

Journal of The American Institute of  
**ARCHITECTS**



EXERCISE IN THE  
LOGARITHMIC SPIRAL

JANUARY, 1954

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Richard J. Neutra, F.A.I.A.

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Percival Goodman

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

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Roger Allen

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Talbot Hamlin, F.A.I.A.

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Hubertus Junius

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St. Elmo Tower Piza

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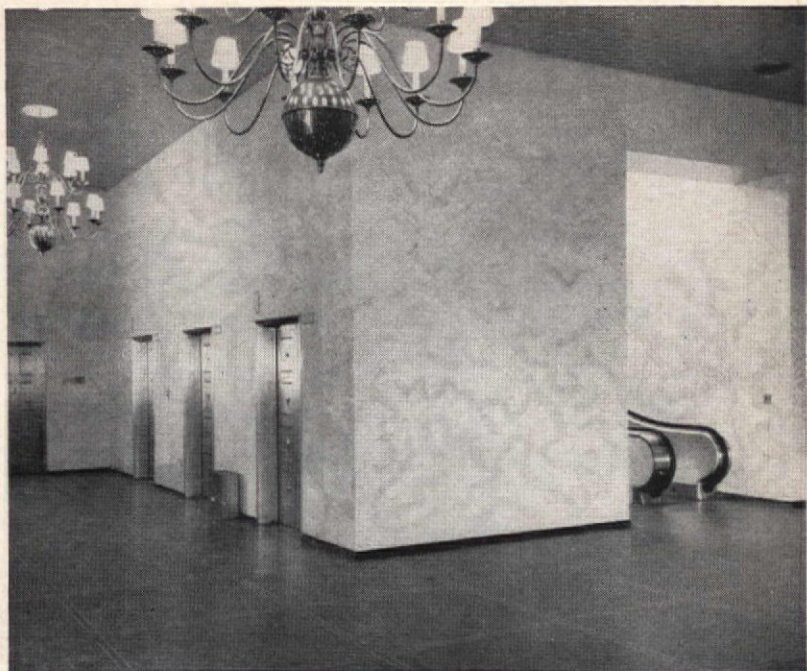


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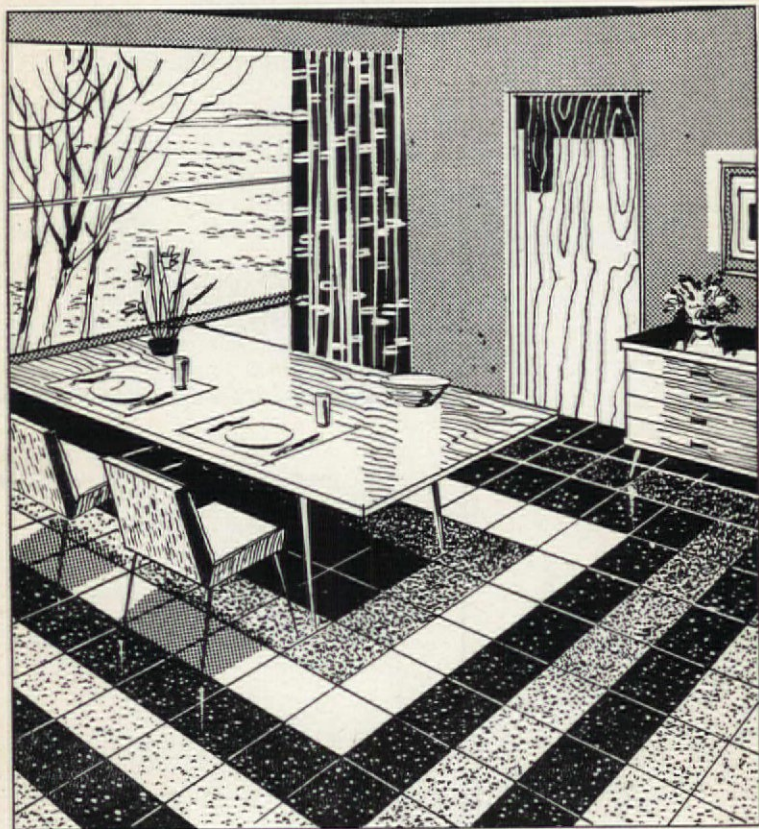
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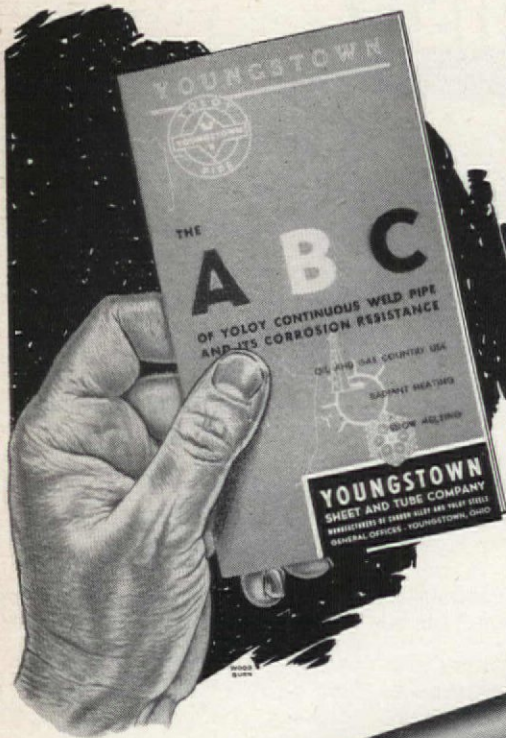
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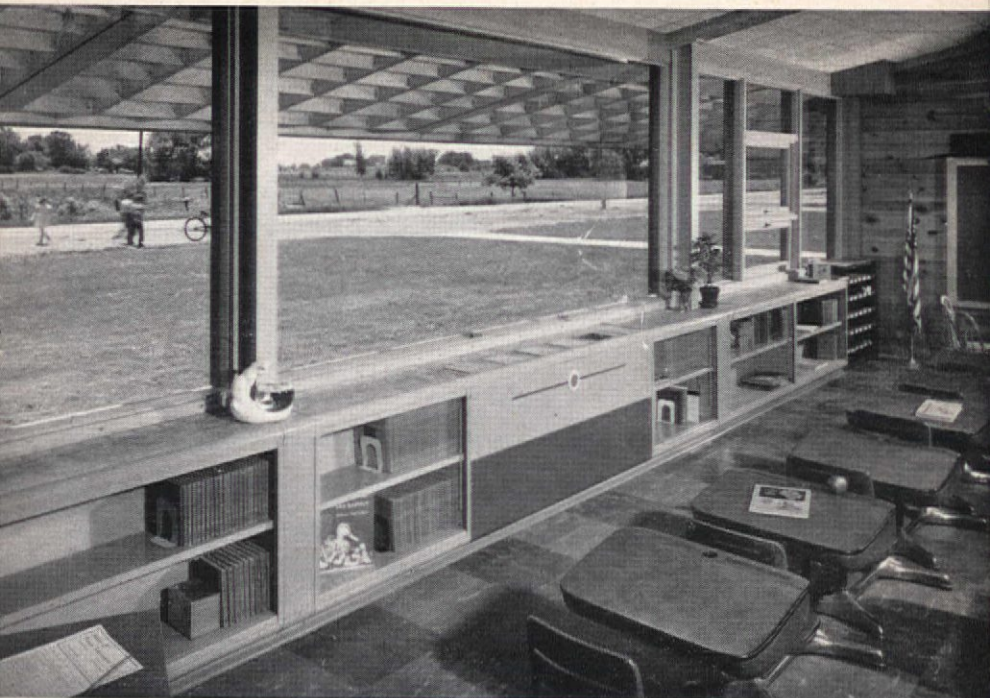
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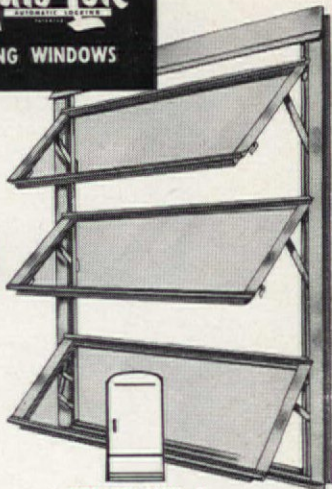
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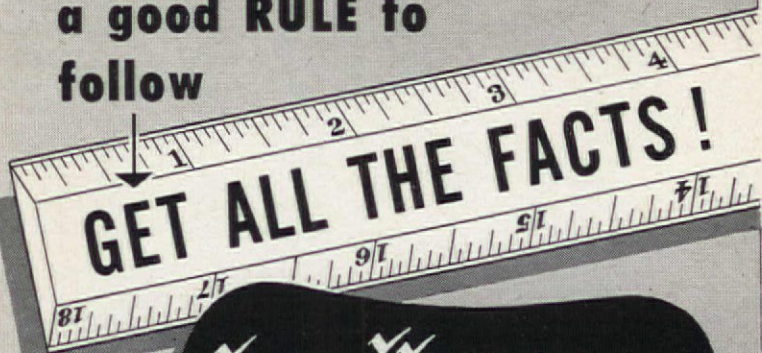
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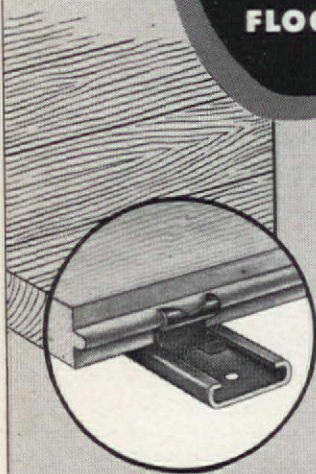
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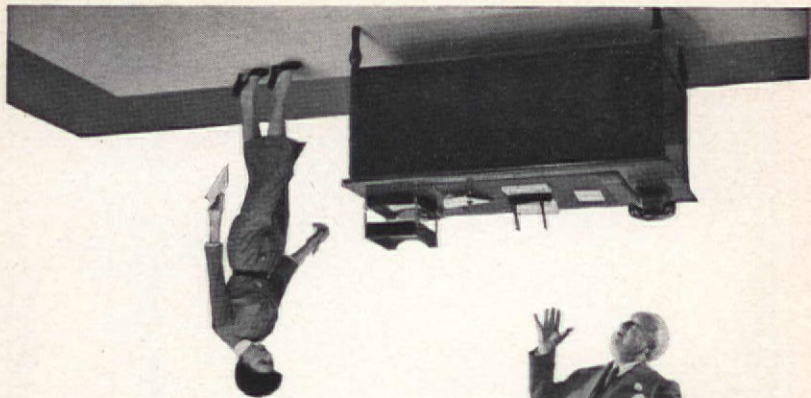
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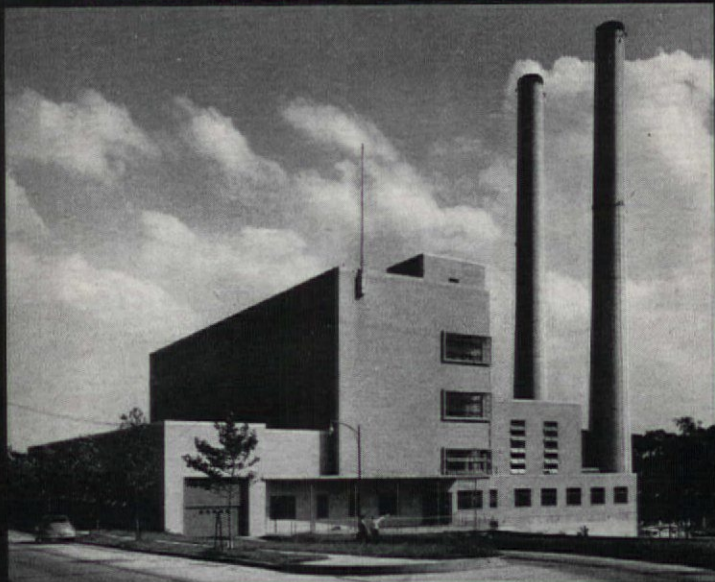
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## Building Before Drawings

By *Richard J. Neutra*, F.A.I.A.

A chapter from Mr. Neutra's forthcoming book, "Survival through Design," to be published February 18 by Oxford University Press. There are minor excisions from the chapter text.

ON CEYLON, I once had occasion to observe a native architect at work. He was a yellow-robed Buddhist monk sitting on a field stool in a clearing of the tropical forest. His project, a large temple, had been under construction for thirty years—with no schedule or budget in evidence. Things may be interrupted when funds run low; or, when collections are taken up successfully, the old man will go on directing. He holds a stick or baton in his hand like a conductor, and without being very vocal, manages his philharmonic crew of working people. Sometimes, for their lack of cooperation or understanding, I saw him beat helpers over the head with his bamboo baton, a controversial practice, one that would be unacceptable in the West to contractors' associations and labor

unions alike. But in fact it seems a less cruel method than ours of subjecting collaborating performers to often hair-splitting specifications. Contracts full of legalistic intimidation often drown creative participation in anxiety or bring out trickery to get even.

Our Buddhist architect sat for thirty years, from sunrise to sunset, facing his project under the tulip trees, while their shadows were lengthening and shortening, while the clouds overhead were following prevailing trade winds. He knew his site, he knew his men and materials, as we are never permitted to know ours.

Historically speaking, drawings and blueprints are a rather recent development. In past periods, the originator of a design usually communicated his idea directly to his working crew, and clarified it by

*showing* them what to do. His success in effectuating his design depended also on the imponderables of personality. Musical productions long followed a similar pattern of immediate transference. The first full score of a composition, leaving almost nothing to be filled in and "ornamented" during the execution, is only about two centuries old.

In building especially, the need for a settled budget and time schedule evolved the custom of definite contractual agreement before work was begun, and has imposed ever stricter preparation and specific fixation of a plan.

Paradoxical as it may seem, alterations came first. They came long before anything was built from the bottom up. Existing caves were fixed up for homes and, according to the French architect and thinker Viollet-le-Duc, leaves and vines, first artificially interwoven to form a catenary foliage fabric and then stretched over tree branches, became the first roof construction. Piecemeal patchwork preceded over-all plans.

Up to the end of the eighteenth century, the architect's most important client was a prince often accountable to no one except God—and that later, perhaps on the

Day of Judgment. The prince procured the funds necessary for building by taxing his subjects or waging predatory wars. The state was his collateral and he mortgaged it to the hilt; such were his methods of financing. Although we have records of precise book-keeping on construction operations dating as far back as the fourteenth century, there was not much real cost planning. And if there was such a thing as a budget it was often blithely overstepped—all too often right onto the toes of suffering subjects. When taxes and impressment of labor became too severe, an underground grumbling was heard, and a catastrophic end came to princely projects when revolutionary discontent finally swept the old order away.



As the age of democratic rule made its appearance, parliamentary budgeting, corporate financing, and building loans were based on the exact requirements of the projects. All these things are interrelated and have affected architecture fundamentally. Advance cost survey became a special necessity, although it runs counter to the natural inclination both of the artist and of the autocratic owner. In



architecture, absolutism has given way to complex interdependence, and therefore, by necessity, to an attempt at anticipating what lies ahead.

But even advance calculation was easier and a little more feasible when undertaken piecemeal. The need and desirability of full integration was often discounted. Thus, instead of becoming a harmonious whole, the man-made environment has turned largely into a jumble of separate productions, expediently thrown together.

It is rather unnatural to precalculate all effort, every ounce of material, and every detail over long stretches of work. Here is a basic difficulty in our make-up which we can only gradually learn to overcome. Very slowly, we manage to extend the techniques of planning over a wider field, to team up with an array of assorted collaborators, and to forecast the interaction of a multitude of pre-arranged factors.

The absolutism of a leader has a mystical accent and is somewhat fashioned after the Biblical story of how all things began and came to pass. Creation is often pictured, at least officially, as quite unconditioned by any sort of collaboration. . .

But current processes that mold our environment militate in many ways against isolation. Constitutionally governed society has left patrons, artists, and architects increasingly deprived of omnipotent positions. Above all, a newer custom of financial accountancy and our present economy have brought about a highly significant change in the training and availability of that always-required supporting cast of craftsmen and mechanics.

The absolute potentate, upon the advice of his autocratic designer and with scant concern for cost, established and commandeered his own working crews and manufacturers. Stone quarries, brick kilns, woodworking and glassmaking shops were put in operation solely to supply His Majesty's projects, which then constituted what there was of tangible progress in the world. There was little or no general market for these manufacturers. They were at first not organized with a view to financial gain, since there was no purchasing power to speak of in the land except that of the prince. A Louis XIV chair was so called very properly because only Louis XIV could afford to have one, and it had not been designed and made for distribution to any other con-

sumer. The rest of France often sat on rock bottom, while the courtiers did not really sit at all, except on edge. . .

At that time, all the links of the production chain, all the craftsmen and specialists, all the collaborators of the court architect belonged, as did the architect himself, to the rigidly organized retinue of the monarch. They had passed through apprenticeships that fitted them for the execution of established designs; they did not have to worry about a multiplicity of architects' offices, each with different ideas on specification and practice. Nor was there a many-headed public to please. The royal designer communicated an idea or a technical requirement to the royal overseers of the various manufacturers and shops; his instructions were somewhat like inter-office communications. Every kind of abbreviation and simplification was permissible and comprehensible. Directions had almost the brevity and explicitness of an officer's command to his men in the royal cavalry or bodyguard. Drill and training were sufficiently unified to make any private understand at once. Only later, when production had to be geared to manifold markets with ever more varied de-

mands, and when the training of artisans had gradually lost its helpful uniformity, did minutely detailed designs and blueprints become necessary.



By the time the Victorian era dawned, production rested on a pyramid built up of commercial entrepreneurs, manufacturers, contractors, and subcontractors, who hired and fired foremen, and workers, all of them drawn from the newly created and rather mottled free-labor market. The architect often himself a free-lance professional working on percentage fees for a variety of clients and no longer for one permanent patron, had to conceive of his work in terms of building contracts. They were signed only on the basis of accepted competitive bids of contractors and subcontractors. Whatever the limits of his own knowledge, he had to learn to formulate the specifications of twenty-odd trades and to transform their vernacular into multigraphed verbalizations and legal language, black on white. He had to train himself to visualize technicalities theoretically and on paper, to enjoy and read the blueprints of his own making, and he often naively



expected the men on the building sites and in the shops to do the same. His obligation and chance to train someone for the task had ceased.

Meanwhile the *nouveau-riche* consumers, the captains of industry in need of a showy emporium or of a rent-producing tenement block, kept one eye fixed on the grandiose past of princely architecture and, ignoring the profound change in the psychology of production, expected a service like that of bygone days. It was hoped that a maze of blueprints and farmed-out, unrehearsed subcontracts, a hurly-burly of hirings from the street and dismissals, or finally a Philadelphia lawyer's litigation when men or matters went wrong, would all yield stylistic results equal to those assured by the rigid organization of training and employment that had governed things earlier. But somehow Humpty Dumpty could not be put together and up onto his wall again. All the King's men were dead. And all the King's columns revived in pressed sheet metal, all the plaster-cast caryatids, the staff-molded astragals and pilaster caps failed to do the trick, however painstakingly they were now preassembled on the new-fangled blueprints.

Not that human design ability had dwindled or that the individual nineteenth-century brain had deteriorated organically. The truth of the situation was that a fundamental material and thus a psychological transformation of the whole process of production had alienated it from old established goals as well as potentials. . .

*Person-to-person explanation and demonstration of a creative scheme* stimulate the working personnel, because these means of appeal are addressed to many senses and because they supply both intellectual and emotional impetus. They help the participants to overcome their inner resistances and blockages. The typewritten formalistic verbiage of our specifications, our carefully dimensioned details may have advantages as regards precision and "scientific" objectivity when conveyed impersonally to the executing workman. But unfortunately, it is difficult to adjust them to the varying mental levels of that chain of performers and artisans. . .

In the pre-industrial era, successful communication of design ideas depended on leaders able to adjust their understanding to the various levels of emotional and rational capacity represented by their work-

ing crews. They made little use of abstractions. High-brow or academic expressions did not enter into their vocabulary. In personal contact, it was possible for them to explain a given point in various ways, according to the mentality of the man addressed. The facial expression and the behavior of the worker were in turn a valuable and practical guide to the instructing designer. He could see immediately whether he was making himself understood and whether his words served to induce pleasurable and purposeful response. He could correct his procedure at once if he saw his workman becoming confused, frustrated, or hostile owing to the complexity of his orders. . .

The free-lance designer preparing plans to be submitted to competitive bidding is in an entirely different position. He does not know what sort of crew he will have, or how well it will grasp his ideas, or the psychological factors with which he may have to cope in obtaining the needed, willing teamwork. He is almost deliberately trained to disregard such subjective contingencies. Stenciled specifications are couched in a mock-scientific language, stylized to safeguard, after failures in execu-

tion, a clinching presentation before judge and jury, and to be argued in cross-examination. In writing these contract documents, the architect practically anticipates a legal aftermath. The best possible craftsman, reading it all, is promptly scared off, and only the shrewd businessman, fortified by ingenious legal counsel, can tackle a contract of this kind with the necessary confidence.



Thus it is that "free contracting," whatever its advantages, tends by very natural selection to eliminate certain types of creative men who were able to function constructively in former periods, and assures dominance and survival of other types who perhaps were never before found in the field of building a human environment.

The results reflect this difference in personnel. It is in short the difference between column caps individually carved out of individually selected stone by creatively motivated workers, stimulated to their tasks by a designer who assumes personal direction, as against column caps cast businesslike in stereotyped molds, patterned from intricately detailed drawings and assembled without benefit of a



single spoken word or encouraging smile.

Quite generally, however, even if no substitution of one method for another can possibly produce the identical result, there is still no reason to despair of our situation. We have merely to understand the limitations of the less personal method and to content ourselves after evolving the best values it can produce. We must hope that while certain values have been irretrievably lost, others may have been gained.

Progress is always accompanied by an element of regret; it is known to wise adults that we cannot eat our cake and have it. Our attitude, however, must be not only resigned but also constructive. It is desirable that the process of communicating design ideas should not voluntarily be dehumanized and mechanized any more than is absolutely necessary. Any de-personalization or freezing of these processes tends to inhibit the living evolution of design itself. . .

At present, the canon of transmission of our architectural ideas is largely planimetric presentation; that is, the drawing of floor plans, elevations, and sectional layouts of a house or any spatial concept on a flat piece of paper. This imposes

unavoidable and grave limitations on the concept itself. It will have to be simple enough to be understood by those expected to execute the plan. Many spatial concepts cannot be represented intelligibly by these particular means. . .

*Designing is a nervous procedure par excellence. It will always be highly dependent on the mode of formulation and transmission, the means used to make the idea comprehensible. These means are virtually immanent in the idea. The powerful economics of mind transaction is effective long before such an idea becomes even dimly visible.*

In the year 1900, Adolf Loos started a revolt against the practice of indicating dimensions in figures or measured drawings. He felt, as he often told me, that such a procedure dehumanizes design. "If I want a wood paneling or wainscot to be of a certain height, I stand there, hold my hand at that certain height, and the carpenter makes his pencil mark. Then I step back and look at it from one point and from another visualizing the finished result with all my powers. This is the only human way to decide on the height of a wainscot, or on the width of a window." Loos was inclined to use a minimum of paper

plans; he carried in his head all the details of even his most complex designs, and prided himself on being an architect without a pencil.

One day one of Loos' clients who was greatly devoted to him had to abandon a project for unforeseen reasons. He intended to compensate his architect for the paper work done to that point with what he thought was an adequate remuneration. But Loos convinced him that the design work already

done was a hundred times as much as was shown or possibly could ever be shown on the few sheets of drafting paper he had presented. And he received his fee in full. It may be seen, however, that Loos was not a professional designer of the particular age in which he lived and did not act like one. His very human method of bringing design to realization was an anomaly—so was his fee and the fact that he could collect it.

## “Organic Architecture”

*By St. Elmo Tower Piza\**

Individual Expression, in these days of retrogression  
With our mass-produced ideas, as like as hay,  
Requires a revision, with complete redefinition  
Of the values, norms and terms of yesterday.  
It should not, then, surprise one if an Infinitely Wise One  
Steps forward with a show of righteous spleen  
And a lexicon organic (or The Architect's Britannica)  
On words, and just exactly what they mean.

In these days of false democracy, hypocrisy, mob-ocracy  
With all creative impulse on the wane,  
Your first, organic duty—if you seek organic beauty—  
Is to rid your mind of clichés that remain  
To obscure your understanding of the Truth Revealed, commanding.  
If your efforts would be worth a hill of beans,  
You must learn each definition as pre-requisite to Vision  
But who the bloody hell knows what it means?

\* These lines are the last that Tower Piza penned. Our acknowledgment of his contribution found him in a New York hospital, where he died on October 26th.—Ed.



If you think Form follows Function, and can quote the phrase with  
unction,

Beware! You're only talking through your hat.

If you think the Third Dimension is the thickness, let me mention

It's the thickness of your cranium—or the fat.

If you see the word "Tradition" as a chain, renounce your mission.

The common nouns we mastered in our 'teens

Are as dead as dust—passé. Learn the Wright, Organic way!

But oh, dear Lord, please tell us what he means!

## Architecture—the Social Art

*By Percival Goodman*

Read before a seminar on Creative Expression during the Conference on Moral Standards, held under the auspices of the Jewish Theological Seminary, New York City, September 13-15, 1953.

THE PROFESSION of architecture may be examined in different ways—as a business, as an applied science, as a technology, and as an art. It is all of these, and the difference between architects depends on where the emphasis is placed.

The architect who is primarily a business man is no different from any other, the actual bank balance at the end of the year being the measure of success. Such men form the bulk of the profession, for most buildings are erected for money profits.

The technologist architect is the natural partner of the businessman; his yardstick of success is productivity—maximum speed in

the paper work preparatory to building and the applying of labor-saving procedures for the erection of buildings. This man is primarily the engineering mind, the man with the "know-how," the typical American image of the builder, a hard driver, he who produces "results."

The architect whose bent is scientific considers architecture from the viewpoint of shelter. How to devise a roof which will weigh less than another, how to provide optimum conditions of physical comfort, and the like. His criterion is the efficiency of the means. He does not question the need for, or the desirability of the end.

All of these men are satisfied to design factories for the mass production of death, concentration camps, or garden cities. They are not interested in the relation of their work to the general good. In this sense, there is no moral value that touches them, no spiritual standard by which to measure their contribution, for conscience, which is the voice of God, is absent from their systems.

The architect who takes the design of buildings as a work of art sees the problem differently. He believes that a man must try to see the totality. The means and ends are the same. "Men," he will say, "make buildings, but, also, buildings make men." He cannot conceive of his building without the choreography of the uses of the rooms. His starting point is the question: "Do I approve of the use of this work?" If he cannot answer affirmatively, then how can he put his heart in it, and if not his heart, then how his head? Thus the artist has a standard based on his nature as a human being. And this, I believe, is a good guide.

Now, all I've said is caricature, for man cannot be typed in this crude way, and there is a kind of insolence in saying that one man's work is more worthwhile than

another's when each is a required part of a total process.

However, there are orders of humanity. There is the inventor and the user, each achieving dignity by the degree of devotion he puts into his work—provided that it is not devil's work. With this latter sort, I cannot deal, for I am not a pathologist. The degree in which the work is architecture at all can be judged by these three touchstones:

First—that the building do its practical duty well. The structure will stand; the plan will allow an easy and commodious use, its materials are suitable to the purpose; no work is wasted.

Second—that it do this in an expressive way, graceful or pleasing, rough or stern, or neutral—as the case may demand.

Finally—that it be an improvement. For if the work will not aid to bring man a step further from the primordial slime, it is not worth doing.

Unlike painting, where shreds of linen, a bit of dye and a few hairs can combine to make a masterpiece, architecture, to become a reality, requires a great deal of social cooperation, a concentration of labor and material far beyond



that needed by any other art. The architect must be acceptable to society if he is to build, and he must accept much of society if he is to function. Thus the architect may not be "pure" in the sense that a poet or a philosopher can be.

This is why architecture holds a mirror to the times, truly reflecting its values. It is the most honest of histories, the palaces of kings and the squalor of huts are truer indices of man's relation to man than the written records. Architecture is not the concretion of man's hope, but his ability to realize his hope.

The individual work of architecture must not be studied in isolation, but in relation with its surroundings; it is the combination which tells the whole story. A city is a territory. In the mass, its buildings are the instinctive exudations of the populace. If a worker does not follow the general pattern, his work is soon overlorded by the excreta of the others. Here we find text and commentary if we have the patience to peel off the layers.

It is no chance that south of the U. N. site are two great chimneys of a Consolidated Edison plant—two heavy cylinders whose plain monumentality dwarfs the glassy

slickness of the Secretariat Building. Who cannot see these as two great clubs representing American industrial power ready, at a second's notice, to smash the thin fabric of good intentions. Such a juxtaposition is as far from the original idea of the U. N. as it is from the original proposals of Le Corbusier. Le Corbusier planned and fought for a green city, a Capital of the World, even if located in the Connecticut hills. Far, also, from my own hope that the Headquarters would be situated in Jerusalem, solving at a stroke a hundred difficult problems. But architecture reflects the facts. Ten architects from as many nations sketched the design for the U. N. complex, and the result is not what they pictured but the reality: a technological solution, spiritually an empty box far less forthright than its predecessor, Rockefeller Center. And to judge by appearance alone, the cynics may not be wrong in saying it was designed for easy conversion into another business center when the present tenancy becomes bankrupt.

Contrast this with another administration building—this designed by Frank Lloyd Wright. Here we find the full fantasy and artistic skill of a great architect de-

voted to creating a cathedral-like space used for the typing of letters relating to the sale of a polishing agent for floors. One could think that such elaboration and invention would be used for a better purpose; for example, designing a coordinating agency for World Peace. Here is a clear illustration of what is considered important in our time—for in relative cost, in talent used and in time spent, the Johnson Wax Building represents more than does the U. N.

Mind you, it is not that I object to infinite pains being given to anything a man turns his hand to, and not only because we are a rich country and can afford to be lavish. But what shall we say when writers of commercial jingles are paid in gold and the serious poet in stones? What shall we say when the serious architect spends months on the detail of a single home, and yet vast housing projects are put up whose prison-like appearance and inadequate planning shout: "This is not caused by lack of money but lack of love!"

But let us look for a moment at the practising architect who combines as best he can business, engineering and art. In theory, he subscribes to the notion that his

art consists of a direct expression of the structure and the requirements of the program. Nothing is added for pleasure's sake, nor is anything to be concealed. A Puritanical doctrine. He admires all forthright and archaic arts, applying the direct vision to create surfaces of a deceptive simplicity. For example, the eighteenth-century domestic Japanese interior, a style whose elegance derives from an utter simplicity of physical means, is an ideal. To arrive at it, he creates endless secret cupboards behind which are concealed the complicated and fanciful materialism of our economy—television sets, bars, kitchenettes, telephones, electric panelboards, beds. Every sort of object is sheathed in a smooth shell. The house then resembles not the Japanese interior but the Chinese puzzle. Naturally, he is uneasy, for he can see the face of Lao-Tse grinning at his efforts, and he can hear the mocking voice of Jean Cocteau saying: "The lie is the only form of art approved by the public and instinctively preferred by them to the reality."

Architecture is the social art, the architect the social being. A man may go through life without being influenced by a painting, but where will you find one who is not in



daily contact with building? In the architect's fantasy, he may imagine how his people will use the spatial arrangements he invents, and dream that the window he designs will be looked at as well as through. But the reality will be different. He understands that he is dealing with people who mistake sanitation for esthetics, and a soft bed for a good life; in which glibness is assumed to be sagacity; lust, love and acceptance the same as agreement. He realizes it is a society in which people will lend a hand but only at so much an hour, and all believe that the lion will

lie down with the lamb when the lamb is inside the lion.

All this is discouraging. And yet the serious architect works, for his spirituality consists in the ability to choose what suits him, his morality in being strong enough to reject the unsuitable. His joy and burden are in his need to produce; his work, in Kafka's phrase, is his form of prayer.

It is such men, no matter what their profession, who will lead us to a better way—and in architecture there are such men; what is sad is that there are so few.

## The Plastic Ethic

*By Hubertus Junius*

AND IT CAME TO PASS that the Chief Helot of my salt mine, the foreman of the foremen, came to me saying, "Oh, sire, I have worked for you these many years and you have treated me fairly, increasing my pay, and when you could no longer afford me you gave me an Associateship that I might share in your losses."

"I have received kindness and much knowledge at your hands and am content, but the mother of my wife has said words which my wife echoes nightly in my ear,

and I must set out upon a venture of my own or discard this chattering wench of whom I am by now most used.

"Look ye, sire, into the crystal called The Institute and lay me down rules of conduct which will keep me above reproach. Your friends are my friends, and I know no client but those encountered in your service. How, then, do I live without stealing from the kind hand which has fed me?"

And I said unto this lad: "My son, you have served me long and

well, and it shall be so arranged between us that all things shall be for your gain. When the people come to me saying, what manner of man is this who leaves your house and sets forth for himself, what will you say that I say to them in your behalf?"

And the young man said unto me, "Say of me, oh sire, that I have received good training at your hands and that I am of an honesty that prompts me to spend lavishly of my time to save a mite of my client's substance, making do with this and with that and gaining fair houses for small expenditure."

And I answered him: "This, my son, is the least I can say without fouling my own nest. But what say you of me, for surely people knowing of your time in

my service will ask you of me. I would that you be not handicapped by filial love and your good heart, so I give you leave to say of me: 'My master is a great genius (this you need say to enhance your own training), but his talents are sharpened only by clients of great charm. His structures are magnificent, and he has imparted his secrets to me, but he will not labor for those who cannot pay for rare wood and veined marbles of many colors.' This, my son, say of me and frighten these clients into your own fold. This privilege, my son, I give you that you may survive and some day place rare marbles on the tomb of your wife's mother."

And I say unto all you who read this, only the rarely gifted will savor the subtlety of my words.

*Book II, pp. 24-25*



## Honors

EDWARD H. BENNETT, F.A.I.A., has been given a certificate of appreciation by the American Society of Planning Officials to recognize his many contributions to town planning, particularly his collaboration in the preparation of the plan

of Chicago of 1909—"a plan that will forever stand as a landmark in the history of American city planning."

WALTER GROPIUS has been awarded the Grand Prix d'Archi-



ecture de São Paulo. The prize, established in 1951, carries a cash award of about \$7,800, and it is to be given every two years.

The American Academy of Arts and Letters announces the election to membership of ARTHUR BROWN, JR., F.A.I.A. of San Francisco.

GEORGE T. ROCKRISE has been appointed to the San Francisco Art Commission.

JOHN R. FUGARD, F.A.I.A., has been appointed by Mayor Kennelly of Chicago to membership in the Chicago Housing Authority. He was first chairman of the Authority in 1937 and 1938.



## Houses Designed While You Wait

*By Henry McLemore*

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I WOULD NOT be at all surprised if before you read this I am all embroiled in a lawsuit with The American Institute of Architects.

It is a mortal cinch that the architects of this country won't like what I did a week or so ago; namely, hang a shingle out of my window reading, "H. McLemore, Architect. Modern Houses Designed on the Spot. 24-Hour Service. If No Answer, Ring Janitor's Bell or Dave Chasen's."

Designing a modern home these days is no trouble. You're touched

in the head if you don't make it a sideline for pin money yourself.

All one has to do is draw up plans for a kitchen.

The modern house is built around the kitchen. It sits right in the front room, not in the back where kitchens used to sit. The days that I remember, when Mama would call, "Be sure to shut the kitchen door so the house won't smell of cooking," are gone forever.

To qualify as an architect these days a man has only to be sure to

design a home so that when one enters it he can hang his hat on a skillet, throw his coat over a Dutch oven, and find his bedroom slippers in the broiler.

Not long ago I was visiting friends, and their daughter was gracious enough to show me her hope chest. It was the first hope chest I had looked into in many a day, and I could hardly believe my eyes. When I was of the hope-chest age a girl stowed away linens, sheets, towels, counterpanes, quilts and associated items.

Not today. Belinda—for that's the name my friends gave their daughter when she was too young to take a poke at them—Belinda's hope chest was crammed with pot holders, copper pans, double boilers, seasoning salt, aprons, barbecue-pit foundations, cook books, and a string of raffia-wrapped onions.

Bedrooms, the living-room, the guest room, and all the other rooms those of us who remember Woodrow Wilson associate with a house, are relatively unimportant in 1953. They are nothing more than forgotten satellites, overshadowed by the powerful sun that is the kitchen.

I see this emergence of the kitchen as the dominant room in

the house as a direct threat to the man of the house, and being a man of the house I am worried. It is just another step toward the domination of the male by the female.

There was a time when the saying, "A woman's place is in the kitchen," meant that the main body of the house belonged to the man. He had his places and she had her places. He was lord of all that really mattered.

No more.

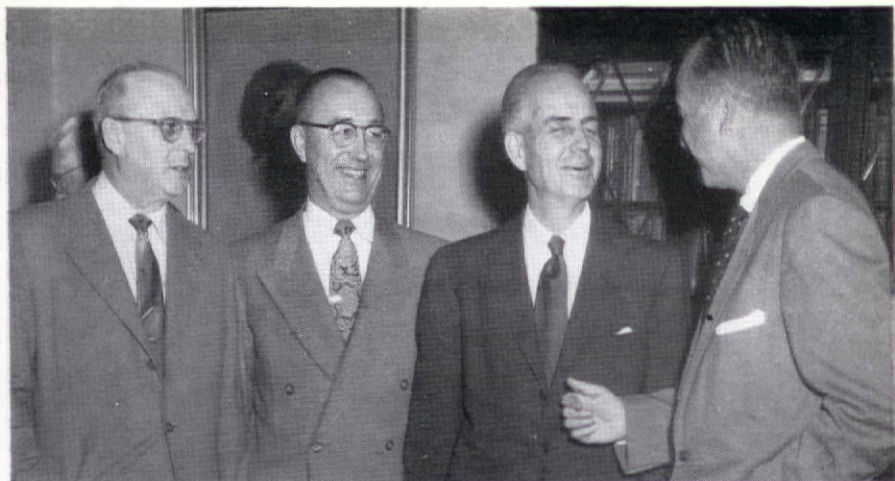
Open the door of a modern house and what do you see. (That being such an easy question I won't even honor it with a question mark.) You see the wife, strong, head held proudly, and domineering in her spotlight. The entire house is hers.

To leave her, and her kitchen, is to make yourself uncomfortable. But you'll come creeping back to the fireplace (which is nothing but an opening to remove the cooking odors), and the rocker whose back side is warmed by the oven, and the refrigerator which is in handy reach.

I have just torn down my architect's shingle.

I'll be darned if I'll contribute to the conquest of those of us who wore pants before the gals knew what slacks were.





Ed. L. Wilson, C. E. Silling, Asst. Secy. of Interior Orme Lewis, N. J. Schlossman

A.I.A. COMMITTEE ON NATIONAL CAPITAL MEETING AT THE OCTAGON

Secretary of the Interior Douglas McKay, Past President Glenn Stanton



*Journal  
The AIA*



L. to r. Wallace Holm, Robert Jones, George Willox, Jerome Kasavan,  
Director Matcham, Francis Palms, William Concolino

INAUGURAL MEETING OF THE MONTEREY BAY CHAPTER, NOV. 19, 1953

Members listen to the words of Frank Lloyd Wright







## The Background of Public Relations

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

A viewpoint expressed at the Public Relations Clinic of the Connecticut Chapter, A.I.A., New Haven, Conn., Nov. 19, 1953

ARCHITECTS would have no real trouble with that branch of institutional advertising known as public relations if they could reconcile what the public thinks of architects with what architects think of themselves.

Historically, architecture has been the servant of princes—princes of the state, of the church, of the nobility, of commerce and of industry. Today, architecture is the servant of the public. The public, unfortunately, is not on familiar terms with its new servant. It does not know his full capabilities or how to use them.

The public's own viewpoint, as of 1920, might be illustrated from my own memory book of that year.

I was then in high school and had decided that I wanted to be an architect. I talked over the idea with my father. Dad was an engineer and his response was not enthusiastic. He told me that engineers planned buildings and then

called in architects to provide the surface decoration. It disappointed him to learn that I wanted to join a profession whose services he and most of the general public regarded as a doubtful luxury.

I had some difficulty arguing against his point of view. The architect of the 1920's was better ammunition for his side of the argument than for mine. Neither of us won, but I was allowed to go ahead with my obstinate plan. One of the results is that I have spent the rest of my life trying to prove that he was wrong about architects and architecture.

At about that same year, Harvey Wiley Corbett, the architect, told a group of engineers that, while buildings designed by architects without engineers might fall down, buildings designed by engineers without architects would be *taken* down.

Both the engineer's and the architect's points of view were

founded, consciously or not, on the split between architecture and engineering that had taken place during the nineteenth century.

Up 'til then, architects were masters of both engineering and architecture, of construction and esthetics. Building methods were comparatively simple, mechanical equipment was primitive, and one man could easily learn every technique of design and construction.

With the development of a new industrial age, all this changed. It was then the engineers who explored the opportunities offered by new materials and methods of construction—by steel, glass, reinforced concrete. It was the engineers who produced, at the start of that century, the great steel-and-glass exhibition buildings, train sheds, market halls, bridges and factories. The architects were preoccupied with a nostalgic and imitative interest in past architectural periods and with formal planning and surface decoration. While others were creating new building forms, they poured their rooms and spaces, willy-nilly, into shapes and forms borrowed from the past. As a result they lost their leadership in building for at least half a century.

The architect of the early nine-

teenth century is typified by Thomas Jefferson. A busy man—statesman, president, inventor, farmer—he still found time to turn his hand to architecture. It was amateur architecture—delightful, charming, cultivated copies of Roman buildings. His accomplishments helped to convince his countrymen that architects were gentlemanly amateurs and that serious building problems outside of the architecture of wealth and fashion must be solved by professionals. It is a tradition that persists today.



After losing the first 50 years of the nineteenth century, architects spent the next hundred years catching up with the times. Although some of them continued to devote themselves to archeology while a new architecture was in the making, others spent their lives creating new forms and techniques. The "Chicago School" produced the skyscraper; Frank Lloyd Wright produced his "prairie houses." Many others carried the spirit of contemporary design into every field of building. There was a reunion, under this leadership, of architecture and engineering. Today, the profession has made the twentieth century its own.



Architecture is now the technical product of many minds and many technologies but the over-all formula for each work of architecture is produced by an architect. Architects have re-established the broad horizon of architecture—a horizon that stretches from minimum houses to world capitals.

Architecture serves all of us twenty-four hours a day, in sickness and in health, from cradle to grave. Architects provide the houses we live in, the schools for our children, the offices and factories where we earn our living, the shopping and amusement centers where we spend our money, and hospitals in which we are born and in which we die. They plan our towns and cities, our parks and highways. They even help to build or rebuild great regions of our country, as proven by the giant dams and powerhouses of the Tennessee Valley. It can thus be said, with truth and sincerity, that architecture is a form of public service.

Unfortunately, the general public is far from aware of this. The old idea persists that architecture is the art of exterior decoration and that architects are amateur practitioners of the art of building. As architects, we know how false

this is but must still fight to prove it.

Our strongest weapon is still our own day-to-day performance. As each of us solves one of the many planning problems that come our way—to our client's and our own satisfaction—we win some small victory. We then have the right, the privilege and the opportunity to see that the story of that accomplishment reaches a wider public. You have heard, today, from a group of experts, some of the ways and means by which this can be done. I would like to add just one example from my own experience.

Last year, my firm finished a junior high school for a town in Connecticut. As the project neared completion and opening day grew closer, we decided that our services would be incomplete if we did not help the school authorities to explain to the people of that town how their school had grown. So we prepared, printed and presented to them a booklet that told the reasons behind the school's building program, how its site was selected, how its space, structure and equipment were planned or chosen and how each part of the school served the whole teaching program. This booklet was given to those attend-

ing the school dedication ceremonies. Since then, it has been reprinted and widely distributed to educators and citizens in many other communities.

My point is that the preparation of this booklet was not a part of our paid services to this town. We undertook the job both as a means of expressing our gratitude for the opportunities given us and as a means of creating better public relations for ourselves.

I believe that all of us, as archi-

tects, should contribute, when we can, something extra to each of our projects. The cost is trifling in terms of time, effort and money and it is the best way of showing the public how we serve them. Its cost should be charged to institutionalized advertising—the only kind of advertising that we, as a profession, are entitled to use.

Once we convince the public, by word and deed, that we are capable public servants, our battle will be won.

## Oh, Them

*By Roger Allen*

**F**EW THINGS are more inspirit-  
ing to the hearts of an archi-  
tect, contractor's superintendent  
and a job foreman, of a Monday  
morning, than a building project  
that is running like clockwork,  
with the masons masoning, the  
carpenters carping and the common  
laborers being as common as an  
old shoe.

Unfortunately, on this Monday  
morning, none of that was taking  
place. The elementary school for  
the parish of St. Jereboam the  
Less was not getting any closer to  
completion. Twenty-two assorted  
workmen of varied trades were en-

joying cooler, more naturally mild  
cigarettes and discussing vital  
topics of the day, such as should the  
Detroit Tigers be sold to a glue  
factory?

Into the scene erupted the con-  
tractor's general superintendent,  
who propelled himself out of a com-  
pany automobile and inquired  
loudly of his job foreman, "Well,  
what kinda Joe Magee you got us  
into now?"

"Oh, sure, me," said the fore-  
man bitterly. "A course I asked  
everybody quit work for an hour  
and half and lissen to this charac-  
ter say we got a jurisdictional vio-

JANUARY, 1954



lation. I set off the Chicago fire, no doubt; I fouled up Washington; I'm running the whole country. Just call me Ike."

"Who says jurisdictional violation?"

"Business agent, carpenter's union."

"Oh, him," said the superintendent.

"Yes, him," said the business agent. "All we gotta do is approach this matter in the proper frame of mind, get it cleared up no time at all. Simple matter of interpretation."

"Simple matter, your grandma's horse," yelled the superintendent. "What business you got to strike this job for two hours?"

"Keep the conversation clean," said the architect, smoking a valuable cigar given him by a boiler salesman with a high-flying expense account. "This is a work stoppage, not a strike. In a work stoppage, nobody does any work, while in a strike, no work gets done. Different thing entirely."

"The chancery office ain't gonna like this," predicted the job foreman.

"Oh, them," said the business agent. "I can easy explain it to them or any fair-minded citizens wanta keep an open mind.

"You gotta mind open both ends; wind whistles right through it," said the superintendent. "Would it strain you all outta shape to tell me what you're arguing about?"

"You got common laborers stripping wood forms from concrete beams down inna basement, when it specifically says all wood forms gotta be removed by skilled carpenter labor."

"You gone way around the bend this time," said the carpenter foreman. "We got plenty to do up topside where it's nice and dry. We ain't going down in no basement take any forms off with water slopping all around where a dumb pipe fitter let a cold water line bust."

"Hot water line," said the pipe fitter in the interests of accuracy.

"Committee on Jurisdictional Awards say right in a thick book that scrap forms can be removed by common labor but salvaged forms must be removed by carpenters," said the architect, willing to stick around and join an intellectual discussion, from a well-founded suspicion that if he went back to his office, some lady client would call him up and complain about something.

"Plenty capable carpenters avail-

able need work," said the business agent, paying no attention.

"Whyn't you listen to the architect?" demanded the job foreman.

"Just name me any good union carpenters outta work," challenged the carpenter foreman.

"Well, just for instance, three fine capable boys like Elmer Elferdink, and—"

"Oh, him," said the carpenter foreman. "Ain't he the fellow nailed himself right into a wardrobe down to the Roosevelt school job that time?"

"Same identical fellow," said another carpenter. "There he was in there tap-tap-tapping and hollering and everybody standing around saying very odd thing the place was haunted and we barely had the roof on. We kep' him in there so long he was pretty close to being late quitting for lunch. I thought him and his brother-in-law was going up some place by Manistee and raise mink."

"Listen," said the architect. "You got three carpenters, send 'em over to that shopping center job on West End road. They've got to get open by Labor Day."

"Ain't Zuckerman the architect on that job?" inquired the contractor's superintendent.

"Yes," said the architect.

"I thought you liked Zuckerman," said the superintendent.

"You positive they'll hire three carpenters over there?" inquired the business agent.

"Hire anybody that can breathe in and out fairly regularly," said the architect.

"I'll tell you," said the business agent. "No using having any hard feelings. Take them forms off with common labor if you want to."

"I hope to tell you," said the carpenter foreman.

"The cost accountants ain't going to like this," said the contractor's superintendent, moodily.

"Oh, them," said the twenty-two craftsmen.

## The Image In The Ink

When I was young we ground our ink,  
It gave us then much time to think  
And ponder on the things we'd do  
When our slow rhythmic task was through.

JANUARY, 1954



Instead of drawing idle lines  
We built our buildings in our minds  
And saw each image grow distinct  
In slowly swirling pools of ink.

And things we built 'most never seemed  
As lovely as the things we dreamed,  
But each new project made us think  
We'd build that image in the ink.

And when we failed we tried anew  
And studied every line we drew  
In hope our eager pens would drink  
Some sip of beauty from the ink.

JOHNNY VITRUVIUS



## Calendar

*January 17-21:* 10th Annual Convention and Exposition of National Association of Home Builders, Conrad Hilton and Sherman Hotels, Chicago, Ill.

*January 28-31:* Annual meeting of the Society of Architectural Historians, Hotel Bellevue Stratford, Philadelphia, Pa. For further information write Dr. David Robb, School of Fine Arts, University of Pennsylvania, Philadelphia 4, Pa.

*February 13-18:* Architectural Exhibit of School Buildings at the Convention of the American Association of School Administrators. Entry blanks and information available from the AASA at 1201 16th St., N. W., Washington 6, D. C.

*February 22-25:* The American Concrete Institute celebrates its Golden Anniversary at its annual convention, Denver, Colo.

*March 3-6:* Spring Meeting of The Board of Directors, A.I.A., Washington, D. C.

*March 7-May 2:* "Blueprint for Tomorrow," an exhibition of accepted designs for buildings to be erected in the near future in the metropolitan area of Baltimore, including Annapolis and the area east of Silver Spring. Further details of preliminary submissions may be had from The Peale Museum, 225 N. Holliday St., Baltimore 2, Md.

*May 11-14:* 47th Annual Assembly of the Royal Architectural Institute of Canada, Mount Royal Hotel, Montreal, Quebec, Canada.

*May 26-29:* British Architects Conference at Torquay. A.I.A. members are welcome, and further information and programs may be obtained from the Secretary of the R.I.B.A., Mr. C.

JOURNAL OF THE A. I. A.

D. Spragg at 66 Portland Place, London W. 1, England.

June 10-12: 54th Convention of New Jersey Chapter, A.I.A., and New Jer-

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

June 15-19: 86th Convention, A.I.A., Statler Hotel, Boston, Mass.

## Necrology

According to notices received at The Octagon between September 11, 1953 and December 10, 1953

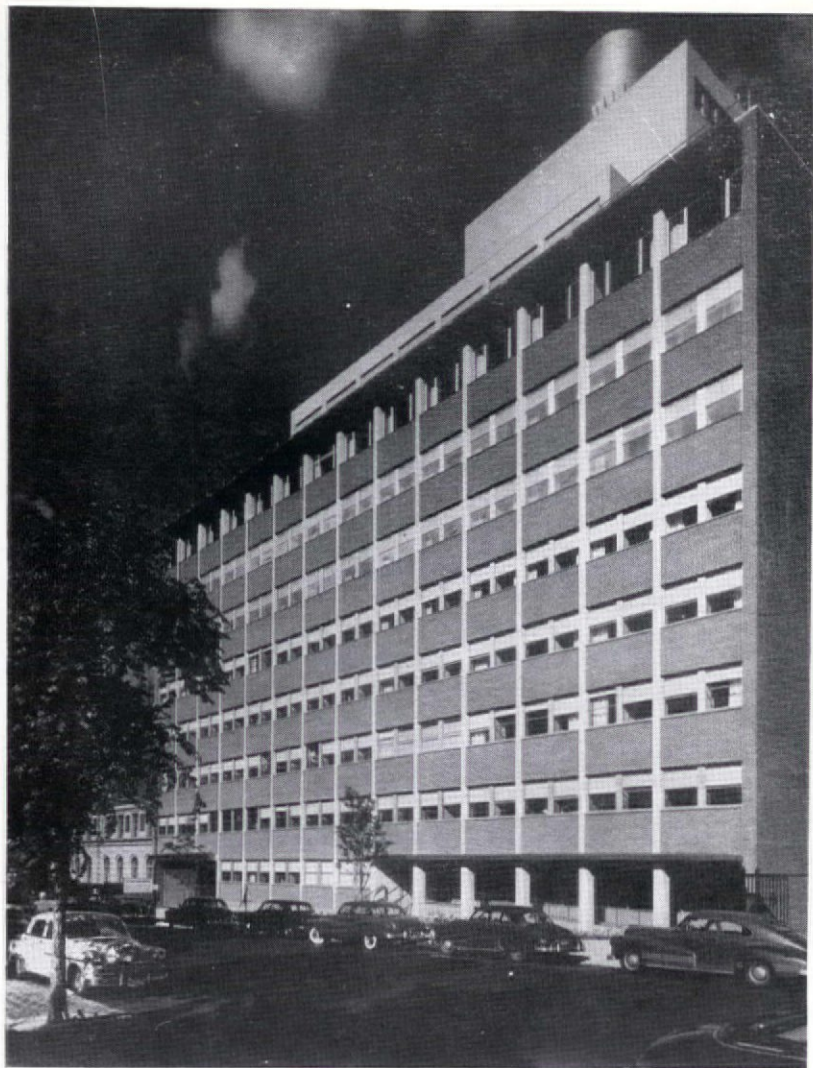
AMARI, A. PETER  
Englewood, N. J.  
BRENOT, OSCAR E.  
Eric, Pa.  
BUGENHAGEN, GEORGE H.  
Minot, N. D.  
CANDELA, ROSARIO  
New York, N. Y.  
CHRISTENSEN, WILLIAM OLE  
Dallas, Tex.  
EWING, WHITLEY LAY  
Augusta, Ga.  
GIBERSON, EDGAR DOAN  
Detroit, Mich.  
GRIFFIN, WALTER FRANK  
Covington, Ky.  
GRIFFITH, FRANK WHITCOMB  
Fort Dodge, Iowa  
GRIFFITH, HARRY CONWAY  
Dayton, Ohio  
JOHNSON, EUGENE S.  
Webster Groves, Mo.  
KANE, EDWARD R.  
New York, N. Y.  
KRIMMEL, EDMUND  
Philadelphia, Pa.  
LARSSON, JOHN SIGURD  
Bangor, Maine  
MAGINNIS, WALTER BENNETT  
Philadelphia, Pa.  
MENDELSON, ERIC  
San Francisco, Calif.

MOTTU, HOWARD M.  
Baltimore, Md.  
NEWTON, LOUIS S.  
Burlington, Vt.  
NORTHERN, CLAUDE  
Memphis, Tenn.  
PIZA, ST. ELMO TOWER  
New York, N. Y.  
POTZ, FREDERICK H.  
Detroit, Mich.  
RICE, HOMER D.  
Los Angeles, Calif.  
RICHARDS, GREENOUGH THAYER  
Blacksburg, Va.  
SAXE, ALBERT MOORE  
Sarasota, Fla.  
SAXTON, WALTER EUGENE  
Los Angeles, Calif.  
SOMES, DANA  
Boston, Mass.  
STEPHEN, THOMAS  
Merchantville, N. J.  
UFFENDELL, W. GIBBONS  
Chicago, Ill.  
VERGE, GENE  
Los Angeles, Calif.  
WICK, HERMON  
New York, N. Y.  
WITMAN, G. FRANK  
York, Pa.

HONORARY CORRESPONDING MEMBER  
MORALES DE LOS RIOS, DR. ADOLFO  
Rio de Janeiro, Brazil

JANUARY, 1954



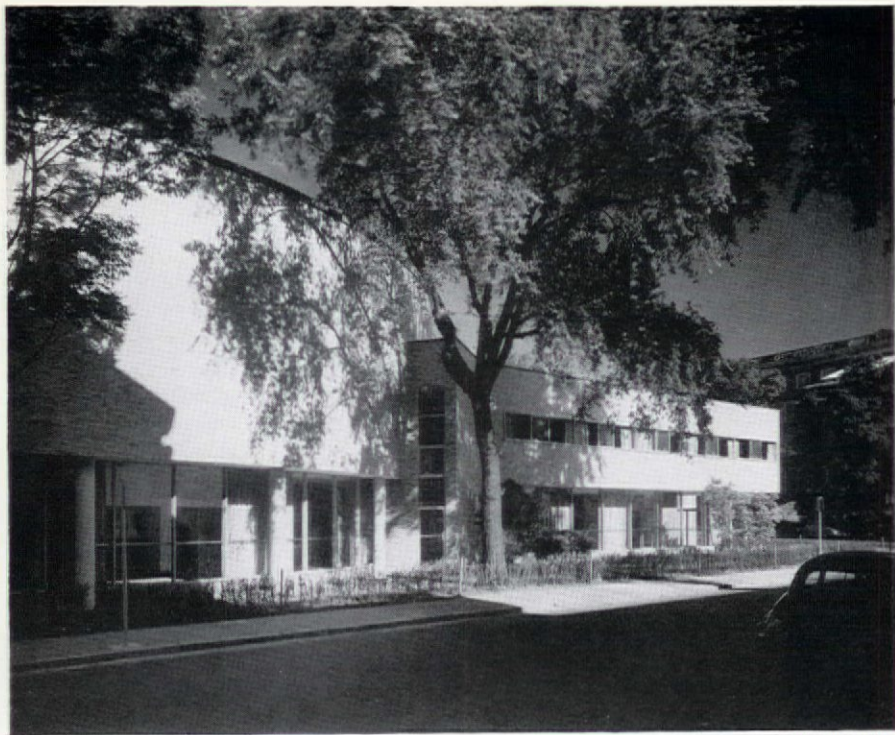


MATERNITY PAVILION, MT. SINAI HOSPITAL, NEW YORK, N. Y.

Kahn & Jacobs, Architects

Favorite Features of  
recently elected Fellows:  
Robert Allan Jacobs, F.A.I.A.

*Journal  
The AIA*



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# Ohio Architecture—Yesterday and Tomorrow

IN TWO PARTS—PART II

By *Talbot Hamlin*, F.A.I.A.

An address before the Architects Society of Ohio at their Convention banquet, Youngstown, Ohio, October 16, 1953.

IN THE LIGHT of these six factors, what can we say of Ohio architecture today? How about the typical Main Streets, so much the same from coast to coast in our country, so monotonous in their garish confusion, their jangled colors, their incoherent skylines? How about the dirt and the disorganization of the industrial areas even today? How about the pall of soft-coal smoke that hangs each winter morning, dense as a mountain, over valley towns and cities? It's man-made and it can be man-controlled. How about the utter drabness of so many square miles of even the most recent additions to Ohio cities? How about the shoddy building standards, the dullness, the insipidity, of such modern housing—even often of expensive housing—in the country today? Where do these fit in? Will our grandchildren and great-grandchildren, looking at the few preserved examples left in their time, get from them the same thrill which we get so often from the towns our grandfathers built?

The answer would seem to be obvious—a depressed NO—but the reasons why these traditions appear to have faltered and failed are not so obvious. We may blame the automobile, the movies, TV, the spending of money on gadgets rather than on buildings, the hurry and increased tensions of modern life—but are these reasons really cogent enough to account for the profound change?

Phillip Wylie in several of his works points to another factor—our apparent forgetfulness of the future, our disregard of what we are leaving as a heritage for our children and grandchildren, our tendency to live as though we were the last human beings on the earth and *après nous la deluge*. I should rather suggest another cause. It is that we have not yet learned that *life itself* is the end we seek, and profits only as an aid to life; that architecture exists to enhance and enrich the *life of all* and not the mere individual. We have forgotten—what the great creative periods never forget—that it is not

the *cheapest* but the *best* possible environment that mankind is searching for, and that in architecture man is always, in his heart of hearts, looking not for mere shelter but for a home, not for a camp or dormitory but for a community. These ancestors who built the white-walled cottages and mansions, the restrained but noble churches, the quiet and unassuming business buildings—who even, in Steubenville by 1816, had a cotton mill (designed probably by Latrobe) that was an architectural addition to the town and not a disgrace—these people had not forgotten that; for good architecture was to them, if I may repeat, still an *integral part* of the good life.

Here lies the hope of the future, and here lies the great challenge to the architects of America. We must, all of us, join in an effort to bring back to vital life that tremendous vision. Invention and industry have given us an unprecedented command over building materials, and each new material is a new invitation to the creation of expressive beauty. The old routine stylisms of the period before the First World War are completely dead as vital forces. Again the architect can create;

again his imagination, freed from bonds, can envision and with the help of society bring to reality buildings more daring than and yet as satisfactory—as winning—as any that our ancestors produced. We have today a growing insight, through the development of sociology and economics, into the reasons why communities grow, why they disintegrate; and we can use this knowledge if we will. Again *community values* are reasserting themselves everywhere, and sometimes it would seem that it is only the architect and the real estate speculator who are failing to realize the extraordinary importance of the human values of the community.

Yet, little by little, as a profession we *are* reawakening to the possibilities inherent in the creation not only of beautiful buildings but of decorous and ingratiating streets; not only of handsome streets but of inviting localities and heartwarming neighborhoods; not only of neighborhoods that are invitations to pleasant living but of towns or cities that may be inspirations to all their inhabitants. And the Redevelopment Section of the present Housing Act is a mighty tool to that end which as yet we have scarcely begun to use.



I believe that it is in these terms that architects must increasingly think, as our forefathers thought when they set apart in every town a handsome green as the site for their public buildings and when they planned their streets wide—not for press of traffic but for rows of trees and the beauty of white walls seen between their trunks and beneath their foliage. How many developers, how many architects of developments, think as boldly and as realistically today? Yet it is along these lines that future triumphs are to be won.



There are two major deterrents to such progress which I see. The first is the extraordinary development of technical complexities in the practice of the profession. Yet, if the architect is to be a true architect, he must conceive of himself *not* as a technical expert but as something more, *not* as a businessman but as something more—although, of course, to survive he must command considerable business skill and considerable technical knowledge. Today many architects, I fear, think this technical command and this business sagacity are enough. The second deterrent is the emergence of what I can only

call the New Academicism. There are among us brilliant architects and critics who claim to know the only path to architectural salvation, who are all too ready to tell us what is good and what is bad and to impose upon all of us the particular type of geometric vision which is theirs.

To me, on the other hand, one of the most inspiring things in the American picture is the extraordinary variety in modern American architecture. It is a surprisingly encouraging fact that we have, working here, not only a Wright but a Mies, not only a Harrison but a Belluschi, not only a Saarinen but a Harwell Harris; and the magnificent and consistent variety in Frank Lloyd Wright's own work is a sufficient answer to those who would limit the creative imagination, harness it, and bring it within any narrowly prescribed bounds.

And there is another danger in this New Academicism. Again and again it seeks not only to dictate architectural form but also to dictate living ways; sometimes it seems almost aimed at reducing the individual to a mere unit in an equal and undifferentiated crowd. Any such development, it seems to me, is even more destructive than the

artistic limitations these academicians seek to impose.

There is, however, one great, all-embracing truth the recognition of which will be our eternal safeguard against both of these dangers—against servitude to techniques and servitude to an academy. That truth is merely this: that *the architect is the chief creator of the human environment today*. Men work in factories, or office buildings, or shops; they live in houses; they go to churches and theaters, fairs or beaches—and in the creation of all of these the architect has had a major part. Ponder this. Think what this fact—the architect as creator of the human environment—means. Think what it means to be responsible for the surroundings of factory workers, secretaries and typists, farmers and farmers' wives, professional men, artists and ministers, people in churches and synagogues and theaters, housewives shopping or in their kitchens, children in school, little children playing in the yard or on the floor. What do they see? What impinges upon their eyes, even if they are unconscious of the impingement? What do they feel? Are the forms they see harmonious, serene, gracious? Are the

colors heartwarming or rest-producing or stimulating?

And make no mistake—what these children and these adults see affects their lives, whether they know it or not—affects them deeply. Part of the nervous disorders so present today can, I believe, be traced not only to the speeding tempo of the times but also to the visual incoherence that surrounds us all too often, indoors as well as out. Architecture, I believe, can make people not merely happier but saner, not merely more comfortable but more cooperative. Is it going too far to say that architecture can induce people either to love their neighbors or to suspect and hate them? Certainly it can make them more tense or more relaxed.

Architecture—the creator of the quality of the human environment . . . If architects think of their jobs in terms like this, with a full realization of its meaning, what a magnificent, an inspiring, a valuable profession it is! And what superb satisfactions in practising it! But if they let themselves think of architecture merely as square feet to rent or to sell, merely as cheap ways of enclosing volumes—and I think few will deny this—what a drudgery, what a bore it can be;



what boresome buildings can result, and what nerve-racking and confusing communities!

I do not think that this is all impractical cloud chasing. On the contrary, I believe that the man with the deepest realization of the potential greatness of architecture, the dreamer, is the really practical man. Improvisation piled on improvisation can never provide anything but the need for still further improvisation. Our clients expect more from us than this. They go to the architect rather than to the speculative builder or the engineer in order to get precisely this kind of creative vision; when we forget this we fail them and architecture as a whole suffers.

We must reassume leadership in our communities. We must point out existing beauties that the past has left us, we must cherish and preserve them, and we must teach people outside the profession that

similar beauties, expressed in the new terms of a new day, can again arise. *We can* in this way be true, it seems to me, to the great traditions that Ohio architecture has left us. *We can* preserve a rational variety. *We can* design with the most sensitive regard for functional needs and the needs and opportunities of our region. *We can* in our work be part of the great general cultural movements of our day and yet be ourselves as well. *We can* achieve a harmony that is the harmony of our own time. *We can* be as experimental as so many of our forefathers were. And, above all, we can realize anew the community sense which they possessed and the search for form that distinguished their work. In this way we may come to a true realization that architecture *is* the creator of the human environment and, fired by that great vision, really begin to create the world of the future.

## Florida's Method of Designing Public Buildings

*By Frank W. Bail*

**T**HE present administration of the State of Florida has devised and recently placed in operation a new procedure for the selec-

tion of architectural and engineering firms to design and supervise construction of State-owned building projects. It promises to become

so effective in serving the public interest and so fair to the profession that it could serve as a model for adoption by other states, counties and municipalities.

Florida, like many other states, had previously handled design and supervision of construction projects under varying methods which produced widely varied results. Its State Improvement Commission operated a civil service Architectural and Engineering Bureau which undertook design of projects aggregating its production capacity and then engaged private firms, under no established procedure, to design the surplus projects. This bureau supervised construction of all projects, thereby depriving the few engaged private firms of any control over the construction.

After the spring session of the State legislature appropriated \$36,000,000 for design and construction of a score or more of projects, including the initial units of a \$10,000,000 neuro-psychiatric hospital and \$15,000,000 Medical Center, a State Office Building, and expansion of State institutions ranging in cost from \$200,000 to \$5,000,000, the Governor's Cabinet, sitting as the Board of Commissioners of State Institutions, decided that

the time was ripe to improve the methods of procuring design and supervision of construction.

In Florida the Cabinet members are elected rather than appointed, and several members had performed such prodigious and conscientious service that they had been elected repeatedly to four-year terms without opposition. They had long observed the deficiencies in the customary method of procuring design and supervision of construction, so they became determined to do something about it.

Their initial action discontinued operation of the Architectural and Engineering Bureau except for the handling of repairs and alterations, in favor of entrusting to private firms all future design and supervision of State construction projects. Then, faced with the necessity of selecting and engaging competent private firms, they devised and followed strictly the following procedure:

As an initial step in the selection of private firms, the Board requested the Florida State Association of the AIA to inform members that those firms interested in the possibility of serving the State on a published list of new construction projects were invited to attend a meeting with the Board.



At that time they could file portfolios describing the history of their firms, the training and experience of firm members and key men; a list of the more important projects designed and supervised by the firm, together with names of clients and construction costs; letters of reference; photographs and any other pertinent information which they desired to submit. This meeting was attended by representatives of approximately 100 Florida firms.

Upon convening the meeting, the representatives of these firms were provided with brief questionnaires on which they were invited to inscribe the firm name and address; the approximate dollar volume of design which they were currently equipped to handle; and to list in order of preference those projects in the published construction program on which they desired to serve.

After collection of the questionnaires, a representative of each firm, in alphabetical order, was invited to address the Board concerning the particular qualifications of his organization within a maximum of five minutes. Since it was explained that this limited time would probably be insufficient to make all desired statements, the

representatives were invited to file with the Board, within the next few days, a letter in which they could augment their verbal statements. In view of this opportunity, most of the representatives merely identified themselves and their firms.

The Chairman of the Board, assisted by all individual members, then described the new policy and procedure in the following manner:

*a.* It was the desire of the Board to acquire in service to the State the analytical and design ability of Florida's private firms and the experience of those firms in supervising construction, as well as to encourage private enterprise.

*b.* That the Board believed in wholesome competition but that since appropriate compensation for professional services on projects of various types and magnitudes had been well established by The American Institute of Architects and customary practice, the competition for service on various projects would be based on the demonstrated ability and experience of the firms rather than on the amount of compensation.

*c.* That, generally speaking, the firms with the larger organizations and with appropriate experience on

particular types of projects would be selected for the larger projects, while firms with the smaller organizations would be assigned to the smaller projects.

*d.* That none of the larger organizations would be assigned to the smaller projects, because the Board desired to use such projects for the purpose of affording the younger firms an opportunity to develop their practices gradually.

*e.* That since there would not be sufficient projects in the current construction program to "go around," the firms considered competent which were not engaged in connection with the current program would be initially considered in connection with the next program.

*f.* That the Board, realizing that meritorious design could be ruined in execution, would entrust to the designing firms sole responsibility for supervision of construction.

*g.* That since the Board would place each selected firm in a position of trust to serve the public interest, the firm should summarily scotch any attempts to exercise political or any other influence in connection with the writing of specifications or the selection of equipment.

*h.* That the Board desired to obtain architecturally meritorious permanent construction at the least possible cost consistent with the efficient accommodation of the required functions, low operating and maintenance cost.

*i.* That the record of each firm's ability to coordinate the various branches of work and contract documents in a manner which would avoid claims for extras, and the thoroughness of their supervision, would be a consideration in selecting services.

*j.* That perhaps two weeks would be required for the thorough examination of all documentary evidence submitted by the interested firms, after which the selected firms would be notified.

*k.* That upon receiving an award, the firm should send representatives to confer with the Attorney General and the Coordinator of the Construction Division concerning the drafting of their contract, and that, following execution of the contract, the Coordinator would assist in the devising of progress schedules, after which he would have general charge of coordinating all design and construction among all firms engaged to serve on the current construction program.



The foregoing procedure was immediately placed in operation; appropriate firms selected for service on each of the projects and simultaneous design of all projects is now well under way.

Never have we observed a group

of public officials who were more intent on discharging their responsibilities to the best advantage of the public; and to be fair, to all concerned, during the process of selecting particular firms for particular projects.

## Books & Bulletins

DESIGN AND CONSTRUCTION OF GENERAL HOSPITALS. By U. S. Public Health Service. 224 pp. 8¾" x 11½". New York: 1953: F. W. Dodge Corp. \$12

This book is the result of over ten years of careful research and study, and there are conclusive reasons why it should have a wide field of usefulness. The underlying motive of this research was the realization of the unequal distribution of medical services throughout the country. This culminated in the formation of a program for the improvement of hospitals, health centers and community facilities, particularly in sections and areas which hitherto had been unable to build or support necessary health measures.

Under the inspiration and able guidance of Marshall Shaffer, a program, sponsored by a progressive and enlightened Department of Health, was launched. From time to time, the results of their

work have appeared in various publications, and reprints have been distributed throughout the country and abroad. It is a matter of satisfaction that these findings have been tried out, corrected, revised where necessary, and assembled into book form. Without doubt, it will be valuable in the libraries of architects and administrators interested in hospital planning.

The thoroughness with which this study has been carried out, compels one, in characterizing the book, to classify it as a sort of dictionary or directory, veritably encyclopedic in make-up. One of its best features is its organization. The material is arranged with unusual clarity, and illustrated with excellent delineations, drawings, diagrams, charts and graphs. The same careful technique has gone into the arrangement of index, cross index, and bibliography. The illustrations are in close proximity to the related text. It is a relief not to have to seek through the

whole volume for graphic evidence of a textual passage.

This exhaustive study encompasses such subjects as "Schematic Plans," "Design and Construction," "Elements of the General Hospital," and "Equipment." Illustrations and explanations have told their story with convincing clarity, so much so that there may be a tendency on the part of a user to "crib" items without careful thought. An intelligent reading of the text explains the concepts back of the illustrations, and the architect should be able to use them as a guide to help solve his own particular problems. After all, with the abundance of material and sound solutions provided, it ought not to be asking too much to expect an architect or administrator to do a little intelligent thinking for himself.

There is no doubt that the work of the Department, as illustrated in this able volume, has raised the standard of hospital planning and construction and resulted in constant improvements and economies. However, it is regrettable that the book does not contain photographs or plans of hospitals actually built as a result of this advisory service.

A question might be raised as to why the institutions depicted in this volume are confined to the limited range of an 8-bed clinic to a 200-bed general hospital. After

all, one should consider that by far the majority of hospital beds in the United States are in hospitals of less than fifty beds. Therefore, the small general hospital is not to be neglected, as it occupies an outstanding rank in our health program.

ADDISON ERDMAN



BOULLÉE'S TREATISE ON ARCHITECTURE. Edited by Helen Rosenau. 142 pp. 5 $\frac{3}{8}$ " x 8 $\frac{1}{2}$ ". Hollywood-by-the-Sea: 1953: Transatlantic Arts, Inc. \$5

Printing for the first time the essay, in French, of a leading architect in eighteenth-century France. Dr. Rosenau has interpreted the essay of this architect who would rather have been a painter.

FAITH BUILDS A CHAPEL. By Winifred C. Boynton. 142 pp. 9" x 12". New York: 1953: Reinhold Publishing Corp. \$8.50  
Mrs. Boynton tells, with color photographs and pencil drawings, the work and pleasure of building on her Wisconsin estate a private chapel in the spirit of fifteenth-century Norway—a labor of nine years.

MEDIEVAL CARVINGS IN EXETER CATHEDRAL. By C. J. P. Cave. 110 pp. 4 $\frac{3}{4}$ " x 7". Baltimore: 1953: Penguin Books, Inc. 95¢  
The late Mr. Cave was one of



England's most skilled photographers of architecture and sculpture. This collection, largely of carved corbels and bosses, shows the height of photographic skill, under circumstances that require unusual knowledge of lighting and technique. Dr. Nikolaus Pevsner contributes a note on the art of the Exeter carvers.

**RENEWING OUR CITIES.** By Miles L. Colean. 192 pp. 5¼" x 7¾". New York: 1953: The Twentieth Century Fund. \$2.50

Just ten years ago the Twentieth Century Fund completed a major survey of the housing field under Mr. Colean's direction. This volume is the result of a second survey, in which the slums are recognized as being only one factor in the decay of cities. A film has been made of this survey, as it was in the case of the earlier one, carrying the message of our deteriorating cities to those who depend upon the movies.

**THE FUTURE OF ARCHITECTURE.** By Frank Lloyd Wright. 326 pp. 7⅞" x 10". New York: 1953: Horizon Press, Inc. \$7.50

Starting with the transcript of a nation-wide broadcast, the publisher hits upon the ingenious scheme of illustrating Wright's hand gestures, which, as all who have heard him know, carry a large measure of his meaning. The re-

mainder of the book consists of recent essays of Wright's, ending with a glossary of words as he uses them.

**CHARLES RENNIE MACKINTOSH AND THE MODERN MOVEMENT.** By Thomas Howarth. 458 pp. 7¼" x 9¾". New York: 1953: Wittenborn Publications, Inc. \$10

A comprehensive study of the life and work of a man who has been the center of controversy as to the beginnings of the modern movement. He has been called by some the father of the modern movement, and by others a mere decorator in the spirit of *Art Nouveau*.

**POWER IN BUILDINGS.** By Hugh Ferriss. 112 pp. 8½" x 11". New York: 1953: Columbia University Press. \$8.50

Convincing evidence of the fact that Hugh Ferriss' thinking on architecture, past, present and future, is as persuasive and distinguished as his magnificent drawings. The volume contains, among many other things, a fascinating story of his work for the designers of United Nations headquarters—when at night he would develop the thoughts of the many architects involved (speaking many languages) and bring the drawings before the group in the morning, only to have them abandoned in favor of some thought born only at breakfast.



## They Say:

**Charles E. Wilson**

SECRETARY OF DEFENSE

*(Speaking before the Academy of Political Science, New York, November 5, 1953)*

Material science now has the clear possibility and promise of the systematic utilization of all the natural resources of the earth for the good of the whole human race.

**Willem Marinus Dudok, Hon. A.I.A.**

Why only visible construction should be considered as honest work has never become clear to me. Along the heath, behind my house, runs an electric railway with excellent and honestly constructed portal frames of reinforced concrete, and how ugly it is, and how it disfigures the beautiful landscape!

**G. Pilliet**

FRENCH NATIONAL CENTRE FOR THE BETTERMENT OF HOUSING

*(As quoted in the May 1952 "News Sheet" of the International Federation for Housing and Town Planning)*

I would say that Le Corbusier, whose brilliant intelligence has great attraction, has been guilty of the sin of pride in thinking that he could unaided achieve the synthesis of all the sciences concerned with

habitation. It needs great audacity to turn one's back on a tradition that is both ancient and universal and to decide that men should inhabit not individual dwellings but collectives, in view of the fact that the past has bequeathed this type to us only in exceptional and anti-natural cases: namely, fortified towns, overgrown towns, towns hemmed in by geographical accidents. The collective house has never been other than the result of a constraint: it has never been due to the free expression of the human will.

**Howard Robertson**

PRESIDENT, ROYAL INSTITUTE OF BRITISH ARCHITECTS

*(In an address before the R.I.B.A., February 3, 1953)*

Most of us are apt to design with an eye too firmly fixed on our brother architects and publicity in such journals as quite legitimately follow their own policy of stressing more particularly the advance-guard movements.

**Joseph Hudnut**

*(In "The Three Lamps of Modern Architecture," University of Michigan Press, 1952)*

I admit the validity of romance



in architecture but only upon condition that it be made integral to form. A solicitude for Utopia is inherent in every work of art and is admissible when accompanied by a deeper significance. But that companionship is infrequent in the greater part of our modern practice. We are satisfied to exhibit our feeling for modernity in the naked appearances of our new building techniques. Being without formal values these *represent* rather than express modernity. They cannot, without the reshaping of the artist, express anything.

**Philip Johnson**

*(In "On the Responsibility of the Architect," based on the tape recording of a "Studio discussion" at Yale University, Perspecta, Yale University Journal, No. 2)*

To me, a purpose is not necessary to make a building beautiful . . . Wright puts it [a laboratory] into a tower. It doesn't work; it doesn't have to work. Wright had that shape conceived long before he knew what was going into it. I claim that is where architecture starts, with the concept.

**Pietro Belluschi, F.A.I.A.**

*(Replying to Johnson, as quoted above)*

That concept scares me. Do you realize what the indirect results of that idea are? The Chrysler Build-

ings, the Grand Central Buildings, and finally the jukeboxes. My contention is that you should not start from the outside with an arbitrary form. To tell students that they can begin with an abstract plastic form is dangerous.

**Walter Gropius**

*(At a luncheon celebrating his 70th birthday, May 18, 1953)*

But the thing I do not want to seem detached about is our common plight of losing control over the vehicle of progress that our time has created and that is beginning to ride roughshod over our lives. I mean that the misuse of the machine is creating a soul-flattening mass mind, which levels off individual diversity and independence of thought and action. Diversity is, after all, the very source of true democracy. But factors of expediency like high-pressure salesmanship, organizational over-simplification and moneymaking as an end in itself have surely impaired the individual's capacity to seek and understand the deeper potentialities of life.

Democracy is based on the interplay of two contrasting manifestations. On the one hand it needs diversity of minds, resulting from intensive, individual performance; on the other it needs a common de-

nominator of regional expression, springing from the cumulative experience of successive generations who gradually weed out the merely arbitrary from the essential and

typical. As irreconcilable as these two manifestations may seem to be, I believe that their fusion can and must be brought about, or we shall end up as robots.

## Scholarships and Fellowships

UNIVERSITY OF OREGON, School of Architecture and Allied Arts, offers a number of graduate assistantships in architecture, with stipends from \$1,000 to \$1,500. Those interested should write to the office of Dean Sidney W. Little at the University, Eugene, Ore.

EXERCISES preliminary to the selection of the 65th winner of the Rotch Travelling Scholarship will be held in April 1954. Applicants must be American citizens, under 32 years of age. Further details may be obtained by writing William Emerson, Secretary, Rotch Travelling Scholarship Committee, 107 Massachusetts Ave., Boston 15, Mass.

### SCHOLARSHIPS AND FELLOWSHIPS AWARDED

UNIVERSITY OF OREGON, School of Architecture and Allied Arts announces the award of a new series of Ellen M. Pennell scholarships for students in the School

of Architecture. These scholarships cover full tuition and fees and were awarded this year to 18 students: Mariel Means Ames, James Carson Bowler, Kathleen Burgess, James M. Coleman, Peter Cuthbert, Charles E. Hawkes, Keith B. Keefer, Kenneth H. Keefer, Norman Klehamer, William Leabo, Helen D. May, Gary L. Michael, Janet Frances O'Neil, Pat L. Slayter, Jane Louise Slocum, Alfred A. Staples, Thomas E. Taylor, and Bruce N. Thompson.

UNIVERSITY OF OREGON, School of Architecture and Allied Arts, announces the first award of the newly established Ina McClung Scholarship to William Johnston, of Eugene, Ore.

UNIVERSITY OF MICHIGAN, College of Architecture and Design, has awarded the Smith, Hinchman & Grylls tuition scholarships to Donald M. Lawrence, James W. Bauer, Robert Vogel and James Wong.

JANUARY, 1954



## The Editor's Asides

PROFESSOR VINCENT J. SCULLY, JR., who teaches Yale students the history of art and architecture, recently broadcast his conception of four real barriers between art and the public. The first of them is basic education, which depends on the symbols of the printed word to convey thought and blunts the acuteness of the eye in perceiving form. That premise would lead us to believe that painters, sculptors and architects are better educated than the reading public, and we are glad to believe it. Second barrier: Many who are primarily interested in material things—comforts, gadgets, material possessions—are not well equipped for spiritual experience. Third barrier: The instability of the times and the rapid shift from one standard to another—bringing a lack of confidence in our own judgment. Fourth barrier: The rapid rise of a mass semi-art, fostered by unprecedented development of mass communication devices—radio, TV, comic books, movies—feeding us “a judicious blend of sex, sadism and sentimentality, carefully adjusted to strain the intelligence of no one over the age of six.”

A scathing indictment, but the professor feels that all is not lost if we preserve and strengthen the integrity of the individual. Too common is the dread of being thought different from other people—we must think for ourselves, and act as men, not sheep.

OUR FRIEND ERIC ARTHUR, F.R.A.I.C., editor of his Institute's *Journal*, is impressed by the fact that architectural students are amassing large quantities of color slides. The black-and-white photograph is passé. In Canada he sees school collections of color photographs of buildings from Boston to Chicago that might equal the collections in U. S. A. architectural libraries. Canadian architects and students, armed to the teeth with cameras and light meters in their travels to Europe and America, are bringing back color slides. A bag of 500 for one individual is not uncommon. All of which reminds us that our own Institute's Library is in a receptive mood.

WE KICK about our high prices—and they *are* high, no doubt about that—but Stanford Research Institute has been doing some re-

search for the Army and comes up with some interesting facts concerning the productive capacity of the average worker in eleven countries studied. The figures were based on the years 1946-50. Our U.S.A. worker was nearly three times as productive as his European counterpart, and was able to buy about three times as much with his earnings. Canadian workers produced four-fifths as much as our men; United Kingdom and Sweden half as much; while at the lower end of the line Italy produced one-fifth and Spain one-seventh. Our annual increase in the rate of productivity is between two and three percent, and European workers are holding the same pace, with the exception of Western Germany; her relative productivity climbed, in the years 1947-50, from 15% to 32% of the U.S.A. figure.

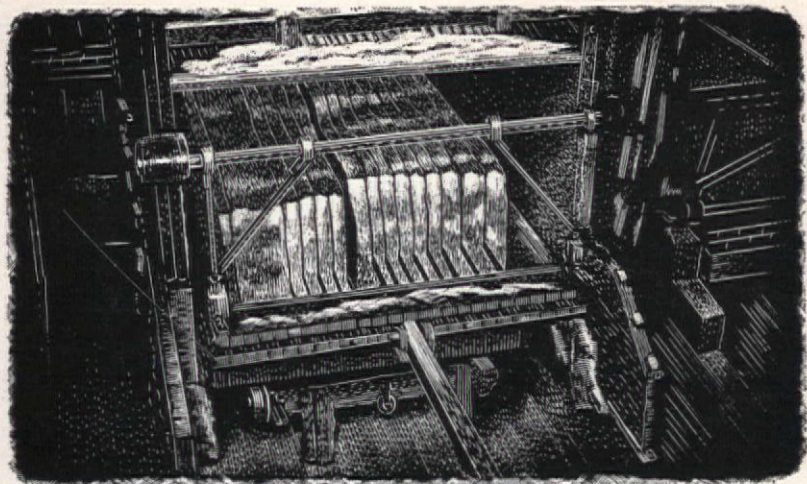
SUPPLEMENTING New York State's Building Code for one- and two-family dwellings, issued two years ago, there are now available the new regulations applicable to multiple dwellings, including garages and swimming-pools on the same premises. The code puts special emphasis on safety factors in the construction of dwellings to be used by ill and aged persons. The

record of disasters in this type of building has dramatized the need for tightening the customary regulations for such occupancy. Probably New York's Code will influence many other state codes which show a need for revision in keeping with the times.

A JAPANESE DOCTOR proposes the rehabilitation of convicts by coloring the individual cells. His theory is that murderers like the color green, so he would paint the murderers' cell interiors in green's complementary, red. Thieves like yellow, blue and violet; confidence men prefer violet and red; embezzlers like yellow and blue; violent prisoners like blue. The doctor's cure, giving a prisoner surroundings that irritate rather than quiet him, sounds unorthodox—encouraging the frequency of jail breaks.

THE EDITORIAL STAFF OF *The Architects' Journal*, being caught up momentarily with their job of producing a weekly (while some of us have difficulty keeping up with a monthly), took apart the word ARCHITECTURAL and made 225 words out of its 13 letters. Not that we aspire to a transoceanic contest!





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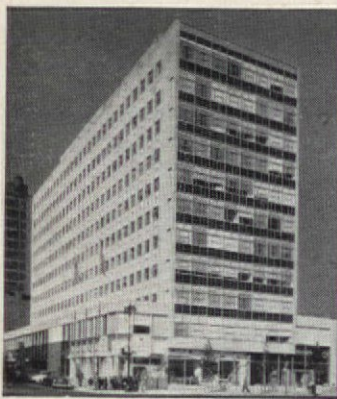
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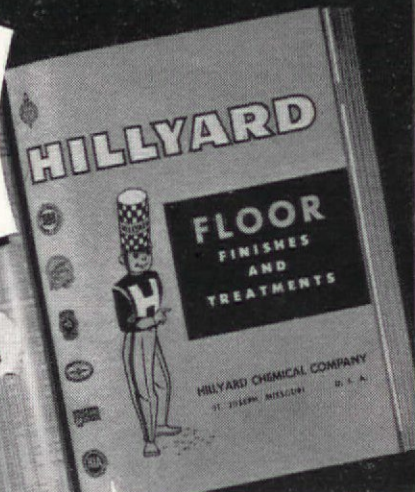


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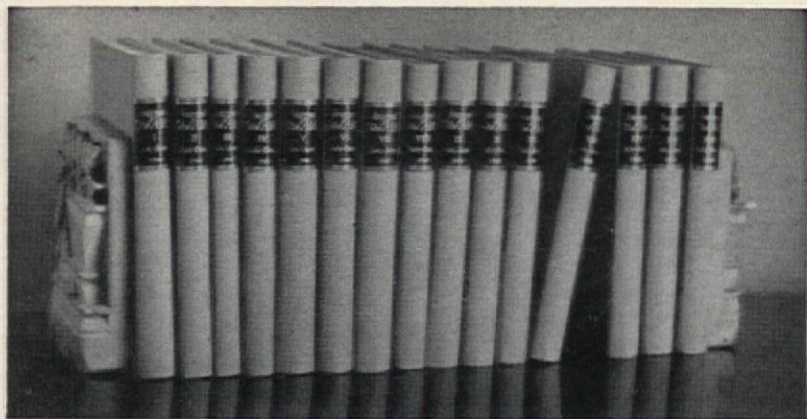
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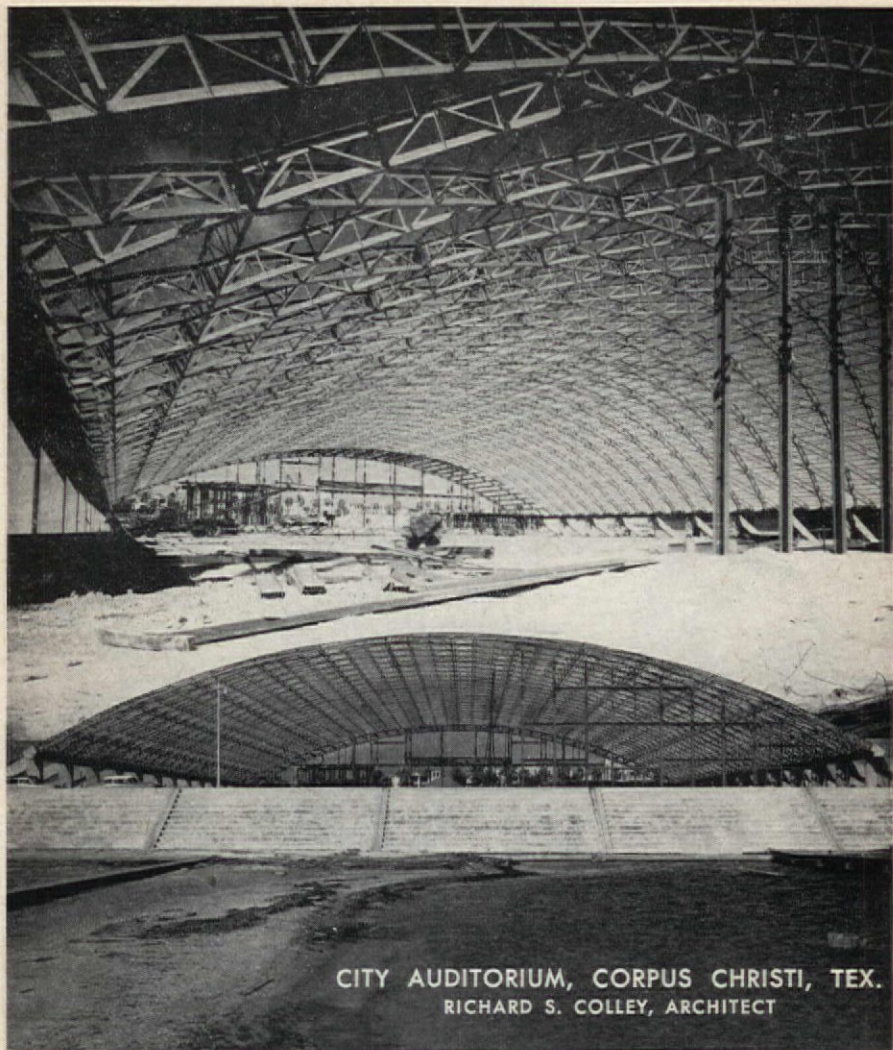


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