fully studied job and one that has not received that "last full measure of devotion" that is the natural

bent of the architect untrammelled with the exigencies of trying to make both ends meet on an underpaid job.



## Professional Value of a Rebirth of National Competitions

By Arthur F. Deam

PROFESSOR OF ARCHITECTURE, UNIVERSITY OF PENNSYLVANIA

UP UNTIL TWENTY YEARS AGO the idea of competitions in general was accepted both in architectural schools and for the design of major buildings. The decline of competitions for public buildings has almost reached a state of non-existence, and in schools there are many who are not only opposed to competitions but believe that competition in any form is not only undesirable but harmful. If it is harmful in the education of the student then there should be no competition.

But the purpose of this article is to examine the competition idea in professional practice alone.

Recently an effort has been made to do a bit of research on competitions and the written expressions in former days of various A.I.A. members. Also the subject has

been discussed casually with some successful architects. One of the clichés of most common belief seems to be that only the young architects want competitions, and that "yes, you want competitions now but wait until you are successful and you will want no part of them." The quote sums up the advice given to some of the city's most successful architects some twenty years ago. They did not accept it in principle then and do not accept it now.

In architectural magazines the articles on competitions by Edgar I. Williams and others in the early thirties are of great interest. It is a temptation to quote from these articles, but an article of Mr. Williams' on "Architectural Competitions . . . A Hope," in *American Architect and Architecture*, March,

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1937, is as applicable now as when it was written and should be read in its entirety.

It is a good fifteen years, (or a bad fifteen years), since this March 1937 article. It might be well to analyze the effect architecturally of the lack of acceptance by the profession of some of Mr. Williams' advice. What, actually, is the percentage of good architectural work in public buildings? Would there have been better buildings if competitions had been held nationally, and/or would the profession itself have benefited by the public's interest and acceptance (assumedly) of the results?

As a background, might it not also be worthy of consideration of the relationship of the public to the profession and specifically the relationship of public officials to the profession? And should we be honest and really face the relationship of public, officials, and the profession, or shall we be ostriches and bury our heads? Is this relationship good, is it bad, or is it in between? Is there anything to the belief of certain public officials that the architectural profession is a group of "ambulance-chasers?" Could it be assumed that there are many competent and honest public officials who just do not know how

to get competent architectural services?

The answers to many of the questions might be debatable but the writer knows what the answer is to the last two questions. It is not *no*.

In a discussion of an unrelated matter early in January of this year, Mr. Robert K. Sawyer, Managing Director of the City of Philadelphia, asked the writer how he could be assured of getting architects who would design good buildings for the city. The answer was by competition. The answer to what kind of competition: an open competition. At a subsequent meeting the writer was asked to prepare a description of a method for organizing a competition and later to investigate the matter further with the view to determining the advisability of having a single competition or two different competitions for separate departments of the city government. The results may be summarized quickly by saying that the recommendation of two competitions has been accepted and the city is now in the process of appointing a Professional Adviser.

What is the national value of this forward-looking step of Mr. Sawyer's? What is the attitude of

the local architects? What has been the attitude of the participating city commissioners? The answers to these questions may help in evaluating possibilities of success in proposals of competitions in other cities for public buildings.

Answer to the first question is that successful competitions in Philadelphia could set in motion a national wave of competitions for public work. What could be more right than that the public's architects should do the public buildings? An optimistic view would be that all future public buildings would be by competition. A smaller, but great architectural country, Sweden, has found it a beneficial means.

The second question was answered by an overwhelming vote of confidence in an open competition, by the Philadelphia Chapter of the A.I.A.

Question three is one of the most pleasant affirmative answers in that all the participating commissioners

and designated employees cooperated enthusiastically in supplying preliminary information used in determining the advisability or the desirability of holding a competition. Without exception, there was the feeling of a desire to improve on the old method of architectural selection.

Lastly, though, few architects realize the completeness and thoroughness of the pamphlets on conduct of competitions furnished by The American Institute of Architects. The City of Philadelphia is accepting *in toto* all requirements for the professional conduct of competitions, from the necessity of a competent Professional Adviser to Jury selection, and the resurrection of a fine institution—an open competition for public work in a metropolitan city. And to this may be added that it is truly a simple matter to set up such a competition with the aid furnished by the A.I.A. competition pamphlets.

## News from the Educational Field

MASSACHUSETTS INSTITUTE OF TECHNOLOGY announces 28 special summer programs for 1953. Two that will be of particular interest to the profession are:

*City and Regional Planning*, continuing the annual series, with a course designed for persons directly concerned with urban and regional development. The course,

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August 24-September 4, will be under the general direction of Prof. Louis B. Wetmore, Visiting Professor of City Planning.

*Noise Reduction*, a course devoted to consideration of the principles of, and criteria for, noise control in buildings, machines, and enclosures. The course, supplemented by laboratory demonstrations and field trips, will be under the supervision of Dr. Leo L. Beranek, Associate Professor of Communications Engineering and Technical Director of the M.I.T. Acoustics Laboratory.

Further information and application blanks are available from Summer Session Office, Room 3-107, M. I. T., Cambridge 39, Mass.



#### SCHOLARSHIPS AND FELLOWSHIPS

CORNELL UNIVERSITY announces a fellowship for graduate study in landscape architecture—the Frank Huntington Bosworth Memorial Fellowship. It offers \$1,000 for the academic year 1953-54 and is open to graduates of an accredited school of architecture or landscape architecture. The academic program will lead to the degree Master of Landscape Architecture. Applications will be received until June 1. Further details may be had from Dean Thomas W. Mackesey, College of Architecture, Cornell University, Ithaca, N. Y.

## Mexican Journey

*By Morris Ketchum, Jr., F.A.I.A.*

MEXICO is an exciting architectural adventure. It is an adventure that starts in a village in Yucatan and ends in the campus of the new university in Mexico City. On the way are glimpses of prehistoric kingdoms, a rich colonial empire and the triumphant progress of the new republic.

Many centuries before Colum-

bus discovered America, native Indians in the highlands of Mexico and the lowlands of Yucatan were living in exactly the same type of one-room hut that many of them live in today. It had a structural frame of wood boughs, cleverly notched and bound together with fiber thongs; the low walls were enclosed with a woven matting of

wood sticks daubed with clay; the steeply pitched, almost vertical roof was covered with thatch. There was no fireplace, as meals were cooked over an outdoor fire in the yard.

This was the Indians' first prehistoric shelter after they discovered the art of agriculture, abandoned their nomadic life, and settled down to cultivate the soil. It continued to serve as their home during the development of pre-Columbian civilizations. The villages shown in ancient Mayan temple murals look just like those that line the highway today in Yucatan.

As their agricultural civilization grew in wealth, they found more time for religion, science, art, and a more enduring architecture. Perhaps the earliest homes built for their gods were large wooden huts like the ones they used themselves, but to give them more dignity and importance they soon translated them into stone.

Wood-frame walls became rubble masonry walls with an outer surface of smooth, jointed stones. Wooden roof frames became pyramidal stone arches finished in stucco or stone. Wall surfaces were left plain, like those of the wooden huts, and intricate carved

masonry replaced the rich texture of thatched roofs.

In order to give these stone mansions more privacy and greater dignity, they placed them on top of pyramids, close to the sky. The pyramids grew in size and height as succeeding generations covered the original structures with a larger mound and a new home for their god. The main pyramid at Uxmal in Yucatan has one or two older temples and pyramids buried within it. It was completed in its present form about 1200 A.D.



After the gods came the kings, priests and nobles. Their dwellings were palaces formed by joining together long lines of small stone mansions similar to those of the gods. These structures, in turn, were used to form quadrangles, courtyards and plazas at the base of the pyramids. Some of the courtyards were used as ball courts for a game that resembled handball. Larger plazas contained open-air altars and statues. The entire architectural complex formed the core of the city.

In Yucatan, carved and painted roof bands were barbaric and baroque. By contrast, the buildings of Mexico, ornamented with stone



The native one-room hut today, as before Columbus

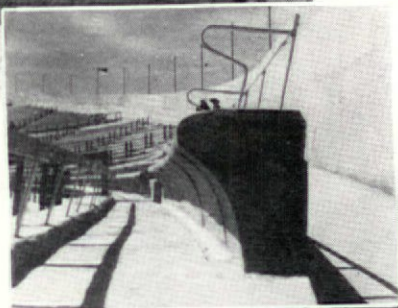
The typical pyramid bearing the home for their gods



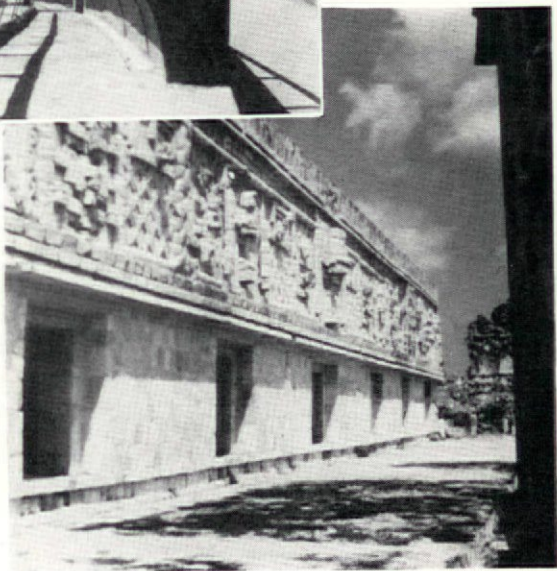


Feathered-serpent columns formed temple entrances, under the Toltec successors to the Mayans

All illustrations from color photographs by the author



Detail of the University City stadium—concrete with bright yellow steel



Dwellings for kings, priests and nobles, forming courtyards



bands and flat geometric carving, were plain and severe.

This upland severity mingled and blended with the exuberance of Yucatan when the Toltecs of Mexico, invited to participate in a civil war, took over the country. The last buildings at Chichen Itsa, magnificent capital of northern Yucatan, were built under their direction in the fourteenth century.

The Toltecs were the modern architects of their day. Until their arrival, all the Mayan buildings were composed of small, cell-like rooms roofed with stone vaults. The Toltecs taught the Mayans how to span large spaces with stone columns, wood lintels and flat stone roofs.

These stone columns were used as new religious symbols when feathered-serpent columns took their place at temple entrances, and serpent balustrades were installed along the pyramid stairways. The florid stone carvings were tamed. Conventionalized flat bas-reliefs were used on columns and, widely spaced, on walls.

The new site planning was grand in scale. The ball courts, temples, palaces, pyramids and plazas which form the core of Chichen Itsa cover six square miles.

The snow-white paving and brilliantly painted buildings must have glittered in the sun. Around this central area, in the days of the city's glory, were 350,000 native huts; beyond that, open fields of corn set against the deep green of the jungle.

The cities of Yucatan were abandoned nearly a century before Cortes and his troops arrived. Civil war and soil exhaustion had bankrupted the Mayans and reduced them to a primitive village life. Their art and culture survived in the highlands of Mexico where the Aztecs, warlike inheritors of the Mayan and Toltec civilizations, ruled in their great capital city, Tenochtitlan, now Mexico City. It was set on an island in a lake, was approached by causeways and dominated by palaces and pyramidal temples similar to those of Yucatan.



The Spanish conquest, followed by ruthless destruction and exploitation, reduced the Mexican tribes to slavery but failed to completely extinguish their arts and their ways of building. Mexican churches, built by Indian masons, have outer walls faced with the same rubble stone masonry once

used in pyramids and temples. Inside, decoration derived from Spain was carved and painted in a riot of color that sometimes concealed the sly face of an Aztec god.

After three hundred years of European rule, Mexico won its independence in 1821. The next hundred years were turbulent years of revolution and reform. It was not until the 1920's that Mexican genius again flowered in art and architecture. The revived arts of painting and sculpture were then integrated with a new architectural technology. Mexico City, alive with new buildings, became the showpiece of the country.

Today, Mexican architects have worked their way through every bad cliché of modern design, discarded them one by one, and gone on to find themselves in their own vocabulary. Skyscraper housing units are treated with powerful simplicity and clothed in vigorous colors and textures. Houses, schools, hospitals and office buildings scattered through the capital city prove that an international style has been translated into a Mexican architecture.

The movement culminates in Mexico's new University City where modern technology and an-

cient craftsmanship have been used to build a campus for 26,000 students plus a 110,000-seat municipal stadium, with record speed, at a cost of 200,000,000 pesos (\$22,000,000). More than 140 Mexican architects and engineers collaborated on its design and execution.

The campus spreads out over an immense lava plain, created 8,000 years ago by a nearby volcano. The lava plain is sliced in two by a modern super-highway. On one side is the University itself, including its faculties and schools, playing fields, athletic buildings and student dormitories; on the other side, the faculty and employee housing, and the huge Olympic stadium. Behind them lies Mexico's newest and swankiest suburb—the Gardens of Pedregal.

Perhaps the most exciting thing about this immense project is its site plan. Not since the days of the Mayans and the Aztecs has Mexico seen superb handling of outdoor space. Every element—buildings, building groups, pedestrian circulation through courtyards and plazas and under the superhighway, motor traffic around the perimeter and to or from parking areas and service courts—is masterfully and logically related. Far more than function is served; each part of the campus is

a thing of beauty, and the entire composition satisfies the spirit.

Although the individual buildings are clean-cut and vigorous, well planned and built, as a group they fall short of the high level of the site plan. Some still display outworn architectural mannerisms, some have more than average merit, some set new creative standards. The highway bridges, the "mile-long" classroom building, the cosmic-ray laboratory, the ball courts and playing fields, prove that Mexican architects have important things to say. They say them with building techniques that are as old as time and as new as tomorrow. Craftsmanship in masonry, inherited from the distant past, has been combined with today's steel and concrete structural systems; and Mexico's brilliant artists and sculptors have added their contribution.

Of all buildings, the library and the stadium best typify the new Mexican architecture.

The library stands on its own platform, surrounded by a series of courts and plazas. Around the platform is a high retaining wall of volcanic masonry, carved in high relief with symbols from Aztec art. Above this massive base, the first floor and mezzanine reading-

rooms have walls of glass and translucent Tehali marble. Higher still, the box-like bulk of ten stories of book stacks is being enclosed in glowing stone mosaic. Thousands of small stones, each shaped, fitted, and cleaned with acid to bring out its natural color, are first formed into meter-square panels; then the panels are lifted and cemented into place. Colors are soft and fresh. The over-all tapestry has a spirit derived from the baroque churches of Spanish Mexico.

The stadium is designed like the crater of a volcano. Along the sloping sides of the crater-like bowl are long lines of concrete seats equipped with steel arms and backs painted in bright yellow. Perched aloft on the rim are a bright red score board, a press box, and, at times, the flags of many nations. On the outside slope, Diego Rivera supervises the construction of a three-dimensional mural. The reliefs on this mural are formed, like the upper walls of the library, from large and small stones in variegated natural colors, but these are built up to deep ridges and valleys. Immense in scale, this mural will eventually cover the entire stadium embankment with glowing color.

Everywhere through the campus, the plazas, pools and gardens add poetry to the landscape. Many different materials—cobblestone pavements of lava rock, cement squares edged with cinnamon brick, delicate wood fencing—have been skillfully used with native shrubs, trees and cacti. Even in their raw state, newly transplanted and bedded down, these planted out-

door spaces provide a wonderful stage setting for the university.

With this project, Mexico regains her architectural heritage. Her new planning, building, painting and sculptural techniques now equal, for this age, those used in the vast and ancient civic centers which stand, ruined but eloquent, in Yucatan.



As in all Journal contributions, the thoughts expressed are solely those of the author

## Is Our Code of Ethics "Contemporary"?

*By Herman Charles Light*

THE ADVENT of new construction methods and the "new look" in design has caused many changes in the profession's approach to the working phases of architecture. This metamorphosis, coupled with a changing attitude on the part of the client, is creating a need for a reevaluation of the architect's mode of operation through the Institute's Mandatory Rules of Practice.

If we accept the thesis that architecture is a fine art, an exact science, and a business, the business

phase requires us to view these mandatory rules as the "Fair Trade Practice of Architecture."

How, then, are we affected?

Let us consider some of the pertinent facets: "An architect shall not knowingly compete with a fellow architect on a basis of professional charges . . ."

From where we sit, an architect must compete on a basis of professional charges. Assume Mr. Client is going to build a large house and decides to visit three architects.

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Architect No. 1 has a swank office in the suburbs, is widely known for his elegant, expensive work, and quotes a fee of 15 per cent. It is well known within the profession that this is his usual charge.

Now, Mr. Client calls on Architect No. 2, who has a large office in mid-town, has had his buildings widely publicized, and works, in all cases, at 10 per cent. Mr. Client tells Architect No. 2 that he is also considering Architect No. 1. Should No. 2 raise his fee to 15 per cent.

Incongruous, isn't it?

Finally Mr. Client calls on Architect No. 3, a young man with wet ink on his license. This young man has no backlog of distinguished work to call upon. The commission would give him a start in his career. He, too, is informed by Mr. Client that Architects Nos. 1 and 2 have been interviewed. Should he ask 15 per cent, or possibly even 10 per cent?

Not incongruous, not silly—downright foolish.

In another case, Mr. Client calls on three architects of equal experience, professional stature and qualifications. Each of the architects is in the habit of using a different Institute-recommended form

of charge. Even coincidence cannot conceive of the final billing of any two men being in the exact same amounts. Does competition on a basis of professional charges exist?—under Institute sanction?

And, in another instance, Mr. Client calls in a complete-service architect and one who operates a glorified plan factory—they do exist. Should the fees be the same? The service certainly is not.

It is our impression that most defense work, particularly Army and Navy contracts for professional services, is negotiated. Are these negotiations based entirely on the size and efficiency of a staff or organization? Or does the small matter of fee creep in? Knowingly?

Can anyone having even a mild degree of sanity sit with a prospective client and ask him how many architects said client has called upon and what fees have been quoted, so that he can quote the same or higher fee—in the interest of ethics? The sins of the Ancient shall be visited on the Contemporary, even unto the second and third psychiatrist.

“An architect shall not submit free sketches except to an established client.”

Whom are we kidding?

"The use of free engineering services . . . is accompanied by an obligation which may become detrimental to the interest of the client."

Is it possible, in view of the complex nature of present-day equipment, to design a building without the aid of the engineering services of manufacturers? Need we elaborate?

"An architect shall not guarantee an estimate of construction cost."

This one is getting rougher by the minute. Can we continue to have work scrapped because bids come in considerably over architects' estimates? If we do, architects are the legitimate prey of contractors offering a "Plan Service," until we back up our own statements.

In southern California almost all contracts for public works carry a clause requiring the architect to revise his documents, at his own expense, if bids exceed the budget. Certainly this is an implied guarantee. This contract is sanctioned by the California Council of Architects on all school work. Is one eye being shut?

Paid advertising is a real headache. Have you ever really studied

this rule? Can the paid public-relations counsels of many large offices qualify? Or, do some of the form letters, mailing pieces, etc., meet the spirit of this rule? Is paid advertising a matter of degree for those who can afford a "huckster"?

These observations might indicate a need for bringing our code of ethics up to date. At least let's make it consistent with architecture as it is practised. What good is a public-relations program if the public encounters practices contrary to stated rules or in opposition to the needs and requirements of present-day good business? Most of these problems could be adjusted by the use of one additional word in the preamble to the Obligation of Good Practice, thus:

"The profession of architecture calls for men of the highest integrity, business capacity, artistic, and technical ability and JUDGMENT."

I would further hope that a code of ethics could be developed which might be more comprehensive. The present Mandatory Rules of Practice are a few broad statements covering one-half a printed page. Certainly something in more detail and at some considerably greater length is in order.

## They Say:

Howard Robertson

PRESIDENT, ROYAL INSTITUTE OF  
BRITISH ARCHITECTS  
(*In an address before the R.I.B.A.,  
February 3, 1953*)

The first and hardest thing to remember is that in this professional world, however deserving one may feel oneself to be, nothing is owed to any of us. Nothing is ours by right. Therefore, from the outset, one has to market something; in this case, first one's talents, and finally one's services.

Gordon Allen, F.A.I.A.

I hear the latest thing the more advanced architects are doing in the Far West is building houses with the walls of glass and the windows brick. Clever, what?

Elizabeth Gordon

(*In "The Threat to the Next America," editorial in April House Beautiful*)

I can see people, puzzled by the glowing language applied to things they don't really like, becoming less confident in their rejection of these things. . .

I hear designers talk extremely critically of many of the non-rational objects that are chosen for glorification by *avant-garde* museums, but who are unwilling to

say the same things in print, because they are afraid to start a public fight with cultists who do the selecting. . .

Everywhere I go I find a ferment of uneasiness among the best-informed people in the design world about the irrationality of much of the architecture and design that is being praised to the skies. . .

We are sure, beyond any shadow of doubt, that if you apply your common sense to modern houses and their contents, you can tell the good from the bad. Reason is your best safeguard from following blindly the would-be "artistic dictators." For good modern design is reasonable and functional—as well as beautiful.

William Pahlmann

(*In Martin-Senour film, "Color Comes of Age"*)

My feeling about color is that it is impossible to generalize about it—that every case is a special case. If pink makes a woman feel attractive and carefree, you might get the impression that pink walls would be good for any house. But pink is apt to make a man feel dowdy and bored. When you choose colors for a home, you have

to consider everybody who lives in it and come to the best possible solution for all concerned.

**John R. Fugard, F.A.I.A.**

*(In an address before the Gulf States Regional Conference, Montgomery, Ala., October 25, 1952)*

With today's materials of new basic qualities, such as pre-stressed concrete, steel of greater strength, the shiny metals, plastics, coupled with four-dollars-per-hour wages of building-trades mechanics, and income taxes, a new architecture can and must be developed in America—a good clean architecture that has its roots deep in American soil.

**Lewis Mumford**

*(From "The Sky Line," The New Yorker, March 14, 1953, speaking of the United Nations buildings)*

These three buildings do not in any way suggest in architectural idiom the dawning concept of world government or make visible the love and cooperation that are needed for its success. The arid neutralism of this architecture reflects neither paternal power nor maternal love; without any warmth of feeling, without any impressive image of human vitality, these buildings have only one climax: the thirty-nine story skyscraper Secretariat, a type of build-

ing that to distant peoples is a stock emblem of the things they fear and hate—our slick mechanization, our awful power, our patronizing attitude toward lesser breeds who have not acquired the American way of life.

**Walter Dorwin Teague**

*(In Martin-Senour film, "Color Comes of Age")*

The use of color with real freedom calls for courage and confidence. It is fairly easy to deal with muted schemes if one doesn't use the accents that bring them to life. But the spectrum has all the range of a full orchestra, which it very much resembles, and it has the same wealth of possibilities. Although color is only light divided into its parts, these parts have a practically infinite range of variations and an unlimited possibility of combination. Put together in vivid patterns of harmonies and contrasts, they can be emotionally moving the way that a musical composition can be.

**Christopher Tunnard**

*(In "An Artist in the Streets," Magazine of Art, February 1953)*

Have we, like Jefferson, "consulted the arts in order to shelter ourselves from the elements," or have we merely consulted the weather? Are we aiming to build well, or just to build differently?



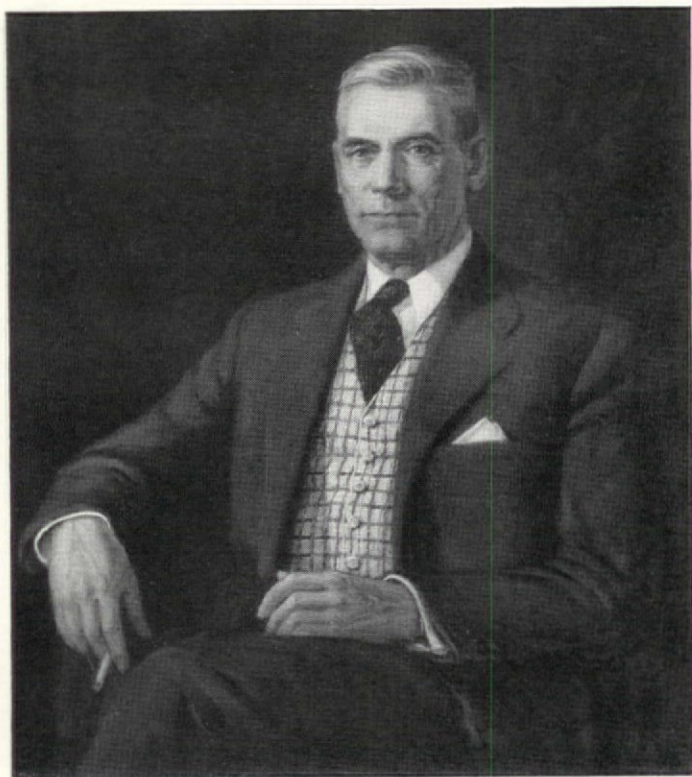


NORTH FAÇADE, GENERAL MOTORS TECHNICAL CENTER, WARREN, MICH.

*Saarinen, Saarinen & Associates, Architects  
Smith, Hinchman & Grylls, Associate architects-engineers*

Favorite Features of  
recently elected Fellows:  
Eero Saarinen, F.A.I.A.

*Journal  
The AIA*



JAMES RICHARD EDMUNDS, JR., F.A.I.A.

1890-1953

*From the painting by R. Magill Mackall, 1952*



## James Richard Edmunds, Jr., F.A.I.A.

1890 - 1953

ONCE OR TWICE in a generation there may stride across a community a giant personality. The impact made by most of us on the life about us might be likened to pebbles dropped one by one in a placid lake. The ripples spread but are soon lost. Then a rock is cast into the pool and the ripples extend in their close concentric circles to the farthest shores. Jim Edmunds was such a rock. Becoming a dominant figure in Baltimore, the place of his birth, his personality soon caught the attention of his City, his State, then of his profession throughout the nation.

With his B.S. degree from University of Pennsylvania in his pocket, he served his internship as draftsman in several Baltimore offices, ending up with that tower of ethical rigidity, the late Joseph Evans Sperry. Meanwhile he had traveled in Europe and the Far East, stopping in China long enough to design a dozen units of Canton's Christian College. It

was in 1920 that Edmunds entered Sperry's office—and also The Institute—and three years later he became a partner. On Mr. Sperry's death in 1930 Crisp & Edmunds took over the practice. After Herbert Crisp died in 1939, Edmunds practised in his own name, with a steadily growing list of junior partners and associates, including one of his sons, James R. Edmunds, III.

To read a list of the offices and civic responsibilities thrust upon him, it would seem that whenever his City or State had a task in architecture or one of the other fine arts, Jim Edmunds' name headed the work group: Baltimore's Housing Authority, the City's and the State's Board of Architectural Review, the Chapter group that put through the registration law, the State Board of Examiners, the Lexington Market Authority, the Children's Rehabilitation Institute, the Construction Advisory Council of the U. S. He was secretary-treasurer of The American Archi-

tectural Foundation, a trustee of his alma mater's School of Fine Arts, and of the National Trust for Historic Preservation; a director of the Fidelity Trust Company, a governor of the Baltimore Country Club (whose clubhouse he designed), a consultant of the Surgeon General of the U. S., and chairman or committee member of groups without number.

In The Institute he served his Chapter all the way up the ladder to its presidency. He was advanced to Fellowship in 1937. In the national body he was elected Regional Director, Treasurer, and finally President for the years 1945-47.

As if this range of activities were not wide enough for one man, Edmunds lectured on "Antecedents of American Architecture," 1933 and 1935, in the Maryland Institute's School of Fine Arts.

In his practice can be found examples of nearly all kinds of buildings, residential, industrial, commercial, recreational, public, but with emphasis in recent years on hospitals, of which he leaves notable examples in Maryland, Pennsylvania, Virginia, Tennessee, South Carolina and Florida.

Jim Edmunds crowded his life with work, with public service, with play. He worked hard, he played hard, but among all his achievements there towers his extraordinary power of inspiring lasting friendship. The number of buildings his professional skill has added to the architecture of his country is large, but far larger still is the number of human beings proud to call him friend.

H. H. S.

*"Nature might stand up  
And say to all the world,  
'This was a man!'"*

## Project Noteworthy

ACTIVITY OF THE CLEVELAND CHAPTER, A.I.A. THAT MIGHT SUGGEST SIMILAR OR RELATED WORK FOR GROUPS IN OTHER CITIES

*By the Cleveland Chapter PN Committee*

**I**F CLEVELAND is "The Best Location in the Nation," by the Cleveland Electric Illuminating Company's definition, that truth should be reflected in the three-dimensional growth of its urban and regional community in the last 150 years. Unfortunately, Cleveland has had no testament to the architectural evidence of her

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growth and promise; but old and new, some of her buildings and urban planning are exceptionally fine expressions of their time and purpose.

Project Noteworthy is a Chapter group effort to furnish this testament and a few other things besides. It is the fulfillment of an idea which occurred to Robert Gaede while traveling through Europe on the University of Michigan's Booth Fellowship in 1951. In several countries and cities, Gaede picked up descriptive illustrated brochures listing their outstanding architecture. On his return he gathered a volunteer group to attempt a similar brochure for the Cleveland Chapter's six counties. The group set down a prospectus which they submitted to the Chapter for approval. This initiative brought them special committee status to develop Project Noteworthy. What PN sought to accomplish was this:

*First*, PN sought to make available to the profession, to business, and to the community and its visitors, a currently authoritative selection of noteworthy architecture. The list would be revised from time to time.

*Second*, PN intended to increase the awareness of good building and

the principles underlying its merit.

*Third*, PN sought to identify noteworthy planning and building with the professional services of the architect.

*Fourth*, as a public-relations vehicle, PN sought to speak for the Chapter as a whole.

*Fifth*, PN provided a means for Chapter members and student members from Western Reserve University to work together, giving the students a sense of belonging and the Chapter a proof of their worth.

It was decided that members of the Chapter and of student body should select the noteworthy architecture. Nominating and balloting by mail proceeded under the proctorship of the students. All building projects, old and new, within the region were eligible, and the membership proposed 278 buildings within 12 building types. Some skeptics of our purpose hid behind their catalog of job numbers and submitted long recitations of their own work. Some architects proposed a building or two of their own, and the voting later proved their self respect acceptable to others.

After a month of nominating, the ballots were prepared, listing nominations by building type with

their locations. Architects' names were included only with residential buildings, as an aid in identification. Voters could tally as many buildings as they thought noteworthy. They could not vote for work for which they were directly responsible. Twenty-eight writings were graciously accepted for those who gave the matter a second thought.

In another month the ballots were tabulated: 72 of the Chapter's 250 members voted, including 17 students. Chapter conservatives had feared the students would make a Boston Tea Party of tradition, but their votes helter-skeltered through the periods. The average voter found 31 buildings noteworthy, the average building received 8 of the 2,250 votes cast. Voting was heaviest in the classifications of Shopping Centers, Civic Structures, Shops and Stores. Lightest voting occurred in Residence and School types, reflecting unfamiliarity or disagreement with local school progress. Homes were too scattered for intelligent appraisal by busy members.

The Committee met solemnly to analyze the returns and to formulate its recommendations for publication. The first 11 buildings in the order of voting were selected,

a limitation imposed by dollars and cents but still representing 8 of the 12 building types and assuring a high quality of content for the first venture. Like the European brochures, the Cleveland publication will likewise appear in a format folded to pocket size. It will include a locator map and route, photographs of the several projects and a brief text. The brochure design is the responsibility of the Student Chapter. They have collected text data and will provide photographs of the buildings. Their work is subject to the Committee's review and the Chapter's approval.

The Chapter plans the initial disclosure of the Project Noteworthy selections as an attendant publicity build-up for their Architecture Show at the Cleveland Museum of Art in October. They will exhibit the Chapter's current work, and the PN material will be woven into the educational fabric of the show. The brochure will be initially distributed there to the 25,000 visitors expected to appear. Several community organizations, supporting business and cultural interests, have indicated that the brochure will assist their purposes and they will cooperate in its further distribution to selected

groups. A brochure, though, is but a part of Project Noteworthy's handout to the public. An exhibit culled from the Museum Show will provide a visual display at selected spots in town and a traveling exhibition for the region.

To finance the publication of a brochure remains the Committee's biggest bugbear. A budget for printing costs must be met. To date the Chapter's investment has been chiefly for mimeographing and mailing. That investment has prospered to the extent that the PN data is now available for exhibition, display, and periodical publication. Furthermore, the student-Chapter relation has pros-

pered, a relation vital to our continued growth.

The project fulfilled an often-voiced desire for a more extended environment for group professional activity and discussions than is possible at monthly Chapter meetings. As a matter of fact, the PN group has functioned as an odd-jobber for such random-width projects as the design and execution of an exhibition explaining the architect's services to a convention of the Architectural Historians and the College Art Association. There are other vigilante projects they are going to undertake when their brochure is done, and they've promised not to hang anybody.

An insight to the architect's  
thinking in Australia

## The Responsibility of the Architect to the Community

IN TWO PARTS—PART I

By *William R. Laurie*, F.R.I.B.A., F.R.A.I.A.

An address before the Convention of the Australian Institute of Architects, Melbourne, November, 1951, reprinted by permission from *Building and Engineering*

**T**HIS PAPER will contain a number of general and sweeping statements deliberately intended to be provocative. Our present subject could only be chosen by the sponsors of this Conference, in the

hope that it would provoke discussion. It would have been quite easy to have dashed these hopes by observing very properly and completely the responsibility of the architect to the community is to de-

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sign and arrange its buildings, their sites, surroundings, furnishings and equipment, with efficiency, beauty and imagination. Having made this statement, there really would be nothing more to say, providing we do not take the trouble to define the words "architect" and "community." Without such qualifications, this is a fatuous subject for a paper at a gathering such as this. Surely the British Medical Association or the Law Association, or even the Early Closing Association, have never had a comparable paper on the agenda of a major conference. Yet, it is by no means an uncommon thing for this subject to be discussed in gatherings of our profession and this fact, in itself, is rather suggestive. It might be deduced either that ours is a very peculiar profession or that we have, from time to time, some disquiet about our relations with the community. Possibly both these deductions are true and, if the second one is accepted, it must cut deeper than the normal frustration common to constructive idealists.

Half a dozen discussions on this subject, to my knowledge, have all had features in common which are worth marking:

1. The speakers are invariably

the younger and more idealistic members of the profession.

2. The impression is generally given that professional talents and training are wasting for lack of appreciation by the public.

3. The discussions in point of time invariably coincide with some form of economic crisis in the profession's affairs.

4. About three parts during the discussion an obscure philosopher's stone seems to be rubbed somewhere and, lo and behold, the final tone of the meeting is completely reversed in purpose and we are left in no uncertainty whatsoever as to the responsibility of the community to the architect.

This would be laughable were it not for the fact that these symptoms show a surprisingly frequent and fairly widespread feeling of discomfort in our profession's relations with current worldly affairs.

We should try to remove the cause of any maladjustment that may be at the root of these current attacks of architectural nerves. Before we can attempt to do so, it seems to me that, as in so many other things, it is essential that we are quite clear in our definitions. What is an architect? Who make up the community as far as the architect is concerned? And what is



architecture? No dictionary can give definitions of these which are in any way helpful. Indeed, the Oxford English Dictionary is quite depressing! The illustrative phrases for "architect" have rather a sinister sound. Dr. Johnson is mentioned as saying—"one pulls down his house and calls Architects about him." Architecture is illustrated by citing a statement by the late Sir Gilbert Scott, that it is distinguished from mere building by the decoration of construction. Not much help to us here!



#### CHANGING INTERPRETATIONS

We would all agree that Ictinus, William of Sens, Yevele, Alberti, Sir Edwin Lutyens and Albert Kahn were architects; but a few seconds' reflection soon shows that almost the only thing they had in common was association with the design of buildings which were accepted as well-conceived, measured by contemporary standards. The services which they rendered to their employers (the word client is, in my opinion, misnomer) varied as much as the civilizations in which they variously worked; but, what is more important to us in this discussion, they rendered these services in a great variety of ways.

William of Sens, for example, was an experienced general foreman in masonry construction, directly employed to assist his ecclesiastical masters. Henry Yevele, as well as being a skilled craftsman and designer, made a fortune, largely because he carried out his work much as a modern contracting builder. He organized the purchase of material and the provision of labor. Alberti was, after all, a pure amateur to whom costs, construction and the hurly-burly of building work were almost completely unknown. Kahn was the head of a large technical business organization, covering every field of design and of buildings and their equipment. Surprisingly enough, Kahn's field of work, as far as clients' affairs went, was not nearly so wide as that of Yevele four hundred years earlier.

These are enough to show that the architect's relationship to the public is by no means static; on the contrary, it has varied tremendously. It is more than a coincidence that, in British countries, the idea of an architect's status and duties has been fairly steady since corporate architectural bodies, such as the R.I.B.A., became effective and influential. It is quite possible that some of our difficulties in

meeting modern problems are due to the current conception of an architect and his duty having been static too long.



Obviously, standards which are set at the beginnings of a professional institution represent the views of the first members, who tend to be elderly and conservative. Equally obviously, once set, they tend to persist by virtue of the promulgation of the written word in the way of codes of ethics and of other standards of practice. Therefore, today we are unconsciously influenced very largely by the ideas of the profession in the early nineteenth century in England. These were rather paradoxical. The demand for the services of architects, stimulated by the great mercantile development of the times, was very great. It occurred at a time when one of the great fundamental changes in the economics of building was being made. Social changes were upsetting the old state of affairs where the owners built largely within their own organizations, by their own direct employees, strengthened by such outside tradesmen and experts as were needed. No building was being done by specialist

firms. It was the era of the emergence of the great contractor and of the classic speculative builder.

The architectural profession of the eighteenth century had been geared to meet the aristocratic approach to building. Most of the business worries were those of the owner's steward and not of the architect who was limited to being a skilled designer. Architect meant an individual rather than an organization. Where he had assistants, they were either articulated pupils or clerks. The clerks included draftsmen and, except for the pupils, these assistants had no real opportunity of becoming architects. The widening field of employment of the architect about this time, caused him to rise in social status. From a hireling a little below the salt, he was promoted to being a professional gentleman, a little above it. He remained an individualist and a virtuoso in design. The profession kept its structure of individualism, it remained a collection of small organizations and it generally identified itself with building as a fine and somewhat esoteric art. Many circumstances in the formative years of an organized architectural profession tended to confirm the architect as a professional gentleman, and the

profession naturally applied itself to devising a Code of Ethics and a Scale of Fees suitable for such a status. Making due allowance for the obvious exceptions which we can call to mind, this is not unlike the present conception of the profession. It is not unlike the way it fancies that it would like to work, and it is certainly a picture of our calling which we unthinkingly are instilling into our recruits.

It was quite satisfactory in the eighteenth and early nineteenth century that the profession was a limited body of architects, each operating on a small scale of business and almost entirely as individualists. A body of technicians was engaged by the profession without any likelihood of eventually becoming architects.

#### EXECUTIVE ARCHITECTS AND TECHNICIANS

The profession, over the last century, has a magnificent record in making certain that its members are educated to a very high degree of technical skill, but one of the weaknesses has been that no clear picture has been presented to our young men as to the way in which they will have to meet their responsibilities in a changing com-

munity. We have made increasing demands on them to acquire a greater breadth of technical knowledge, but this knowledge has been based on the assumption that they will all eventually practise as responsible architects; on the whole as individuals, at the most as the heads of small organizations. Every young architect, on graduation, is presented with a Field Marshal's baton, but the army which he is to command is anticipated to be about the size of a platoon.

The profession in educational matters has been quite cowardly in not frankly informing the majority of the entrants to its ranks that, under current conditions, it is doubtful if they all will become architects with the responsibility of executive position and its corresponding emoluments and prestige. The architect is now a person defined by law under the registration system applying in all States of the Commonwealth and in Great Britain and, so, we promptly make available the coveted title of architect to every skilled technician who has completed any of the various courses in technical education, recognized by our Institute, and by the Registration Boards. It is of little use assuming that this egalitarian idea is sound from the

point of view of the profession. First, it tends to reduce the economic level of the genuine executive architect by failing to introduce the element of differentiation between high experience and capability and mere theoretical competence, measured by educational standards. This places the executive architect, whether he be a private practitioner or a responsible governmental official, in a very unfortunate position, compared to the leaders of other occupations and professions. It also undoubtedly creates a type of intellectual proletariat in our occupation, in that the young man, who is educated with the idea of being a competent individualist practitioner for private or for State employers, finds that the outside world has not the same regard for his qualifications and does not present him with the opportunities which he feels to be his due. After all, there are few professions who have to work harder than ours to acquire their educational qualifications and hardly any which do not give very much better economic rewards to their young men, as soon as they become full-fledged members of the profession. It would seem that we are educating too many of our young men under false pretences.



## SPECIALIZATION

The background of our educational system and this rather outmoded approach, prevents real specialization in our many-sided activity. Those architects who can claim to be specialists have generally acquired their skill and reputation by virtue of accidental circumstances which have come along a good deal later than the educational period of their professional career and, in many cases, this skill has been acquired in a field in which the person is not naturally gifted or interested; only his self-interest has made it imperative for him to acquire such special abilities. It is one of the curses of the architectural profession today that our specialization is very often of a rather amateur type. It is very seldom that a member of our profession is guided from the earliest moment in which he commences his studies towards a definite aim in the practice of architecture, either with regard to the type of building with which he hopes to be associated, or to the technical aspect of our work in which he hopes to become most competent.

This is a very great contrast to

the practice generally obtaining in other walks of life and one which causes a certain lack of authority in our dealings with a highly specialized world. A highly specialized world tends to be a world of aggregation into big organizations. One would hesitate to say whether this is a good or bad tendency, but, nevertheless, it is an accomplished fact which has a bearing on our traditional individualistic habit. A huge industrial or-

ganization within its own ranks for its own survival and efficiency demands high competence in direction, adequate manpower for technical routine, and skill in technical specialization. It is entitled to expect the same from its professional consultants and architectural organizations on a scale geared to provide service on this level. Yet these are the exception rather than the rule.

*(To be continued in June)*

## The Integrated Man

*By Denison B. Hull*

My friend the Modern Architect  
Is working on a plan  
By Form and Function to erect  
An Integrated Man,  
And if it isn't quite correct  
He'll fix it if he can.

He said with taciturnity  
(If that is how you view it)  
"The Spirit of Modernity  
Is Knowing-How-To-Do-It,  
Forgetting all eternity  
And simply going to it.

"Eclecticist banality,  
A mere historic toy,  
(Depressed by practicality  
I never can employ)  
Is ended with finality  
And everlasting joy.

"The interpenetrating  
Of In and Outer Space  
Is done by fenestrating  
The features of the face  
And also concentrating  
In some exotic place.

"For symmetry's traditional  
And simply isn't done  
And if a leg additional,  
Or having only one  
Appears a bit faddish 'n' all\*  
It's really rather fun.

"The space that we have labelled  
As Area for Eating  
Is what we are enabled  
To use for Cupid's Greeting  
Though freedom must be tabled  
For just a formal meeting.

"The Area for Sitting  
Traditionally lacks  
The dignity befitting  
Accoutrement in slacks.  
I fixed it by omitting  
The use of carpet tacks.

"There isn't any Attic  
To clutter up the scenery;  
Instead of mental static  
That takes you to the cleanery

Because you were erratic,  
We do it by machinery."

I listened, and I pondered long  
For I was in no hurry.  
The case he made was very strong  
But I began to worry:  
It might be that the man is wrong—  
And if he is he's *vurry!*\*

\* Men have been hung for lesser crimes than this against rhyming—Ed.

## Calendar

*May 25-30:* Eighth International Hospital Congress, Church House, Great Smith Street, Westminster, London, England.

*May 28:* All entries for the A.I.A. National Honor Awards must be shipped on or before this date to be eligible for an award.

*June 9-12:* 4th National Store Modernization Building and Maintenance Show, Madison Square Garden, New York, N. Y.

*June 10-13:* British Architects' Conference, Canterbury and Folkestone, with the South Eastern Society of Architects celebrating their Silver Jubilee. A.I.A. visitors welcome. Details from C. D. Spragg, R.I.B.A. Secretary, 66 Portland Place, London W. 1.

*June 10-13:* Annual meeting of the A.I.A. Board of Directors, Olympic Hotel, Seattle, Wash.

*June 15-19:* 85th Convention, A.I.A. Olympic Hotel, Seattle, Wash.

*June 18-20:* Annual Convention of New Jersey Chapter, A.I.A., and New

Jersey Society of Architects, Berkeley-Carteret Hotel, Asbury Park, N. J.

*July 11-August 24:* Creative Art Workshop and conducted field tour for the study of art treasures of France and Italy, under the direction of Andre Racz. Information from Margit Pinter, c/o British-American Tours, 542 Fifth Ave., New York 36, N. Y.

*September 21-27:* 3rd U.I.A. Congress, Lisbon, Portugal. Details obtainable from Union Internationale des Architectes, 15 Quai Malaquais, Paris.

*September 29-October 2:* National Electrical Industries Show, 69th Regiment Armory, New York, N. Y.

*October 4-25:* Exhibition of "Contemporary Swiss Architecture," assembled by Alfred Roth, Addison Gallery of American Art, Andover, Mass.

*October 6-9:* International Churchmen Exposition, Chicago Coliseum, Chicago, Ill.

*October 14-17:* Convention of the California Council of Architects, Coronado Hotel, Coronado, San Diego, Calif.

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## Books & Bulletins

CHARTERS OF FREEDOM. 16 pp. 11" x 14". Published for the National Archives by General Services Administration, 1952. 25¢ (Payable to the Treasurer of the United States, to be sent to National Archives, Washington 25, D. C.)

Facsimile copies of the Declaration of Independence, the Constitution, and the Bill of Rights.

RECOMMENDED STANDARDS FOR TRAILER COURTS By Housing and Home Finance Agency. 34 pp. 4 $\frac{3}{8}$ " x 5 $\frac{3}{8}$ ". Washington: 1952: U. S. Government Printing Office. 15¢

A compact little booklet covering subjects of such harmful possibilities as sanitation, refuse collection, water supply, fire protection, and many other details of what is to America a new form of habitation.

SOCIAL QUESTIONS IN HOUSING AND TOWN PLANNING. By Catherine Bauer. 36 pp. 5 $\frac{1}{2}$ " x 8 $\frac{1}{2}$ ". London: 1952: Univ. of London Press, Ltd. 2s. 6d.

The second in a series of booklets published on behalf of the Town and Country Planning Association. That Miss Bauer (Mrs. William W. Wurster) is acknowledged as an authority abroad

is not surprising in view of her long experience and study of housing in this country.

A THEORY OF ARCHITECTURE. By Victor Hammer. 108 pp. 4 $\frac{7}{8}$ " x 6 $\frac{3}{8}$ ". New York: 1952: Wittenborn, Schultz, Inc. \$4.80

The second chapter of a proposed "Platonic Dialog" in four chapters, yet to appear.

THE ORIGIN AND DEVELOPMENT OF EARLY CHRISTIAN CHURCH ARCHITECTURE. By J. G. Davies. 184 pp. 5 $\frac{1}{2}$ " x 8 $\frac{1}{2}$ ". New York: 1953: Philosophical Library. \$4.75

The author, who is a lecturer on theology at the University of Birmingham (England), is also the author of "The Theology of William Blake" and "Daily Life in the Early Church."

TALIESIN DRAWINGS: FRANK LLOYD WRIGHT. Edited by Edgar Kaufmann, Jr. 64 pp. 10 $\frac{7}{8}$ " x 8 $\frac{3}{4}$ ". New York: 1952: Wittenborn, Schultz, Inc. \$2.50

Whether from his hand alone or from the hands of pupils under his supervision, drawings from Frank Lloyd Wright's office have a character all their own. Here are

some of the recent drawings to come from his office, reproduced in the offset process, and with an explanatory text by Edgar Kaufmann, Jr.

**AMERICAN GEORGIAN ARCHITECTURE.** By Harold Donaldson Eberlein and Cortlandt Van Dyke Hubbard. 136 pp. 8 $\frac{3}{4}$ " x 11". Bloomington: 1952: Indiana University Press. \$7.50

One of a series of illustrated monographs, printed in England, on various aspects of Georgian architecture and decoration, under the general editorship of the Publications Sub-Committee of the Georgian Group. Most of the illustrations are familiar from previous publications in this country.

**FOUNDATIONS OF MODERN ART.** By Amedée Ozenfant. 368 pp. 6 $\frac{1}{8}$ " x 9 $\frac{1}{4}$ ". New York: 1952: Dover Publications, Inc. \$6.

A new edition of a book first published in 1928. The chapter on architecture does not add greatly to the architect's knowledge.

**POSTERS** By W. H. Allner. 120 pp. 12" x 9 $\frac{1}{2}$ ". New York: 1952: Reinhold Publishing Corp. \$8.50.

Fifty artists express herein their individual approaches to poster design. Portraits and representative examples are included.

**MUSIC TO MY EYES.** By Alfred Bendiner. 96 pp. 8 $\frac{1}{2}$ " x 11". Philadelphia: 1952: Univ. of Pennsylvania Press. \$3.75.

A fascinating collection of cartoons, characterizing some fifty top figures in the world of music. The drawings are by one of our own members. These cartoons are accompanied by personal impressions that are no less fascinating.

**THE BOOK OF FURNITURE AND DECORATION.** By Joseph Aronson. 366 pp. 8"  $\frac{1}{4}$  x 10"  $\frac{1}{4}$ ". New York: 1952: Crown Publishers. \$4.

An extensive revision of a book first published in 1936, with more than 200 photographs of period and contemporary work and many line drawings of identifying detail types.

**LIVING SPACES.** Edited by George Nelson. 146 pp. 9" x 12". New York: 1952: Whitney Publications, Inc. \$7.50

Two hundred and thirty-two illustrations of contemporary interiors—interiors which today mean very often a combination of indoor and outdoor space. George Nelson, an architect himself, as well as a designer of furniture and a member of the editorial group responsible for *Interiors*, comments in detail on the examples illustrated.





## The Editor's Asides

BACK IN 1896 a young architect, William Kinne Fellows, won the Columbia University Traveling Fellowship and used the \$1,200 in studying the architecture of Europe. In the course of years, Fellows became a successful practitioner, president of the Chicago Chapter, a Fellow of The Institute. At his death in 1948, Mrs. Fellows, in her will, established a memorial to her husband that would give other architectural students similar opportunities of travel. Mrs. Fellows died in 1951, leaving to the university somewhat over half a million dollars for this purpose. As a result, seven traveling fellowships will be available each year for members of the graduating class. A particularly fitting memorial!

SOME of our Institute chapters are apparently getting "trigger happy" in the matter of reporting deaths of their members. The Texas Panhandle Chapter in its annual report for 1952 reported Lawrence Almon Kerr deceased. Mr. Kerr is very much alive, as we ex-

plained in the March JOURNAL. Then the Massachusetts State Association Chapter, in its annual report for 1952, reported Charles Wesley Dingman deceased, and his name was removed from the active records of The Institute. A letter from Mr. Dingman, dated March 30, reported his failure to receive the new Membership Directory. In addition to correcting your copy of the Directory as to both of these names, please note that Mr. Kerr's address is 721 W. Seventh Avenue, Amarillo, Texas, and Mr. Dingman's, 34 Maple Street, Palmer, Massachusetts.

GEORGE BAIN CUMMINGS, F.A.I.A., and his fellow members of the New York State Building Code Commission are taking no chances on putting out a code that might later meet with objections. An advance review edition has been sent to 543 associations and 13,000 individuals concerned in some way with building regulations. In addition, there are public conferences scheduled for thirteen cities of the state. This multiple-dwelling

code, like its predecessor the one- and two-family dwelling code, is of the performance type, arranged in five parts: general provisions, and requirements respectively for space, structure, fire protection, and equipment. The work that has gone into this monumental task should make the New York State Code a pattern which many other states will be glad to follow.

A WREATH WITH PALMS to New York Chapter's Dinner Committee. For years its annual anniversary dinners have resulted in substantial deficits. This year the Dinner Committee balanced its attractions with its income so neatly that the actual cost was \$2,344.96, while receipts were \$2,345.00. Who has the four cents?

THERE IS EXCITING NEWS from Dr. Marshall Brucer, Medical Division, Oak Ridge Institute of Nuclear Studies. Stripped of its technical terms, which we don't understand, nor perhaps would you, the news is this: As protection from rather high energy radiation, such as a million-volt X-ray machine,  $4\frac{1}{4}$ " of a dense marble has the same value as  $\frac{3}{4}$ " of lead. Where thickness of protection would be awkward, as in some fume hoods, lead must be used. On

the walls of a large room, on the other hand, where a few inches of thickness more or less do not matter, a couple of slabs of marble constitute a much cheaper way of securing the same amount of protection, and a washable, attractive surface without the necessity of covering a lead sheet.

REGISTRATION in states other than the one in which an architect lives is common practice. Not so common is the still wider field of activity chosen by Eugene H. Callison of the Eastern New York Chapter. His additional registration in France lists him in the *Ordre des Architectes, Conseil Regional de Paris*.

ASTRAGAL, in *The Architects' Journal*, with his usual keen discernment, poses a problem as puzzling to us as it is to our overseas colleagues: "1. We all want new buildings criticized. 2. Editors (and critics) prefer to discuss the more lively and enterprising buildings because more can be said about them that will interest ordinary readers. 3. These tend to be the best buildings. The result is that these are picked on for critical discussion, while glaring defects of far worse buildings pass without comment."

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and every month  
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**THE MAY ISSUE FEATURES**

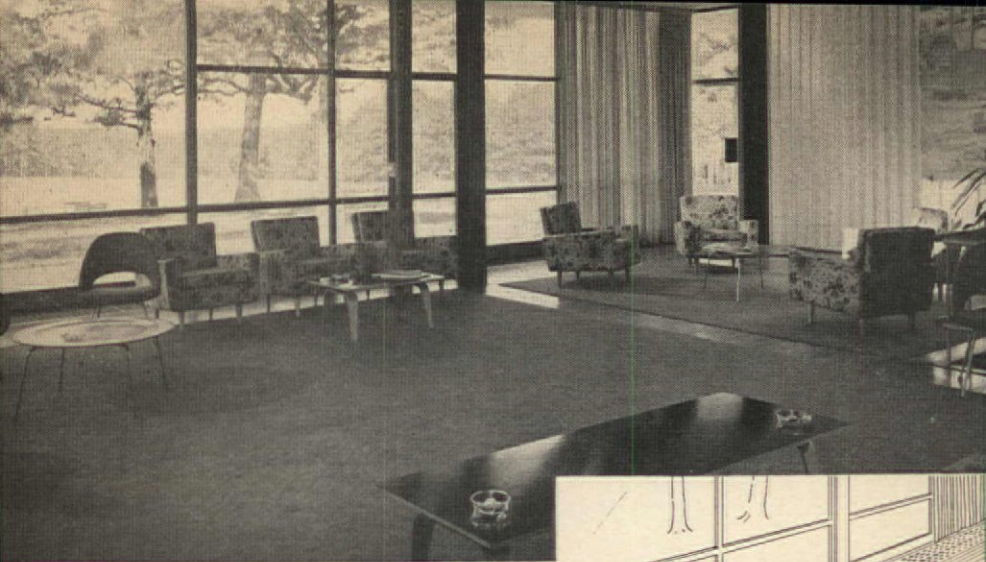
- The Underwood residence by Architects Campbell and Wong which demonstrates "How Enrichment is Coming into Modern Architecture."
- A thorough analysis by Architect Harwell Harris of what it takes to design a house that integrates and enriches the life within.
- *And an interview with Dr. Edith Farnsworth detailing her discontent with the glass house designed for her by Mies van der Rohe!*

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## TRU-PERIMETER HEAT *at a Country Club*

Forced hot water with Webster Walvector, some under floor, Webster Baseboard and Webster CF-2 Continuous Flow Control meets unusual architectural requirements.

When Architect William Henley Deitrick set out to design the new Carolina Country Club his aim was to provide complete flexibility to meet the requirements of approximately 600 members. In accomplishing his objective he provided for a terrace on three sides and for full length windows over practically the entire northern exposure.

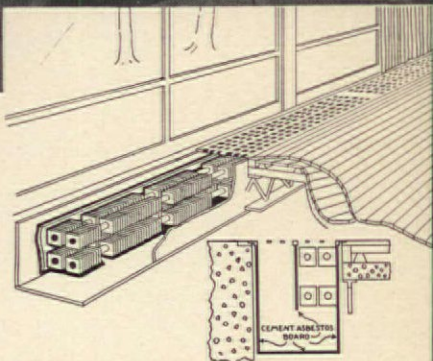
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For Steam or Hot Water Heating



Sketch shows arrangement of Walvector below floor. Upper view shows lounge with sliding doors and grilles over Walvector.

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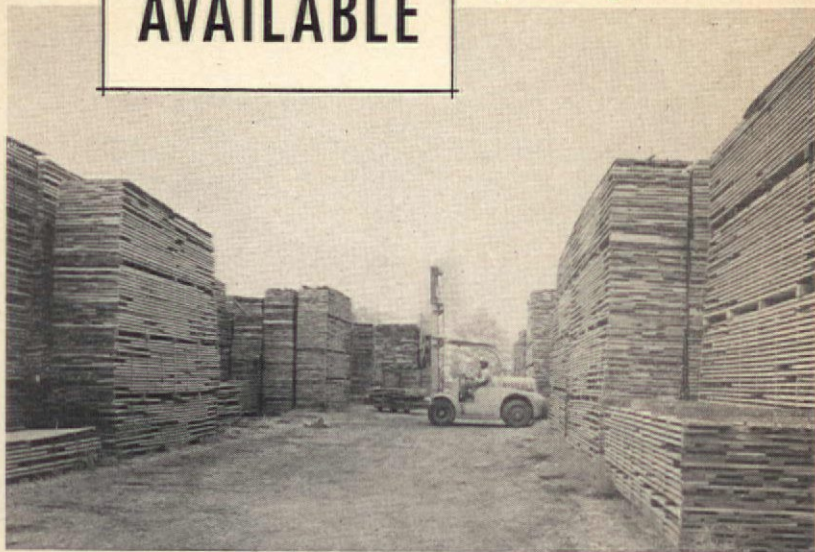


*Carolina Country Club, Raleigh, N. C.*

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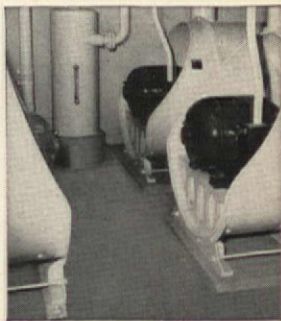


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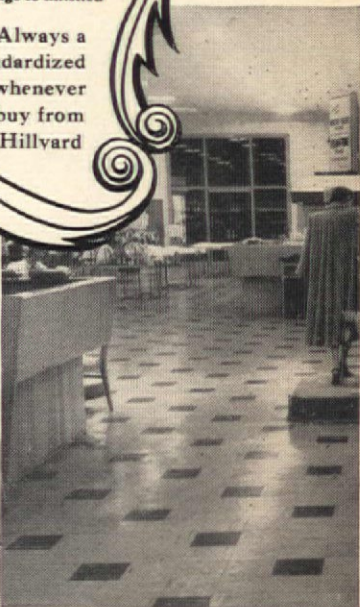


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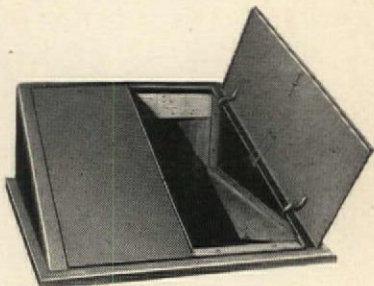
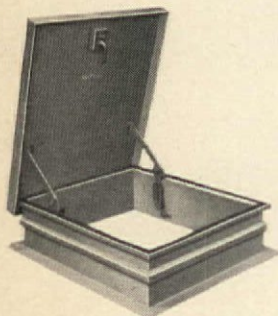


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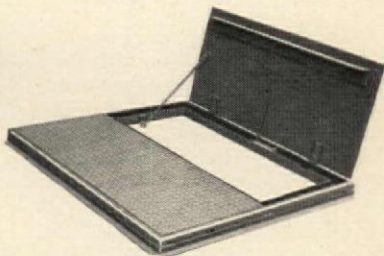


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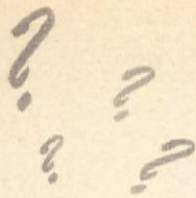
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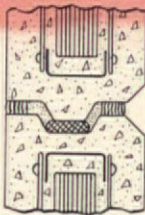


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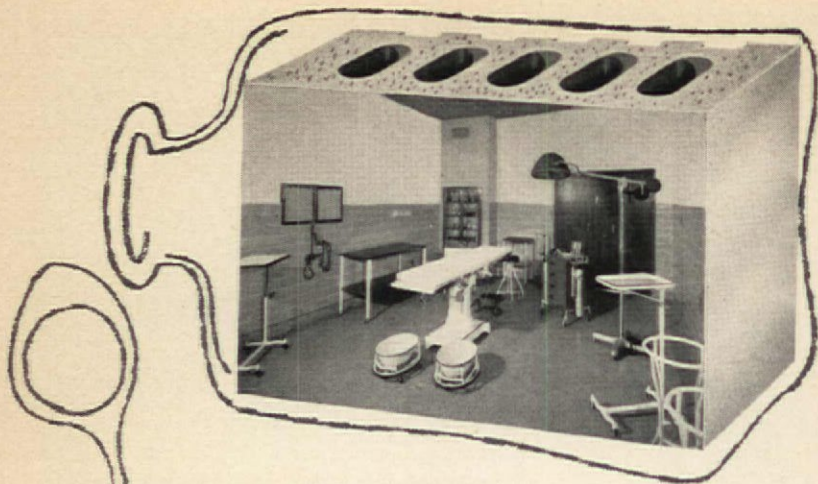
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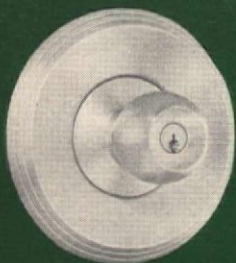


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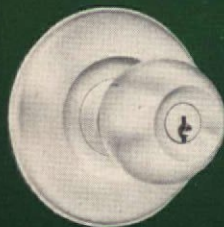


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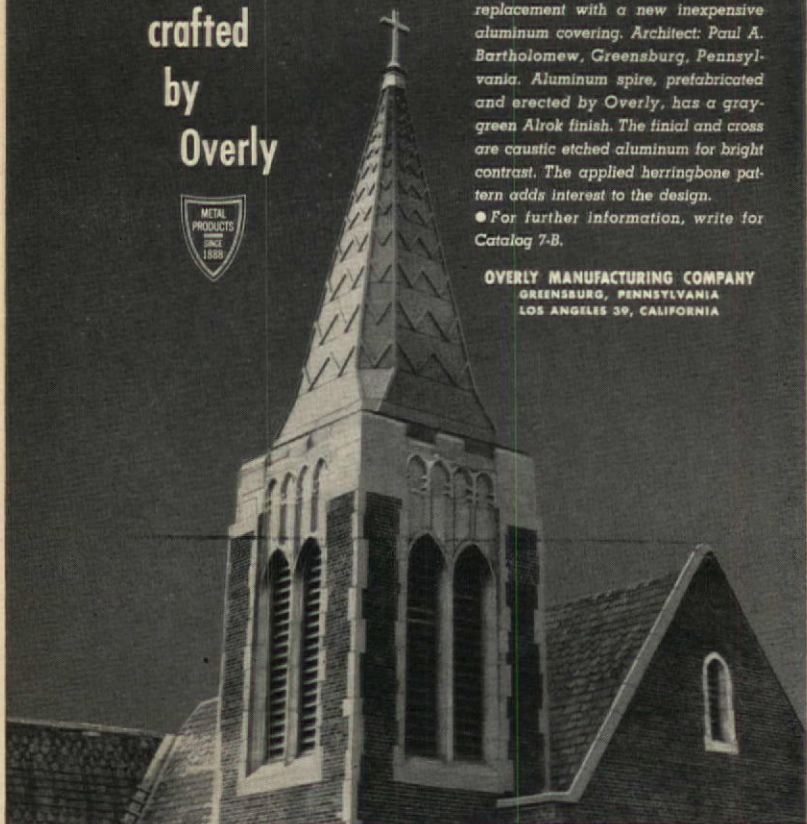
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*A major portion of the Building Improvement Program of the Zion's Evangelical Lutheran Church, Greensburg, Pennsylvania, was the dismantling of the old deteriorated slate spire and its replacement with a new inexpensive aluminum covering. Architect: Paul A. Bartholomew, Greensburg, Pennsylvania. Aluminum spire, prefabricated and erected by Overly, has a gray-green Alrok finish. The finial and cross are caustic etched aluminum for bright contrast. The applied herringbone pattern adds interest to the design.*

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