

Journal of The American Institute of  
**ARCHITECTS**



ARABESQUE  
CIRCA 1600

JULY, 1955

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Institute Honors, 1955

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Newly Elected Fellows

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Dues Do It

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Necrology

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Building Codes or Chaos

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Clarence Clark Zantzing, F. A. I. A.—1872-1954

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Another Declaration of Independence

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THE AMERICAN INSTITUTE OF ARCHITECTS

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

JULY, 1955

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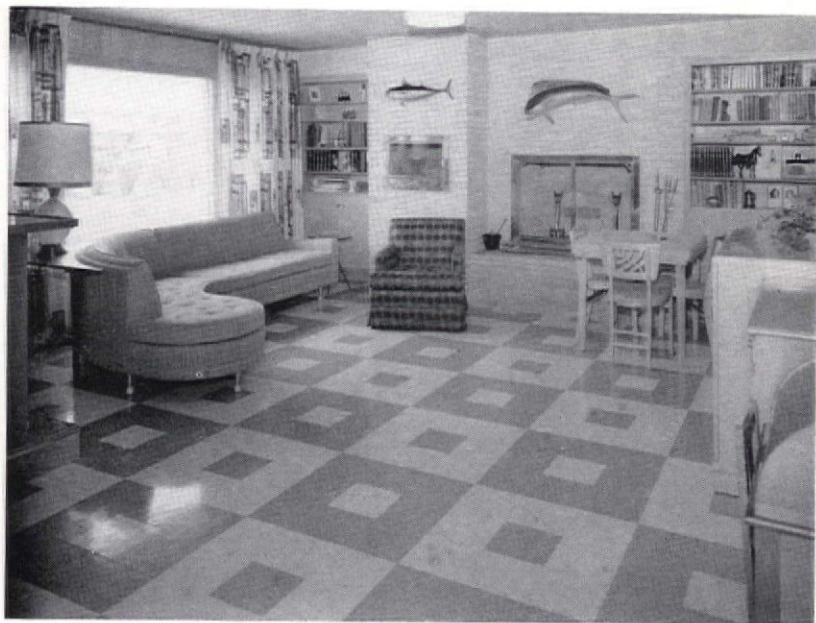
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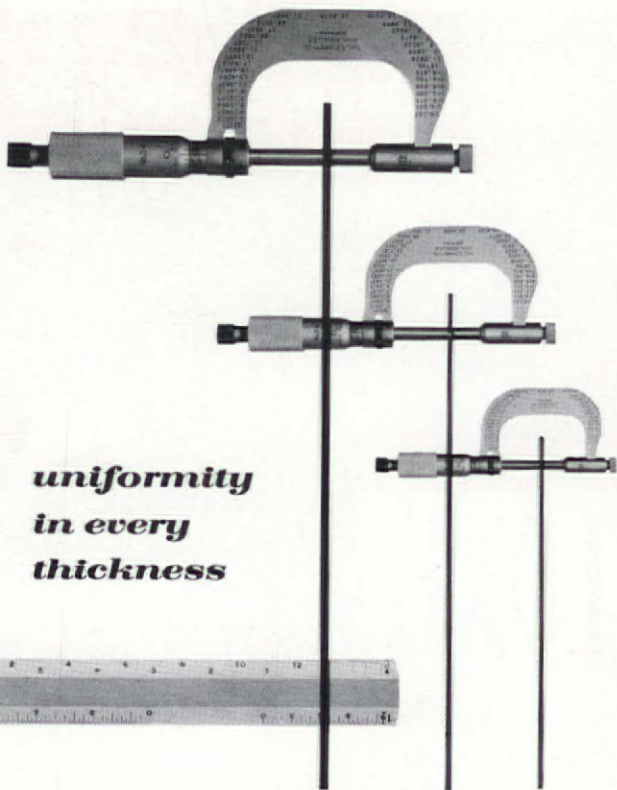


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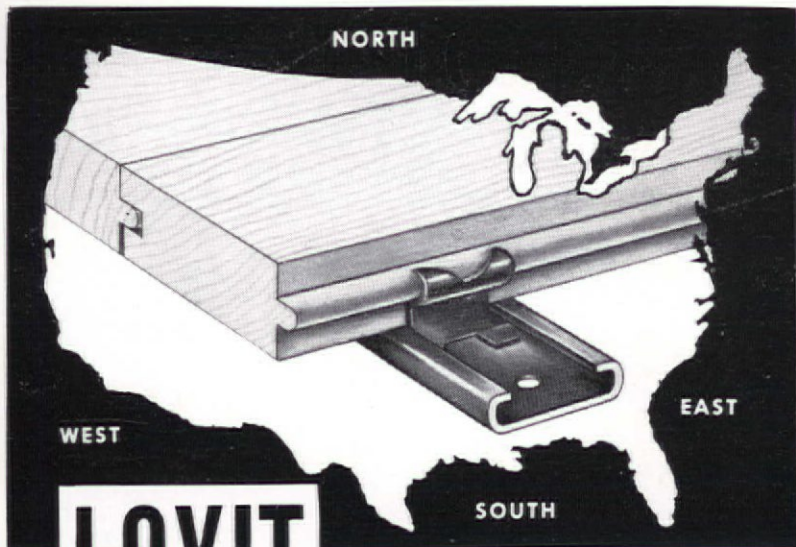
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## Dues Do It

THE RESULTS OF TWELVE YEARS WITH A NEW DUES  
SYSTEM IN THE WASHINGTON STATE CHAPTER

By *Robert L. Durham*

PRESIDENT, WASHINGTON STATE CHAPTER

ANY ARCHITECT who has ever served on an A.I.A. chapter executive committee will recall with mild anguish long conversations on how to get more money for worthwhile projects. It would seem that architects always have more ideas than money. The limitations of the ordinary chapter's budget force an economy which is out of keeping with its imagination; and this shoestring economy is unquestionably out of keeping with the need for more activities which will increase the public understanding of architecture.

I would like to give you a sketchy case history of a chapter that has tried to break through this almost traditional poverty, and has found that there can indeed be "a chicken in every pot"—and better yet, there can be two chickens.

In 1942, in a valiant effort to

give itself some pecuniary elbow-room, the Washington State Chapter adopted a new dues system. It was a major change which affected practising members most of all, and it was not undertaken without trepidation. It was based on the idea that the earning capacity of an architectural firm has some ratio to the number of employees, and that dues-paying capacity *should* have some ratio to earning capacity. In order to allow for the ups and downs of architectural employment, the dues rate for corporate and associate members was established in direct relation to the amount of social security paid *per employee*. (Junior associate and student associate dues are, as they were before, \$5 and \$1 a year.)

Inaugurated at the beginning of a high tax period as the system was, members realized that what they



paid to the Chapter was actually *costing* them less than their payment. At present a corporate or associate member of this Chapter who is an employer pays an amount equal to one-half of the social security tax paid on the first \$3,000 earned by each employee; or a minimum rate of \$30 per year. To illustrate: an architect doing all his own work or working for another firm pays the flat sum of \$30. An architect with two employees full-time would pay \$60. If two partners have ten draftsmen, each partner pays approximately \$150 each year. As can be seen, an architect employing one hundred draftsmen pays a sizeable amount into the Chapter treasury. History seems to indicate, however, that architects who have achieved stature enough to maintain such offices can support professional activities to this extent without hardship.

Using this system, our Chapter dues income has averaged about \$12,000 yearly with a total membership of from 275 to 375; this year it may reach \$15,000. We had established the practice of setting aside 25% of all income in a reserve fund, recognizing that the war boom might suddenly decline;

now, due to the fact that a high income level has continued, the need for such a large percentage is being reconsidered.

At the beginning of the fiscal year in July, each of our standing and special committees is given an opportunity to make known its needs (and thus its program for the year) to the Treasurer and the Executive Committee. After some polite barter among the chairmen, a budget proposal is prepared for presentation to the Chapter at the first fall meeting.

Here is about what our current budget looks like:

#### ESTIMATED INCOME

Dues	\$14,000
Sale of forms	700
Ball, banquet, conference receipts	1,850
	<hr/>
	\$16,550

#### EXPENSES

##### *Office and Administrative*

Salaries, steno. & acctg. services, taxes	\$4,750
Rent, telephone, office maintenance	1,255
Supplies, postage, printing	2,100
Forms purchased & misc. expense	850
	<hr/>
	\$8,955

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### Special

Contributions, dues,  
scholarships, expenses  
of Convention dele-  
delegates, etc. \$1,275

### Committee

Public Information \$1,200  
Exhibitions 150  
Competitions & Honor  
Awards 150  
Program 500  
Annual Ball 500  
Civic Planning 100  
Other committees 1,125  
Allowance for special  
appropriations 1,000

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\$4,725

### Miscellaneous

Purchase of furniture,  
incorp. exp. \$1,000  
Transfer to reserve fund 545

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\$1,545

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Total expenditures \$16,550

As you will note, about half of the total income is used for the expenses and staff of the Chapter Office. It hardly needs to be said that a dues system producing *only* enough money to maintain an office would leave the committees without adequate funds for their projects—the *sine qua non* of any chapter program.

An exhibitions committee, for example, which after much wheedling of the membership obtains a "library" of panels and models for exhibit, only to find itself without suitable mounting standards, funds for shipping, or storage facilities, is not able to fulfill its purpose. Appropriations must enable committees to do their jobs all the way!

Our Chapter activities have pyramided so rapidly upon the increased committee budgets that it has become more necessary than ever to watch against overspending.

I believe that the majority of the members are satisfied that we are accomplishing things quite impossible before, because of our increased financial latitude. The most obvious improvements are in public relations, civic service, legislative campaigns, and centralization of our affairs at a Chapter Office.

We have been following The Institute's lead in public relations, a thing we could not have attempted to do well without a substantial committee budget. Major projects have included two conferences on school construction; a church design conference attended by denominational leaders



and building-committee members from all over the state; and a "Home of the Month" feature with Seattle's biggest daily newspaper to sell better residential architecture to the public. We enjoy the best press relationships in the Chapter's 60-year history.

The Chapter has taken the lead in establishment of two important civic organizations, now launched and functioning independently. It has been found advantageous to allow for regular and generous contributions to, or the purchase of memberships in, several civic, cultural and interprofessional associations. Rather than let the Chapter become obligated to sub-professional societies, we have held up our own end financially in the bowling league, an annual golf tournament and other construction industry group functions, as well. Some sort of slush fund for emergencies has proved essential, too. Not long ago we faced an emergency in the form of a bill proposed to the State Legislature authorizing the State Department of Education to obtain an architect and prepare six stock plans as the only choices for school districts desiring state financial assistance. It was a serious threat, and we could not af-

ford *not* to draw upon reserve funds to campaign for the bill's defeat. There is a lot that can be done through judicious use of reserves for special projects, not necessarily emergencies.

We have been enabled to undertake two campaigns—even though not yet entirely successful—for a workable architects' licensing law; the expenses totalled \$2,500 to \$3,500 per legislative session.

Reserves made it possible for us to expend \$4,300 for the Seattle Convention in 1953 without a special fund-raising effort (the customary chapter share of national convention expenses being very nominal). A special committee which for years worked on the possibility of a Chapter House has now been reactivated, and for the first time sees the prospect of an economically sound undertaking.

During the early days of this new dues system, a part-time executive secretary was arranged for through a firm providing such services to organizations. Later, an advertising and public relations firm was retained for guidance in public relations policies, and this firm delegated one of its employees to serve as Chapter executive sec-



retary—still on a part-time basis. However, after the 1953 Convention in Seattle it became clearly desirable to establish our own central Chapter Office. A full-time executive secretary was chosen on the basis of her experience in the field of public relations, and space was rented in a downtown office building.

Under our executive secretary's coordination, and, again, with the new latitude permitted by our income, the office has been attractively decorated. Old records have been organized; central files of board and committee work are maintained; stocks of Institute materials are kept on hand and are available for information or for sale.

The steady stream of visitors to this office seeking information or assistance, and a ceaselessly busy telephone seem to indicate the importance of such an architectural information center—even apart from its benefits to committee chairmen and officers.

The variety of questions which come is tremendous; for instance: "How can I find an architect who is interested in what I want to build?" "Why do architects' fees cost so much?" "Can I get an architect to just draw me some

plans but not supervise construction?" "Will you send us a list of school architects?" "I retained an architect and paid him and after three months he still hasn't made any sketches I like—what can I do?" "I just found out our architect isn't licensed to practise—are we obligated to pay him?" "Who is the best house architect in Seattle?" "What is the square-foot cost of a church now?" To answer such questions, and hundreds more, with a true understanding of the profession, is a constant challenge to an executive secretary.

Between such telephone calls come requests from committee chairmen for assistance in arranging luncheon meetings, or in preparing committee work, or in expanding their programs and coordinating them with other Chapter activities. There are long-distance calls from officers of other chapters, or from national magazines wanting news material; calls or events requiring speedy press releases to the daily newspapers; calls from architects wanting draftsmen or from draftsmen wanting employers.

In addition to the many services it renders, the Office has become the nerve-center for a fast-moving

program, and provides the sort of assistance which practising architects need if they are to run a chapter without jeopardizing their own practices.

The architect carrying a staff of a hundred draftsmen may think with horror of such a chapter dues schedule as I have described. But if it really results in an active professional program, isn't it a relatively small price to pay—compared to the office overhead and the income tax? And isn't it, ac-

tually, an investment in the stability of the architectural profession?

For years we have all been admonishing ourselves that we have only scratched the surface when it comes to making our services understood and appreciated by the general public. Given actual proof that our investment pays off, we are nerved to make a little sacrifice more cheerfully. And given the means, we are enabled effectively to demonstrate our value to the people.



## Another Declaration of Independence

A STATEMENT OF PRINCIPLES AS TO THE ARCHITECTURE ABOUT THE INDEPENDENCE HALL MALL AREAS

THE FOLLOWING STATEMENT is the result of a collaboration in behalf of the Philadelphia Chapter by the late George Howe, F.A.I.A., Fiske Kimball, F.A.I.A., and G. Holmes Perkins, F.A.I.A. It was the last service, among a great many, that George Howe was able to render to his profession.

The Philadelphia Chapter of The American Institute of Architects is of the opinion that the development of the architecture

around the newly laid out Independence Hall Malls, both State and Federal, should follow certain general principles.

There should not be requirement that it be "Colonial in style." The reasons for this are these:

1. Unlike Williamsburg, these areas are not in one ownership, will not be developed by one direction, for one purpose, and in one continued program.

2. There will not be available here the requisite money to see

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that architecture, if "Colonial," should be well carried out, passed in review by a historical board; further, these buildings will not be for historical purposes. We feel that pseudo-Colonial architecture is generally not suitable for buildings which, by the very nature of their contemporary plan functions, their articulation and scale, are out of harmony with the grace and simplicity of Independence Hall.

3. Further, it must be noted that, while there are distinguished Colonial buildings such as Independence Hall, Carpenters Hall, there is also distinguished work of the early Federal period, of the Classic revival, of the romantic revival, of early iron-front structures of historical importance, and also Victorian buildings of historical value; these fine nineteenth-century buildings should be preserved so long as they are structurally and economically sound, as many of them now are. These nineteenth-century buildings, as they are, do harmonize with the old buildings being preserved in the Historical Park. They harmonize with them by right of historic contrast and creative evolution.

To wander about among structures of successive styles and peri-

ods is to feel the exhilaration of moving in architectural history. The nineteenth-century buildings were designed by some of the most dedicated and original architects our country ever produced. They are the very symbol of the continuity of our hard-won independence.

As to development, we must consider the nature of our City. It is a great, prosperous, and populous place in the midst of an economical revival. It is not only inevitable, but also desirable, that the Mall and Park be surrounded by prosperous business structures.

The area should be filled with active life today as it was when the Declaration of Independence was promulgated. A residential development in the adjoining areas away from the Mall and the Park will inevitably follow and revive the whole district, and the memorial areas will become a source of daily, instead of occasional, inspiration in the leisure hours of the surrounding inhabitants.

So we too should follow the genius of our time in recommending to prospective builders the character of the architecture they should create. Their buildings should be modern in design, as that term is comprehensively un-



derstood, and tall within limits. Certain limits have been established by City Council as to height of wall on the building line, with set-backs beyond that line. The set-back should in reality be greater than at present called for: The limits established by City Council should be strictly adhered to.

With this understanding, tall buildings are the necessary expression of economic health today; they have the advantage of screening the backs and sides of other tall buildings behind them, which frequently are unhappy blemishes on our city scenes.

We shall hope that every architect employed to design a building in the areas will be particularly

able, and of high standards. There should be a conscious effort on the part of future designers to respect the architectural integrity of the historic buildings and to avoid creating overpowering structures which would detract from those relics. All new buildings should be supporting members of the cast to the prima donna—this requires a certain reticence of architectural expression.

Much could be accomplished by the planting of trees, not only within the Park but along the bordering streets, which would to a great extent harmonize the enframing. Planting can do more than anything else to establish a proper scale of open space to buildings.



## Honors

THEODORE I. COE, F.A.I.A., was presented with the Award of Recognition of the Producers' Council at the A.I.A. Convention Luncheon, Tuesday, June 21.

ROBERT MOSES, HON. A.I.A., New York City Construction Coordinator and Member of the Planning Commission, received from Pratt Institute the honorary de-

gree of Doctor of Laws, "in recognition of his vision and success in the field of city planning, his demonstrated friendship for institutions of higher education, and his devotion to the highest ideals of citizenship."

The Honorable J. W. FULBRIGHT, United States Senator from Arkansas, has been awarded

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by The Architectural League of New York the Michael Friedsam Medal in Industrial Art for 1955, "for his distinguished and extensive service to the arts of design for many years and especially for the

exceptional opportunities offered to advanced scholars in the arts under the exchange program of Fulbright grants awarded under an Act of Congress which he sponsored."



## What Are the Others Doing?

*By Edwin Bateman Morris*



ONE HAS THE CONVICTION— which could be wrong— that Modern architecture is, individually, very modern indeed; but that, collectively and as a whole, it is, if I may so express it, a wee bit on the medieval side. In this way: During the Italian Renaissance, for example, there was a different architecture in Rome, in Florence, in Genoa, in Venice; due to the fact that the early architects didn't get about as much as they might have. A somewhat similar condition exists with us. We have travel agencies that will sell you a tour at the drop of the hat. We have streamlined trains with tavern cars. We have air-conditioned station wagons. But the territory is so large and our free time is so restricted that we too do not get about as much as we might. There is thus the urge, as in earlier times, to follow imagination and near-at-

hand examples, with the result that there is the tendency to have different dialects of Modern architectural language in different geographical locations.

It is quite possible that all architects may not believe that, in its entirety. But they do believe, I am certain, that our architecture would be better if it moved in a more compact and unified front, which would be a possibility if all architects were continually conscious of, and informed concerning, the work of other architects. By learning, through study of pictures, what design schemes wore well and what had the B. O., they could better steer their own inspirations so as to avoid the rocks.

And why not? We have a public press, a thing not available in medieval times. We are literate, in fact are omiverous devourers of publications with text



and pictures. But I now bring up the point I have been sniffing around. We have no actual architectural press.



We have privately published construction magazines—and very good and conscientious ones—which impartially speak of architecture, mechanical engineering, structural engineering, financing, chain-store needs and of all the various responsibilities of building construction. They do print snapshot-type pictures of buildings, which are not portraits in an architectural sense. They print plans showing the fulfillment of hospital, business and apartment requirements.

They are thus efficient, effective and invaluable spreaders of gospel as concerns the practical side of the architect's life. This practical side is the headache, the stomach-ulcer side of the profession. The stirring side, the high plateau, of the profession—and may we never forget that!—is architectural design; "the peaches-and-cream of the profession," as Charles Barton Keen used to say.

But there is no magazine dealing in enthusiasm, with the peaches-and-cream. The construction magazines of now are, and

of necessity must be, concerned with the practical, galley-slave side of the profession. The status of their subscription lists requires them to print tables concerning Btu's, graphs showing lighting efficiency, diagrams of floor heating, Heaven-sent air-conditioning gadgets, hospital rules-of-thumb, notes on pre-planning, planning and post-planning, grocery lore, merchandizing, school space, what you need in a bank, what you don't need in a concrete slab, how to keep the outside out with insulation, how to bring the outside in with sash and mirrors, and so on.

Subscriber demand requires that. The subscriber minority, the architects, do find use for that type of information. The subscriber majority, engineers, bankers, real-estate men and the like, need nothing else from the magazines. Especially they do not need architecture. And so the construction magazines serve their public—and touch lightly on architecture.

The architect is thus not served. Loaded down as he is with responsibilities for the coordination of elevators, Fluorescent lights, air-conditioning, structural framing, new engineering, new materials and so on, it is still a paramount and outstanding fact that the archi-



tect, above all and before all, is the priest of the esthetic. And as such he should and must be served.

He is the top man in the construction picture. He is present to prevent the unholy mess of ducts, pipes, conduits, sheaves, transformers, condensers, motors and other essential tripe from being indecent and appearing in the open insufficiently clothed. He puts shirt, bra and shorts on it; and it is his difficult duty to make it look like architecture. And just decent clothing isn't always architecture. Just as merely clothing the female isn't always glamour.



To make it look like architecture—there is the difficulty. We have, I believe, more men of genius and ability in the architectural profession than ever before—and harder problems to solve. Architects who have talked to me have said that now, more than ever before, we need contact between men of genius and ability in architecture with other men of genius and ability in architecture.

Personnel of other professions keep in constant touch with achievement by others in the same line of endeavor. The architect-

ural profession tries to do that, with less exact means. Architects travel, they take pictures, they are eagerly interested in what they see. But there are more than ten thousand architects working, over a discouragingly wide area.

How then, you say, can we make the contacts, get ourselves somewhat uniform, keep ourselves somewhat uniform? We think of Modern as a style. It will be one day, under some name, but now it is an epoch. It needs the uniformity. It needs to move along together, with more definite target. This architects tell me. They point to the fact that the doctor in Florida is prepared to use penicillin at the same moment as is the doctor in Oregon; and that the contact of architecture with architecture should be just as instantaneous.

Why then, some architects ask, do we not make a similar effort toward spreading instant knowledge of architecture? Do you see what they mean? Since it is improbable in these days, because of expense, that a magazine will ever be published under private motivation to cover architectural design, is it proper and feasible to dream of such a magazine published under other motivation, as

perhaps the profession itself? This would be a publication with good portrait pictures of outstanding buildings over the country, so that eventually Modern would build up with the best of everything, the best syntax, the best meaning and expression.

One very clear-thinking architect remarked at one time that he thought one of the important duties of the Institute was the publication of a magazine or magazines. I, in a sense, agree. I yield to no one in my admiration and approval of the JOURNAL, whose fine intent has been to preserve unity in the profession by philosophic and other discussion, rather than by pictures. The reason for that has been, to an extent, the difficult problem of selection, without seeming favoritism, of buildings to show.

Since architects are in general a mature and reasoning class, it would certainly be possible by firm impartiality coupled with a keen desire to benefit the profession, to publish, in the JOURNAL or otherwise, pictures of achievement by members of the profession. If the medical profession is big enough to rejoice in the publication of news that a certain doctor has discovered aureobingobango or some-

thing; then certainly our profession is big enough to approve the publication of an outstanding architectural building.

I have had enough experience in the publication field to know that one does not sit down at his desk and just say "Let's have a magazine," or "Let's do such-and-such with our existing magazine." It's rather a matter for exploration and discussion. But there is the need for pictures of buildings. If a building is worth designing, it is worth photographing. If it is worth photographing, it is worth having that photography distributed.

If I were asked to say how to do this, I would say humbly (for, surprising though this may be to you, I have often been wrong) that there might be sent out monthly a booklet, of letter-size, with a dozen pictures of buildings in it—buildings selected by good editorial formula. I would hope there would be controversy over the selection. Then architects would send in pictures they preferred over the selected ones; and we'd get a vote. And more pictures. If I were sixty years younger, I'd offer to get out two successive numbers like that for the Institute. I think there would be a flavor there.



May I suggest that we remember this: There is only one way to get a perfect idea—architectural or other. And that is to take the first genesis of that idea by the first original thinker; and have it improved upon by successive following thinkers. But you can't get the following thinkers unless there is some way to bring to light the first idea.

I feel, as I read this over, that it is incomplete. I set up what I consider as a need. I do not set up a cure. What I want to say, and what is as much as I should say, is that the practical, which is an important part of our profession, is well taken care of by publication; but that the esthetic, which is the supreme part of it, is not thus covered.



## Clarence Clark Zantzing, F. A. I. A.

1872-1954

CLARENCE C. ZANTZINGER, after over fifty years of active practice of architecture, has left an outstanding record of achievement in his art and in the service he constantly rendered the Institute, and in civic and public affairs.

With his partners, Charles L. Borie and Milton B. Medary and occasionally with other associates, he designed many important buildings, among them the Philadelphia Museum of Art, the Indianapolis Public Library, the Public Administration Building at the University of Chicago, the Sheffield Scientific Administration Building at Yale, Foulke and Henry dormi-

tories at Princeton, the original Bryn Mawr Hospital Group, the Divinity School of the Episcopal Diocese of Philadelphia and St. Paul's Church in Chestnut Hill, Pa. One of the last and most important buildings he designed was the Department of Justice Building in Washington, D. C., and his last work was the Memorial Carillon of the Valley Forge Chapel in Valley Forge Memorial Park.

One of the absorbing interests and activities in his life was the development of architectural education in this country, and for many years he served as a member and chairman of the Institute's



Committee on Education. He was well equipped for this service, for he had had an unusually broad and diversified training. His early childhood was spent in Philadelphia, where he was born, but at the age of ten his mother took him to Germany, where he attended school and learned German. Under the tutelage of a French governess, he also became fluent in French. Returning to this country at the age of thirteen, he entered St. Paul's School, Concord, N. H., and from there he went to the Yale Sheffield Scientific School, graduating in 1892 as a civil engineer.



He spent two years in the field as an engineer in West Virginia, and then returned to Philadelphia and decided that architecture was his calling. He studied at the University of Pennsylvania and received a B.S. degree, and then went to Paris and was awarded his diploma from the Ecole des Beaux-Arts in 1901; returning again to Philadelphia to begin the practice of architecture.

He became one of the early members of the student draftsmen T-Square Club and was for some years the *Patron* of the Atelier,

giving generously of his time to instruction in design. He also acted as a critic at the School of Architecture at the University of Pennsylvania; frequently he served on the juries in judgment of the student designs, and as well he was often a member of the juries of the Beaux-Arts Society in making awards in inter-scholastic competition in design problems.

In 1917, in the first World War, he was appointed by President Wilson as representative of the United States on the War Trade Board in Sweden, and was attached to the American Legation in Stockholm.

Mr. Zantzingler always took an active part in the affairs of the Institute for, in addition to his long years as Chairman of the Committee on Education, he served for a time as Secretary of the Institute and he was President of the Philadelphia Chapter. In civic and public service he was President of the City Parks Association of Philadelphia and he served a term on the National Capitol Parks and Planning Commission. He was a member of the National Art Jury, a former chairman of the Pennsylvania State Art Commission, an academician of the National Institute of Design, and an honorary member of the American

Federation of Arts. He was elected to the National Institute of Arts and Letters in 1951.

He was President of the Alliance Française of Philadelphia and Vice President of the Comité Permanent International des Architectes, member of the Société des Architectes Diplôme par le Gouvernement, and was active in the Beaux-Arts Institute of Design.

Mr. Zantzinger was honored by the French Government with the Cross of the Legion of Honor, rank of *Officier*. He joined the Insti-

tute in 1903 and was honored by election to Fellowship in 1911.

"Zant," as his family and intimates called him, had a peculiarly happy faculty for making warm and lasting friendships, not only at home but abroad, and he kept up his contacts with them over many years. He won the admiration and respect of his colleagues and friends as few other architects of his day and generation have, and he richly deserved such high esteem as he attained.

JOHN P. B. SINKLER, F.A.I.A.



## The Able Man

By *Hubertus Junius*

ENVY the Able Man.  
He rests secure in his ability to cope.

He wants no favor from any man for he needs none.

He is a scratch runner.

He is a kindly man, for he has no need to doubt his integrity or his courage to maintain it.

He is a contented man, for he has defined contentment within his ability to attain it.

He is a generous man, for he knows

the joy of a shared reward.

He is without vanity, for his days are filled with accomplishment, the panacea of all vanities.

He is an egotist because of his confidence in himself, but he wraps his egotism in humility, for he knows that no man earns his birthright.

His prayers are prayers of thanksgiving.

His cup is filled to the brim, but is too well shared to overflow.





ANNO DOMINI MCMLV

THE AMERICAN INSTITUTE OF ARCHITECTS  
IN BESTOWING THE HIGHEST ACCOLADE  
WITHIN ITS GIFT  
THE GOLD MEDAL OF HONOR  
HAILS AND SALUTES  
WILLEM MARINUS DUDOK  
ARCHITECT OF MAN'S ENVIRONMENT

YOUR CONTRIBUTION, HAS BEEN, NOT IN SLOGAN OR MANIFESTO,  
NOT IN ESTABLISHING A SCHOOL OR STRIVING TO WIN DISCIPLES,  
BUT RATHER IN WORKS OF ARCHITECTURE WHICH SPEAK FOR YOU,  
AND IN THE LANGUAGE OF HUMANISM.  
DISDAINING THE EASY WAY OF BUILDING TO AMAZE,  
YOU HAVE CHOSEN TO SATISFY MAN'S INHERENT LONGING  
FOR A MORE LOVELY ENVIRONMENT.  
TO CONSTRUCTION, FUNCTIONALISM AND THE ECONOMY OF AUSTERITY—  
THESE DEMIGODS OF OUR BRIEF DAY—  
YOU HAVE SHOWN RESPECT BUT NOT WORSHIP.  
AIDED BY YOUR JOY IN COLOR, YOU HAVE PERSEVERED IN A QUEST  
OF WAYS TO ENCLOSE AND DIVIDE SPACE AND ENDOW IT WITH MORE  
GRACIOUS APPEAL, IN THE HOPE THAT SPACE MAY SING AGAIN.  
YOUR INDIVIDUALITY AS AN ARTIST  
AND THE WORK OF YOUR MIND, HEART AND HAND  
HAVE PLACED OUR WORLD IN YOUR DEBT.



WILLEM  
MARINUS  
DUDOK  
ARCHITECT  
Hilversum  
Holland

THE INSTITUTE'S GOLD MEDAL FOR 1955



*Journal*  
*The AIA*





ANNO DOMINI MCMLV

THE AMERICAN INSTITUTE OF ARCHITECTS  
IN AWARDING TO YOU  
IVAN MESTROVIC  
THE FINE ARTS MEDAL  
SALUTES A MASTER OF SCULPTURE

FROM YOUR SHEPHERD BOYHOOD IN THE DALMATIAN ALPS  
TO YOUR MATURE ACHIEVEMENTS IN EUROPE AND AMERICA,  
YOU HAVE HELD STEADFASTLY TO THE CONVICTION THAT  
ART IS THE MOST PROFOUND EXPRESSION OF MAN'S SPIRITUAL  
NATURE. NEVER FORGETTING THE LESSONS LEARNED FROM  
THE PAST, WITH A DEVOUT RESPECT FOR THE INTEGRITY  
OF MATERIALS, YOU HAVE CONSTANTLY ASPIRED TO A SIMPLER,  
MORE DIRECT FORM OF EXPRESSION—A FORM UNDERSTAND  
ABLE BY MEN OF ALL RACES, ALL CREEDS, OF ALL TIME.

• • •

IF THIS MEDAL MAY BE CONSIDERED AS HONORING YOU, THE  
INSTITUTE IS ACUTELY CONSCIOUS OF THE FACT THAT IN  
ACCEPTING IT YOU HAVE GIVEN US THE GREATER HONOR.

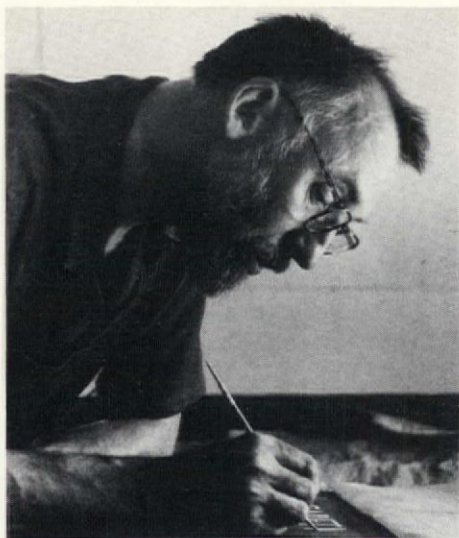


IVAN  
MESTROVIC  
SCULPTOR  
Syracuse  
University  
Syracuse, N. Y.

THE INSTITUTE'S FINE ARTS MEDAL FOR 1955







THE  
CRAFTSMANSHIP  
MEDAL FOR 1955  
AWARDED TO  
JOHN  
HOWARD  
BENSON  
Newport, R. I.  
MASTER OF  
CALLIGRAPHY

THE AMERICAN INSTITUTE OF ARCHITECTS  
IN AWARDING TO YOU  
JOHN HOWARD BENSON  
THE CRAFTSMANSHIP MEDAL  
RECOGNIZES A MASTER OF CALLIGRAPHY

IN OUR AGE WHEN THE SKILL OF THE HAND IS UNDER  
A DEEPENING SHADOW OF THE MACHINE.  
OUR GENERATION MUST BE INCREASINGLY GRATEFUL  
TO YOU WHOSE KNOWLEDGE AND CRAFTSMANSHIP  
CARRY FORWARD THE TORCH OF ARTS WHICH HAVE  
GRACED PAST EPOCHS—ARTS WHICH MUST  
NOT BE LOST IN OUR TIME.

\*\*\*  
WITH QUILL OR REED, BRUSH AND CHISEL,  
BY TEACHING AND BY IMAGINATIVE CREATION,  
YOU HAVE ENRICHED THE ART OF COMMEMORATION  
AND HAVE AROUSED A PEOPLE TO RENEWED  
APPRECIATION OF ITS HERITAGE.

*Journal  
The AIA*

THE  
EDWARD C. KEMPER  
AWARD  
FOR 1955 TO  
TURPIN  
CHAMBERS  
BANNISTER, F.A.I.A.  
Urbana, Ill.  
AUTHOR  
AND EDITOR



THE AMERICAN INSTITUTE OF ARCHITECTS  
GRATEFULLY PRESENTS  
THE EDWARD C. KEMPER AWARD  
TO  
TURPIN CHAMBERS BANNISTER  
F.A.I.A.

ARCHITECT · TEACHER · SCHOLAR

FOR OUTSTANDING SERVICE TO THE PROFESSION  
AND THE INSTITUTE  
AND PARTICULARLY FOR THE EDITING OF  
EVOLUTION AND ACHIEVEMENT,  
VOLUME ONE OF THE ARCHITECT AT MID-CENTURY.

THROUGH HIS SYMPATHETIC AND SCHOLARLY  
PRESENTATION OF THE FACTS GATHERED AND CONCLUSIONS  
REACHED BY MANY MINDS ENGAGED IN  
THIS EPOCHAL SURVEY, HE HAS PUT THE ARCHITECTS  
OF THIS AND FUTURE GENERATIONS UNDER A  
DEBT OF APPRECIATION AND GRATITUDE.

*Journal  
The AIA*





ROBERT EVANS ALEXANDER  
Los Angeles, Calif.  
For Design



GEORGE BOGGS ALLISON  
Los Angeles, Calif.  
For Design



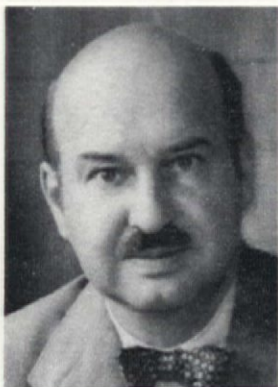
HARRIS ARMSTRONG  
Kirkwood, Mo.  
For Design

NEWLY ELECTED

DONALD BARTHELME  
Houston, Texas  
For Design

WALTER FRANCIS BOGNER  
Cambridge, Mass.  
For Education

ERNEST BORN  
San Francisco, Calif.  
For Design and  
Public Service

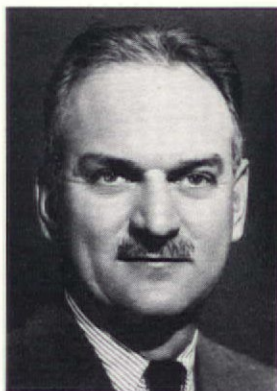




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For Design



ANTHONY SALVATORE CIRESI  
Cleveland, Ohio  
For Design



HERVEY PARKE CLARK  
San Francisco, Calif.  
For Design

F E L L O W S   O F   1 9 5 5

ELISABETH COIT  
New York, N. Y.  
For Literature and  
Public Service



HARRY FRANCIS  
CUNNINGHAM  
Lincoln, Nebr.  
For Education and  
Public Service



WILLIAM HENLEY DEITRICK  
Raleigh, No. Car.  
For Design



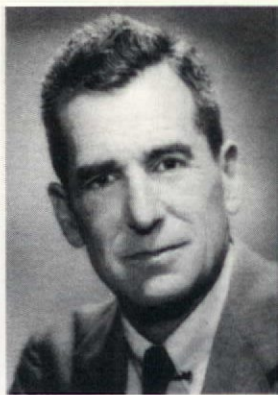




JOHN COBB DENNIS  
Macon, Ga.  
For Service to the  
Institute



HOWARD SAMUEL  
EICHENBAUM  
Little Rock, Ark.  
Service to the Institute  
and Public Service



LOUIS McLANE FISHER  
Baltimore, Md.  
For Design

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NOEL LESLIE FLINT  
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For Design

RAPHAEL N. FRIEDMAN  
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For Public Service

PHILIP HUBERT FROHMAN  
Washington, D. C.  
For Design





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For Public Service



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Seattle, Wash.  
For Design and  
Public Service



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JAMISON, JR.  
Baltimore, Md.  
For Public Service

F E L L O W S   O F   1 9 5 5

KARL FRED KAMRATH  
Houston, Texas  
For Design



OSCAR THEODORE LANG  
Minneapolis, Minn.  
For Design



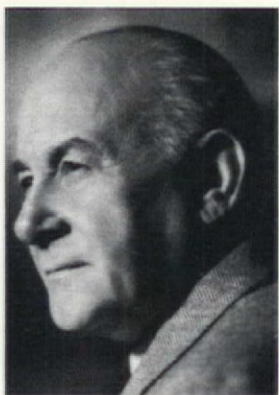
ERNEST LANGFORD  
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For Education and  
Public Service







ARTHUR R. MANN  
Hutchinson, Kan.  
For Service to the  
Institute and  
Public Service



LLOYD MORGAN  
New York, N. Y.  
For Design and  
Education



CHARLES M. NES, JR.  
Baltimore, Md.  
For Design

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Cincinnati, Ohio  
For Education

IGOR BORIS POLEVITZKY  
Miami, Fla.  
For Design

ANDREW NICHOLAS REBORI  
Chicago, Ill.  
For Design and  
Education





JOHN LYON REID  
San Francisco, Calif.  
For Design and  
Education



JOHN NOBLE RICHARDS  
Toledo, Ohio  
For Public Service



ISIDOR RICHMOND  
Boston, Mass.  
For Design

F E L L O W S   O F   1 9 5 5

LOUIS ROSSETTI  
Detroit, Mich.  
For Design



DONALD KENNETH  
SARGENT  
Syracuse, N. Y.  
For Design and  
Education



DEWEY ANDERSON SOMDAL  
Shreveport, La.  
For Design, Service to  
the Institute,  
Public Service







LEONARD ADRIAN  
WAASDORP  
Rochester, N. Y.  
For Public Service



E. TODD WHEELER  
Wilmette, Ill.  
For Public Service



JULIAN H. WHITTLESEY  
New York, N. Y.  
For Design

NEWLY ELECTED FELLOWS

FRED TALBOTT WILSON  
Houston, Texas  
For Design

SAMUEL WILSON, JR.  
New Orleans, La.  
For Design, Education,  
and Literature

HENRY LYMAN WRIGHT  
Los Angeles, Calif.  
For Service to the  
Institute



# Building Codes or Chaos

By *Talbot Wegg*

CODE RESEARCH DIRECTOR, CITY OF SEATTLE

MR. FRANK MEMOLI, in "The Architect and Conflicting Laws" develops an engaging sophistry which goes like this: 1) The architect by reason of examination and registration is certified to be competent; 2) the building code, by regulating the architect, denies him freedom to design; 3) "and thus, modern architecture, whose inspiration lies mostly in boldness and freedom and the use of new materials, is stifled aborning." Mr. Memoli's solution to this problem—eventual "overthrow of all building codes and the policing of the public welfare in matters of building and planning by competent professionals."

In the course of an extensive brief, Mr. Memoli states some useful truths, principally dealing with the shortcomings of building codes, but his conclusions sound like a manifesto of anarchy.

Let us examine his first contention, that the architect's license certifies his competence. It would seem reasonable to assume a competence in those fields in which the architect is examined, or should we go further and assume that an

architect, examined and found competent in the fields of esthetic, structural and mechanical design, is thereby also competent in the fields of city planning, and technically qualified to insure public health, safety and welfare?

We know that all architects are blessed with ability and intelligence beyond the understanding of our fellows, but are we really supermen? Mr. M. thinks we are. By reason of our architect's license, we are also city planners, traffic engineers, fire prevention experts, insurance rating engineers, public health officers, etc. and we need no ground rules to aid us in developing the complex web of the modern American community. The concept is certainly flattering and worth a moment's contemplation.

Let us fly to Memolia where there is no building code and look in on you, Mr. Architect, licensed and free. You have just been given a commission to design a project, size of Rockefeller Center, to design it as you will. Where do you start? Do you cut loose with-



out regard for the welfare of the neighborhood, ignoring density, light, air, traffic and such problems, or do you try to design your project to fit in and to avoid not only present but future disruptions? You may have as many as 20,000 occupants in your project. You must design your buildings in terms of adequate safety of structure, egress, fire-fighting equipment, fire-safe materials. You are responsible, solely and wholly, for the safety of those 20,000 people.

These are only the beginning of a long list of decisions for which you have free choice (and unique liability). Do you welcome them or do they scare the hell out of you?

We'll assume you are a true superman, supremely competent and unafraid. Now, let us assume that, as working drawings for your masterpiece near completion, you learn that a colleague, also licensed and therefore equally competent, is planning a project contiguous to yours. You learn that your colleague, with a different but (in Memolia) no less valid concept of public welfare, is designing a bigger project which will choke your traffic circulation, shut off light and air and quite possibly bankrupt your client.

If this seems unreasonable, to

whom do you protest? The State Architects' Registration Board? The A.I.A.? Or does it seem advisable that even the supermen need some ground rules, in other words, a code?

We suspect that few architects, even those of the greatest demonstrated competence, feel qualified to assume the responsibilities Mr. Memoli feels should be theirs. In such a complexity as the modern American city, building codes are no less inevitable and essential than traffic control. The alternative is chaos.



The choice is not between codes or no codes, but between good codes and bad codes. Mr. Memoli is on firmer ground when he points out the weakness and absurdity of much code writing. Some of the restrictions are imposed by politicians, some by conscientious though over-strict building-, health- and fire-department officials, some by labor, and some by industry. No one group can be accused alone. Yet it is foolish to conclude, as does Mr. M., that, because of inequities or absurdities, we should do away with regulation or at least exempt the architect from it.



There are many good codes which are being constantly revised and improved. An increasing number of cities each year adopt one of the four so-called "national" building codes: the Uniform Building Code, the Basic Building Code, the Southern Building Code, and the National Building Code. The most widely used, the Uniform Building Code, is in effect in more than 700 cities in forty-odd states. The Uniform Code is revised annually and completely new editions are published every three years.

Last year, we attended the annual meeting of the Pacific Coast Building Officials Conference, which is responsible for the Uniform Code. At Denver some three hundred men—building-, health-, and fire-department officials, structural engineers, and top level representatives of industry—worked ten hours a day for one week to hammer out the provisions of the 1955 edition of that code.

It is significant that of the three hundred men, who came from every part of the U. S., we were not aware of the presence of one other architect. Why isn't the Institute represented at such vital conferences? The form of the Uniform Code must affect thou-

sands of A.I.A. members (and may well have been the instrument to provoke Mr. Memoli's ire). It is quite possible that one-third to one-half the architects in this country operate in communities covered by one or another of the four "national" codes. No Institute project might be more beneficial to the members than study of these "national" codes and participation in their revisions. Because the architect is an objective professional with no axe to grind and nothing to sell, his influence could be out of all proportion to his numbers.

This is not conjecture but fact, demonstrable in any community where the architects will take the trouble to do something about their building code. It is a matter of, perhaps, pardonable local pride to cite a positive alternative to the Memolian philosophy which advocates "the overthrow of all building codes."

In Seattle, ever since the war, business, industry, engineers and architects have chafed over the restrictions of an antiquated building code. Two years ago the Chamber of Commerce, with the active support of the Washington State Chapter, A.I.A., convinced

the City fathers that a completely new and flexible code was essential if the City was to progress in competition with other coast cities. As a consequence, funds were appropriated to create, in the City Building Department, a Code Research Division with a Director charged with the sole responsibility of producing a new code. For a number of reasons, the Uniform Building Code was selected as a base, with understanding that numerous modifications to fit special local conditions would be necessary. The Code was broken down into ten major subdivisions, and balanced committees representing interested groups were formed to study each of the ten. It is significant that architects were appointed to six of the ten committees and that their colleagues elected two to be chairmen. (The four committees on which architects are not represented concern strictly mechanical problems, such as heating, elevators, etc.)

The City fathers created a Building Code Advisory Board to review each code chapter as it is prepared, and on this Board the Chapter President represents the architects with a strong and respected voice.

The new code is nearly ready

for adoption. For eighteen months the drafting committees and the Advisory Board have met in weekly sessions of hard, conscientious work to shape reasonable regulations. In all this work the architects have taken a leading part. And in the background has been the Code Committee of the Chapter making special studies and recommendations to their representatives on the official committees.

When the new Seattle Building Code is adopted, no less than twenty Chapter members will have participated in major roles. No single organization in the City has contributed more to this vital undertaking, and if it is a good code, which it should be, then the architects can claim a major share of the credit.

Most building codes (including the "national" codes) place too much emphasis on structural requirements for the basic materials—steel, concrete, masonry, and wood. Nine-tenths of these requirements are intelligible only to professionals, who can find the same material, and more nearly current, in the design specifications of the national associations representing the manufacturers of these materials. (In this field, Mr.



Memoli is on firm ground in suggesting that the licensed professional be given freedom *and* responsibility for producing structurally safe buildings.)

As much as one-third to one-half the contents of a building code is taken up with these detailed engineering requirements. Their elimination could be effected if the architects and engineers were to join forces with such organizations the American Institute of Steel Construction, the Portland Cement Association, the National Lumber Manufacturers Association, and other such national organizations which maintain engineering staffs, conduct constant unbiased research on the properties of their products, and publish design specifications. The days when such organizations might be accused of unsound recommendations to further selfish ends are, in our opinion, long since gone. They have achieved a maturity to recognize their public responsibility, and their engineering data is no less objective than that of, say, the National Bureau of Standards.

Now, this mass of engineering requirements has been in most building codes for years and its elimination would upset the *status quo* in a good many cities. But it

can be removed to the ultimate benefit of the public, provided impartial experts (i.e., architects and engineers) will carry the ball. The national trade associations cannot lead the fight, for they would be suspect. The objective professionals must do the job.

Another area in which building codes over-regulate might be described as the better business regulations. In any industry there are chisellers. The honest and competent contractor or material dealer naturally resents the operation of the chiseler who does a shoddy job at a cut rate and not only takes away business from the honest businessman but hurts the whole industry thereby. It is only natural that the honest men should seek regulations to protect themselves and the public from such chisellers. The question is—who should afford such protection, the city or the Better Business Bureau? It seems to one observer that, where public safety or health are clearly affected, the city can reasonably be expected to police the problem. In the shadowy field termed “public welfare,” where the possible damage might be only to the consumer's pocketbook, the city's responsibility is tenuous. Yet, few



if any codes are free of such regulations. No one would expect a public agency to protect you if the \$15 two-pants suit you bought at the Bon Ton Clothing Co. down on the Skid Road turned out to be less than represented. Yet, most building codes contain regulations to protect the home owner against shoddy materials or workmanship which have no closer relation to the public interest. Such regulations are seldom put in the codes by politicians or over-zealous building officials, as Mr. Memoli would have us believe, but by sincere, if misguided, business interests. They should be stricken out and the policing of such operations turned over to the Better Business Bureaus.

Every architect who has obtained a building permit for one of his designs can cite a dozen cases of frustration, caused by the restrictions of his building code. Yet, to claim, as does Mr. Memoli, that "the results for American architecture are—to be kind—humdrum and ordinary. To bear this out, one has merely to compare our architecture with that produced in other countries which are without legal codes"—to make such a wild assertion is pure nonsense. Mr. Memoli cites our one

certified genius, Frank Lloyd Wright, as a possible exception, "but only to prove the rule, for Wright has been consistently at odds with building code officials of this country." F.L.W. is hardly a happy choice for such an example, Mr. M., for he, bless his independent and cantankerous soul, has been at odds for seventy-five years with darn near everyone he's met. But how about Gropius, Saarinen, Neutra, Breuer, Mies van der Rohe, Belluschi and a dozen more with reputations made in countries without legal codes? They seem to have been able to create architecture in code-ridden American cities, perhaps in spite of codes. The architect who's whipped by a building code, even a bad one, is hardly strong enough to create great architecture even in the wild blue yonder of Memolia.

Let's face it, fellows. Exhortation, no matter how eloquent, to secede from the jurisdiction of building codes, is a waste of time. The code is here to stay. If you don't like yours, and you may well have reason to dislike it, organize your chapter to do something about it. You not only *can* do something about it. You have an

obligation to do something about it, an obligation to your fellow

architects, to the building industry, and to your community.

## News from the Educational Field

LEHIGH UNIVERSITY announces a summer course, Plastic Design in Structural Steel, in cooperation with the American Society for Engineering Education and A.S.-C.E., September 7-15. Further information from Dr. Lynn S. Beedle, Fritz Engineering Laboratory, Lehigh University, Bethlehem, Pa.

UNIVERSITY OF ILLINOIS announces the appointment of Louis B. Wetmore as professor and head of city planning and landscape architecture, succeeding Prof. Karl B. Lohmann, who is retiring. The new head will also direct the University's Bureau of Community Planning. Professor Wetmore currently is visiting professor of city and regional planning at M.I.T.

UNIVERSITY OF TEXAS. Unofficially we are informed that Harwell Hamilton Harris has resigned as director of the School of Architecture.

### Scholarships and Fellowships

KANSAS STATE COLLEGE announces the establishment of the

Paul Weigel Foundation, honoring the man who is retiring from administrative duties after heading the department of architecture and allied arts for 31 years. The Foundation is established by former architecture students and friends to be administered by the Kansas State Endowment Association with the advice of a committee composed of the department head, a member of the department, and the president of the Kansas Chapter of The American Institute of Architects. It was announced that there would be one scholarship of \$200 available this fall, and additional scholarships will be available for succeeding years.

The JOHN STEWARDSON MEMORIAL competition this year, for the design of a Religious Retreat on an Island, was awarded to Alan McChesney, a fifth-year architectural student from the Pennsylvania State University. The competition is held in two stages for competitors from the accredited schools of architecture in Pennsylvania and it pays \$1500.



## They Say:

**Clarence B. Litchfield**

*(In a lecture at New York University, April 30, 1955)*

The rash of violent riots and strikes that has ripped the country's penal institutions in recent years has not surprised those of us studying modern penology . . . So many of the causes for these uprisings are built right into the institutions now in use that any survey of present penal systems points toward one inescapable conclusion: More riots to come—unless better living conditions are provided for inmates, and there is greater understanding by all of our citizens of the problems of correction. The scope of these changes and understanding will have to be broad . . . Of the 152 state institutions in the United States, only an appallingly small number—approximately 11%—have been erected in the last 50 years. And a number of these were built from design concepts which place them in the antique category.

**Paul Thiry, F.A.I.A.**

*(At the 44th Annual Banquet of the Oregon Chapter, A.I.A., Portland, Oregon, February 22, 1955)*

Now the student hears new terms . . . tension, compression,

module, flat roof, floating architecture. He hears of spatial concept, of the third dimension, and these repeated over and over again. Just to make sure that the past will not influence him, he ignores it all together. But strangely enough, as before, he hurries to the library to peruse the works of the masters—not the old masters—but the new masters of steel and concrete; and likewise without asking questions, he copies and the play goes on.

**Max H. Foley, F.A.I.A.**

*(Speaking on Modular Coordination at the Eighth Research Conference of the Building Research Institute, held in Washington, D. C. on December 9, 1954)*

Our buildings are made of the finest materials and the finest, most ingeniously designed equipment, but they are a collection of these materials and these parts which have been laboriously fitted together at the site. Materials and parts made independently are brought to the site and made to fit together by the process of cutting and patching. A fair analogy would be for an automobile manufacturer to make perfect parts for the engine and the chassis and the furnishings of a modern car and



then have all these parts put together by mechanics and laborers using hammer and chisel and saw. If the car looked well and really worked, it would be a miracle. Our buildings do look well and do really work, but the result comes about through the expenditure of blood and tears and curses and wasted money.

**Philip Ray Rodgers**

*(In an address before The Associated General Contractors of America, Inc., March 15, 1955)*

It may well be that free collective bargaining is the final stand of economic freedom as we know it. For in every nation where this process has failed, the dignity of man and the institutions of free men have failed with it. This prospect places a sobering burden on the shoulders of all those who lead unions of men and enterprises of commerce. It is my sincere hope that both, within reason and law, will preserve and strengthen the processes of free collective bargaining in this country.

**Peter Shephard**

*(In his inaugural address as President of The Architectural Association, London, October 27, 1954)*

Some of our architect-critics also, especially on the other side of the Atlantic, tend to use a kind of language which is unintelligible to

laymen, if not to architects as well; which is a pity, because the essence of criticism is to explain the mysteries of an art in terms which the uninitiated can understand.

**Jose Luis Sert**

*(In an address to the Detroit Chapter and the Detroit Metropolitan Art Association)*

For many years the problems of large-scale redevelopment of central sectors in our cities have been dodged by real-estate men, economists, city planners and architects. Conscious of the physical difficulties and the high costs involved, the ostrich attitude was the only general response to the pressing demands of a few specialists to do something about the congestion and decay of the heart of our cities.

**Paul Rudolph**

*(In speaking before the Gulf States Regional Conference, Biloxi, Miss., September 1953.)*

It is foolhardy to undertake to try to determine "where we stand" just now, but we can all agree that modern architecture is here to stay. However, many of us are not very pleased with our current output; indeed, the average is probably lower than mankind has ever seen before. I fear that we have forgotten so many of the basic prin-

ciples of architecture such as scale, proportion, the relationship between parts, and most important of all, how to create living, breathing, dynamic spaces of varying character. With brilliant exceptions, we seem to be content with merely making it work and meeting the budget.

#### Charles F. Kettering

*("You Haven't Seen Anything Yet!"  
in The Foundation, June, 1955)*

The Wright brothers were not highly educated, but they had a burning desire to fly. Thomas Edison left school before he had reached his teens, but his curiosity uncovered the electric light, the phonograph and motion pictures. Henry Ford never completed high school, but he wanted to make an automobile, and then he wanted to make millions of them.

Today you young people have educational opportunities denied those great Americans, and you have shown you know how to take advantage of them. And that is good because as we progress deeper and deeper into the unknown, we find the going gets increasingly difficult, and we need more and broader knowledge to dig out some of the hidden facts which may change our ways of life.

In my opinion, to date we have

chipped away a few fragments from the Mountain of Knowledge—fragments that have changed our entire way of life. But looming ahead of us, practically intact, lies a huge mass of fundamental facts any one of which, if uncovered, could change our civilization.

#### R. A. I. C. Medal

The Royal Architectural Institute of Canada announces the 1955 award of its Allied Arts Medal to Donald Cameron Mackay, painter and muralist, of Halifax, N.S. This silver medal is awarded each year for outstanding achievement in the fields of arts allied to architecture.

#### Historic Housekeeping

There will be an opportunity offered during the week of September 18 at Cooperstown, N. Y., to add to one's knowledge of administering the nation's historic house museums. The course is offered under the joint auspices of the New York State Historical Association and the National Trust for Historic Preservation, under the direction of Frederick L. Rath, Jr., and Dr. Louis C. Jones. Further details may be had from New York State Historical Association, Cooperstown, N. Y.



## Books & Bulletins

UNE PETITE MAISON. By Le Corbusier. 90 pp. 4 $\frac{3}{4}$ " x 1 $\frac{1}{2}$ ". Switzerland: 1954: Editions Girsberger, Zurich. Distributed by Wittenborn and Company, 38 E. 57th St., New York 22. \$2.50

Le Corbusier's effort to re-create the beginnings and development of a little house that he built in 1923 for his mother. That the walls broke apart and the roof leaked is part of the naïve recital—a source of real amusement to Corbu. Illustrated with photographs and the author's sketches.

PROBLEMS OF HOUSING OF SOCIAL INTEREST. 244 pp. 8 $\frac{3}{8}$ " x 10 $\frac{3}{4}$ ". Washington, D.C.: 1954: Pan American Union. \$1

A report prepared by the Ad Hoc Committee for the Study of Low-cost Housing of the Inter-American Economic and Social Council, presenting a comprehensive panorama of the housing problem in Latin America.

A DECADE OF CONTEMPORARY ARCHITECTURE. Selection of material contributed by CIAM Groups made by Editor, S. Giedion. (Second enlarged edi-

tion of 1951 publication.) 278 pp. 7 $\frac{1}{2}$ " x 9 $\frac{5}{8}$ ". Switzerland: 1954: George Wittenborn, Inc., 38 E. 57 St., New York 22. \$9.50

Giedion's survey of what architects have accomplished in the period 1937 to 1947—touching also upon sculpture and furniture design—in breaking away from traditional habits of thought. The text is in English, French and German.

THE MOSCOW KREMLIN. Its History, Architecture and Art Treasures. By Arthur Voyce. 168 pp. Text, 92 pp. Illustrations. 7 $\frac{1}{4}$ " x 11". Berkeley, Calif.: 1954: University of California Press. \$10

Mr. Voyce, who is presently associated with the Hoover Institute, Stanford University, points out, in tracing the history of the Kremlin from its first rude palisade compound to the present stone citadel, that there has been little and slow change in the structure within its present walls. Although many buildings are now used for new purposes and by a new kind of rulers the group of palaces and cathedrals present a



surprising unity. Much of the author's attention has been directed to the art treasures in addition to the architecture.

**ARCHITECTS FOR THE SOUTH.** By Southern Regional Education Board. 40 pp. 6 $\frac{1}{8}$ " x 9 $\frac{1}{8}$ ". Atlanta: 1955: Southern Regional Education Board, 830 West Peachtree St., N.W., Atlanta, Ga.

A particularly cogent report of the Study Commission on Architectural Education in the South. Its recommendations as to the region's preparations for expanded enrollment in its architectural schools are well reasoned and should interest the entire profession.

**CHURCH ARCHITECTURE IN NEW FRANCE.** By Alan Gowans. 176 pp. Text, 32 pp. Illustrations. 6 $\frac{1}{2}$ " x 10". New Brunswick, N.J.: 1955: Rutgers University Press: \$8

The present director of the Fleming Museum, University of Vermont, brings us the results of scholarly research in France, through documents and the printed word, a picture of the churches in the Province of Quebec, Canada, that can rely very little upon

existing remains, Dr. Gowans's contribution supplies a missing page in architectural history which page has little possibility of being supplemented.

**NEW HORIZONS IN COLOR.** By Faber Birren. 214 pp. Text, 4 pp. Illustrations. 8" x 10 $\frac{1}{4}$ ". New York: 1955: Reinhold Publishing Corp. \$10

Faber Birren's name is known wherever color has been studied in our generation. His earlier works have laid a foundation for the use of color but in this volume he moves into the realm of human vision, emotion and psychology in the conviction that color can be made far more of a dynamic and essential force in modern life.

**THE JAPANESE HOUSE AND GARDEN.** By Tetsuro Yoshida. 206 pp. 8 $\frac{1}{4}$ " x 10 $\frac{5}{8}$ ". New York: 1955: Frederick A. Praeger, Publishers. \$12.50

A revised and elaborated edition of a book published in 1935. Here is the essence of a domestic architecture that has long utilized such principles as we consider recently discovered by ourselves—modular measure, solar penetration angles. Particularly valuable are the details of wood joints

and other construction details. The book is profusely illustrated with excellent photographs and drawings.

#### MATERIALIZATION OF AN URGE.

By Leo J. Weissenborn. 64 pp. 5 $\frac{3}{4}$ " x 9". Chicago: 1954: Ralph Fletcher Seymour, Publisher, 410 South Michigan Avenue, Chicago. \$2.25

A very personal book of reminiscences by a Chicago architect regarding his entry into the profession.

#### A Redevelopment Competition

*USA TOMORROW* has announced the Manhattan Redevel-

opment Competition, seeking a plan to redevelop and improve Manhattan's central commercial district. The competition, which is approved by the A.I.A., offers prizes of \$5,000, \$2,500, \$1,500 and \$1,000; together with honorable mentions at the Jury's discretion. Maurice E. Rotival, A.I.A., is serving as Professional Advisor.

The Jury—Charles Abrams, Consultant to the United Nations on Housing; Percival Goodman, F.A.I.A.; Jose Luis Sert, F.A.I.A.; William W. Wurster, F.A.I.A. The closing date is June 1, 1956. Program with further details may be had from *USA TOMORROW*, 210 Fifth Ave., Room 402, New York 10, N. Y.

## Calendar

*July 11-16:* Fourth Congress of the International Union of Architects, The Hague. Main theme: "Housing from 1945 to 1955." Further information from the Secretariat of the Congress, 9, Burgemeester de Monchyplein.

*July 14-August 24:* Sixth Annual Architecture and Planning Workshop, Instituto Tecnológico de Monterrey, Mexico.

*July 15-Sept. 15:* Summer School of the Cercle Culturel de Royaumont—a continuous series of two-weeks courses for foreign students. Details from M. le Directeur, Asnières-sur Oise, S. et O., France.

*September 9-11:* Regional Conference of the Northwest District, A.I.A., Many Glaciers Hotel, Glacier Park, Mont.

*September 12-22:* 9th Pan American Congress convening in Caracas, Venezuela. Further details from Secretary, Pan American Association of Architects, 1318 Bartolome Mitre St., Montevideo, Uruguay.

*September 25-29:* 1955 Annual Planning Conference of the American Society of Planning Officials, Sheraton Mount Royal Hotel, Montreal, Canada.

*October 6-8:* Regional Conference of the Gulf States District, A.I.A., Roosevelt Hotel, New Orleans, La.



*October 6-8:* Regional Conference of the Sierra Nevada District, A.I.A., Biltmore Hotel, Santa Barbara, Calif.

*October 13-15:* Regional Conference of the Central States District, A.I.A., Jefferson Hotel, St. Louis, Mo.

*October 13-15:* Convention of the New York State Association of Architects, A.I.A., Sheraton Ten Eyck Hotel, Albany, N. Y.

*October 19-21:* Annual convention of the Architectural Society of Ohio, Charter Hotel, Cleveland, Ohio.

*November 1-5:* World Symposium

on Applied Solar Energy. Sponsored by Stanford Research Institute, the Association for Applied Solar Energy and the University of Arizona. Westward-Ho Hotel, Phoenix, Ariz.

*November 2-4:* Convention of the Texas Society of Architects, A.I.A., Shamrock Hotel, Houston, Tex.

*November 14-18:* An atomic power section at the Chicago Exposition of Power and Mechanical Engineering, under the auspices of The A.S.M.E., Chicago Coliseum, Chicago.



## Necrology

According to notices received at The Octagon  
between April 7, 1955, and June 8, 1955

ABRAMS, EDMUND CHARLES  
Honolulu, T. H.

BAILEY, EUGENE L.  
Houston, Texas

BELL, WAYNE EVERETT  
Dayton, Ohio

BRIELMAIER, JOSEPH M.  
Milwaukee, Wisc.

BUCKLER, RIGGIN  
Baltimore, Md.

BUTLER, VIVIAN CLARENCE  
Payson, Utah

DOWSWELL, HARRY ROYDEN, F.A.I.A.  
New York, N. Y.

GARDNER, H. W.  
Newton, Mass.

HAMILTON, LORENZO  
Meriden, Conn.

HAYES, JOHN JOSEPH  
Toledo Ohio

HOWE, GEORGE, F.A.I.A.  
Philadelphia, Pa.

JENSEN, ELMER C., F.A.I.A.  
Chicago, Ill.

JORDON, HOWARD CHANDLER  
Nashville, Tenn.

MARTIN, EUGENE K.  
Whittier, Calif.

MARTIN, JAMES HENERY  
Jackson, Miss.

PALMGREEN, CHARLES JOHN  
Pittsburgh, Pa.

SCHEFCIK, FRANK J.  
Flushing, N. Y.

SCHMOLLE, WILLIAM LEONCE  
Los Angeles, Calif.

SHAFFER, MARSHALL  
Washington, D. C.

THOMAS, OREN  
Collingswood, N. J.

THUMEL, A. B.  
Flintstone, Md.

WEBER, KARL B.  
Pittsburgh, Pa.

WIRSING, HARRY LOUIS  
Baltimore, Md.

ZIMMERMAN, WILLIAM C.  
Pontiac, Mich.

JULY, 1955



## The Editor's Asides

THE CASE OF the memorial building designed by Frank Lloyd Wright to be built facing the Grand Canal in Venice seems to have passed behind a cloud of obscurity. It may be recalled that the JOURNAL published illustrations of the design in July, 1954, wondering at the time what all the shouting was about. Ernest Hemingway, whose claim to fame depends very little or not at all on his architectural judgment, had suggested that if Mr. Wright must build a house in Venice, the best thing would be to set it afire when completed. On the other hand, there were those to whom, instead of such incitement to arson, came the realization that Venice needed something besides chlorination, and this house by Wright might be it. F. L. W., in response to our recent query as to the present status, says: "The case is now being fought between the English and American tourists (as *against*) and the enlightened Venetian interests (*for*)."

IF YOU ENJOY a well reasoned word picture of where architectural development now stands, posited by a frank, scholarly and unbiased

pen, read John Ely Burchard's "The Dilemma of Architecture" in the May *Architectural Record*.

ONCE AGAIN the JOURNAL is brought up short with an indictment of its printed word. In the May issue we printed one of the late Charles Maginnis' pen drawings and labeled it "Palazzo Doria, Rome." Giorgio Cavaglieri, a New York architect, promptly informed us that it was Palazzo Dario, Venice, and turned the blade in our wound by adding "This is quite obvious to anybody who would recognize the bow of the gondola under the bridge." Blushing in our chagrin, we were almost restored to equanimity by his next sentence: "Besides, I happen to have been born a few hundred yards from there."

WE ARE somewhat prone to dizziness at the sight of large figures. Feeling slightly wobbly, we read that in 1954, a record breaker, we spent \$8½ billion in the construction of schools, hospitals, water and sewer facilities, and other state and local public works. The Department of Commerce, however, has us reeling out of all

control by telling us that we ain't seen nothin' yet, for our estimated needs will have us spending about \$20 billion yearly for non-Federal public construction during the next ten years. The manufacture of bigger and better slide rules might be a profitable business.

**SPEAKING OF SIZE**, Texas and California are going to have to bow to Arlington County, Virginia, in the matter of motels. Near the Pentagon,—the world's largest office building—on a seven-acre tract on the South bank of the Potomac, there is building a \$4-million motel, having 348 air-conditioned room units, parking space for 450 cars, a swimming pool, a restaurant seating 250, and all sorts of gimmicks. The architects, we are told, are Joseph G. Morgan and Edwin Weihe, but we fear there is no use trying to talk them out of the client's demand that radio and TV be standard equipment in all rooms.

**THE ARMY** has come up with a pistol-shaped tool for assembly-line vaccine injection. Observing the unquestioned authority of the Army medics, we doubt whether they need the pistol-shaped tool. Passed down for use in the public schools, however, and backed by

the names of Hopalong Cassidy or Davy Crockett, the vaccine injection line should resemble a run on a bank.

**AUTOMATION** is moving upon us in seven-league boots. It is now possible for a highway to stop your car, collect your toll, and give you the green light, all by the aid of electronics. The driver in too much of a hurry may be warned by a lighted sign, "Slow Down! You are speeding!"—the sign activated by the vehicle itself. Perhaps automation will slow down the death toll on the highways when man's own instincts prove their unreliability—a paradox indeed.

**WE SEE THAT** the Functional Shelter Council, a non-profit corporation, is working on the problem of the air-conditioned dwelling. The basic premise is to seal the interior space tightly against leakage; admit a minimum volume of air for revitalizing; maintain a dryer 85° indoors in summer and a moister 65° in winter. Fine, but who is going to persuade the lady of the house to forget her instinctive shiver when her living-room thermometer says 65° on a winter's day?



Amarlite Aluminum Entrance is used in the Medical-Dental Building,  
Atlanta, Georgia. Architect: Morris Hall.



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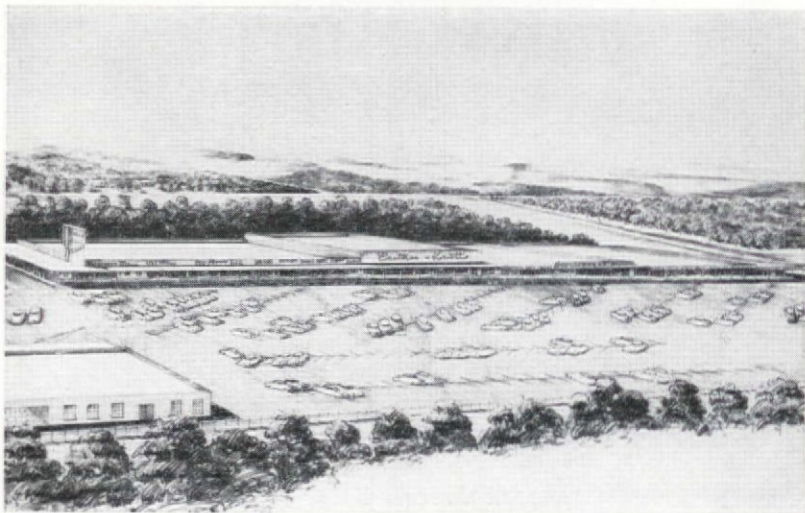
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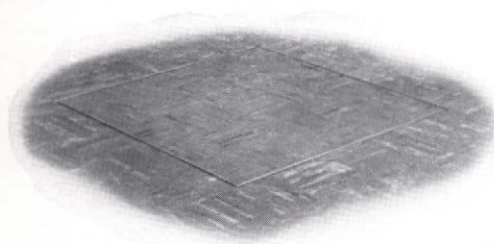
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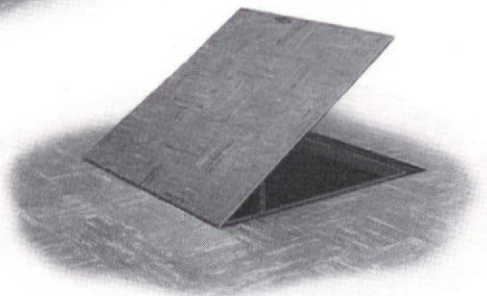


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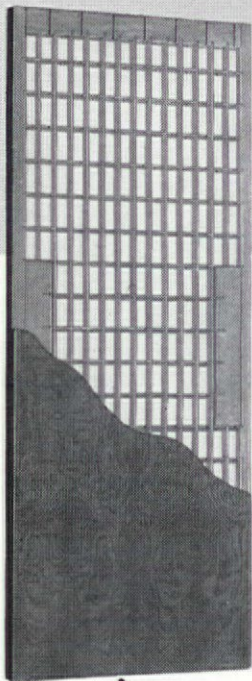
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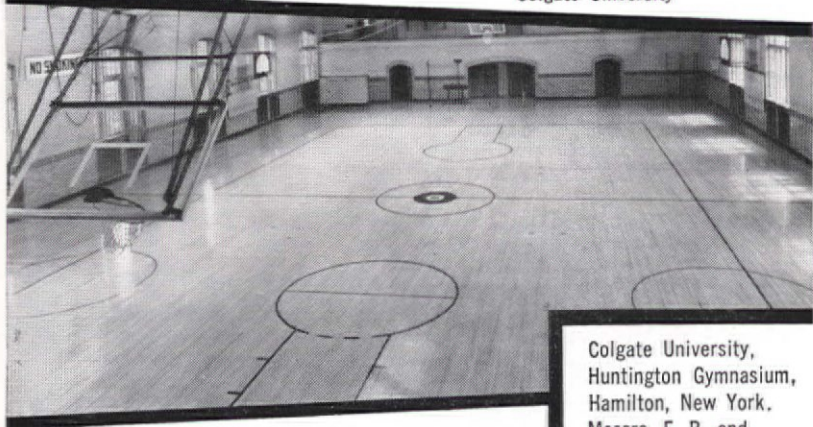
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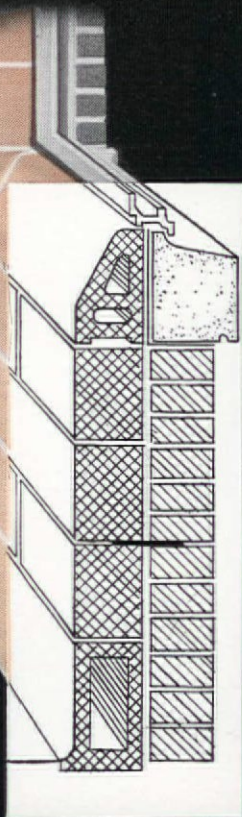
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