

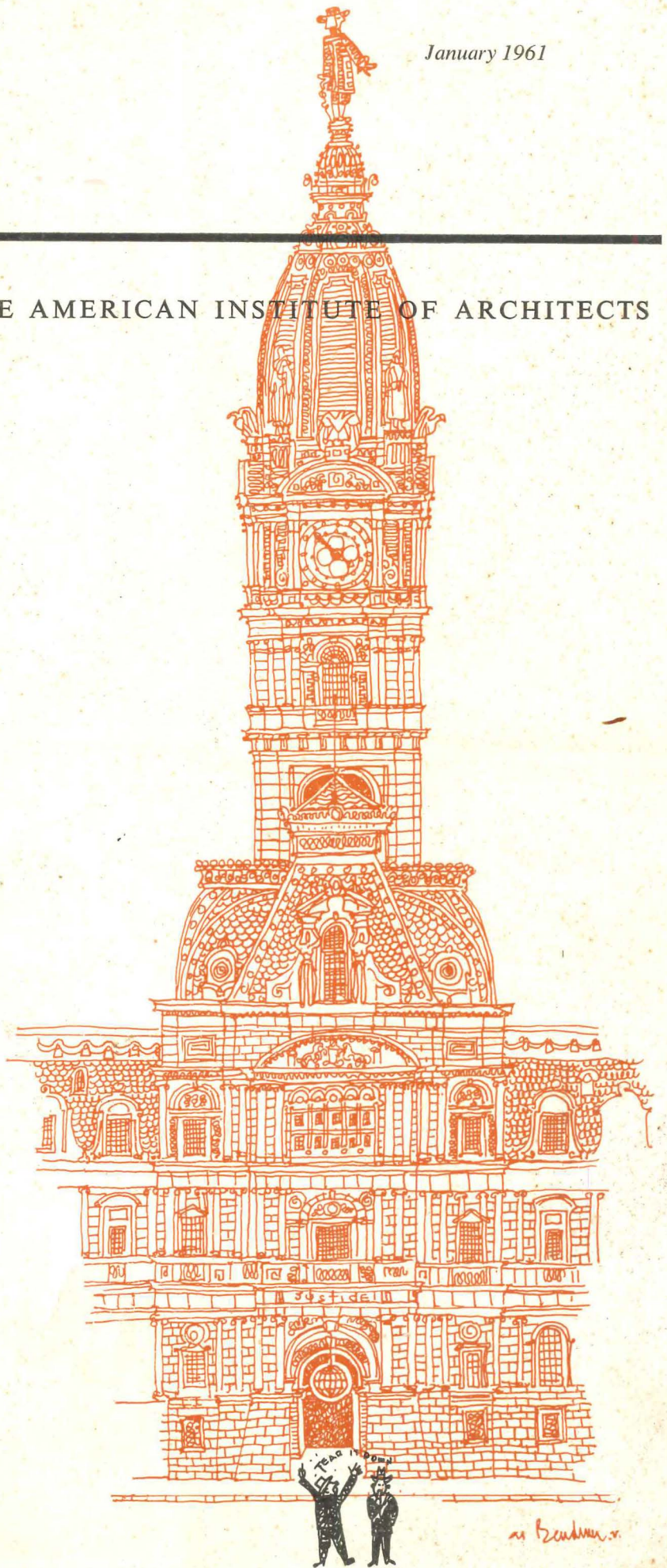


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January 1961

Journal

OF THE AMERICAN INSTITUTE OF ARCHITECTS



**Bendiner**

Architecture and the Arts

The Uninteresting Future

Mediterranean Moods

School Plant Studies (BT 1-44)

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#### THE COVER

A Bendiner original — City Hall in Philadelphia — to tempt you into reading this month's lead story — also an Alfred Bendiner original.

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They look alike, but...

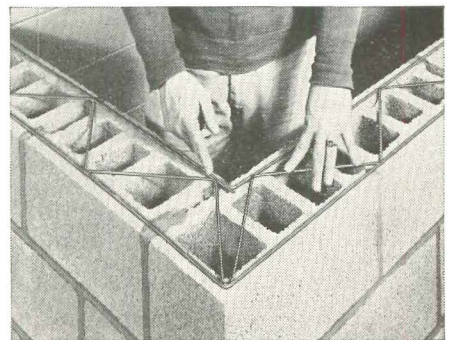
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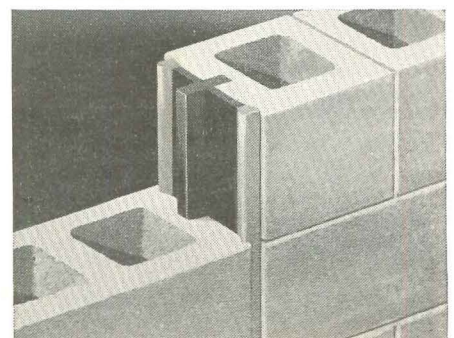
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# Letters

## Architects and Engineers

EDITOR, *Journal of the AIA*:

Although somewhat late, I would like to comment on the letter from Mr H. J. Campbell, P.E., published in the June issue.

Mr Campbell, being licensed in N. Y. State, must know that our laws prohibit an engineer from using the term "architectural" in his title. (Likewise, architects may not use the word "engineer.") I sympathize with his objections to the title "Building Engineer" and suggest continued use of the prefixed titles "Structural," "Mechanical," or, the legal title, "Professional Engineer" which would immediately distinguish him from the many quacks who call themselves "manufacturers and engineers," etc.

As an architect, I have the greatest respect for those engineers who, like Mr Campbell, act as consultants or who confine their practices to strictly engineering problems. I can not, however, extend this feeling to those engineers who attempt to practice architecture and emasculate both professions.

Even though I have no substantiating figures, I am inclined to agree with Mr Campbell that there are far more Professional Engineers than Registered Architects. However, I believe that a much greater percentage of Registered Architects have their own practices than do the Engineers so that any directory will list more Architects than Engineers.

LEON ROSENTHAL  
Babylon, N. Y.

## Book Supplement Praised

EDITOR, *Journal of the AIA*:

Just a note to tell you how pleased I was to see the November issue of the *Journal* . . . because the entire Book Supplement is so excellent in its typography and format and general organization. It certainly sets a remarkable standard for a professional periodical and for the first time I feel that we have something to match the one set by the *Town Planning Review* of Liverpool.

ROBERT C. WEINBERG  
New York, N. Y.

EDITOR, *Journal of the AIA*:

Every time you run something by Henry S. Churchill (November, 1960) I am transported, first by delight with his writing, and later by rage and envy that I can't write as well. The Book Supplement was elegant.

HELEN CADY, EDITOR  
*Pasadena Bulletin*

EDITOR, *Journal of the AIA*:

I write to express my appreciation for the quality of the current issue of the *Journal*. Feeling that the *Journal* has become a really significant publication, I am taking steps to make it regularly available to the President of our University and to others who will find it of great interest.

SAM T. HURST, DEAN  
School of Architecture and the Arts  
Auburn University

## Copyism vs. Creativeness

EDITOR, *Journal of the AIA*:

As for your page in the September issue ("The Editor's Page"), I admit that without the "deplorable trend to copyism" independent thinking would probably prevail; but the question is—with what results? The talented will not copy. He will be inspired. Only the less talented does copy work and this is better for the community than if he would "create."

Furthermore, development of a style is unthinkable unless we grant a space in our creative work for accepting others' ideas. If the invention of the camera promotes communication of architectural ideas it promotes also the development of the style for our age. For the gothic style, centuries were necessary; for our modern style, only decades.

I enjoy reading your *Journal* more than any other architectural magazine . . . yours is a good example of a periodical to be read and not only looked at.

EUGENE PADANYI-GULYAS  
Billings, Montana

## Somebody Was Listening

EDITOR, *Journal of the AIA*:

I read with great interest the editorial comment in the Allied Arts column of the November issue of the *AIA Journal*.

Essentially, I agree completely with your position and with the contention that American consumers, consciously or otherwise, have been seeking good design and finding it, not in American products, but in the imports from Italian, French, German and Swedish sources, and even occasionally from the Japanese.

I would take issue with you, however, when you attribute this, to a large extent, to "the advertising boys" and their shrill and gaudy presentations. I think you'll find many serious advertising art directors and designers who have attempted to exert a real influence on product design as far as they were able to go, and who have decried the "shrill and gaudy" in terms far more derogatory than those you have used.

I think you ascribe to the advertising profession, if you can call it that, far more influence on product design than it actually has. Would that it were so!

However, you are certainly on the right track in your plea for a renaissance in the good you find in contemporary American design. More power to you! Yes, somebody is listening.

G. ROBERT RUFF  
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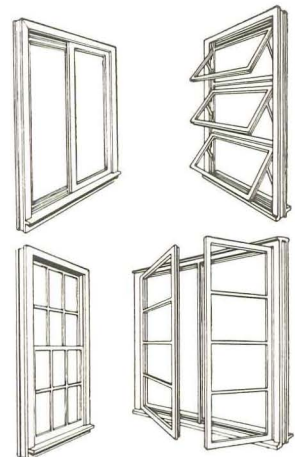
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## **UIA Program**

American architects are urged to attend the Sixth Congress of the International Union of Architects set for July 3-7, in London.

Even though you'll be charged a small extra fee for registering after January 1, the provisional program just released for the Congress would seem to make it all worth while. Indications are that the Congress will be the largest ever held, with at least 1,500 persons expected to enroll from fifty countries to discuss the theme, "New Techniques and Materials—Their Impact on Architecture."

Three papers, contributed by Henry-Russell Hitchcock, Pier Luigi Nervi and Jerzy Hryniewicz, together with contributions from all the national sections, will form the documents for discussion. After the opening session on July 3, the Congress will split into three working groups, each of which will discuss each of the papers in turn.

An international exhibition on the theme of the Congress will be held close to the Royal Festival Hall where the plenary sessions will be held. The exhibition will be divided into two sections: The Architecture of Technology in the Twentieth Century, and Tools to Conquer Nature. An international book exhibition and an international students' exhibition of designs for a mobile theatre will be housed in the same building. An exhibition of contemporary British architecture is also being arranged by RIBA and the Arts Council of Great Britain.

Information and application forms may be obtained by writing to the Public Information Department, AIA, at the Octagon.

## **Philadelphian Honored**

Harold Donaldson Eberlein, a name familiar to many watchdogs of preservation, recently received an unprecedented tribute from the Philadelphia City Council on the occasion of his eighty-fifth birthday—a resolution extending to him the Council's felicitations and honor. The resolution spoke of his "dedicated career in which he enriched the cultural life of Philadelphia through his varied talents as historian, biographer and antiquarian."

Eberlein will be remembered by many for his many books, among them "Portrait of a Colonial City" and "The Diary of Independence Hall," as well as his many articles contributed to major American magazines throughout his lifetime. He is a member of the Advisory Board of the government's Historic American Buildings Survey, and as such has spoken up long and loud in efforts to preserve historic shrines and houses over the country.

It is gratifying to note that the City Council of a major American city has paused to remember this man, for without his work, and the work of others equally as dedicated to preserving our heritage, many of the antiquities we now enjoy would not be in existence.

## **Second Edition, Building Products Register**

Six new product categories will be included in the second edition of the AIA's Building Products Register due to come off the presses in June, bringing to over 1300 the product listings included in the book under eighteen main categories.

Designed to present technical data needed for adequate preselection of building materials for architects, engineers and builders, the Register has met with outstanding success since its first printing last year. To date, more than 2,500 books are in use.

Impartial and factual, the Register seeks to promote better use of products through knowledge of their significant characteristics. Products listed are classified according to type by category and sub-category, described as fully and accurately as possible from data supplied by the manufacturers and identified with applicable standards.

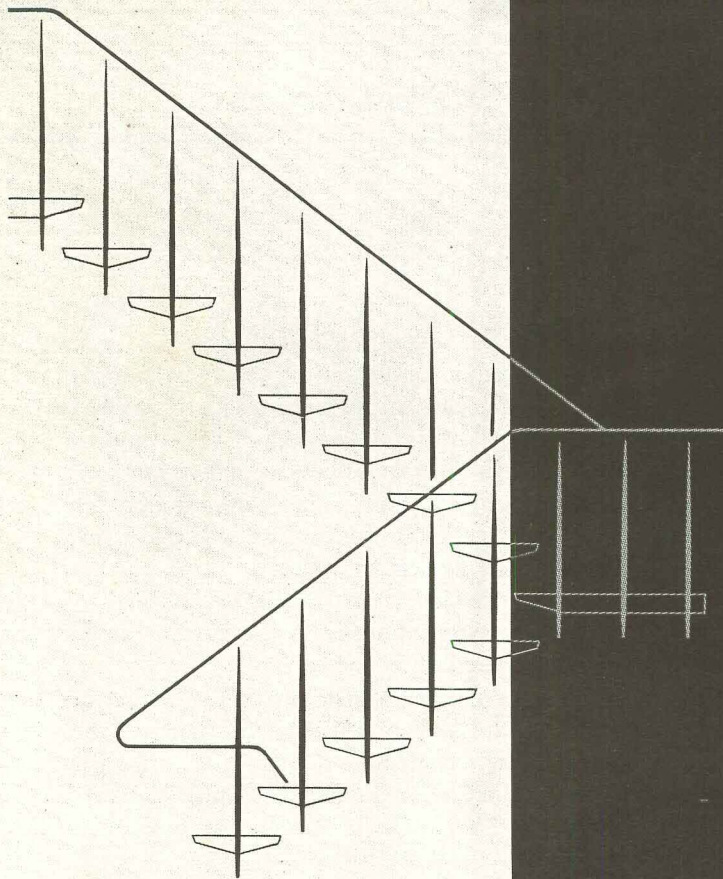
More information regarding the Building Products Register may be secured by writing directly to the Institute.

## **Chapter Presents Gift**

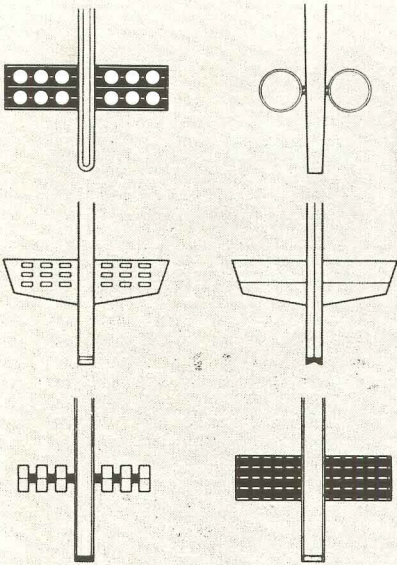
The Florida South Chapter of The American Institute of Architects has presented to the Department of Architecture, University of Florida, for the third consecutive year a gift of \$1,000 as an Architectural Enrichment Fund. The chapter President, C. Robert Abele, presented the check to Professor James T. Lendrum, head of the department, at the banquet of the forty-first Convention of the Florida Association of Architects held at Hollywood in November.

During the past year, a similar gift was used to expand the architectural holdings of the library of the College of Architecture and Fine Arts.

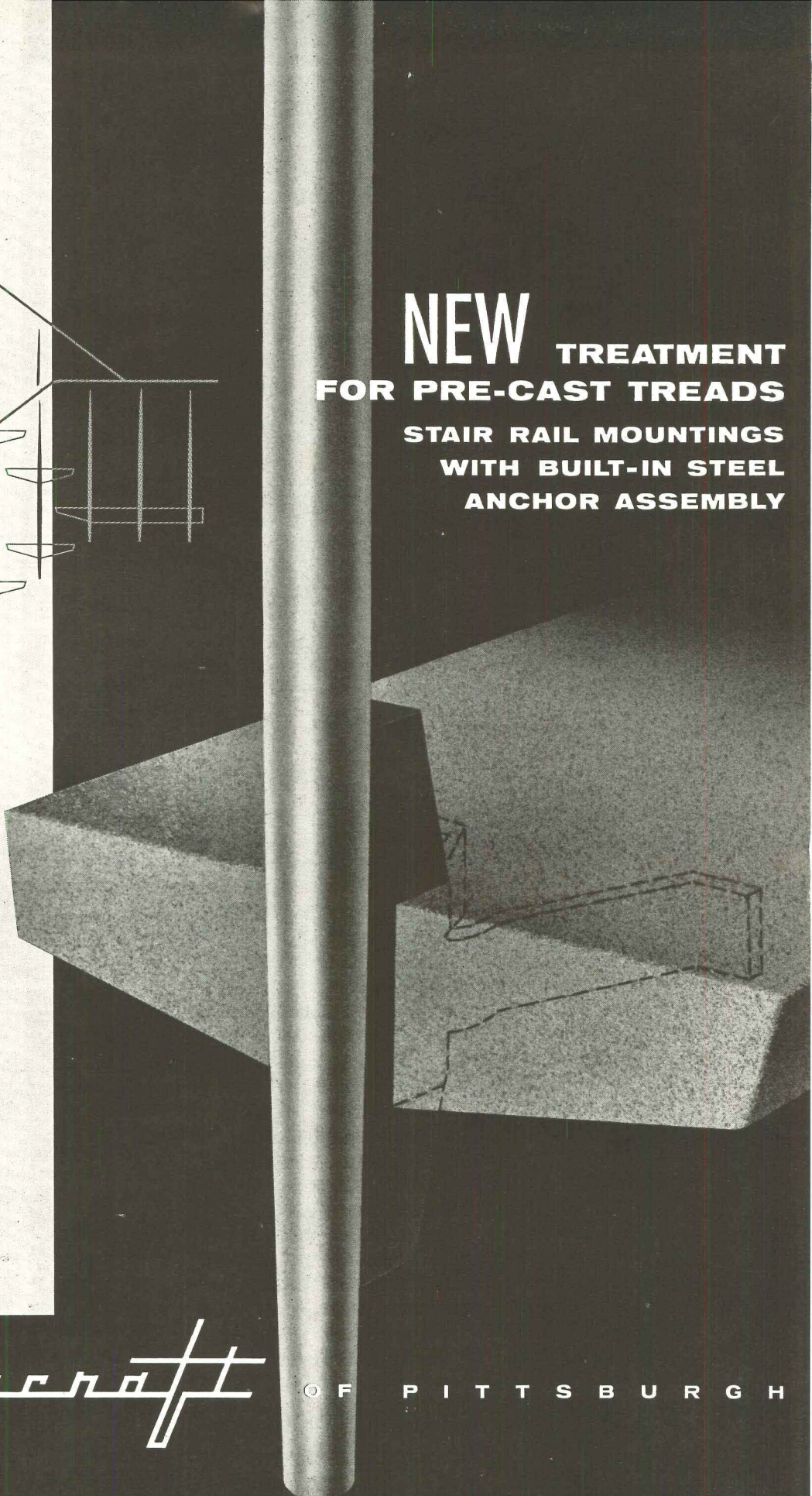




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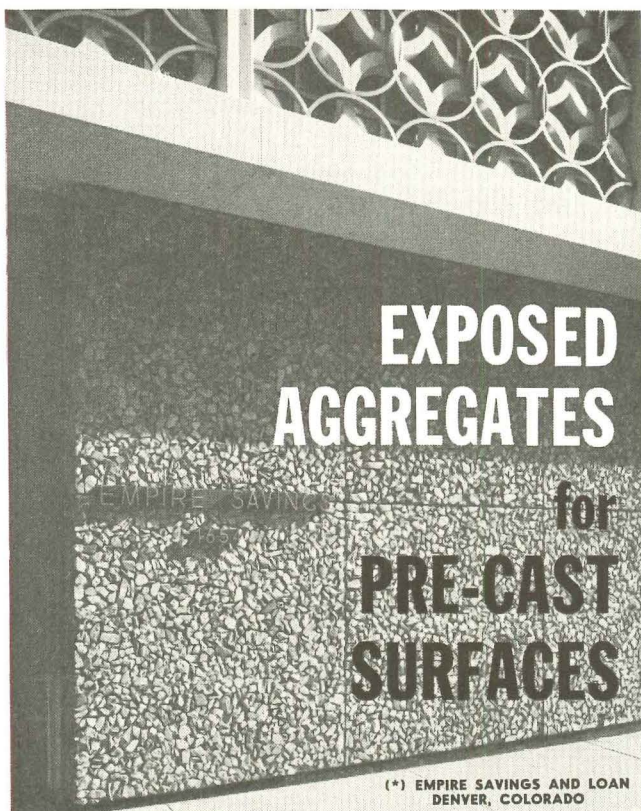
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## The Journal Wins An Award

The *Journal* takes a bow on these pages this month with the announcement that it has been awarded a Certificate of Merit in the "Outstanding Single Issue" class, institutional and professional magazines, in *Industrial Marketing's* Twenty-Second Annual Editorial Achievement Competition for Business Publications. The issue winning the award in the national competition was the January architect-homebuilder issue.

According to *Industrial Marketing*, more than 703 business publications vied for the honors of recognition of editorial merit.

Henry C. Silldorff, Chairman of the Board of the G. M. Basford Company and one of the judges in the competition, was the principal speaker at an awards luncheon at the Waldorf-Astoria Hotel when the Certificate was presented to Editor Joseph Watterson.

## New Award

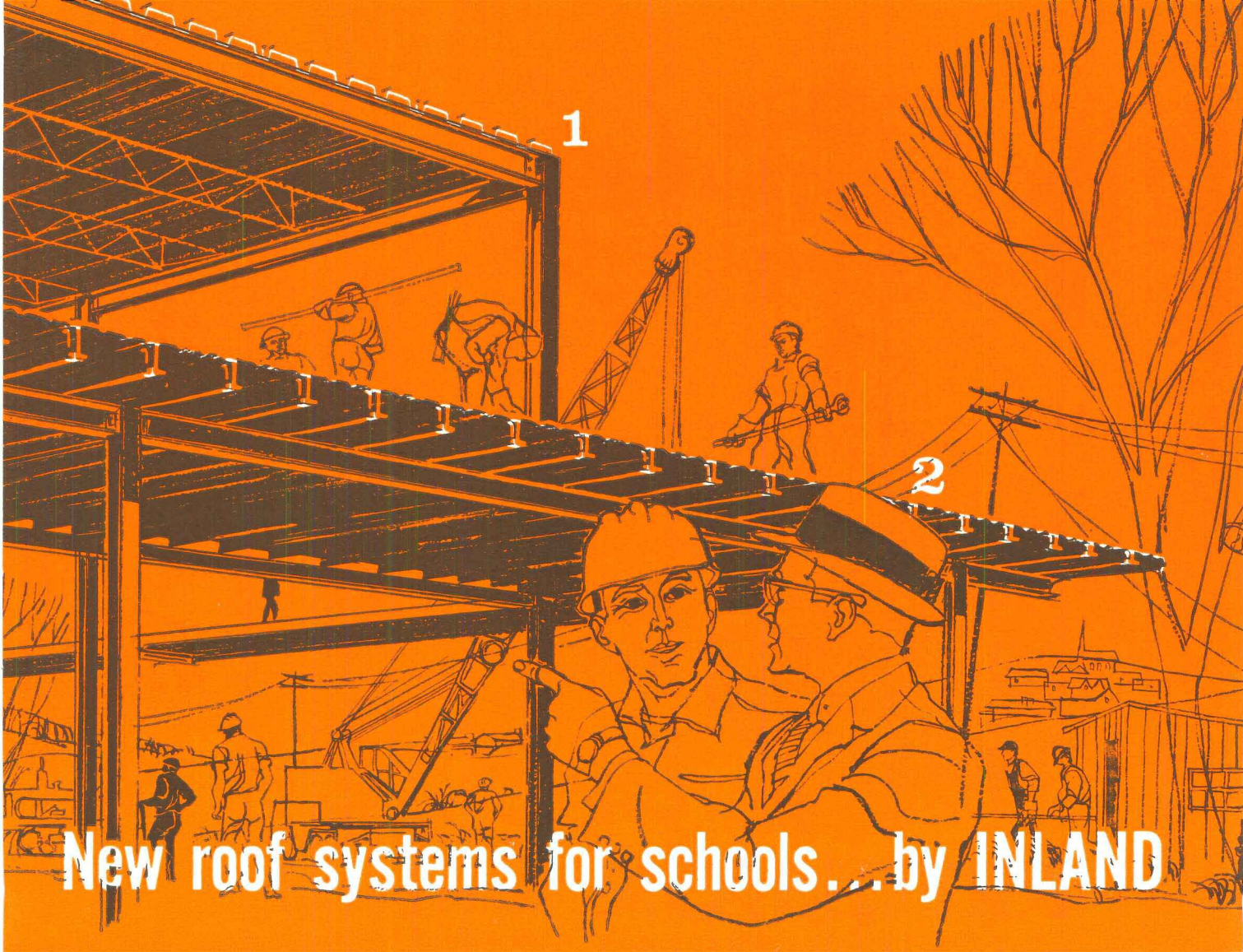
The J. and G. Daverman Company, Grand Rapids architectural, engineering and planning firm, has instituted an annual \$1,000 award to an outstanding senior or graduate architectural student, or young practicing architect, according to Dean Philip N. Youtz of the University of Michigan College of Architecture and Design.

The Daverman Honor Award in Architecture will enable the recipient to do graduate work in a related field such as design, planning structures, mechanical equipment, research and landscaping, Dean Youtz reports.

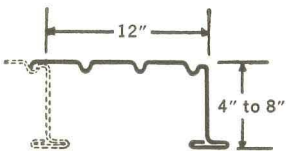
Purpose of the award is to raise the professional level of the architectural field. The criterion to be followed in selecting a candidate will be his ability to make an outstanding contribution to the profession.

"The unique feature about this proposed fellowship is that its purpose is to benefit the profession," Dean Youtz says. "Practicing architects have an unusually difficult role to perform, and I would like to think that we may be able to find students capable of helping us to cope with some of the pressing problems involved in architectural design."

The first award will be made at the close of the 1960-61 school year. Details of the nominating procedure will be determined at a later date.



# New roof systems for schools... by INLAND



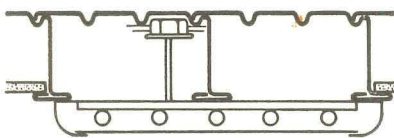
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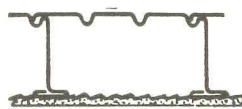


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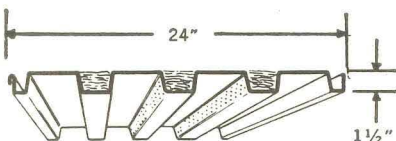
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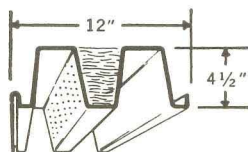


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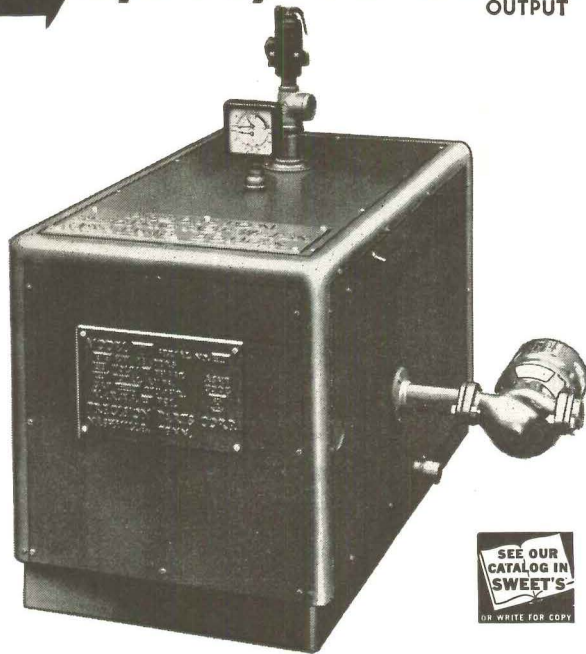
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## News con't

### Two Awards

In memory of the first two presidents of the International Union of Architects, that organization has announced the Auguste Perret and the Sir Patrick Abercrombie Awards. The awards consist of a diploma conferred every two years.

In establishing these rewards, UIA has stated that they are not to go to a person who has already attained wide recognition, but will be given to younger persons to encourage merits, talents or actions on an international scale in the field of architecture, town planning, criticism, education and international collaboration on a professional scale.

Candidates must be submitted by UIA National Sections or by architectural associations, and it is stipulated that a Section may propose any candidate whatever his nationality and residence may be.

Papers for the award must be sent by March 1 to the Secretary General of the International Union of Architects, 15 quai Malaquais, Paris, France.

### Reynolds Prize for Students

Creation of a Reynolds Aluminum Prize for Architectural Students, with a top award of \$5,000 to be divided equally between the winning student and his school, has been announced by The American Institute of Architects. The prize will be administered by the AIA under a program sponsored by Reynolds Metals Company.

Under the program a \$200 prize will be awarded to the student in each participating college of architecture who submits the best original design for any type of building component in aluminum. Each school will handle its own judging in any way it chooses. Participants must be third year, fourth year or graduate students.

The winning design from each school of architecture will be judged by a jury of three distinguished architects chosen by the AIA.

For the initial year's program, each school must complete its judging by February 1, 1961, with winning designs to be submitted to the AIA by February 13, 1961, for the national competition. The national prize will be awarded at the AIA Student Convention in April, 1961, in Philadelphia.

To date thirty-three schools of architecture have given formal notice of participation in the prize program.

Left: Sound baffle over pulpit  
-oil and gold leaf on plaster.  
Mary's Catholic Church,  
Souris Falls, South Dakota.  
Winner of Silver Medal at  
1960 Exhibition of the Archi-  
tectural League of New York.  
Architect: Harold Spitznagel &  
associates.

suffer from it too. It requires an enormous degree of discipline to develop an effective individual style out of the unlimited range of subjects and the mass of materials that face the modern artist. A certain simplicity and fervor with which earlier artists concentrated on limited themes, with limited means at their disposal, is necessarily lost. This simple fervor inspired great art. Great art is, of course, possible today. But there are few rules to help. The artist must find his way alone.

There are three major elements that affect the histories of mankind in every civilization and they are: (1) Man as an individual. (2) Man's wars. (3) Man's art and architecture. It is this third element that has pertinence to our subject. If we accept any of the responsibilities for forming this portion of the history of our day, then we all have to partake in its history-making elements. The architect's purpose and the purpose of the artist is an honest approach to a more lovable, more livable, and more enjoyable America. There are three collaborative ways of doing this. First, the architect acknowledging the artist from the beginning of the project. Secondly, the artist coming down out of his ivory tower and working with the architect and not by himself alone. And thirdly, the support of the public. It does not make any difference if art is representational or abstract, neo-this, neo-that, as long as it is good.

John Noble Richards, former President of The American Institute of Architects, in an address to the Architectural League of New York, related an experience as an observer of the viewers of art. He said, "You should have seen the joy on the faces of the people viewing the sculpture on the green and the park fountain in a civic square in the city of Toledo, Ohio. They were warm, receptive and delighted." He also went on to mention the now well-known fact that the city of Philadelphia now requires that one per cent of the cost of municipal buildings be devoted to art, and that the New York Housing Council has an Art Advisory Committee.

The editor of *Liturgical Arts Quarterly*, Maurice Lavanoux, said he becomes infuriated when the artist and the client—the pastor or the rabbi—say to one another, "Of course, you know we can understand this—(referring to the artist's interpretation of the commission) but what about the parishoners or the public? You know, I don't

think they would understand." "Blast it," he says, "who in the devil do they think the parishoners or the public are, but you and me—all of us together?"

I wonder if we give ourselves and the members of our communities enough credit for appreciating the potential designer? Don't we have a common dialogue? Why is it that so many admit that they know nothing about art and architecture but they know what they like? I suppose the majority of people like realistic sculpture and painting. Would you rather see a tree photographically painted—a tree caught in a split second of its life—or a tree put down in paint so that the very essence of its life showed? Are you more interested in the split-second glance at the tree or would you rather see it as it really and truly is of its own being? Now in portraiture, are we to see the individual in this split-second photographic vision? If so, then go to a good photographer who can give you the desired effect of the split-second image with proper lighting and proper composition. However, if the portrait is to be painted, the artist cannot act like a camera, because he sees with more than a split-second vision. He is able to walk around his subject, he can see him from different angles. He must get to know his subject and see something of what is within him in order to paint his personality, whether he be an athlete, a musician, an intellectual; whether his nature be rugged, passive, gruff or shy.

You see, this is not only the artist's problem, it is the same as the problems which arise in everybody's life and work. You are interested in getting to the crux of the matter—you are interested in the best way of presenting your product, or rendering your service to the public. When you have a problem in your business, you don't just *look* at it, because looking is only viewing; you *see* it, because seeing is understanding. This is the problem of the artist and the architect—they are to present their work so that it can be seen and understood, not just looked at and viewed.

To close, I quote a fine contemporary sculptor, Richard Lippold, in a statement that should apply to us all: "The truly creative man has faith in his times." ◀

The author requests that credit be given to the following source material: "Art in Modern Architecture," by Eleanor Bitterman; "Art in European Architecture," by Paul Damaz; "New Terms of an Old Alliance," Ada Louise Huxtable, in the *Allied Arts* column, *AIA Journal*

# Musings on the Morrow

by Charles D. Maginnis, FAIA

Mr Maginnis served as AIA President from 1937 to 1939 and was widely acclaimed for his ability to turn a thought-provoking phrase. This article was originally published in the January, 1944 Journal but contains much that seems appropriate for today

► Things are disturbing the leisure of the professional mind. The architect is not happy. For long his days have been an anxiety and a dreariness. But it is the terrors of the night that weigh so heavily on his spirit. Then it is that his familiar world takes on the formidable shape of his apprehensions. Swarms of disembodied engineers move across his dreams, bearing awful implication of his submergence in the impending scheme of things. A universal and monstrous perversity, against which he is impotent, is obviously at work to tear him from his honored place. The sombre prophecies of the critics are in process of fulfillment and the end approaches for the great profession. With dawn comes sanity again and the sense that the world is still with him in all its ancient circumstance.

Change, after all, is in itself no fearful thing, but a genial principle to which Art has always made its accommodations. Only as we looked behind us were we used to note the current of its influence. Now with a startling suddenness we find ourselves drawn into drama for which history has no parallel. Architecture feels the challenge in it, direct and inescapable.

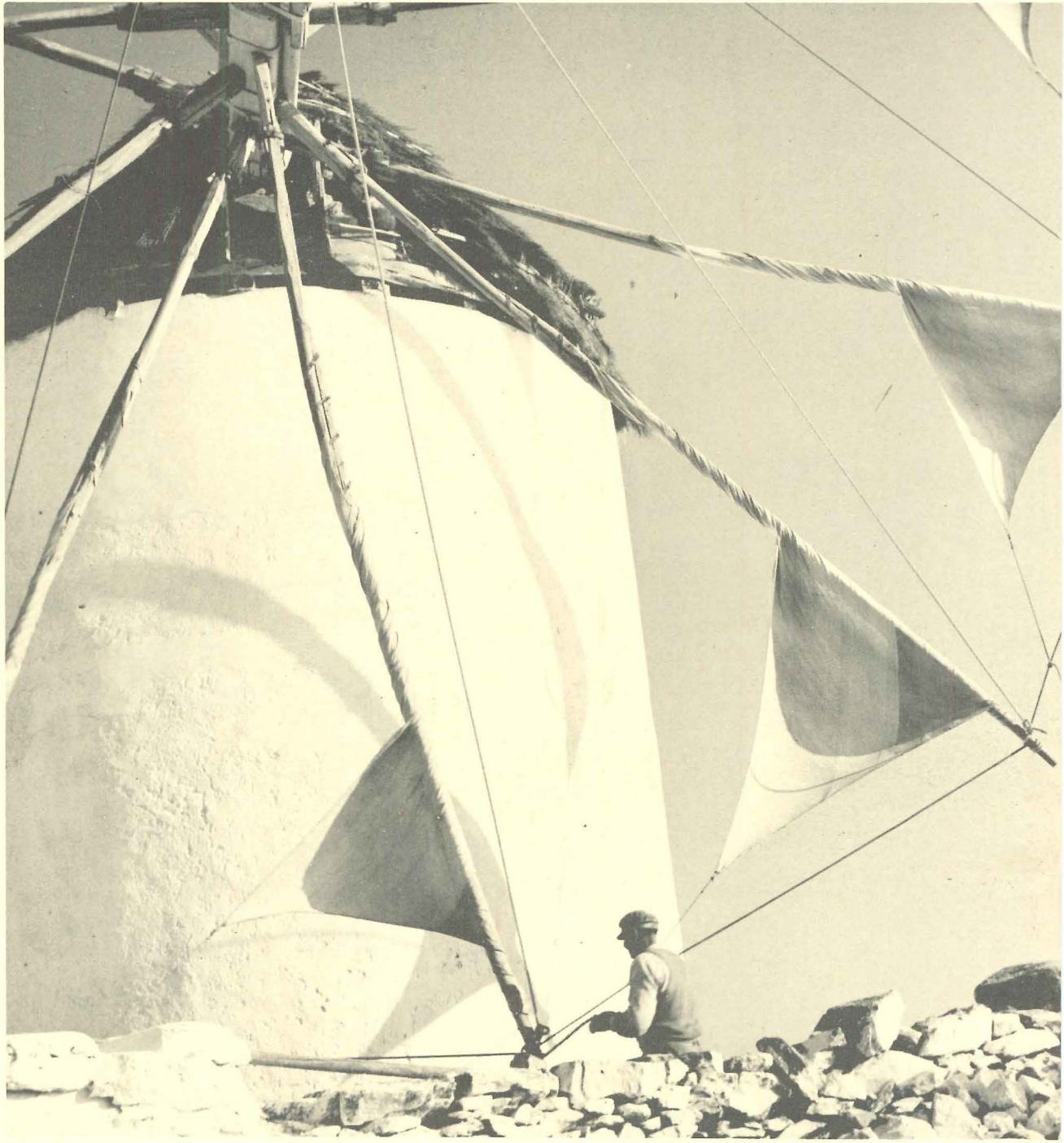
Once, at a convention of our presumptive rivals, the president in his address invested his profession so liberally with prerogatives that, when my turn came, I was left only to apologize for a wasted career. Defensively I submitted as the difference between an engineer and an architect that, while both must keep their feet on the ground, the architect has to keep his head in the stars. I could think of no better vindication. The metaphor was crude enough, but it held a reasonable postulate. Without the element of imagination architecture can have no intellectual validity and no convincing profession. For long we have been exercised at the intrusion of the engineer upon our privileges. Yet we give him as fair a right to protest our encroachment upon him if we elect to emasculate architecture to the mere terms of science. Only

upon this premise, I believe, need we be troubled about the engineer. In this country, as in England, government gave him preference in the war program. It carried to him as a consequence problems which were without doubt the legitimate interest of our profession. We did not conceal our feelings of chagrin, but we could have kept our dignity had we perceived that, in the circumstances of the moment, we were not stultified by the choice, which was merely the operation of the idea that engineering is part of the military tradition and architecture isn't. In spite of which the engineer is a benevolent soul and can always be counted on the side of peace.

Another professional torment is that the architect has failed to catch the rhythm of the new world and is obviously out of step. Very likely. But it is too early for hysterics in the face of the larger phenomenon that the wisdom of man is lagging far behind his inventions. The exciting triumphs of the new technology may indeed presage some supreme and corresponding felicity for the race, but philosophers are by no means agreed about it.

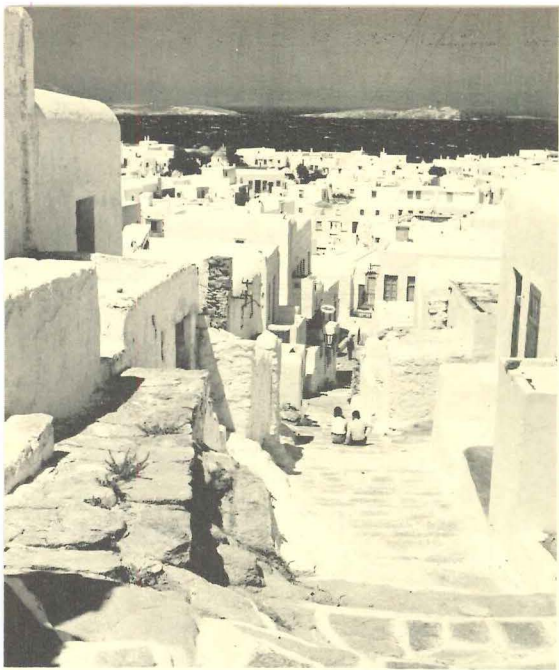
Critics of the household complain that the architectural mind has been obstinately closed to the signs of the new day, and cry aloud for a more alert and sophisticated profession. Admittedly the architect has been inadequately scientific. I have known only one of whom it could be said that, locked in his drafting-room, he could make the complete working drawings and specifications of a building to the smallest detail of mechanical and structural engineering. But these cloistered faculties, impressive as they were, are not enough for ministry to the exacting patronage that is to be wooed in the coming years. The architect must now be equipped to discuss the intricacies of finance with bankers and to discourse on reasonably even terms with industrialists and social economists and all the challenging intelligences of the new order.

Are we training too encyclopedically for the individual, forgetting that the architect in action usually works with a competent team? The sweep of his interests is so large that in theory there is almost no limit to the endowment of the architect, but room should be left in his poor brain for the play of his personal genius. Richardson and Burnham and Goodhue did not come to eminence by an accumulation of realistic aptitudes but by their brilliant faculty of creation. This felicitous gift earned them a leadership in their generation that could be sustained quite as confidently against the demanding temper of tomorrow. This is the high principle without which, whatever the day, there never can be great architecture nor great architects. ◀



# Mediterranean Moods

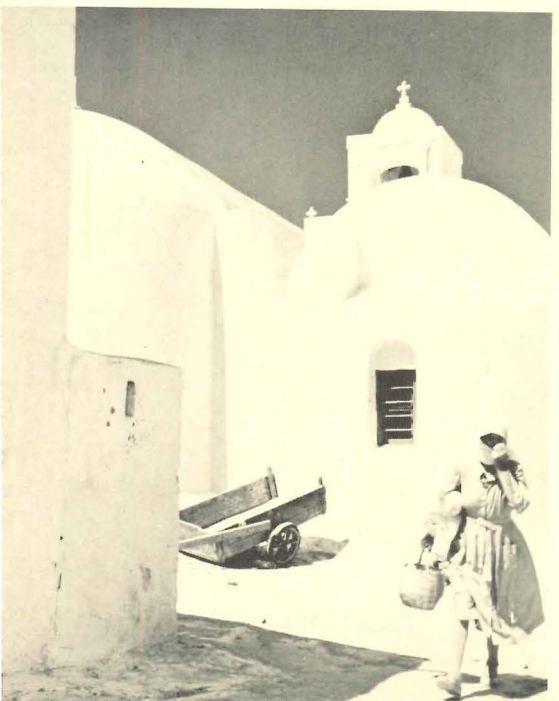
A PORTFOLIO OF PHOTOGRAPHS BY HERBERT LATTES



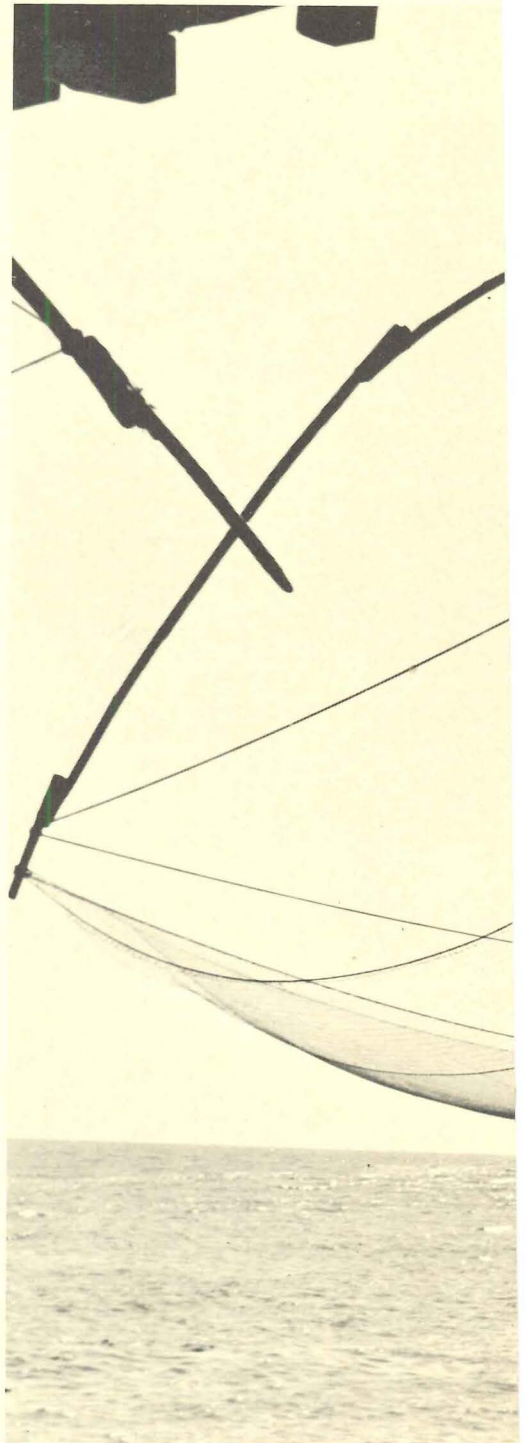
Island of Mykonos



Island of Mykonos

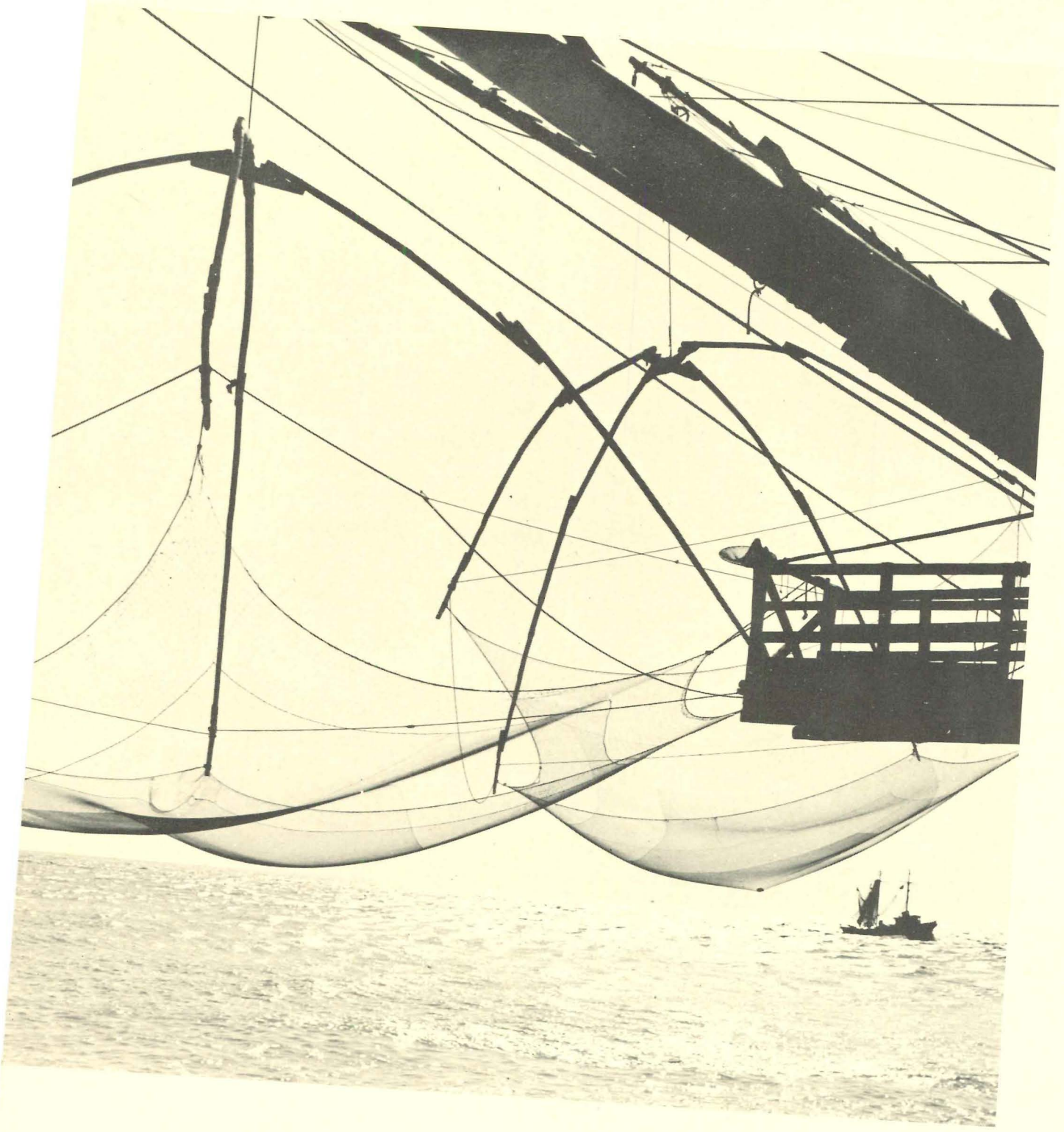


Island of Mykonos



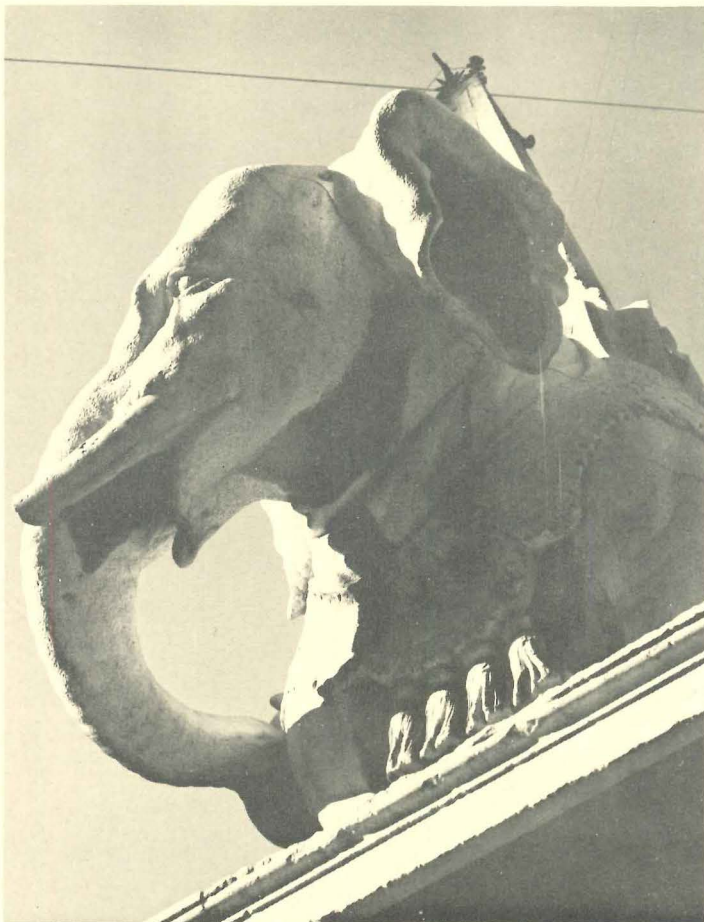
Fiumicino—Fish Nets







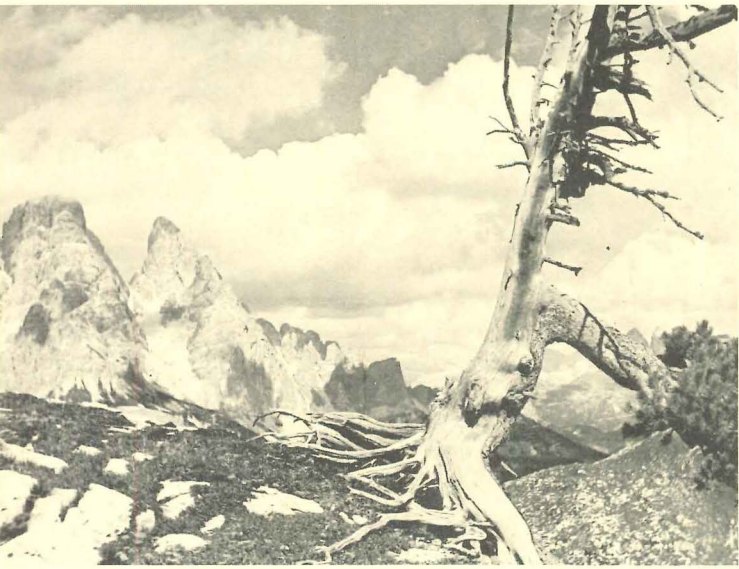
Ferentillo-Terni



Elephant—Piazza Minerva

Rome—late afternoon waiting for the return of the tourist





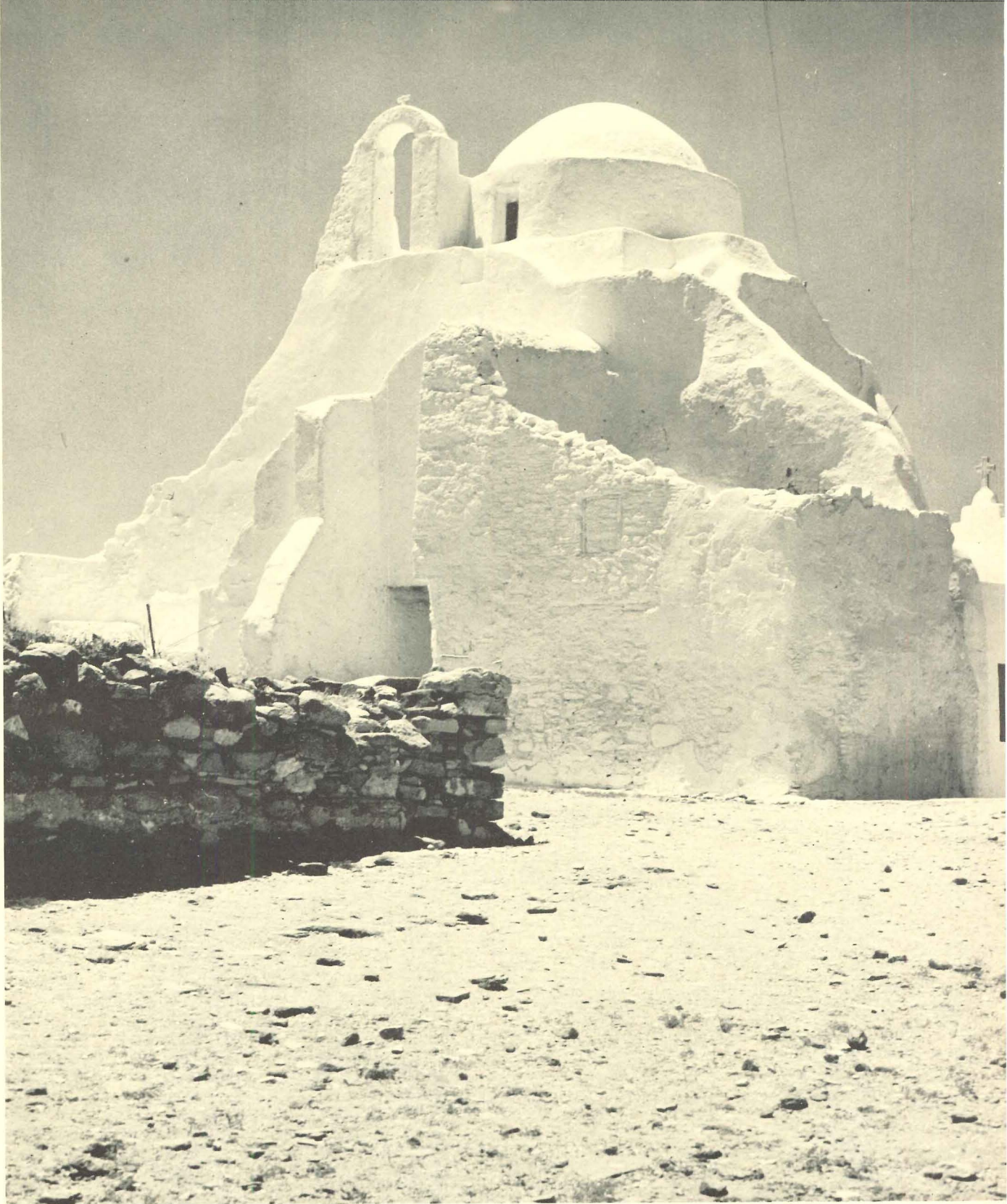
Mountains and cypress



Age-old olive trees in Italy

Roman Amphoras





Island of Mykonos



Piazza Signoria, Florence

*The first of a series of four challenging statements by the  
President of The American Institute of Architects*

PHILIP WILL, JR, FAIA / THE STATE OF THE PROFESSION

INTRODUCTION

## The Future has Already Begun

► You have seen fit to elevate me to a high and honored position of leadership within our profession. Now you have a right to expect that I tell you about my view from this, to me, still somewhat dizzy and unaccustomed height.

One way to discharge this obligation is to spread before you a rosy panorama of the future. I could quote any one of many economic forecasts based on the need to rebuild our decaying cities and on the demands of our growing population.

Such a talk is not overly original. To an audience of comfortably engaged and complacent architects, it makes pleasant listening.

I propose, instead, to ask some rather uncomfortable questions. Perhaps the answers will raise doubts. Is all for the best in this best of all possible worlds?

In fact, I hope that you will come to share my deep concern, my growing conviction that the future is already with us—in crisis form. This crisis must be understood and dealt with if architecture is to continue as a vital profession of high stature and satisfying accomplishment.

We say that we are master builders who understand how to respond to human needs in terms of building. We are, we say, responsible citizens who place public welfare and that of our clients above our own.

Yet, how well have we done?

We are becoming an overwhelmingly urbanized nation; but, do we know what kind of cities we wish to create—and why?

Do we understand the city, that organism whose growth through the years reflects all stages, triumphs, defeats and crises of the human spirit?

Are our ideals and objectives equal to our capacity to build?—for what we build will itself shape the nature of our citizenry.

C. S. Lewis, the British author, is perhaps best known for his book “The Screwtape Letters.” But some may also remember “The Great Divorce.” This small book begins with the description of a city:

“A city of dismal block after block of drab houses. Most have been abandoned by their owners.

“To this city there is no end and no beginning; for it expands as the expanding universe with the speed of light.

“Scraps of paper eddy with each quill of wind.

“Dirty puddles reflect the yellow flicker of the street lamps.

“For there is no sun.

“A city without day nor night.

“All is dull, colorless, grey, dispirited neuter.”

The author has been describing his version of hell—and perhaps it is also ours.

Yet I submit that the imagination of the author is unequal to the reality of man’s ability to foul his own nest!

With allowance for poetic license, what have our modern American cities become?

The Institute

Narrow canyon walls, unrelieved by open spaces. A jagged wallpaper whose perspective stretches to infinity. Noise re-echoes. Extremes of micro-climate multiply themselves. In chaotic orgy, visually screeching signs cannibalize each other. The deadly residue of power sources pollute the air: Odor, dust, soot, ashes, smog and lethal gas.

The helpless pedestrian, in unequal battle, disputes the right to move with the automobile, that man-guided missile only a curbstone away.

Clutter, ugliness and waste.

A battleground of restless, massive forces, the city has grown too fast to heal its own wounds. The sores lie open and festering.

All too often this is a fair description of what our cities now are and a prophecy of what they may increasingly become.

For now the great population flood, released by the automobile and channeled by billions of dollars worth of highway, engulfs our precious countryside in oceans of urban sprawl. All becomes gray and formless in deadly continuum. No country, no suburbs, and no real city.

Megalopolis, endless and inhuman.

So here we are. For the future has already arrived. The challenge is already upon the nation and upon the profession of architecture.

Sorry though the plight of our cities be, architects need not assume all the blame. We are numerically a small profession. Even so, many of our individual members have led battles for better planning, for the preservation of our heritage, for order and for beauty.

Only now are we beginning to make up our collective mind that ours is a broad mission, that ours is the responsibility for designing these second United States, and that the challenge is not just to anyone, but to us: The Profession of Architecture.

How, we now ask ourselves, can we exercise leadership toward a better physical environment—a leadership which, by virtue of our skill and calling, must be ours?

Some say that architects lack the status and the prestige to do the job.

I doubt that this is true.

Ask anyone at a cocktail party to name you a nationally famous doctor or lawyer and he will be hard put. Most likely, however, he will be able to name three or more famous architects. The reason is that architecture and the men who create it are getting more and more attention in our national mass media. Don't always blame the writers or editors if you don't get your share of this attention.

I don't see any reason why architects today should nurture a status complex.

On the contrary, the thinking public may be expecting more of us than we are, as yet, able to perform.

There was a time when "planning" was a dirty word. To some it smacked of socialism. But times have changed, and as in many other areas, we may have been too busy to notice. We are still on the defensive. Yet while we are timidly rehearsing our apologies in the wings, the curtain is going up and the spotlight is opening upon us.

The audience certainly wants planning and design. Both political parties have adopted strong platforms calling for the intelligent rehabilitation of our cities. There are more civic organizations and citizens' groups agitating for urban renewal than ever agitated for prohibition or even the repeal thereof.

Nor will you find many communities without a planning body and/or urban renewal program—although you'll find quite a few, far too many, in fact, without architects on them.

Could it be that the public has a clearer image of what it expects of the architect than has the architect himself? Could it be that our problem is not status or prestige, but the need to live up to the public image and expectation which the word "architect" evokes?

At any rate, the image of the architect as the designer of the total environment, the master-builder, cannot be purchased or be created by mirrors or hidden persuaders. It must be earned by the professional conduct, the competence and the vision to deal with the complex problems of a future which is already upon us.

Nor can we substitute for this image the mirage of the prophetic designer of a gleaming, antiseptic, push-button world of tomorrow. In the first place, there is no evidence whatever that we will really design this world. In fact, there is quite a bit of evidence to the contrary. Other professions, singly and in efficient combinations, are recognizing the existence of a vacuum and are rapidly moving to fill it.

In the second place, cosy daydreams about future building booms should not blind us to the nightmare of our present man-made environment. For behind these rosy visions is the cold, harsh fact that even greater technological progress to be absorbed and applied, even faster urban decay to be replaced, even more Americans to be housed, schooled, hospitalized, transported—and in desperate need of space and beauty—only mean even more problems to be solved.



*AIA means dynamic leadership rooted in professional tradition such as the inspiring Investiture of Fellows*

Contemplation of the coming changes in the world around us may give us titillating goose pimples. But a hard look at the magnitude of problems facing us this very minute should give us the shivers. And the one promise the future does not hold is that, by some miracle, we as a profession will be able to solve problems tomorrow which we cannot adequately solve today.

No, it will not help us much, I'm afraid, to keep talking of the challenge of the future. It may be pleasant, because everyone agrees. But it is also dull, because there is no real controversy.

We need discussion. For we should be, as I see it, a very disturbed and very troubled profession. We need, I believe, an earnest and searching reappraisal—yes, an agonizing reappraisal, perhaps—of the state of our profession, its performance, and its responsibilities.

The intent of this article—one in a series of attempts to bring the present problems of our profession into focus—is to stimulate such discussion.

I offer neither exhortations nor solutions. I am no all-wise white father who can lead you to greener pastures. All I offer is my sincere invitation to you and to all thinking architects to join me, the other members of your Board of Directors, and your able Committee in a re-examination of our professional activities and conduct.

I believe we must take a new direction. A thoughtful study of some of our problems and of the direction we should take was indicated in the "Report on Your Profession" published in the June issue of the *AIA Journal*. The AIA Board of Directors has adopted this report and is working on the formulation of the specific policies it recommends.

The objective of these policies is, in brief, to assume for the architectural profession the responsibility and the leadership for the total man-made environment, as the medical profession assumes the responsibility and leadership for public health and the legal profession for the rule of law.

But policies alone cannot bring about the needed change in the direction of a democratic organization such as ours. Declarations that we want to be leaders does not make us leaders.



George Knight

Our policies must be fully supported by the membership. The needed changes in our professional approach and practice must begin with changed attitudes on the part of those who practice, teach and study architecture.

Specifically, I believe, we should explore a new approach in three areas of our professional life:

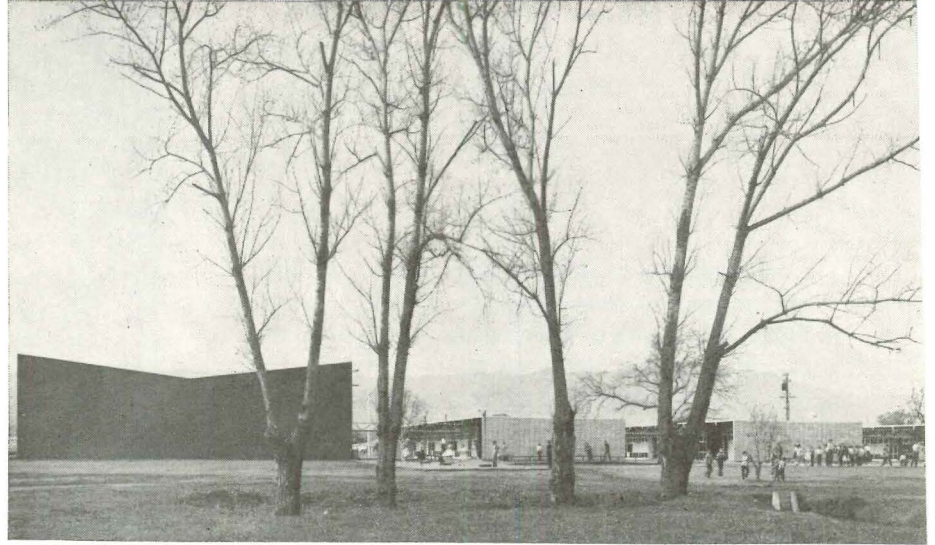
1 We should, I suggest, search for a more encompassing, more comprehensive approach to the design of the total environment, an approach which might be called "architectural statesmanship."

2 We should seek ways to broaden the scope of architectural service.

3 We should recast the entire process of professional development from the guidance and recruitment of talented youth through education, training and licensing to postgraduate study and research.

Our purpose: To lift the entire profession to new levels of performance consistent with the need of our nation.

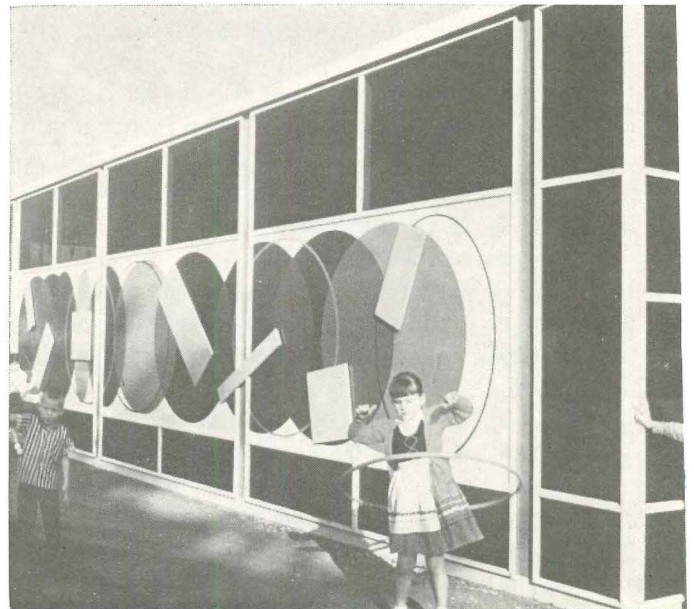
In the February *Journal* I will deal briefly with the first of these suggestions. Those who may wish to share my thoughts on all three will find them in subsequent issues. ◀



**Favorite Features** of Recently Elected Fellows

**Mario J. Ciampi, FAIA**

*San Francisco, California*



Sassarini Elementary School

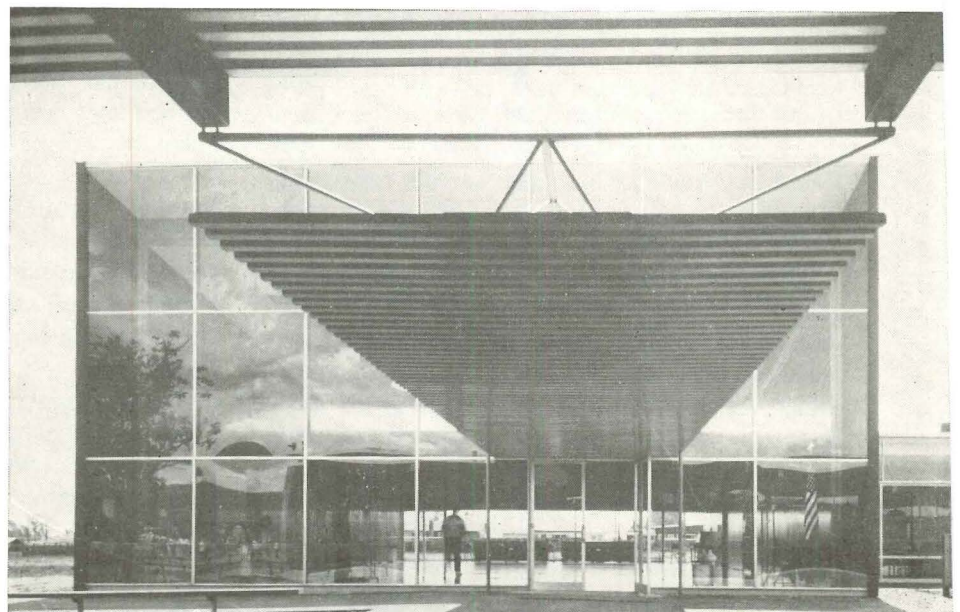
Sonoma, California

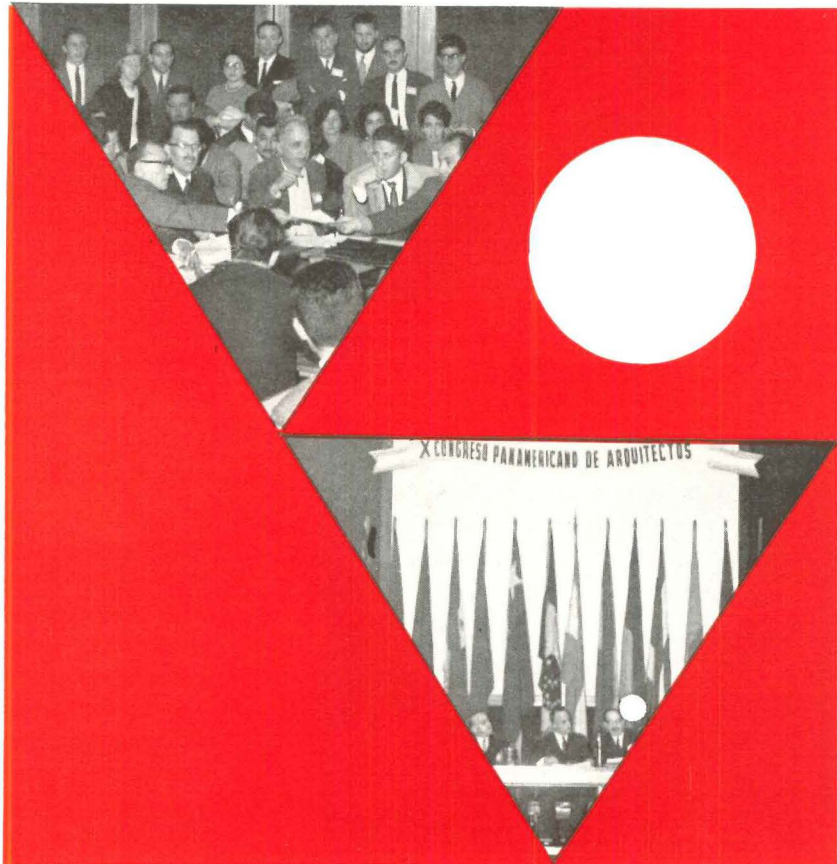
Mario J. Ciampi, FAIA,

Architect

Paul W. Reiter,

Associate Architect





by Wolf Von Eckardt

## Pan American Congress

► The AIA had assumed no easy responsibility when its president Philip Will, Jr, somewhat shyly acknowledged the applause of the more than a thousand architects from thirteen Latin American countries who packed the auditorium of Buenos Aires' Law School last October. Reading his speech in Spanish, Will formally invited the Pan American Federation of Architects (FPAA) to hold its eleventh Congress jointly with the 1965 AIA convention in Washington, D. C.

"The American Institute of Architects," he said, "is extending this invitation on its own, as a private, independent society of professionals. The hospitality we offer receives no financial help from government but is borne entirely by our members." At the conclusion of his short speech, Will read a letter of greeting to the Congress from the President of the United States.

The invitation, decided by the AIA Board of Directors at its Portland, Oregon, meeting last year, was far from being a sudden, impulsive gesture. The Institute has been a member of FPAA, which comprises the professional architectural societies of the countries affiliated with the Organization of American States (OAS), ever since its founding at Montevideo in 1920. AIA's delegate to the first *Congreso Pan Americano de Arquitectos* was Louis Newberry Thomas, FAIA. He, as well as the numerous US delegates to the nine subsequent Pan American Congresses—in Santiago de Chile, Buenos Aires, Rio de Janeiro, again Montevideo, Lima, Havana, Mexico, again Santiago, and Caracas—have been welcomed with an interest that was never short of enthusiastic, and a hospitality for which lavish seems almost too modest a word. The glowing

*The head of the Institute's*

*Department of Public*

*Information accompanied*

*The AIA Delegation to the Pan*

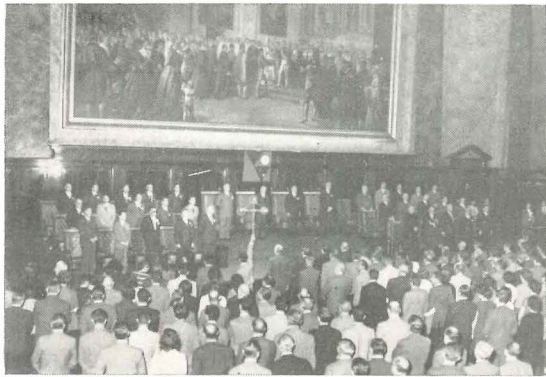
*American Congress in*

*Buenos Aires, as an*

*observer for the Institute*



One of the two impressive exhibit buildings



The ceremonious opening session



U. S. delegates Philip Will, Jr, FAIA, and Samuel Inman Cooper, FAIA

Argentina's President Arturo Frondizi received the heads of Congress delegations



reports of such old Latin American hands (and AIA Fellows) as Chloethiel Smith, John Fugard and Samuel Inman Cooper, who, among others, make up AIA's International Relations Committee, have been further enhanced by the enthusiastic accounts of a host of other traveling AIA members who were wined, dined and shown around by their newly-won friends on private journeys to Latin America.

When FPAA officers hinted at Caracas in 1955 that an invitation to the US would be favorably received, they only confirmed the obvious: The AIA could not very well continue to accept the hospitality our neighbors had offered to a generation of its members without reciprocity. The Board carefully considered the expense involved. The cost of providing the entertainment, translation services, an exhibit and other necessary items is admittedly heavy. It decided, nevertheless, that the Institute must face up to the challenge of its international obligations by extending a long-overdue invitation.

The Buenos Aires meeting demonstrated that this challenge involves far more than generous hospitality. I am sure that the other nine North Americans also came away from this hectic and intensive affair fully aware, as I was, of the need for our active and serious participation in this Pan American exchange of professional know-how, experience and ideas. Governmental foreign assistance can never replace such personal, private contact. It can never do what independent professionals can do through their private, voluntary organization.

It is obvious that the test of AIA's good neighborliness lies not in the quantity of cocktails we offer, but in the quality of the professional contributions we make toward the solution of the festering housing problems of a huge, restless continent which Latin American architects feel with such keen intensity.

Which, to be sure, is not meant to belittle the importance of international socializing. The eager friendliness with which our little group was received and attended to in Buenos Aires was overwhelming. The hospitality was as impressive and heart-warming as it was exhausting.

Architects are very important people in Latin America, a fact which the Argentine government acknowledged to the tune of an estimated \$400,000 subsidy to run the Congress.

The money also put up two exhibition buildings, and, in the course of the ten-day Congress, entertain more than 900 architects and students plus wives and guests with a day-long boat excursion, a Gaucho-style barbecue at a fancy country club, a wine and champagne dinner dance, countless and elaborate cocktail parties, horse

races for the "Grand Prize of the Pan American Congress of Architects," and a flight over the city, not to speak of special lectures and tours—all for a \$15.00 registration fee. There was, in short, ample opportunity to meet people and make friends and to get immersed in the easy, gay camaraderie of the Latin Americans. On most of these occasions, on the slightest provocation or none at all, the younger set would break out in song or tireless Congas, Rhumbas and Cha-Cha-Chas to the rhythm of beautifully improvised clapping, banging and chanting. There was never a shortage of girls for these dances as no less than half of Argentina's architectural students are female.

Much of this hilarity was undoubtedly a necessary release from the earnest intensity, the incredible *entusiasmo* with which the work of the Congress was carried on. The participants formed into four *Comisiones*, or Committees, each considering somewhat overlapping aspects of housing, the perennial theme of these congresses. But the official sessions were only the beginning of the heated discussions. They continued, seemingly never-ending, at the parties, on the excursion boats and buses, and in the cafes and restaurants of Buenos Aires. By the end of the Congress, I am sure, every tablecloth in the city was covered with diagrams and sketches. Caught in the whirl of this intense search for solutions to the desperate housing problems of a huge continent, we North Americans felt, let's admit it, a little helpless and uncertain. Back home, we knew, there must be a rich fund of the solid contributions we might have made. We might have brought, in one form or another, some of our country's know-how and experience which these people so ardently sought. We might have brought an exhibit to match Cuba's formidable and very political display. But we travelled light to Buenos Aires. Some of us were merely sightseeing; Phil Will and Sam Cooper came to demonstrate our good will. Our government helped to the extent Congress permits it to help a private organization. Thanks to Sam Cooper's persuasive diplomacy, our Charge d'Affairs in Argentina, Maurice M. Bernbaum, meanwhile appointed ambassador to Ecuador, gave a luncheon for the head of delegations, which reinforced the effect of the Eisenhower letter. The US Information Service, whose Washington office was more than willing to supply an exhibit had one been available, helped in Buenos Aires with good advice, mimeographing and press releases.

These manifestations of good will were unquestionably well received. Sam Cooper, a prominent Atlanta architect who was elected President of FPAA, and who has the dignified friendliness of the ideal good-will ambassador, was a center of cordial attention wherever he appeared, which

THE WHITE HOUSE  
WASHINGTON

September 28, 1960

Dear Mr Will:

Please extend my greetings to the delegates and guests of the Federation of Pan-American Architects assembled in Buenos Aires for their Tenth Congress.

The planners and designers of our homes, our public buildings, sometimes our entire communities, both reflect and help create the character of the environments in which we live and work. With their art and discipline, architects play a leading role in our aspirations for a better life.

As members of the Pan-American Federation gather to discuss common problems and exchange ideas, they strengthen the profession of architecture throughout the hemisphere. At the same time they serve the cause of international understanding. Such meetings have wide benefit, both for the individual participants and for their native countries.

I know the architects of the United States value greatly their membership in this Federation. It is natural they should want to serve as hosts to its next Congress.

With best wishes,

Sincerely,

s/ DWIGHT D. EISENHOWER

was just about everywhere and at all hours. Chile's delegate eloquently thanked AIA for the \$250 donated to help victims of her recent earthquake. The warm response to AIA's invitation contrasted favorably with the rowdy demonstrations of Fidel Castro's clique. Phil Will received many compliments on his mimeographed but undelivered paper on the responsibilities of the architect, thrown into the hopper at the last minute. Some of our delegates, notably Mrs Margaret Van Pelt Vilas of New Haven, Conn., who knows Spanish, and Ronald Senseman of Washington, DC, frequently ventured into the crowded committee rooms. Occasionally they found an opportunity to speak up.

In the plenary sessions, as imposingly set up as the UN Security Council Chamber, US delegates Will and Cooper participated with brave alacrity in the political maneuvering. The first day the avalanche of often duplicating resolutions was translated into English, *mas o menos*, as they say in Argentina. It was English more or less. But then the mimeograph machines fell way behind. Strapped to their earphones, AIA's representatives were entirely dependent on whatever the harrassed interpreters in their little glass boxes



Intense *entusiasmo* marked the discussions . . .



. . . of the exhibits . . .



. . . of Castro's display . . .

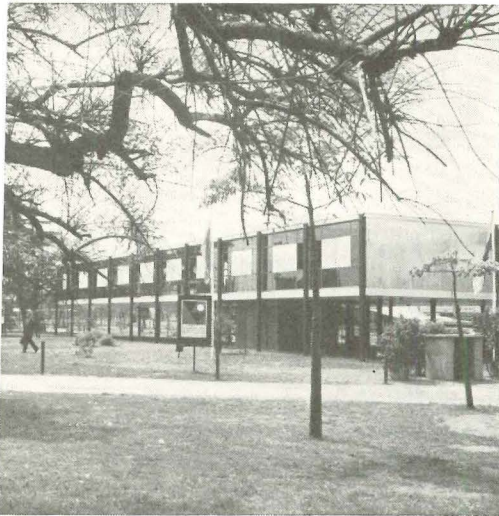
could make of the torrent of flowery oratory. More often than not they confounded confusion.

Nevertheless, the United States of America helped decisively to check Castro Cuba's factious attempts to dominate this professional gathering and to take a socialist sting out of several resolutions.

Fidel Castro's emissaries were a clean-shaven mousy looking gentleman, Arquitecto Osmundo Machado, with a great gift for angry oratory, and a tall, baldish man who never said anything and looked the part of the butler in a silent slapstick movie. At all the parties and gatherings, these two were surrounded by a large crowd of admiring students and young architects—for, make no mistake, *Fidelismo*, as this latest epidemic of the totalitarian disease is called, has visibly infected a good portion of the young Latin American intelligentsia. When their admirers were preoccupied with excited talk or song, Señor Machado and his friend, would sneak away and pass out *Fidelismo* and leaflets to the waiters. In addition to their exhibit, which took up twice as much space as those of any other nation, the Cubans had shipped some film and, rumor had it, several crates of cigars and leaflets to Buenos Aires. The Argentine customs considered this propaganda and impounded them. Cuba's verbose protests against this action tied up the Congress for an entire session.

After much parliamentary wrangling and speechmaking at the delegate tables and hissing and applauding in the packed galleries, Machado managed to get a resolution on the floor which would have had the Congress castigate the Argentine government. Five countries abstained; four voted for Cuba; four against. There was a tense moment and some flustered whispering on the dais. Finally the Clark Gable-ish looking chairman of the day, William Biscombe from Puerto Rico (an independent member of FPAA), broke the tie against creating an international incident. The angry young man from Cuba made another long speech about *imperialismo* of which his boss, who spoke at the UN in New York just about that time, would surely have been proud. It finally ended with his dramatic exit to the deafening accompaniment of the claque which shouted "Cu-bá, Cu-bá" (to the tune of "Du-cé, Du-cé"). For some minutes the august auditorium suddenly resembled the Chicago Amphitheatre at the height of a political convention.

The rest of the deliberations were, on the surface at least, hardly more architectural. They reflected the desperate need of the countries present for an economic and political climate in which specific problems of planning and design become meaningful. And the architects from these countries were unanimous in their desire to help create



... and the Congress exhibit buildings ... continued at barbecue<sup>1</sup> ...

... and cocktail parties.<sup>2</sup>

such a climate. They demanded, as one of the resolutions stated, that “architects be given authority to mobilize and administer cultural and technical resources of each nation to provide effective housing.” Once we accept this premise, as most architects in the United States would probably be reluctant to do, the political nature of so many of the resolutions is certainly understandable. One of Latin America’s grave concerns, for instance, which we heard time and again in both formal and informal discussions, is the migration of the poor peasants who desert their unrewarding labors in favor of the big cities where they create what the Venezuelan architect Domenico Filippone called “a belt of misery.” Against this background the resolution declaring that proper rural housing depends on land reform in all American countries was therefore, while drastic, hardly surprising. The land reform clause was, however, finally eliminated by a scant majority led by the more advanced and stable countries—by Mexico, Argentina and the United States. These big three of the Congress also put the brakes on a ringing appeal “to acknowledge that the solution of the housing problems in the Americas is closely connected with the need of a fundamental change in the economic, political and social conditions.” They managed to change this not so subtle call to the barricades to the effect that decent housing

depends on political stability, changing its emphasis, in Lincoln’s words, from bullets to ballots. A resolution, calling on the architectural societies in the Americas to work toward a constitutional guarantee of decent housing for everyone, passed unchallenged by all but the US. In retrospect, this proposal is not too far removed from our own National Housing Act of 1949 (P.L. 171, 81st Congress) for which even the late conservative Senator Taft voted. It states that “the general welfare and security of the Nation and health and living standards of its people require . . . the realization, as soon as feasible, of a goal of a decent home and a suitable living environment for every American family.” Under the impact of confusing translations, the Cuban irritation, and the plethora of high-flying socialist-tinted talk, however, our delegates decided to abstain on this one, as they did on a number of other similar appeals. Phil Will declared in an eloquent little speech that while we supported the objectives, we were unable to go along with the methods prescribed.

And that, let’s face it, was the extent of the US contribution at Buenos Aires. To the alarmingly large number of young architects and architectural students who cheered *Fidelismo*, not because they are Communist but because they are impatient with poverty and frustration, we offered little but our sympathy. Good will alone could not

<sup>1</sup>Left to right: Congress President Federico Ugarte (Argentina), President Will (US), and Carlos Reyes Navarro.

<sup>2</sup>US Delegates Margaret Van Pelt Vilas, Samuel Inman Cooper, Mexican Luis Gonzales Aparicio and Ugarte.



FPAA General Secretary Jaime L. Marques and President Federico Ugarte

Puerto Rico's William Biscombe (center of dais) broke the tie vote on Cuba's protest



answer the pleading questions about rural housing, housing economics, planning, prefabrication, or new materials which everyone kept asking, often specifically of us. All we could answer was that the conditions and problems in the Latin American countries are different. Little, if anything, which came out of these ten days of oratory and argument seemed directly applicable to our affluent society. We found ourselves separated by more than the language barrier.

If the *Congreso* were just a talkfeast, we could leave it at that and our pleasant memories of barbecues and boat rides on the Rio de la Plata—looking forward to 1965 when old acquaintances shall not be forgot on the Potomac. But indications are that it is not. "It is the basic mission of the Congress to see that approved resolutions are put into effect and do not remain mere theoretical expression," said the resolution probably most loudly cheered upon approval. Nor will the FPAA wait until 1965 for the required reports of action taken. Luis Gonzales Aparicio, the President of the Mexican Society of Architects, has already called an interim meeting this spring to keep things going. Among the projects the FPAA plans to accomplish is a glossary of planning terms in Spanish, English, Portugese and French. It will also inspire political action for a common market for building materials and for laws in each country which would allocate ten per cent of the gross national product for housing. Architects, as we said, are very important people in Latin America and their governments may well listen.

And so should the AIA. When Phil Will, its president, and Sam Cooper, the head of its delegation, crossed the La Plata last fall, they crossed a Rubicon. The commitment of their organization is as irrevocable as was Caesar's. AIA is tied, not to each specific action of the Xth Congress, perhaps, but to the task of playing an active part in the direction and purpose of the FPAA. Its new President, Sam Cooper, will need and deserves the full support of the Board of Directors and the membership.

A Committee, headed by Chloethiel Smith, FAIA, to help plan the XIth FPAA Congress in Washington has already been appointed. But being good hosts in 1965 is only part of AIA's renewed responsibility for effecting active, professional cooperation among the architects of the Americas. Our help is wanted and expected. "Architects," said the Argentinean Federico Ugarte, the President of the Xth Congress, in his closing speech, "can determine the destinies of the Americas." And looking straight at the US delegation, he added: "The prosperity and stability of every American country depends on the prosperity and stability of all countries in this hemisphere." ◀



by John G. Flowers, Jr,

*Executive Director, Texas Society of Architects*

#### THE CHARTER OF EL PASO

We, the architects of the United States of America and the Estados Unidos Mexicanos, meeting today, the fourth day of November of the year 1960 in the city of El Paso in the State of Texas, do hereby declare:

1 That we accept the mission and service of our profession as an unavoidable duty that we must fulfill;

2 That we define this mission as the responsibility for preparing a total physical environment in harmony with man's highest aspirations;

3 That we recognize that the problems to be solved are common to both nations;

4 That we must work together and exchange freely our ideas and experiences;

5 That it is impossible to conceive the adequate development of a city without previous analysis and knowledge of its region;

6 That all citizens living along the border dwell in a geographical area with similar characteristics and with common problems of urban production, distribution and consumption;

7 That these common problems deserve and require urgent technical attention to have a harmonious development of our cities and regions;

8 That we agree fully in our objectives and our basic ideals in planning and architecture;

9 That we would transform public indifference into civic enthusiasm and isolated activity into coordinated effort;

10 That we propose to create technical border commissions to collaborate with our governments to further the aims of this charter.

With a high spirit of human understanding we, on this fourth day of November 1960, appeal to architects and all other citizens of the Americas to accept and adopt these principles and ideals and to work with us toward their ultimate fulfillment.

## The El Paso Congress

► A unique and historic international congress was concluded in El Paso, Texas, November 5, as a part of the 21st Annual Convention of the Texas Society of Architects. The meeting was unique because it represented the first time that the architects of two neighboring nations got together to discuss positive programs designed to study long-range development of their border areas. It was historic because of the signing of the "Charter of El Paso" and the actual formation and indoctrination of a joint Border Planning Commission composed of Architects of the AIA and the *Sociedad de Arquitectos Mexicanos* (SAM).

The Charter represents a concise statement of joint aims and aspirations of the architects of the two nations, as well as a statement of the methods of procedure. Its framers felt that this document was of such significance that it could serve as a model for all nations in the Americas who, like the United States and Mexico, enjoy splendid community relationships, similar geographic and economic conditions and a desire for abiding peace and prosperity.

The El Paso Congress had its origins in the magnificent presentation of the delegates of the SAM at the San Francisco AIA Convention in April. This ringing challenge to the professional men of the Americas to seek out areas of cooperative endeavor, was one which had to be joined by the Executive Board of the Texas Society of Architects. In August, Edwin W. Carroll, Convention Chairman, and R. Max Brooks, FAIA, were dispatched to Mexico City to initiate contact with members of the SAM to explore the possibility of a joint program in El Paso. Their enthusiastic re-

**AIA and TSA officers  
view the Charter of El Paso**

Left to right: Philip Will, Jr, FAIA, President AIA; L. W. Pitts, FAIA, President-Elect TSA; Jack Corgan, President TSA; Henry L. Wright, FAIA, Vice President



Laughhead

ception by their Mexican colleagues made clear that the invitation to meet together in a joint conference was eagerly desired and assured of complete success. It was revealed that the SAM had spent several years in the study of the problems of their border cities, working closely with the Mexican Government in creating master plans for every city on the border. Their thinking on the matter was virtually cosmic, since it went not only far beyond mere city planning in its accepted sense but also into all phases of the social, economic and cultural aspects of the development of these important cities and their surrounding regions. It was equally clear that the methods of holding a conference were quite different in our two countries and the problems of language, techniques and procedures would require a great deal of planning.

A second exploratory session was therefore held in Austin the first week in October with the four principal Mexican participants in attendance. Arq. Guillermo Rossell who, in addition to his private practice serves as Under-Secretary of the *Patrimonio Nacional*, the government agency in charge of all federal properties, headed the delegation and was asked to give the keynote address in El Paso. Also participating were Arq. Ramon Corona Martin, who is Chairman of the International Affairs Committee of the SAM and on the Executive Board of UIA; Hector Mestre, prominent architect and active participant in international affairs; and Arq. Carlos Contreras, Honorary FAIA, whose works in architecture and city planning are known in all parts of the world. The TSA Executive Committee was joined by President Phil

Will and Walter T. Rolfe, Houston, who was selected to serve as the moderator of the international congress.

The Austin meeting decided upon the format of the congress and assigned the speakers. A preliminary draft of the Charter of El Paso was drawn up and the size and scope of the border planning group was decided upon. New areas of agreement were found between the representatives of the two professional societies, and all participants at the Austin meeting sensed that the coming convention had the makings of a truly significant gathering.

As the time for the convention drew near, the distinguished Lic. Eduardo Bustamante, Secretary of the *Patrimonio Nacional*, one of the outstanding cabinet ministers in Mexico, accepted an invitation to attend the convention and to make an address. At the same time the Governors of the four border states, Texas, New Mexico, Arizona and California, all expressed interest in the meeting and designated official representatives.

The convention opened with over 200 AIA members present and 100 Mexican delegates present, about half of whom were members of the SAM, and the balance representatives of the *Patrimonio Nacional*. An additional 300 students, guests and friends also attended. The Mexican delegation presented a magnificent show entitled "4000 Years of Mexican Architecture," and they also had excellent illustrations of master planning work already accomplished in their border cities. Numerous other publications by the SAM and the *Patrimonio Nacional* were presented, illustrating



#### US and Mexican architects report to Texas Governor

Left to right: Philip Will, Jr, FAIA, President AIA; Governor Price Daniel of Texas; Arq. Guillermo Rossell, HFAIA; standing: Edwin W. Carroll, El Paso; Arq. Ramon Corona Martin, HFAIA; Reginald Roberts, Regional Director; Jack Corgan, President TSA; Robert P. Woltz, Jr; Arthur Fehr, FAIA; R. Max Brooks, FAIA; John G. Flowers, Jr; Arq. Hector Mestre; Harold E. CALHOUN, FAIA; Arq. Carlos Contreras, HFAIA

the scope of outstanding activities in the field of architectural planning.

The address of Lic. Bustamante opened the formal sessions on an extremely high plane and the philosophical and historic implications of what the conference was attempting to do were made clear to everyone. Arq. Rossell's brilliant keynote address presented the large picture of the specific challenges involved in joint planning activities, along with the programs already initiated by the SAM and the Mexican Government. Arq. Luis Gonzales Aparicio, Honorary FAIA, President of the SAM, and Philip Will, Jr, FAIA, President of the AIA, gave official sanction to the proceedings, as well as pointing out the directions to follow in further deliberations.

The deliberative sessions featured five brilliant presentations. Arq. Carlos Contreras and Robert E. Alexander, FAIA, discussed the architectural aspects of the over-all program. Arq. Hector Mestre and Charles A. Blessing, AIA, President of the American Institute of Planners, presented the planning details of the entire program. A special presentation by Arq. Enrique Castaneda dealt with specific problems of border city planning. The final session was an open forum for all delegates to probe into the fine points of the several presentations and to discuss the long range goals of the total program as well as the procedures and methods of accomplishment. At this session the formal proposal to create the Joint Planning Commission was acted upon. President Will and President Gonzales Aparicio promptly appointed their delegates on the Commission and the first organi-

zational session was held. Robert E. Alexander and Edwin W. Carroll were selected as the AIA representatives, and Ramon Corona Martin and Carlos Contreras as SAM members. Guillermo Rossell was selected as the first Chairman and called the initial meeting of the Commission.

The Charter of El Paso was presented to the convention at the formal banquet which closed the deliberations. It was formally adopted and signed by Jack Corgan, President, TSA; Philip Will, Jr, President, AIA; Luis Gonzales Aparicio, President, SAM, and other delegates who had shared in the efforts to make the program successful. A sense of accomplishment pervaded the entire convention. Jack Corgan summed up the feeling of the TSA members who had been deeply involved in its activities when he said, "The Texas Society of Architects considered it a privilege to answer the challenge of the *Sociedad de Arquitectos Mexicanos* which was offered at the San Francisco Convention. We have been privileged to pioneer in efforts to bring our professional organizations closer together. It is our hope that the deliberations here will lead to many such cooperative endeavors in the future. We have been but the instrument of the AIA in this activity and we further hope that the entire Institute will share in the cooperative efforts to improve the border areas of our two countries."

A Mexican delegate said that he felt that the whole convention was an example of President Eisenhower's person-to-person diplomacy and thought that international relations had been bettered for years to come because of the meeting. ◀



## Theodore Irving Coe, FAIA

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► Theodore Irving Coe, FAIA, architect, long time leader in the building industry and Technical Secretary of the Institute, died November 12 at the age of 88 following a short illness.

Mr Coe came to Washington in 1932 to supervise construction of the US Supreme Court Building and upon its completion he assumed the dual functions of Technical Secretary of The American Institute of Architects and Executive Secretary of the US Construction League.

He was Chairman of the Board of Zoning Adjustment for the District of Columbia for twenty years and an organizer and first President of the Washington Building Congress.

In 1956 he received the Edward C. Kemper Award of the AIA, made annually for outstanding

contributions to the profession or to the Institute. An AIA member since 1922, Mr Coe was advanced to the rank of Fellow in 1953. In 1955 he received the Award of Recognition from the Producers' Council and an award for contributions to the advancement of modular building.

Through the years he chaired or served as a member of numerous technical committees connected with the building industry, edited "The AIA Standard Filing System and Alphabetical Index" and prepared technical news and bibliography for the Institute and industry publications.

Ted Coe's great fund of information and experience, and his twinkling wit, will be sadly missed by visitors to the Octagon and by the Octagon staff. ◀

## Harold Reeve Sleeper, FAIA

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► The *Journal* notes with sorrow the death on November tenth of Harold R. Sleeper, FAIA, architect, author, teacher, lecturer, and past president of both the New York Chapter AIA and the Architectural League of New York. Sleeper's name is known in every architectural drafting room in the country as that of the co-author of "Ramsey and Sleeper," a book which originated thirty years ago, and which through several up-dated editions has become a drafting room bible. His other books on specification writing and design standards are equally known.

Harold Sleeper was active on many national

AIA committees, principally the Public Relations Committee, and had been Chairman of the New York Chapter PR Committee and a member of the PR Committee of the New York State Association of Architects. His activities in the civic affairs of New York City led to his being appointed by Mayor Wagner in 1958 to a five-year term as a Commissioner of the Board of Standards and Appeals—one of two architect-members. To this editor he was "Snooze," a friend since the early days in New York thirty-five years ago, and there never was a more cheerful and loyal friend. ◀

## Extent of an Architect's Decisions

BY WILLIAM STANLEY PARKER, FAIA, *Consultant to the Institute on Contract Procedures*

► Article 39 of the General Conditions is entitled "Architect's Decisions." It states that "The Architect shall, within a reasonable time, make decisions on all claims of the Owner or Contractor and on all other matters relating to the execution and progress of the work or the interpretation of the Contract Documents." This provision is certainly all inclusive.

It has been held by some that the Architect will be stepping out of the field of his competence if he decides or interprets any legal question. The provision quoted above defines his "field of responsibility." Is it proper to assume that this field of responsibility is to be limited to his field of competency? If so, how would the individual's competency be defined?

No individual architect is actually competent, in a total sense, in connection with all the technical fields of knowledge and experience involved in the construction of a building under present conditions. For this reason the Standard Forms of Owner Architect Agreement makes special provision for the services of engineers for normal plumbing, heating, electrical or other mechanical work and also for the services of special consultants other than those just mentioned.

The Architect is a controlling factor in the administration of a construction operation but he is not omniscient. In spite of a recent court case in which it was held that the Architect had no authority to delegate responsibility for the performance of his duty to supervise the work of the Contractor and Subcontractors, the standard agreement forms make it abundantly clear that he acknowledges that he has not personally designed and specified, for instance, the heating and air-

conditioning plant, or the electric installations, and looks to his consultant engineers for the proper design and construction of these facilities. In so doing, however, he does not evade his own responsibility to the Owner for such installations.

The same situation must be assumed to exist in connection with legal matters. He will have his own lawyer, but his agreement with his Client states specifically that the Owner shall provide all legal advice and services required for the operation. If it becomes necessary for the Architect to make a decision regarding a claim by the Heating Subcontractor, he will, of course, confer with his heating engineer as to the facts and render such decision as the facts submitted seem to warrant. Similarly if a question develops that seems to involve a legal technicality, he will presumably confer with his or his owner's lawyer for assistance in arriving at a decision. It is assumed that before his final decision is made, the Architect will have considered the matter in detail with the Contractor, and if the Contractor so desires, together with the Contractor's lawyer.

His owner's lawyer will, of course, have a special concern for his client's interest, but the Architect must render an impartial decision. Article 38, "Architect's Status," notes that the Architect shall use his powers under the contract to enforce its faithful performance by both parties.

It is in this field of responsibility for decisions, in matters involving the Owner's interests as well as the Contractor's, that the ethical standards of the profession press most insistently on the Architect. He is employed by the Owner but his decisions must be impartial. Here is the final test of the Architect's moral and ethical stature. ◀

# The Squirrel Cage

by **Douglass Welch**

**This pertinent and highly amusing bit was sent to us by Morris Lapidus, AIA, who received it from a friend travelling in Greece. It apparently originally appeared in an English-language newspaper printed in Athens—which is all we know. We salute the author and the unknown newspaper!**

► There is a new theory about architect-client relationships in the residential field. Your architect should come and live with you a while before he designs your new home. He should know your attitudes, moods and living habits. He ought to know your wife. It is too much to ask him to understand her, of course, but he should know how she keeps house. It's a good thing, too, if he attends one or two cocktail parties in your home. This will give him some idea of the nudnicks you know.

Your architect lives with you for two weeks, say, then goes away for a week of rest, under sedation, in the country. Then he returns to his office and draws up your plans. "I have observed," he says, "that your daughter sits in automobiles with boys out in front of your house late at night and I have noticed that you frequently rise from your bed and shout out the window to her. I think we can help you here. I have put a little window beside your bed which will obviate your getting out, and we will install a loud-speaker system here which you can beam directly at a boy's car . . ."

"Gee, that's wonderful," you say.

"I have also observed," your architect goes on, "that your teenage son stands in the shower until he has used up all the hot water. We will fool him in your new home by installing two independent hot water systems, a small one for him and a secret one for everybody else. This second, private system will be operated by locked valves concealed behind secret sliding panels. Your son may wonder why there is hot water for everybody else in the house although his own shower is running cold, but I have studied your son and I am convinced

that he is not smart enough ever to figure it out . . ."

And you will say, "Gosh, it was a wonderful day that you came to live with us . . ."

"What about my wife?" you ask your architect.

"Frankly," he says, "I don't think much can be done about your wife. You're stuck with her.

"With your wife in mind, however, I have designed a kitchen four feet square, just large enough to make toast and heat up TV dinners. I have observed that's all you ever eat around your house. I have also provided for two complete bathrooms off the master bedroom, and yours will be locked and there will only be one key. I want to warn you that if you ever let your wife have access to your bathroom it will start looking like her bathroom in a very short time."

And you say, "I know, I know. You've thought of everything."

And then your architect says, "There is one thing more. I have observed your family at home and I have observed you at cocktail parties, and I would say that you all deserve one another. If I had been your wife, I would have shot you dead that night you rolled up your pants legs and put on a lamp shade and sang 'Oh, You Dwate Big Bootiful Doll.' May I say that you are the biggest bore, the loudest drunk and the stupidest client—with money—that I have ever had? I will hand you these plans and I will never see you again. If we must communicate in the future, it will be by postcard. If I ever see that rubber mouth of yours again, I will punch you right in the nose . . ."

We have chosen here a rather extreme case to illustrate how the new theory might fail. But it should be evident to you that it is much better for the architect to stay in his office and visualize his clients as a decent, happy, well-adjusted American family, deserving a dream-type home. Don't make the house fit the family. Make the family. There is such a thing as knowing a family too well. ◀



The Journal takes pleasure in introducing a new monthly feature—a page devoted to the well-known but little-understood NCARB. It is hoped that these columns will inform the profession more widely on just what this essential group is doing and why it is so important

► The National Council of Architectural Registration Boards was organized forty years ago, and the San Francisco Convention in April 1960 was its Thirty-ninth Annual Convention. Through these many years the NCARB has enjoyed a steady growth, rendering valuable services to the profession of architecture. In spite of such a long existence, the majority of licensed architects have little knowledge of the Council and its varied functions.

To the members of its member state boards, the Council has supplied frequent *Interim Reports* informing as to Council activities and programs, but the rank and file of licensed architects have had little contact with the Council; its existence and purpose therefore remain only as a hazy picture.

Council officers and directors have long been aware of this situation and various plans have been considered to better inform all of our architects as to the Council. Through the generous offer of the

Editor of the *AIA Journal*, proposal has been made for use of the *Journal* with its coverage of the more than 13,000 Institute members, to tell more of the story of The National Council of Architectural Registration Boards. It is hoped that it may prove of interest and value to many readers.

It was 1897 when the first architectural licensing law in America was passed, and this was accomplished by the State of Illinois. In 1901 a regulating law was also passed by the State of California, followed in 1902 by the State of New Jersey. Gradually other states saw the value of such laws and slowly one state after another introduced architectural governing acts, until in 1956 every state of the Union, all its territories, the District of Columbia, and the Canal Zone had adopted licensing laws.

Because each such law was enforced by its own appointed board, there resulted, very understandably, wide variations in the requirements of each and in the type of examina-

tions given for licensing an architect. Confusion and hardships were thus inevitable, particularly among architects in adjoining states and in transfer of a license from one state to another. It was this condition that prompted a few far-seeing and devoted board members to seek relief, and in 1920 in St. Louis, Missouri, there was thus formed the National Council of Architectural Registration Boards, with Emil Lorch as President and Emory Stanford Hall as Secretary.

This new Council sought methods for the transfer of examination credits from one state to another and further to assist other states in the preparation of state laws. Such a purpose was clearly stated in the Council's constitution in the following words: ". . . to promote high standards of preparation for architectural practice; to foster enactment of laws pertaining to the practice of architecture; to equalize and improve the standards for the examination of applicants for state registration and licenses; and to compile and transfer records to facilitate architectural registration and/or licensing between states."

Under the guidance of present and past officers, the NCARB has steadily advanced in stature, through an ever-widening scope of service to the architectural profession. Later releases in the *Journal* will give more details of such Council progress in particular as to its new structure, its revised By-Laws, its governing board, its committee functions, its research and studies as to better types of examinations, etc. Also to be considered is the relationship between the NCARB and the AIA, its interests in the Association of Collegiate Schools of Architecture, and lastly, the formation and operation of the National Architectural Accrediting Board through joint sponsorship of the AIA, the ACSA and the NCARB.

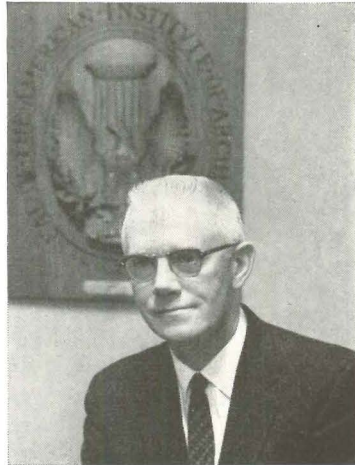
The NCARB Committee on Interim Reports and Releases to Publications: C. J. Paderewski, AIA, Earl L. Mathes, AIA, A. Reinhold Melander, AIA and Walter F. Martens, FAIA, Chairman.

First row: Chandler Cohagen, FAIA, Second Vice President; Walter Martens, FAIA, President; A. Reinhold Melander, AIA, First Vice President; Ralph Mott, AIA, Secretary. Second row: Directors Paul Drake, AIA, and C. J. Paderewski, AIA; Edgar Berners, FAIA, Past President; John Brenner, AIA, Treasurer; James Sadler, AIA, Executive Director. Not present, Morton Ironmonger, AIA, Director



Moulin Studios

AIA's  
New  
Executive  
Director



## William H. Scheick

introduces himself to the membership

► I am delighted and honored to assume the duties of Executive Director of The American Institute of Architects. I am delighted because it brings me to the nerve center of our profession. I am honored because I was selected by our Board of Directors to build on the distinguished accomplishments of Edmund R. Purves, who, I am happy to say, will remain with us as Consulting Director.

This page offers me my first opportunity to give you a sample of my concepts of the profession and the Institute; my philosophy concerning the function of the Octagon; and my feelings about the teamwork which should exist between the Institute membership and the Octagon staff.

*The Profession and the AIA:* I feel we must improve the "image" of the architect (forgive the Madison Avenue) in the minds of the public and the building industry. One buys our services; the other we depend upon for the realization of what we create. No matter how we picture ourselves, we still fight to dispel the idle notion that we adorn the surface of buildings and think them up on the back of envelopes. We must work at every level of the Institute to create that understanding of our profession which will benefit both the practitioner and the public he serves.

Perhaps our own "image" of the profession resembles too much a collective portrait of distinguished practitioners. Many members of AIA are in this category, providing a proud feeling of association to those of us who are not. All of us know that the profession also comprises many talented men who are not principals in firms, many indispensable specialists who are not designers, and even "captive" architects who put their unique training to work elsewhere in the

building industry. These educated, often dedicated men, were set apart from the rest of humanity by the same calling that lured the practitioners. And many of them—I wish *all* of them—are members of AIA.

*The AIA and the Octagon:* On the premise just stated, the Octagon must be the most effective instrument of service possible to the *entire* profession. Every program, every publication must be continually assessed for its worth, examined for improvement, and compared with new services which might be better. From a fairly intimate experience with national associations in Washington, I believe that a society's headquarters must not do two things: (a) Aggrandize itself as a self-perpetuating bureau, and (b) fall into the slough of doing only precisely what is asked of it. The successful headquarters will carry out the will of the membership as expressed through the policies of the Directors, and give its share of leadership with clear statements of constructive ideas generated or stimulated by the staff.

*Institute-Octagon Teamwork:* Successful teamwork between the Institute and the Octagon can be generated through the committee structure of the AIA. The committees of AIA members are the nerve fibers of the Institute's thinking mechanism. A dynamic committee structure might also be compared with a tree which must be pruned for vital growth, trimmed of dead wood, and grafted to provide quality as well as quantity of yield. Committees originate, the Board decides, and the staff expedites.

Above all, I feel that the teamwork of our collective effort must aim at constant elevation of the profession. I agree with President Philip Will that the most critical days of our profession lie just ahead. What are the limits of architecture when a highly urbanized nation must rebuild itself? Can we individually become so occupied with the creation of buildings that we fail to see the city? Must we then so fully consume our imaginative efforts that we have none left for the improvement of the profession itself?

I firmly believe that every AIA member has this surplus of imagination, needing only encouragement to express his ideas for the profession. The Octagon serves as a reservoir for generating action on ideas only so long as tributaries continue to feed its source. The tributaries are the accumulated knowledge and ideas of those members with something of value to say. This is your invitation to say it. ◀



# Library Notes

## The Eastern States

Having had a list of books on the architecture of American cities, it seems appropriate to have one on the architecture of the states. Because of amount of material, this is limited to states east of the Mississippi. Usual terms for lending to corporate members apply: fifty cents for first volume, twenty-five each additional.

HAMMOND, RALPH C.

Ante-bellum mansions of Alabama. N. Y., Architectural Book Co., 1951. 196 p.

GARVAN, ANTHONY N. B.

Architecture and town planning in colonial Connecticut. New Haven, Yale Univ. Press, 1951. 166 p.

KELLY, JOHN F.

Early Connecticut architecture. First and second series. N. Y., W. Helburn, 1924-1931. 2v.

—The early domestic architecture of Connecticut. New Haven, Yale Univ. Press, 1924. 210 p.

NATIONAL SOCIETY OF THE COLONIAL DAMES OF AMERICA. CONNECTICUT

Old houses of Connecticut. New Haven, Yale Univ. Press, 1923. 519 p.

BENNETT, GEORGE F.

Early architecture of Delaware. Wilmington, Historical Press, inc., 1932. 213 p.

FLORIDA architecture. 1939, 1948, 1952, 1953, 1957, 1958/59, 1960. Miami Beach, Florida. 1939-60, 7v.

NICHOLS, FREDERICK D.

The early architecture of Georgia. Chapel Hill, Univ. of N. Carolina Press, 1957. 292 p.

BURNS, LEE

Early architects and builders of Indiana. Indianapolis, Indiana Historical Society, 1935. 179-215 p. (Indiana Hist. Soc. Publ.v.11 no. 3

NEWCOMB, REXFORD

Architecture in old Kentucky. Urbana, Univ. of Illinois Press, 1953. 185 p.

—Old Kentucky architecture. N. Y., W. Helburn, 1940. 130 p.

LAUGHLIN, CLARENCE J.

Ghosts along the Mississippi, an essay in the poetic interpretation of Louisiana's plantation architecture. N. Y., C. Scribner's Sons, 1948. 22 p., 100 plates.

SPRATLING, WILLIAM P.

Old plantation houses in Louisiana. N. Y., W. Helburn, 1927. 162 p.

FORMAN, HENRY C.

Early manor and plantation houses of Maryland. Easton, Md., Priv. print., 1934. 271 p.

—Tidewater Maryland architecture and gardens. N. Y., Arch. Bk. Pub. Co., 1956. 208 p.

WORTHINGTON, ADDISON F.

Twelve old houses west of Chesapeake bay. Boston, Mass., Rogers and Manson, 1918. 51 p.

HOWELLS, JOHN M.

The architectural heritage of the Merrimack. N. Y., Arch. Bk. Pub. Co., 1941. 229 p.

POOR, ALFRED E.

Colonial architecture of Cape Cod, Nantucket and Martha's Vineyard. N. Y., W. Helburn, 1932. 135 p.

DE LAGERBERG, LARS

New Jersey architecture, colonial & federal. Springfield, Mass., Priv. print. by W. Whittum, 1956.

REYNOLDS, HELEN W.

Dutch houses in the Hudson valley before 1776. N. Y., Payson and Clark, ltd., 1929. 467 p.

BAILEY, ROSALIE F.

Pre-revolutionary Dutch houses and families in northern New Jer-

sey and southern New York. N. Y., W. Morrow, 1936. 612 p.

JOHNSTON, FRANCES B.

The early architecture of North Carolina. Chapel Hill, Univ. of N. Carolina Press, 1947. 290 p.

DICKSON, HAROLD E.

A hundred Pennsylvania buildings. State College, Pa., Bald Eagle Press, 1954.

RAYMOND, ELEANOR

Early domestic architecture of Pennsylvania. N. Y., W. Helburn, 1931. 158 p.

STOTZ, CHARLES M.

The early architecture of western Pennsylvania. N. Y., W. Helburn, 1936. 290 p.

HITCHCOCK, HENRY R.

Rhode Island architecture. Providence, Rhode Island Museum Press, 1939. 69 p.

STONE, SAMUEL G.

Plantations of the Carolina low country. 4th ed. Charleston, S. C., Carolina Art Assn. [1955] 247 p.

COCHRAN, GIFFORD A.

Grandeur in Tennessee; classical revival architecture in a pioneer state. N. Y., J. J. Augustin, 1946. 132 p.

GARDEN STUDY CLUB OF NASHVILLE

History of homes and gardens of Tennessee. Nashville, Tenn. Parthenon Press, 1936. 503 p.

CONGDON, HERBERT W.

Old Vermont houses. N. Y., A. A. Knopf, 1946. 192 p.

NICHOLS, FREDERICK D.

Architecture in Virginia, 1776-1958: the Old Dominion's twelve best buildings. [Richmond] Va. Museum of Fine Arts, 1958.

ROTHERY, AGNES E.

Houses Virginians have loved. N. Y., Rinehart, 1954. 319 p.

WATERMAN, THOMAS T.

Domestic colonial architecture of tidewater Virginia. N. Y., C. Scribner's, 1932. 191 p.

—The mansions of Virginia, 1706-1776. Chapel Hill, Univ. of N. Carolina Press, 1946. 456 p.

STRONG, SOLANGE

Old stone houses of Loudoun County, Virginia. [Leesburg, Va.] 1950. 38 p.

# Book Reviews

## Works of Afonso Eduardo Reidy.

Klaus Franck. New York, Praeger, 1960. 144 pp illus. 10 $\frac{3}{8}$ " x 9". \$11.50

Less well-known here than Niemeyer, Reidy's bold, curvilinear architecture and townplanning illustrated in these twenty projects (1930-1957) show him to be one of the Brazilian stars. Giedion's introductory essay comments on Reidy's concern for matters of climate and topography. His work is indeed characterized by constant design experimentation with natural ventilation and sun control, as well as structural and planning adaptations to brutally rough sites. Most noteworthy perhaps is his sense of space design with penetrations of horizontal planes enlarging vertical spaces and providing interesting, often noncartesian, frames for "the beyond" of each view. This is done without the soft mystery of Japanese veiling of space limits—Reidy's architecture is edgy and large-scale in bold, sometimes stark, formal design. This vertical enlargement is important in today's architecture which has the unlimited means (air-conditioning, electric lighting) and incentive of squashing us into economical layers of "under-a-rock" existence.

Reidy's theaters and museums seem far above the average in functional understanding although the small scale of the sections illustrated does not permit much analysis. The vertical sightlines shown in the drawing of the small community theater in Rio would cut off actors and dancers at the knees for half the audience. None of the theater designs indicates the important stage-lighting locations on auditorium sidewalls although some of them provide useful first-beam slots overhead.

The Museum of Modern Art at Rio (begun 1954) is a stunner—a spectacular free-space (85' x 427') for exhibitions, well related to a future thousand-seat theater and a lower administrative and educational wing (completed). The museum concept is enlightened by

consideration of exceptional views out over Rio's celebrated harbor-scape. This is no dim catacomb for ecstatic ritual before some artifacts. It will be instructive to see if museum direction will be equal to handling this challenge of competition.

The schools show a less sure grasp of the realities we have to face here. Of course, the light is brilliant but we have schools in Florida, the southwest and in California—and we suspect our daylighting design is better. I know we would never get away with the extravagant, if handsome, reinforced concrete bents of the twenty-classroom experimental school Brazil gave to Paraguay for their university city with the delightful trochaic name, Yta-Pyta-Punta.

Reidy's large-scale public housing communities are greatly influenced by Le Corbusier, perhaps more so than his less-repetitive designs for individual building types. Extensive community facilities are provided—clinics, laundries, pools, schools and nurseries.

Reidy is most fortunate in his free-wheeling collaborators in the applied arts, landscape, ceramic mosaic, textiles. Roberto Burle-Marx, Candido Portinari and others seem to have exactly the right touch to complement the architect's flair for structure and form.

Text and captions are in German and English with obviously non-technical translation for the latter. The best part of the text is the brief excerpt from the architect's own outline of the program for the Museum of Modern Art in Rio. The illustrations are excellent.

E.P.

**Construction Contracting.** Richard H. Clough. New York, John Wiley & Sons, Inc. 1960. 382 pp

This up-to-date and comprehensive book should be in the library of progressive contractors. Many of the subjects treated are of interest to architects. These statements represent the contractor's point-of-

view, but with most of them architects will agree.

The following statement illustrates the author's cooperative attitude:

"A factor of considerable significance to the contractor is the reputation of the architect-engineer for fairness and honesty. The architect-engineer, who occupies a position of great responsibility and trust, has the dual obligation of protecting the owner's interest at all times and insuring that the contractor receives fair treatment. Contract documents are drawn up principally for the protection of the owner, and the contractor must place considerable reliance upon the integrity of the architect-engineer. A contractor who feels that the architect-engineer will treat him fairly and honestly can bid considerably better prices on the projects of that architect-engineer than he can on those of another concern which has the reputation of unreasonable interpretations of contract documents or of consistent discrimination against the contractor in any and all disputes."

A good word is pronounced regarding the economy of modular coordination, and the recommended method of approving products as substitutes for those specified is similar to that recommended in the AIA Handbook of Architectural Practice. The chapter on estimating is complete except for cost data and approximate methods. Cost data might well be the subject of a separate volume. Other subjects included which should be of special interest to architects are:

- 5.19 Unfair Provisions (of specifications)
- 7.35 The Job Inspector
- 10.4 Business Risks
- 12.28 Approval of Shop Drawings
- 12.30 Inspection

If all contractors were guided by the precepts set forth in this book, the work of architects would be more pleasant.

C.H.C.

**The Weather-Conditioned House.** Groff Conklin. New York, Reinhold, 1958. 238 pp illus. 8 $\frac{1}{4}$ " x 11 $\frac{1}{4}$ ." \$14.75

While this book assembles a lot of data on climate-fighting ("environmental control"): thermal (winter and summer), moisture, acoustics and deterioration control — it gives an impression of technical indigestion. Information design is a difficult art not attained just by increasing type-size in tables.

Orderly sequence of information for use in design is the secret. Here there is too much flipping back-and-forth for this or that factor because the columns of general text keep right on going, tables or no. Writers and editors have often been misled by such imagined values of "readability."

The reader also may feel a justifiable suspicion that the "ASHRAE Guide" may give in annually revised form much of this thermal and moisture control design information, which, including manufacturers' illustrations is the major part of this book.

There are a few typographic errors and while the word "thermostat" appears in a glossary, if not in the index, nowhere is there information on proper location of this essential and temperamental gadget.

The introductory section gives brief recognition to the values of designing *with* the climate, and mentions some of the designers who have worked and written toward this objective, but many more pages describe the expensive armament and weapon systems devised by current technology for protection against climates which seem generally hostile. E.P.

**The Renaissance Stage.** Barnard Hewitt, Editor. Coral Gables, University of Miami Press, 1958. 256 pp illus. 6¾" x 9½". \$5.50

This is Number 1 in the Rare Books of the Theatre project of the American Educational Theatre Association (AETA), an organization of teachers and technical experts in university and school theatres and drama departments. The three illustrated documents here offered in translations by Allardyce Nicoll, John H. McDowell and George R. Kernodle are the major sources of information about stage scenery and scenic practice in the Italian Renaissance theatre. The originals date as follows: Serlio (1545)—Sabbattini (1637-1638) and Furttenbach (1627-1663).

The importance of these documents to the theatre as we know it is stated in the introduction:

"Our modern theatre originated in the perspective theatre of Italy. The auditorium, the stage setting, the proscenium, the curtain, the musician's pit—the whole tradition took form between 1500 and 1650 and has undergone only a gradual evolution since. . . ." (of this, more later).

There followed a long period in which the painted flat wing scene took over in place of the fixed or pivoted Baroque architectural sets explained at length in these treatises—and during which later time the stage picture became essentially two-dimensional. In the earlier period discussed here, the emphasis was on marvels and stage tricks on a deep, sloping stage with architectural sets in sharply forced perspective. It was illusionistic space for spectacles of stormy waves, actor-bearing clouds, the smoke and flame of hell, wind, thunder and rain (even perfumed showers upon the courtiers in the audience at the end of what must have been a hot, sticky séance in which *vinagrèttes* were probably held up under dainty noses.)

Sebastiano Serlio's brief essay describes and illustrates plan, cross-section and typical scenery for such performances staged in large halls or courtyards.

The two "books" by Nicola Sabbattini are practical how-to-do-its of considerable fascination in their explanation of stage planning and stage effects. His comments are three hundred years old—but listen to this concept of responsibility:

" . . . the architect must go in person to inspect the site, taking with him good master masons and bricklayers in whom he has confidence, and diligently examine again the capacity of this place. After this the masons will look at the beams, the vaults and the roofs to see if they are sound and able to bear the weight of the stage floor, the machines and the spectators, and especially must this be done when princes are expected in the company. . . .

" . . . When he has received the reports of the workmen, the architect will give order . . . to put matters to right, always maintaining a watchful eye himself and often going personally to supervise the work. He will show confidence in all, give good words to all, yet put complete trust in none. . . ."

Heads must have rolled. His specs for stage framing called for 12x12s 4' oc with "many strong props set close together" if for morris-dances! The NFPA would have had fits at the open oil-lamps, candles, hell-flames, and Nicola's sly suggestion that to distract the audience during a scene-change a "confidential person" sent to the rear of the hall might pretend that some of the beams supporting seats were in danger of breaking!

To return to the statement from the introduction concerning the origin of the "modern" theatre and "only a gradual evolution" since the 1650 theatre—we cannot omit reference to persistent awareness on the part of some theatre people that there are values in presentation in the round. According to some, this concept of space-play may require a combination of more design and dramatic imagination and less expensive equipment which has made it repugnant to two large groups—those who are not endowed with much D & D I and those who are interested in lots of equipment, primarily for lighting and its elaborate control.

The tradition of the picture-box proscenium comes from the Italian Renaissance stage herein described. The tradition of the arena stage is centuries older and is not only more sophisticated but undoubtedly a higher fulfillment psychologically of the objectives of theatre. There is an important relation here as well to the substance of architecture. E.P.

**LeCorbusier 1910-60.** Boesinger and Girsberger. New York, Wittenborn, Inc, 1960. 329 pp illus. \$15.00

The authors of this book are so modest that nowhere in their book do they reveal their first names. And well they might be. Their text to this profusely illustrated catalogue of LeCorbusier's work to date, presented in French, English, and German, is almost indistinguishable from the architect's own highly personal, subjective and aphoristic comments summarized in his autobiography ("Creation Is A Patient Search"), simultaneously published by Praeger. It is nevertheless recommended for all art and architecture shelves because it is a more comprehensive index to LeCorbusier's work, and because it is superbly printed and well organized (by building types, major projects, planning schemes, and art works). W.V.E.

In the review of Esther McCoy's book *Five California Architects* published in the November 1960 book issue of the *Journal* the name of Randell L. Makinson who should have been given credit for the important chapter on Greene and Greene was inadvertently omitted. In 1956 Mr Makinson received a Rehmann Scholarship from the AIA to study the work of the Greens and is now preparing a full-length book on their work.

# Editor's Page

► Reading Tom Creighton's "P.S." in the November *P/A*, in which he reminisces about the days in Schultze and Weaver's office and his architectural aberrations therein, prompts me to a confession of one of my professional sins: I stole a client from Leonard Schultze. Not, I console myself, that it ever hurt Mr Schultze any—in fact, I'm sure my theft relieved him of what would have been only headache jobs to him. But I stole him just the same.

It was during the late twenties, the client was Arthur Brisbane. There are many people who remember that brilliant Hearst editor (and even more brilliant real estate investor), whose column appeared on page one, column one of more papers than any other writer, living or dead. S & W were designing an apartment house for him at 102nd Street and Fifth Avenue, very tastefully wrapped up in Romanesque details, which I ¾rd and full-sized (we were working on the Hotel Lexington at the time and the style carried over—or was it the other way around?).

Mr Brisbane, or AB as he was known to his associates (meaning underlings), of which I ultimately became one, wanted to build a house in Allaire, New Jersey, in a scrubby sand and pine area where he owned half a county or so. So, one architect being just the same as another to him, AB asked Schultze to design it for him.

Now there never was a more accomplished planner of intricate hotel and apartment layouts than the late Gene Meroni, who did practically all that work in the Schultze office. But a big country house completely baffled him. However, he quickly produced a spreading plan in the form of two Ys, placed end-to-end, and AB, with no taste in such matters, approved it. As a young fellow who felt he had a flair for country house work, I groaned when I saw it, but I plucked up my courage and asked Mr Schultze if he would let me handle it — for I thought maybe I could pull it out of the fire. The old gentleman was surprised that anyone would *want* to handle such a job, and gave it to me gladly. But it was too late. I could only execute what Gene had planned, and in later years, when I

was frequently a guest in the house, I suffered agonies over the senseless sequence of rooms and the absurd circulation. But AB was happy, he never knew the difference.

All this brought me into frequent contact with the great editor, so I soon found myself designing and detailing his own apartment in the building on Fifth Avenue, which occupied the three top floors. Frankly, it was pretty awful stuff—like the interiors of the Lexington (which I also detailed!)

The house completed, AB wanted to build something else at Allaire. This time it was to be a tower. It seems he'd always wanted a tower. His father, Albert Brisbane, a socialist philosopher and a bit of a radical in his time (Brook Farm, Fourier and that sort of thing) had always wanted a tower, having acquired the taste from Nathaniel Hawthorne, who *had* a tower. So AB wanted a tower.

I couldn't grab that one. It had to go through the S & W mill. Gene planned it, a big thing perhaps forty feet square and six stories high, steel frame, with elevator. Then it was turned over to Bill Sunderland to design. Bill was chief designer, Lloyd Morgan had just come to design the Waldorf—after Sundry had proved too archeological. So Sundry put Independence Hall (with a steeple) on top of poor AB's tower. I got the job of doing the working drawings—a beautiful job of colonial detailing, if I do say so, but my heart wasn't in it for I knew it would never get built. It didn't. The bids were fantastic and AB sorrowfully gave it up.

Now I must confess to where my dirty work started. One time when AB was in the drafting room after five o'clock I told him that my Aunt Nelly was Helen Watterson Moody, whom he had launched as a newspaper woman back in the 'eighties—one of the first. He was very impressed. "Good blood, good blood. Blood always tells," he said. (You can correctly infer from that that AB was also a horseman.) So the upshot of that was that the Wattersons were invited to the Brisbanes' for cocktails, and then for weekends in the country and everything was perfectly charming.

It was late in 1930 before I was laid off—like Tom, one of the last

to go. Since draftsmen's jobs had by that time become completely extinct, I went down to see AB in his noisy, crowded office in the *Journal* building on South Street. "You know, Mr Brisbane," I said, "you really *can* build that tower. It can be done much more simply, at half the cost of that S & W design." That did it. I designed the tower, a simple six-story, wall-bearing brick structure with an automatic elevator and a bit of colonial gingerbread at the entrance and on the top. He was delighted with it, and lived in it week-ends—although his large family preferred the sprawling house. And so it still stands, as far as I know, on what is probably the highest point in Monmouth County.

I did several other odd jobs for AB, often holding my meetings with him in his big Lincoln limousine which was outfitted with a Dictaphone and file cabinets. He'd tell me to meet him after lunch at the Ritz Carlton or at the Ritz Tower (which he and Hearst owned), and we'd talk plans en route to South Street, after which the chauffeur took me back uptown.

The double-Y house was too big to keep open all the year around, so AB asked me to design a little two-bedroom house immediately adjoining it, connected by a passage, but otherwise an independent unit, and with an attached greenhouse. That was a fun job.

Another thing about AB was that he would deal only with top men. He bought his string of Lincolns directly from Henry Ford; the heating systems in the tower and the house addition were designed by Orion O. Oakes, the Chief Engineer of American Radiator; the lumber and millwork was ordered through the then president of Sears Roebuck (honest!); and so on down the line. And all construction was done by his own estate superintendent and maintenance men, augmented by local labor as needed. All this complicated things quite a bit for his architect!

There are many more tales about AB which space—and perhaps propriety—prohibit me from telling. After all, this *is* an architectural magazine. It's surprising that his biography hasn't been written by this time, for he was a brilliant and erratic personality and led a colorful life. I don't think he ever realized that he was a stolen client.



# Harnessing the Sun's Shadows

by **James R. Holmes**

*Associate Professor of Drawing, The University of Texas*

► Sunlight has profoundly influenced world architecture. The traditional simple bold designs of Egypt and the clean-lined mediterranean architecture both reflect climates where a high sun cloaks buildings with attractive light and shadow. In contrast, more elaborate, ornamented architecture arose in such cloudy, low-sun countries as Germany, England, Northern France, Scandinavia, and Russia. Clearly, Gothic and related styles used elaborate ornamentation to supplement the shadow-decoration of their weaker sunlight.

We recognize this principle today. Bright sunshine gives a play of light and shade whose varying shapes and proportions assist and beautify architectural designs. Accordingly, architects normally sketch building exteriors with imaginary shadows, usually from a 45° downward angle.

While these fixed shadows are usually pleasing, the results vary. Real shadows move with sun and season and can detract from a design as easily as aid it. Thus, for maximum visual effect and certainty, architects should design with real, not assumed, shadow angles. Buildings should be drawn showing true, not 45° shadows; airconditioning calculations should use actual sunlight-on-window data, not chance approximations.

Accordingly, this article demonstrates simple graphical ways to

use real shadows, both to create greater external beauty and to minimize solar heat in summertime. The techniques presented apply to both.

## Characteristics of true shadows

The sun's movements affect a building's four walls differently.

*East walls.* The sun rises approximately in the east and delivers nearly horizontal rays that strike east walls at nearly 90° angles and cast few shadows. The early air is damp and dense, reducing the transmitted heat—otherwise wall and window heat-absorption would be high. Then, as the sun climbs diagonally toward the south, the rays strike easterly walls at steadily diminishing angles that create increasingly more shadows. These are first short and nearly horizontal, becoming gradually longer and steeper. Conventional 45° shadows occur less than one minute per morning. Most are much more horizontal. When the sun climbs higher toward the south, the east wall becomes entirely shaded.

*South walls.* Due to its path and elevation, the sun strikes south walls always at small angles—only in winter or in high latitudes does the angle exceed 45°. The rays first almost parallel the walls, causing long, relatively horizontal shadows. Then as the sun arches toward its noontime highest elevation, the angle reaches its maximum and shadows are short and vertical. Thereafter, the sun moves diago-

nally down and west, reducing the angle again toward the horizontal, creating again long and nearly level shadows.

In general, the small angles at which the sun rays strike south walls encourage heat reflection, so heat absorption is moderate unless wall colors are dark or glass areas large.

*West walls.* The sun's declining path around west walls duplicates its easterly climb. In early afternoon, the rays strike downward from well above horizontal, but almost parallel the west wall surfaces, causing long diagonal shadows. As the sun moves down and west, the rays become horizontal and strike the walls near 90°, creating short horizontal shadows or none. Since the air is then normally clear, heat reflection is low and heat absorption is maximum.

*North walls.* During the year's longest days, when the sun temporarily rises and sets somewhat north of true east and west, northern walls receive some oblique and almost horizontal rays at daybreak and sunset. Longest at the equator, this period diminishes as we move northward.

In 30°N latitude, typified by Pensacola, New Orleans, Houston, and San Antonio, on the longest day (21 June), the sun strikes north walls before 9 am and after 3:30 pm. In latitude 40°, representing Philadelphia, Pittsburgh, Columbus, St. Joseph, Denver, Salt Lake City and Reno, it correspondingly occurs only before 8 am and after 4 pm. Of course, in all latitudes, other buildings or landscaping entirely shield many north walls.

Despite these facts, architects often design north walls with useless sun-shading devices and featuring impossible 45° shadows.

During their brief contact, the sun's rays are primarily horizontal

## Technical

and nearly parallel to north wall surfaces, creating only long horizontal shadows. Much esthetic effect is lost where such walls are designed for diagonal shadows. However, northern walls should be more simply ornamented than other walls, for small shallow projections cast disproportionately large shadow areas and simple surface decorations serve as well as expensive colonnades.

\* TRG 6-1, "Sun Control and Daylighting" appeared in the July-August, 1952, issue of the *AIA Bulletin*

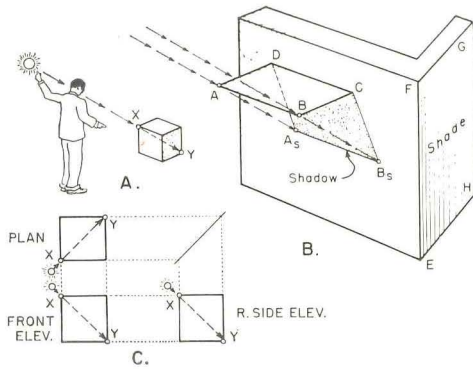


FIGURE 1

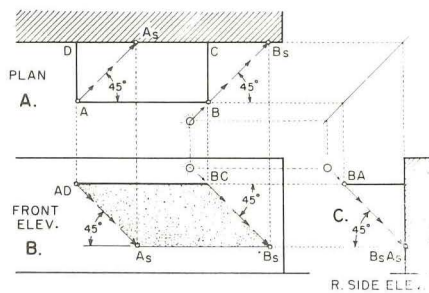


FIGURE 2

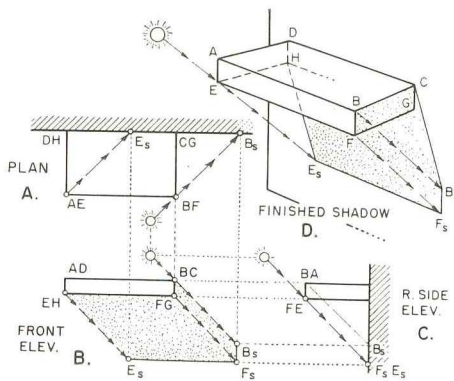


FIGURE 3

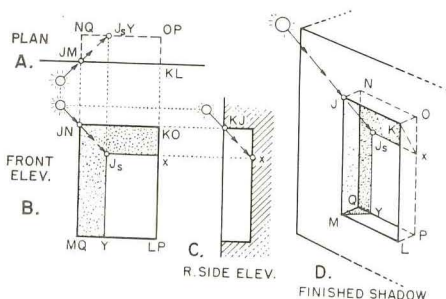


FIGURE 4

**Conventional architectural shadows**

To ornament and clarify exterior designs, architects often are taught to draw 45° simulated shadows. These suggest sun rays coming diagonally down over the viewer's shoulder, the path of a body-diagonal within a cube. The rays form 45° angles in plan view, front elevation and side elevation. See figures 1-A and 1-C.

This convenient technique shows the shadows of projecting features equal to their depth, produces fairly convincing shadows, and adds depth to perspectives and elevations.

Figure 1-B illustrates further conventions in shadow-casting. All rays are drawn parallel like AA<sub>s</sub> and BB<sub>s</sub> which strike the intervening corners A and B and cast shadow corners A<sub>s</sub> and B<sub>s</sub>. The area shaded, DCB<sub>s</sub>A<sub>s</sub>, is termed "shadow," whereas surfaces shaded by mere orientation, like EFGH in Figure 1, termed "shade."

Figure 2 shows how the borders of shadows are determined. The wall and shading devices of figure 1-B are reproduced in three views. In plan view A, rays at 45° from corners A and B of the shading object ABCD intersect the receiving surface at A<sub>s</sub> and B<sub>s</sub>, fixing the shadow's lateral limits. The vertical limits are similarly fixed by 45° rays in either front elevation B or side elevation C.

Figure 3 illustrates corresponding technique when the shading object has complex corners or details. Figure 4 shows how shadows are cast within recesses and behind setbacks. Figure 5 shows the complex shadow or a cornice, roof-overhang, balcony, or "eyebrow" and how to obtain its outline in recessed windows. It also shows that angles steeper than 45° help suggest a southern climate or summer weather. Figure 6 shows how to cast conventional shadows from projecting-type house gables. Line A<sub>s</sub>B<sub>s</sub>C<sub>s</sub> indicates the shadow of an orthodox gable. For further details on casting synthetic shadows, see *Engineering Descriptive Geometry*, by C. E. Rowe and J. D. McFarland, Van Nostrand, 1953.

However, such shadows are inaccurate. While giving drawings naturalness and depth, they may deceive both architect and client, for most walls seldom experience conventional 45° shadows and many never do. Designers using such shadows risk these specific dangers:

- most buildings (regardless of

site) seem depicted in northern latitudes

- most buildings (unless facing sharply east) seem depicted in midafternoon, ignoring morning or noon appearance
- conventional shadows may minimize unsightly features which prove glaring in true sunlight
- architectural features which cast attractive conventional shadows may actually cast ugly ones or none
- architectural recesses, courtyards, and porches penetrated by 45° winter "sunshine" may actually receive none, remaining damp and dark with accompanying deterioration and nuisance
- rooms believed comfortably shaded may prove untenable from east or west glare, and require remedial shading
- sun heat entering walls and windows may be exaggerated or minimized, leading to airconditioning mal-design

The last drawback is not the least. Conventional shadow-casting may conceal true solar heat absorption by walls and windows, maximizing it on south walls and minimizing it to east and west. Since 60 sf of unshaded west window may cost a ton of cooling, mistakes here are costly.

**True shadows**

Conscientious building designers should utilize *true shadows* on all *design* drawings, using 45° shadows purely on ornamental renderings. Plotting true shadows was formerly difficult, but is now easy. Although the sun's path varies daily, hourly, and seasonally, designers can now locate the sun's position for any moment of the year, trace the ray paths, and cast the related true shadows. They can check the design for appearance, summer solar heat gain, winter warmth and glare, and like considerations. They can even trace shadow movements from hour to hour. See figure 7.

**How to cast true shadows**

True shadows are cast with true angles instead of 45° angles. *First*, we find the axis direction or *compass bearing* of a questioned wall or windows, using a compass if needed.

Second, we choose a day and hour whose shadows may be critical and need examination. Thus, shadows should be cast to ensure that no windows receive direct sun at 4 pm, 1 August, often a time of record heat. Shadows should be

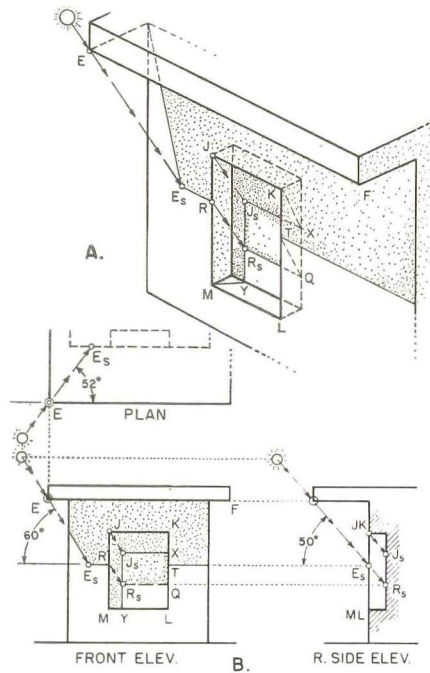


FIGURE 5

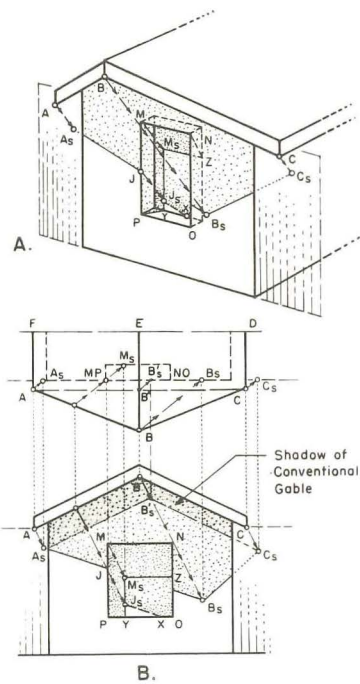


FIGURE 6

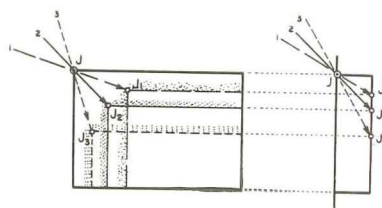


FIGURE 7

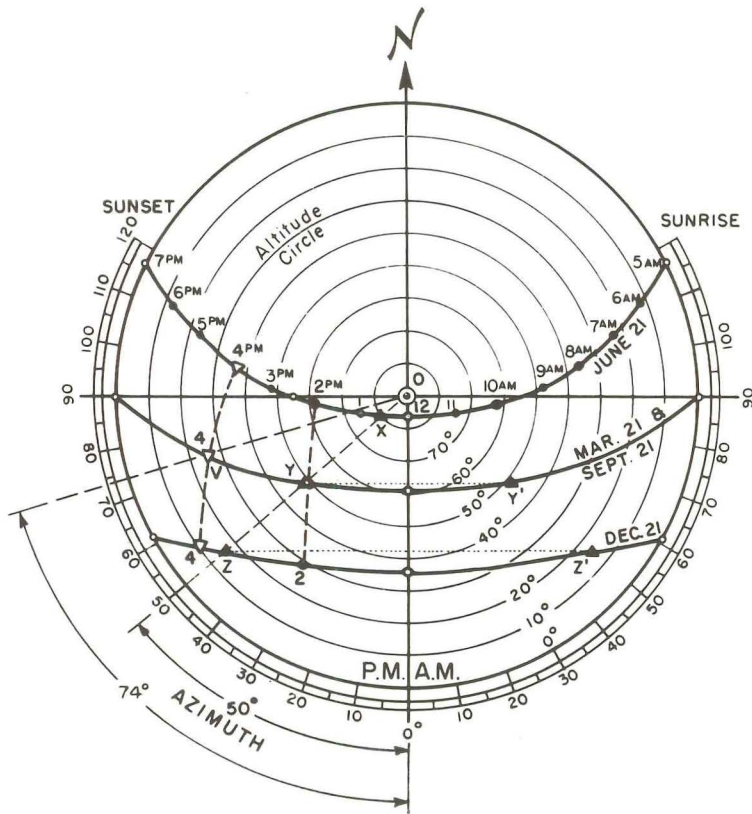


FIGURE 8

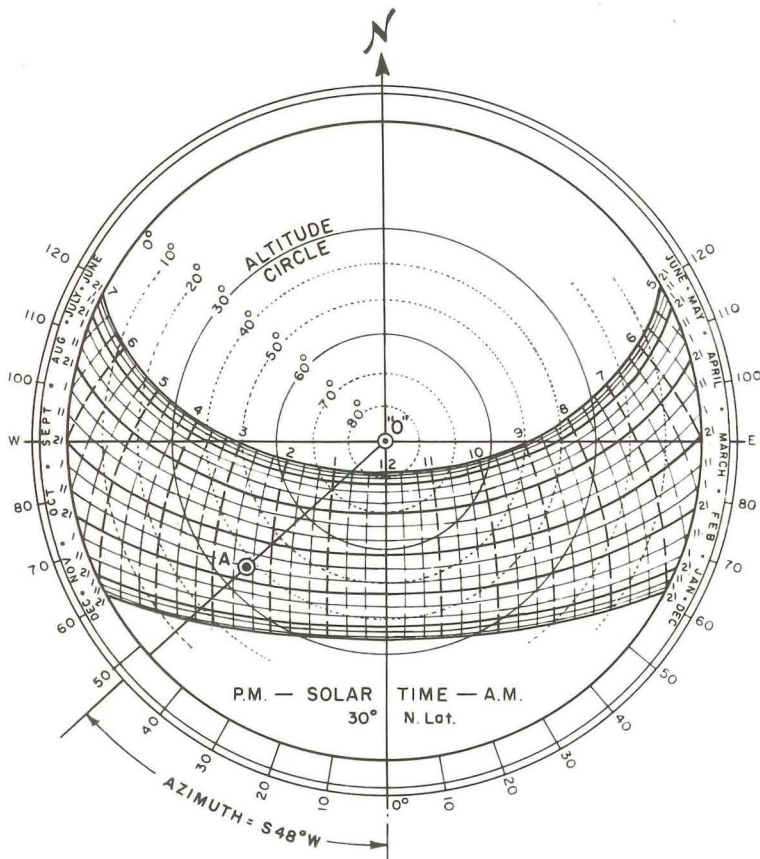


FIGURE 9

checked for both morning and afternoon appearance midway in each season. Courtyards and porches should be checked for adequate winter sun to dry them. Where cool weather brings both clear air and a low sun, homes, schools, and offices need checking for window glare.

Then, for the critical day and hour we obtain the sun's *azimuth* (degrees of horizontal angle from true north) and *altitude* (degrees of vertical angle above the horizon), from many charts, tables, or patented calculators. *Climate and Architecture* by J. E. Aronin, Reinhold 1953, lists various sources.

Both wall direction and *azimuth* must be measured from *true solar north*, not magnetic north. Because the magnetic and north poles do not coincide, most US compass readings must be corrected by local angles of *declination* ranging from 0° to over 20°, obtainable from surveyors and city engineers. Iron or steel objects often cause other deflections, of course.

Azimuth and altitude angles are found on the Libby-Owens-Ford Glass Company's *Sun Angle Calculator*, a series of simple charts for individual latitudes, shown schematically in figure 8—or other devices. These require no astronomical or mathematical knowledge.

In figure 8, the circular diagram represents the earth as seen from the *zenith*, ie, from straight up. Three heavy curved lines represent the sun's path across its face. The topmost is for 21 June, the lowest for 21 December, while the middle path represents both 21 March and 21 September. Each is divided into the daylight hours from 5 am (sunrise) to 7 pm (sunset). The vertical centerline represents 12 noon.

These hours are *sun-time*, in which the sun is highest at exactly noon, unlike most local standard or daylight-saving time. To find *sun-time* from standard time, get the local hour and minute of sunrise and sunset from your newspaper or weather bureau—12 o'clock sun-time is midway between them and leads or lags standard 12 o'clock by a fixed local interval. Sun-time is also read from maps. Each city on a meridian has standard time equal to sun-time. Elsewhere, standard time lags behind sun-time by 4 minutes for each degree of longitude the locality is west of a meridian—standard time leads sun-time when east of a meridian and trails it when west of one.\*



The concentric rings represent degrees of sun altitude, from  $0^\circ$  at the periphery to  $90^\circ$  at the center. Sun azimuth is read around the edge, indicated by any radial line. Thus, at 2:10 pm (Y) on 21 March or 21 September, the sun's altitude is  $49^\circ$  and its azimuth is  $50^\circ$  west of true south. At 4 pm (V) on either day the altitude is  $26^\circ$  and the azimuth is  $74^\circ$  west. Points Y and Y' and Z and Z' indicate sun-path symmetry east and west of noon.

Figure 9 illustrates the complete Sun Angle Calculator for  $30^\circ$  north latitude, with sun paths for 36 individual days, namely the 1st, 11th, and 21st of successive months. Winter-spring dates are read upward on the right, summer-fall ones downward on the left. Other dates are interpolated between appropriate paths. The sun's true angles are easily found. At 2:27 pm on 11 October, point A indicates an altitude of  $37^\circ$  and an azimuth of  $48^\circ$  west of south.

Knowing these angles, casting true shadows is simple. The principles shown in figures 1-7 are used, but all rays are drawn with:

- horizontal angles found by subtracting the given wall's compass bearing and the sun's azimuth
- vertical angles equal to the sun's altitude

The successive steps are shown in figure 10, which finds true shadows for a recessed window. They are:

- in the plan view align the particular wall or window with a T-square, as in (a)
- across the wall, draw a true north-south line. If data uses magnetic north, correct with local compass *declination* to get true solar north-south direction
- at intersection of wall and north-south line, draw an arrow perpendicular to the wall, as from O in (b)
- align a protractor along the north-south line, and record the arrow's bearing in degrees east or west of true south, here  $17^\circ$  west of due south, or S  $17^\circ$  W
- as in (c), with protractor measure from south the sun's azimuth angle, here  $48^\circ$  west of south, or S  $48^\circ$  W
- draw the apparent ray-path MO, with M representing the sun. All sunlight parallels this line in the plan view

\* sun-time is local time plus or minus the local "equation of time"

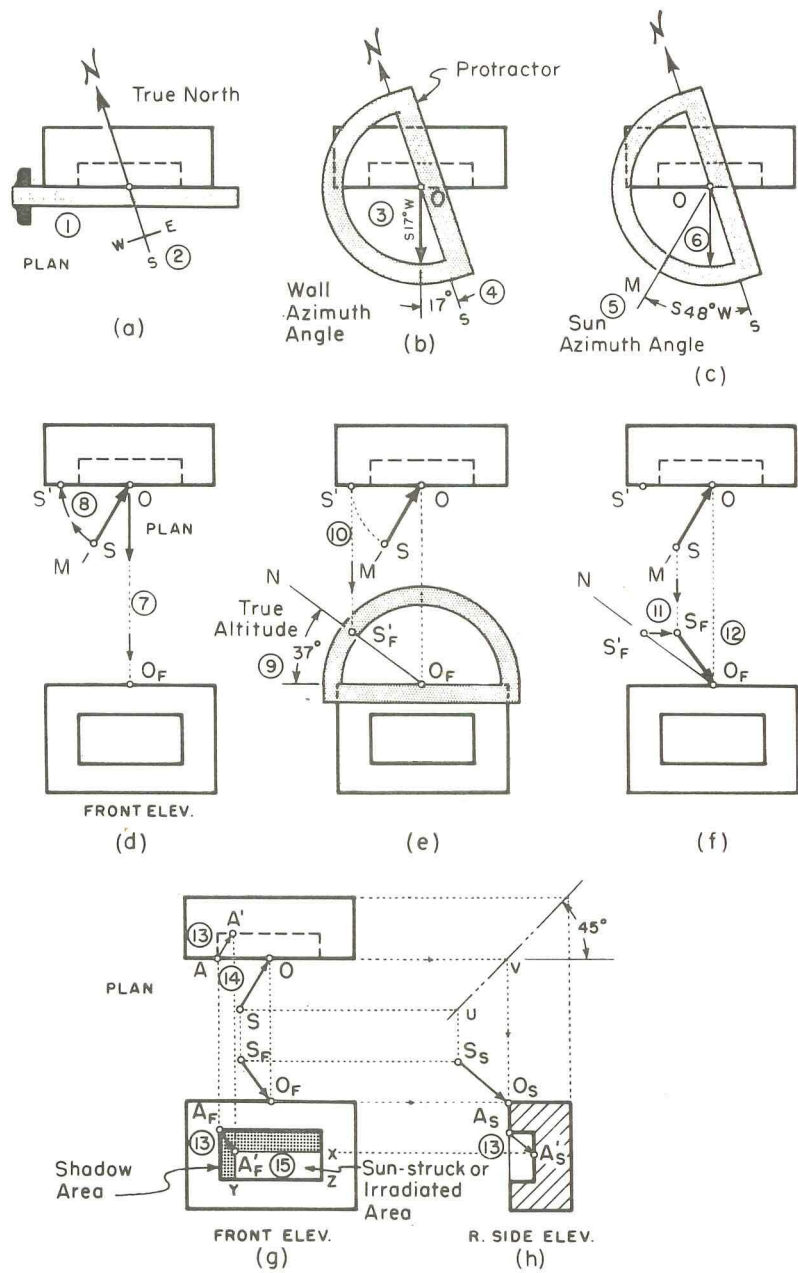


FIGURE 10

- as in (d), extend the arrow perpendicular to the wall to find point  $O_F$  in front elevation, creating projection line  $OO_F$
- on apparent ray-path, MO, choose a convenient point S and swing an arc to the wall at  $S'$
- as in (e), align protractor with horizontal in front elevation and from point  $O_F$  mark the sun's true altitude angle, here  $37^\circ$  on the same side of  $OO_F$  at M. Draw apparent ray-path  $NO_F$ , with N representing the sun
- project  $S'$  vertically down into the front view, locating  $S'_F$  on line NO. Make  $S'S'_F$  parallel to  $OO_F$

- as in (f), project a line from S vertically down into the front view. Draw a horizontal line from  $S'_F$  to intersect it, forming the point  $S_F$ .
- draw line  $S_F O_F$ , the front view of the sun's true ray-path. All sunlight parallels this line in this view
- as in (g), from all corners in the plan view which may cast shadows, draw ray-paths parallel to SO, as from A to A'. From similar corners in the front elevation, draw lines parallel to  $S_F O_F$ , as from  $A_F$  to  $A'_F$ . Where these parallels intersect structural lines in either view, shadow corners occur as at A'
- project a vertical line from A' down to intersect corresponding ray-path from  $A_F$  in the front elevation. This intersection locates  $A'_F$ , the shadow corner in this view
- draw lines from  $A'_F$  to x and y, to form shadow borders parallel to the architectural features causing them (here, the recess's left and top edges). Darken the shadow area as desired. Area  $A'_F XYZ$  represents sun-struck or "irradiated" surface

Shadows are cast in the side view by projecting the ray-path line to SO horizontally to the right and intercepting a 45° "miter line" as at (h). The resulting intersections V and U are then projected vertically downward into the side elevation where they intersect horizontal projection lines from ray-path  $S_F O_F$  in the front elevation. This fixes the location of  $S_F$  and  $O_F$  and the ray-path direction  $S_F O_F$  in the side elevation. Shadow edge  $A'_S$  is projected from  $A'_F$ , parallel to  $S_S O_S$ .

Once learned, these steps are very rapid. The whole process occurs but once per building per test hour. Ray-paths parallel to SO,  $S_F O_F$ , and  $S_S O_S$ , are applied to all appropriate corners and wall features to cast all visible shadows. The building's true appearance for that time becomes apparent. Any features which cast unpleasant or inadequate shadows, and all excessively exposed windows can be changed accordingly.

#### Advantages of using true shadows

Because true shadows can represent any day and hour, designers can predict appearance in summer, winter, spring and fall, and minimize inharmonious details. They can adjust the balance of light and

shade for greatest beauty, perhaps converting routine designs into shadow phenomena like the Taj Mahal and Parthenon. They can ensure warm sunny rooms in winter, cool shady ones in summer, and design courtyards, arcades and porches for all-year comfort. They can save fuel and lighting in winter and cooling and curtains in summer.

Roman architects knew the benefits of casting true shadows, according to Edwin D. Thatcher's "Solar and Radiant Heating—Roman Style", *Journal of the AIA*, March 1959. In analyzing the design of an ancient Roman public-bath building, he cast shadows for March, June, September and December. These revealed that the builders cleverly captured maximum yearly solar heat despite poor orientation, and that separate rooms were even designed to maintain their naked occupants at different temperatures appropriate to their activity.

#### Designing sun-shading devices

Casting true shadows is the ideal design method for sun shading devices. Roof overhang, window eyebrows, balconies, egg-crate devices, vertical blades, etc, are first sketched in place, then their shadows are cast as follows:

- select either:
  - the first hour and day of the warm season that 100% shading is needed (use for the walls facing north, northeast, east, southeast, and south)
  - or:
    - the last hour and day of the warm season that 100% shading is needed (use for the walls facing south, southwest, west, northwest, or north)
- cast true shadows as outlined, using this day and hour
- adjust the position and size of the sunshading devices so they just shade the desired areas or windows
- for sustained effect, cast true shadows for noon, 21 June; enlarge the shading device where needed

This procedure guarantees that no direct sun enters the protected zone between the dates used or in an equal period before or afterward, and that the shading devices used are the minimum size needed. However, compromise is needed in selecting the season-limiting dates, especially for east and west exposure, to avoid over-shading.

#### Solar heat gains on glass

Accurate selection of airconditioning equipment demands accurate prediction of solar-heat gains through windows. This is now easy. First, for all rooms having similar exposure, a "peak-load" hour is selected when such gains are believed greatest. For small buildings and for rooms facing generally south, this is frequently 4 pm when outdoor air temperatures are often maximum.

In other cases the hour varies with the time and degree of sun exposure. For predominantly east or southeast exposure, it falls before noon; for western exposure it may lag to 6 pm. Where data exist, the peak solar-load time is assumed to coincide with highest indoor air temperatures.

Shadows are cast for this chosen hour on 1 August, representing peak summer temperatures. The exact area of sun-struck glass is found, as in figure 10-G, and calculated in square feet—with accuracy surpassing all estimates.

The Btu value of hourly solar-heat gain through this area is obtained from various published tables. The ASHRAE tables<sup>1</sup> are very convenient, presenting Btu/hr/sf values for any hour of 1 August at north latitudes 30°, 40°, and 50°, tabulated for eight compass directions. These values include heat from the *direct* radiation of actual impinging sunshine, plus *diffuse* radiation reflected in from clouds and airborne dust particles.

The author applied this method to eight homes of the former Austin Airconditioned Village, the twenty-two airconditioned test houses erected in 1954 by the National Association of Home Builders<sup>2</sup>. His solar-heat gain values brought total heat gain estimates *within 2%* of actual measured heat gains. ◀

<sup>1</sup> Tables 12-19, Chapter 13, *Heating, Ventilating, and Airconditioning Guide—1959*, American Society of Heating, Refrigerating, and Airconditioning Engineers, 62 Worth Street, New York 13, New York

Simple interpolation yields hourly rates for irradiated glass facing in any direction, located within the latitude range. Multiplying these by the corresponding areas gives solar-heat gains estimates of remarkable accuracy

Individual tables cover five types of single glass, three types of double glass, seven types of hollow glass block, and nineteen types of awning and related non-structural shading

<sup>2</sup> Located at Austin, Texas, these were tested by the National Warm Air Heating and Airconditioning Association and the results analyzed by the University of Texas engineers for the housing and airconditioning industries

# A Proposed System for Fire Protection of the Proscenium Arch in the Flexible Theatre

by **Richard D. Thompson**

► In the past few years there have been great advancements in the basic concepts of theatre architecture. The all-purpose theatre, or flexible theatre has come from the dream stage to that of reality. Recent developments by Mr George C. Izenour, director of the Electro-Mechanical Research Laboratory of the Yale Drama School, have made this type of theatre possible.

The layman will ask: "What is the flexible theatre?" This is a difficult definition to give. There is no one type of flexible theatre, but the term applies to a form of theatre architecture, in which the stage no longer remains fixed in the rigid proscenium frame. Into this form falls the arena stage, the open stage, the multiple stages in front of and around the audience, and other types of staging systems or methods. The ultimate concept then is a single structure which will quickly and easily adapt itself to any one of these styles of stages.

Recent developments in this type of theatre are: The Kalita Humphreys Theatre of the Dallas Theatre Center, Dallas, Texas, designed by the late Frank Lloyd Wright<sup>2</sup>; The Loeb Drama Center, Harvard University, Cambridge, Massachusetts, designed by Hugh Stubbins and Associates<sup>1</sup>; and the proposed experimental theatre for the Yale Drama School, New Haven, Connecticut, designed by George C. Izenour<sup>4</sup>.

Each of these theatres comes under the heading of "flexible theatre." While none is like any of the

others, all are faced with the common problem of being a new form of theatre architecture forced to comply with building codes and fire regulations based upon the 19th century proscenium stage theatre. It is the purpose of this paper to examine one problem which has developed out of these archaic and outdated building codes.

The problem is concerned with the general regulation of a fire separation between the stage and audience through the use of an asbestos curtain. While the codes vary from state and city to city, they are standard in the requirement of an asbestos curtain. The Building Code of the State of New York states<sup>7</sup>:

*"The proscenium opening shall be protected by a fire curtain (asbestos curtain) designed and installed so that it can be closed without the use of power in the case of emergency."*

The Building Exits Code of the National Fire Protection Association states<sup>3</sup>:

*"Every stage equipped with fly galleries, gridirons and rigging for movable theatre type scenery . . . (shall have a proscenium opening) provided with a fire-resisting curtain, capable of withstanding lateral pressure of 10 lbs/sf over the entire area. The curtain shall have an emergency closing device capable of causing the curtain to close without the use of applied power and when so closed it shall be reasonably tight against the passage of smoke."*

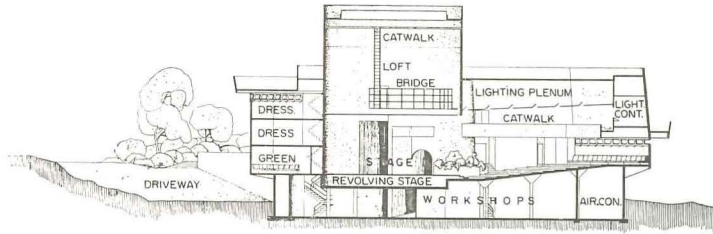
*Mr Thompson is a graduate student at the Yale School of Drama. For an earlier paper from the same locale, see Edward C. Cole's article "Backstage Isn't Backstage Anymore" (SPS) BT 1-43, November issue*

In the National Building Code of the National Board of Fire Underwriters the specifications of the proscenium fire curtain are gone into in great detail<sup>5</sup>.

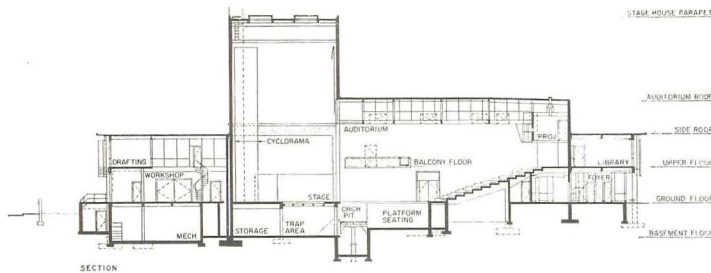
It becomes apparent from these codes that a theatre must have a fire curtain. However, in the flexible theatre the use of the conventional asbestos curtain, behind the proscenium arch, is impracticable. This is because in one form of flexible theatre there is no proscenium arch. The auditorium and the stage house are one, and it is one of the basic concepts of this form of structure to avoid any separation between the stage and the audience. In another form of flexible theatre, while it may have a proscenium and stage house, the floor of the stage and auditorium are made up of elevator sections. With the possibility of any shape of contour being created at the push of a button, it is obvious then that the fire curtain cannot always produce an effective seal between the bottom of the curtain and the stage floor. This does not begin to include the concept of an adjustable proscenium, which has been suggested.

It is necessary to find a solution to this problem. There are some people who might say that this fire curtain separation is not necessary. They state that with new construction techniques and materials in the construction of scenery, that there is no such thing as a fireproof structure. They will agree to the term "fire resistant", but not "fireproof." In a survey of 100 theatre fires carried out by the National Fire Protection Association, there were seven major theatre fires in which there was either a defective fire curtain or none at all. Nineteen fires started in the backstage area and the resultant loss of life was 1,690 persons. These facts alone seem to justify the necessity of this separation<sup>6</sup>.

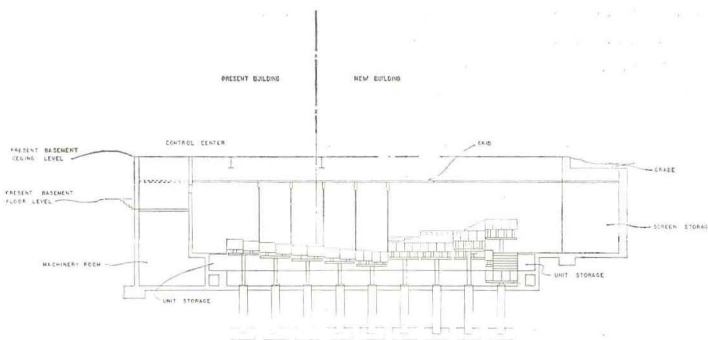
Since existing methods cannot be used to achieve this protection in the flexible theatre, it seems necessary to find a solution to the problem. This solution, while new for the theatre, has been used in fire protection before and has proved successful. This system is an adaptation of the current practice for protection of escalators and open shafts in which a fire wall or separation cannot be used. This system is known as the sprinkler-vent system. It consists basically of two parts: The first being a series of automatic sprinklers angled in such a way as



**FLW: Kalita Humphreys Theatre, Dallas**  
*Courtesy: Architectural Record*



**Stubbins: Loeb Drama Center, Harvard**  
*Courtesy: Architectural Record*



**Izenour: Experimental Theatre, Yale Drama School**  
*Courtesy: Perspecta, The Yale Architectural Journal, New Haven, Conn., No. 5, 1959*

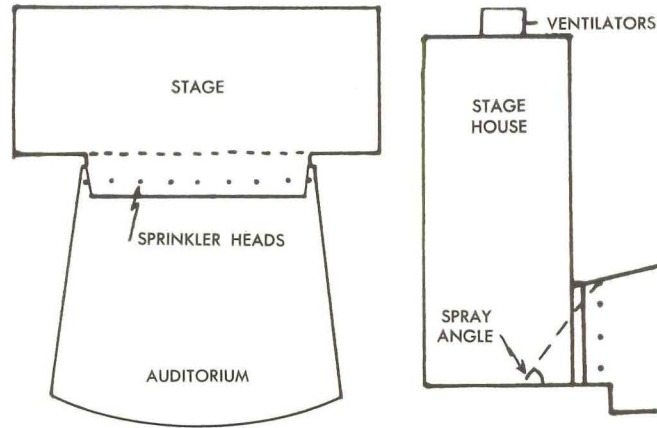
to produce a curtain of water. The second part is made up of vents located above the fire hazard to allow for the discharge of hot gases. (see appendix—page 77)

In using this system in the theatre the sprinkler heads, of the deluge type, would be mounted around three sides of the proscenium arch in the auditorium. These heads would be so mounted that the spray would be directed at the proscenium openings. The exact specifications of this system would have to be determined by one of the nationally known sprinkler manufacturers who is equipped to set up experimental equipment to establish the basic requirements. However, the drawings presented herewith show several basic theatre plans, and the location of the sprinklers.

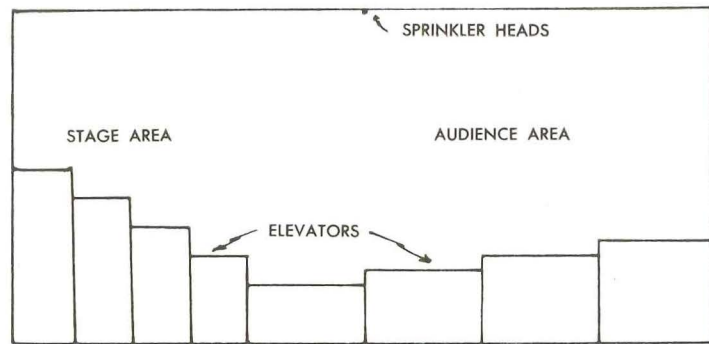
The sprinkler heads possibly could be mounted in a cover, lighting slot, or other architectural feature of the auditorium, thereby keeping them out of view of the audience. In addition to the deluge type of sprinkler heads, the use of oversize piping to these heads would be advisable. Also it should be determined well in advance that there is sufficient water supply and pressure for this system. As to the activation of the system, there are four standard systems used by the sprinkler manufacturers to activate a sprinkler system. These are:

- The *fusible plug*, made of a heat sensitive metal which melts at a predetermined temperature
- *rate of rise* system in which any sudden change in mean temperature will activate the system
- *smoke detection*, where presence of smoke activates sprinkler
- and *manual operation*

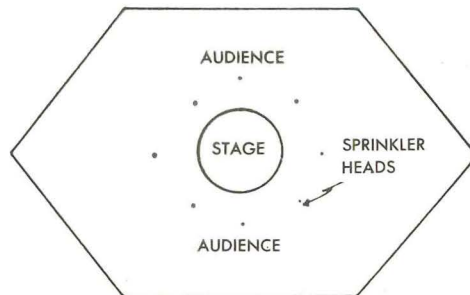
Only the fusible plug and manual operation are satisfactory for theatre use. Due to the heat produced by the great number of lighting instruments, the use of a rate of rise system is ruled out, and the use of flashboxes and chemical smoke for theatrical effects on stage prevent the use of a smoke detection system. The system should depend primarily on manual operation while the theatre is occupied, but an alarm system should activate the sprinklers, open the roof vents, turn on the emergency lights, and sound an alarm both in the auditorium and in the local fire department. The fusible plug would operate in the same manner as the fusible link used in existing asbestos curtains. For asbestos curtains, a



*Proscenium Stage Theatre*



*Flexible Elevator Floor Theatre—Section*



*Arena Theatre—Plan*

link which melts at temperatures over 160°F is used. This same temperature rating would be used in the sprinklers. Activation of the fusible plugs would be a fire which originated when the building was not occupied. This activation would begin the same sequence of events as with the manual alarm.

The ventilators required for this system are already included in existing fire regulations for theatres. It may be found necessary to provide additional ventilation area in order to allow a sufficient draft to keep fire, smoke and hot gases out of the auditorium. This specification, as with the sprinklers, would have to be determined by the actual design of the building.

In addition to the use of the sprinkler-vent system, the compliance with existing regulations is advocated. This would mean that standard spray-type sprinklers would be provided in the loft space above the stage, in all dressing rooms, backstage areas, and under the stage. There is some question as to the use of sprinklers in the auditorium because of possible panic caused by their activation. However, it might be desirable, or necessary, in some installations to do this.

Besides the sprinkler system there must be sufficient exits. The Building Exits Code gives detailed specifications as to width of aisles and exit doors for proscenium type theatres, but does not take into consideration the flexible theatre. It would seem then that the theatre architect must evolve an exit system by having the auditorium as the core with an exit corridor around it. Exit from this corridor would lead to the outside. The system of exits must be adequate for any arrangements of the stage or seating area.

It would be advisable for the

theatre architect to go a step further in his plans, and specify the use of fire resistant scenery. This idea is quite possible in the flexible theatre, because those people who are involved in the production in this type of theatre are the same people, for the most part, who are interested in the use of new types of materials for scenery construction. It is therefore possible that aluminum and steel would be substituted for wooden construction, and non-inflammable plastics and synthetic fabrics for canvas. The use of fire resistant scenery and a theatre structure which is fire resistant would make it difficult for a local building authority to disapprove of the installation of this system in a theatre.

There is one question which may still be raised concerning this new system. This is the psychological reaction of the audience to fire, which causes panic. It alone causes more deaths than the fire. In most cities it is a requirement of the fire code that the asbestos curtain be lowered or raised in sight of the audience. In some cases the word "asbestos" or "fire-proof curtain" is painted upon the curtain. There are two reasons for this: One, is the testing of the apparatus to see that the curtain will raise and lower. The other is the psychological conditioning of the audience. The assumption is that the audience will be given a sense of security by seeing the fire curtain. Whether showing or not showing the fire curtain can avoid or decrease a panic is a question that cannot be accurately answered at this time.

Can this system of fire protection give the psychological insurance that the old asbestos curtain gave? The answer to this question is that it will to some extent. The fog created by this spray of water will help mask the sight of the fire from the

audience, but it is necessary to look at the other requirements in relation to this problem. The addition of more exits which would be required of a flexible theatre; the use of sufficient emergency lights; and the audience's knowledge of a fire resistant building, would help to alleviate the panic. The audience must be educated to accept this new system of fire protection. Once they are aware of what it does and the protection it offers, the problem of audience panic is no longer an issue.

In summary then, it is suggested that the theatre architect design into his building the solutions of the following requirements:

- a sprinkler-vent system which will confine a fire and accompanying smoke and gases to the stage
- compliance with existing fire regulations regarding sprinkler systems and alarm devices in and around the stage area
- inclusion in the design of sufficient exits to meet the requirements of the building code; in consideration of all possible stage and seating arrangements
- the theatre building constructed of fire resistant materials
- the scenery constructed of fire resistant or flameproof materials

By following these requirements it is believed that in most circumstances local building authorities and fire insurance rating companies would approve of the installation of the sprinkler-vent system in place of an asbestos curtain.

This is a suggested solution which has not been applied in any theatre construction to date—nor has it been approved by any municipal authorities or insurance underwriter inspectors. However, the consideration of this proposal by such persons would be helpful in determining its insurance rating and acceptability.

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<sup>2</sup>*Ibid*, "Kalita Humphreys Theatre" 127, No 3, pp 161-66, March 1960

<sup>3</sup>*Building Exits Code*, "Places of Assembly," 16th ed, 1959, NFPA No 101, Section 21, pp 26-36

<sup>4</sup>Zenour, George C "An Experimental Theatre," *Perspecta 5 The Yale Architectural Journal*, pp 66-72, January 1959

<sup>5</sup>*The National Building Code*, "Special Occupancy Requirements," Sections 319, 320, 321: pp 29-36, National Board of Fire Underwriters, 1955

<sup>6</sup>*Occupancy Fire Record, Motion Picture Theatres*, Fire Record Bulletin, No FR 56-1, 1956, National Fire Protection Association

<sup>7</sup>*State Building Construction Code*, "Stages and Auxiliary Areas," Section C, 402-4.4, pp 90-92, "Seating, Aisles,

Railings, and Exits in Buildings of C5 Occupancy — Theatres," Section C 212-3.1, pp 38-42, State of New York, May 1, 1956

*Fire Safety Code*, "Places of Assembly," Article I, Sections 172.1.8 and 172.1.25, State of Connecticut, Office of the State Fire Marshal

Warfel, William B. *Theatre Fire Prevention Laws in Model Building Codes*, Thesis, Yale University School of Drama, June 1957, pp 110-25

"The protection of openings in walls and floors through which conveyors pass offers difficulties in the installation of ordinary forms of closures owing to the presence of objects carried on the conveyors through the opening. There are many existing installations protecting conveyor openings but most of these are designed to fit specific installations. Where fire doors or shutters are impractical for conveyor openings a method of protection incorporating the pressure effect and cooling action of water spray from directed spray nozzles is available (see Fig. 593A). With proper nozzle design and water pressure to provide suitable water velocity and particle size the pressure effect from the nozzles will overcome draft due to the temperature difference between one side of the wall and the other and the height of the

opening above floor level, unless adverse winds are prevalent. Since the cooling effect of the spray is directly proportional to the time of exposure of hot gases in the draft to the spray, the effectiveness of the heat absorption may be increased by adding an enclosure to the opening (see Fig. 593B). Fig. 593C shows the cooling effect of four ½-inch nozzles on an 8 x 8 ft opening with various draft velocities and nozzle pressures in tests conducted by Factory Mutual Laboratories. The nozzles were discharging water at 28 gpm each with an effective angle of about 65°. The Factory Mutual recommendations for installation include the following:

Where fire may be expected to originate on either side of the opening, nozzles should be installed on both sides. Nozzles should be controlled by an automatic valve ac-

tuated by a heat detector. Four nozzles per side are recommended to give complete coverage of the opening. Water discharge rates between 2 and 4 gals per sq ft per min or more, depending upon the height of the opening and unfavorable draft effects, are considered desirable. Nozzles should be located at an angle not more than 30° between the center line of nozzle discharge and a line perpendicular to the plane of the opening. To prevent the nozzle counterdraft from forcing air from the fire area into other areas, all communicating openings to the fire area should be protected in a standard manner.

Conveyor openings through floors may also be protected by this method, provided an enclosure is constructed around the conveyor from the floor up to or slightly beyond the spray nozzles.

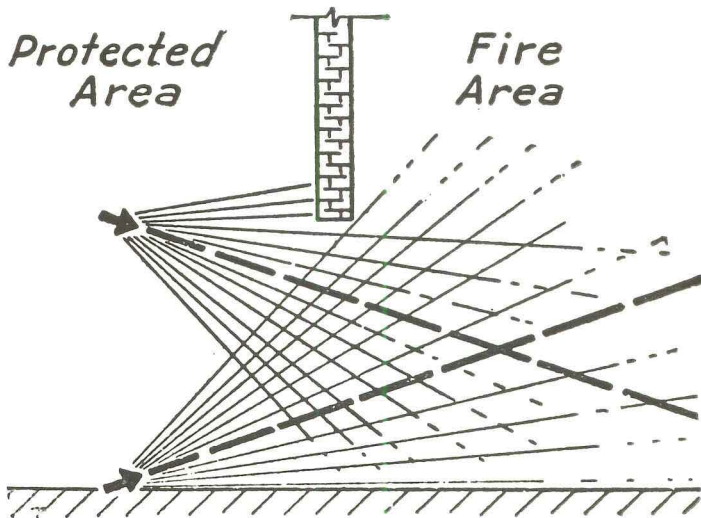


FIGURE 593A Spray nozzles protecting opening in fire wall

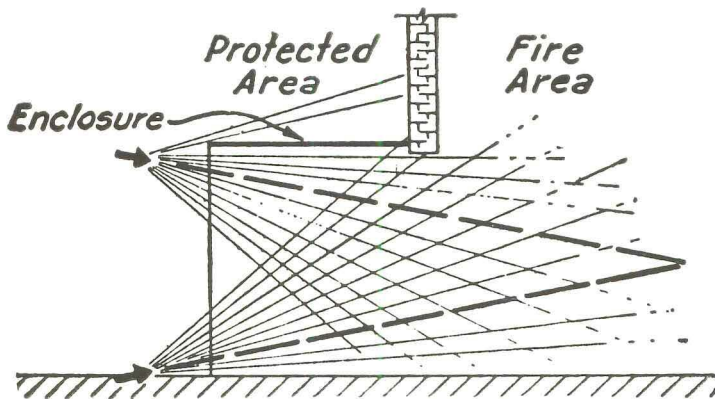


FIGURE 593B Greater heat absorption is possible by enclosing fire wall opening

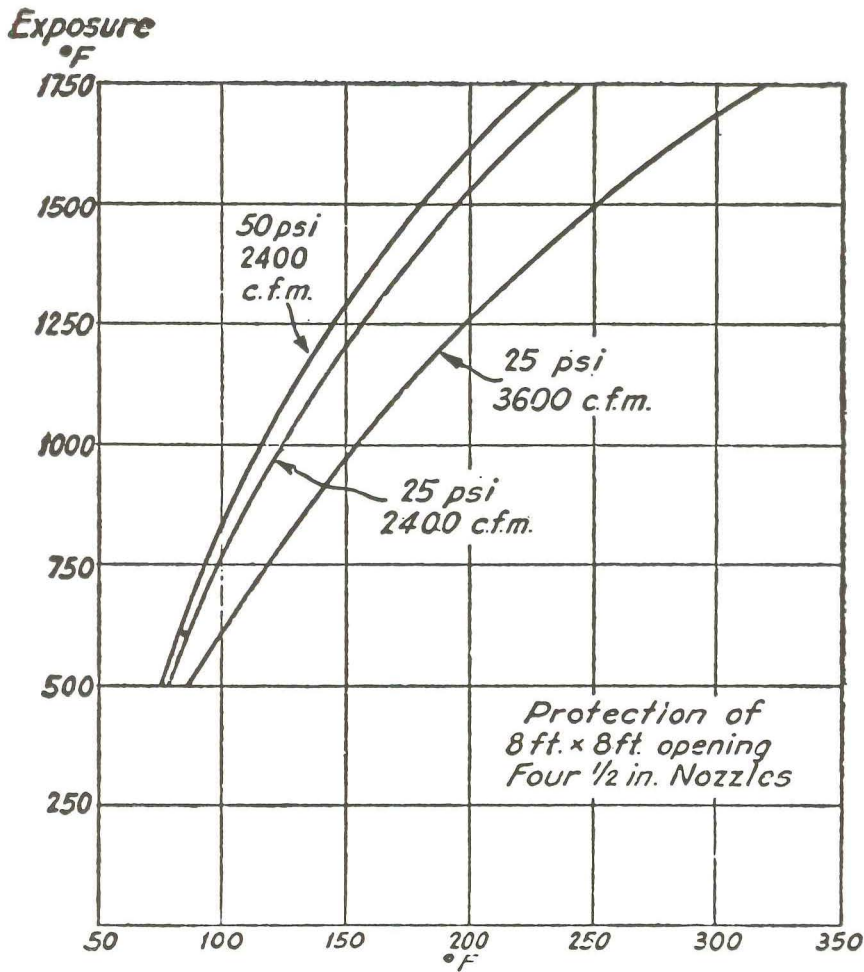


FIGURE 593C Exposure temperature vs. protected side temperature at various draft velocities and nozzle pressures

The NFPA Building Exits Code provides recommendations for the protection of exits. The code also indicates specific requirements for the following methods of protecting wellways for moving stairways not used as exits in a building completely equipped with a supervised automatic sprinkler system.

The wellways shall be provided with enclosures as required for stairways or protected by one of the following methods.

(a) "Sprinkler-Vent" method which includes a combination of an automatic fire or smoke detection system, automatic exhaust system and an automatic water curtain.

(b) Rolling shutter method that requires an automatic self-closing horizontal rolling shutter which completely encloses the top of each moving stairway, except those between the basement and the street floor.

(c) Spray nozzle method which is a combination of an automatic fire or smoke detection system and a system of high velocity water spray nozzles. Fig. 593B shows the principle involved in protecting an enclosed opening with spray nozzles.

[Reprinted with permission: Crosby - Fiske - Forster, **NFPA Handbook of Fire Protection**, Chap-

ter 29, "Protection of Openings in Walls, Partitions and Floors," Section VIII, "Special Methods of Pro-

tection," pp 592-94, 11th ed., *National Fire Protection Association*, Boston, 1954.]

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Arthur J Benline, Director  
Bureau of State Building Codes  
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270 Broadway  
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New England Fire Insurance  
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181 Middle Street  
Bridgeport, Connecticut

Richard E Stevens, Assistant  
Technical Secretary  
National Fire Protection Assn.  
60 Batterymarch Street  
Boston, Massachusetts

Mr Cohan, Sales Representative  
The Grinnell Company  
609 New Park Avenue  
Hartford, Connecticut

W W Pritsky, Director of Codes  
and Standards  
The National Board of Fire  
Underwriters  
85 John Street  
New York, New York

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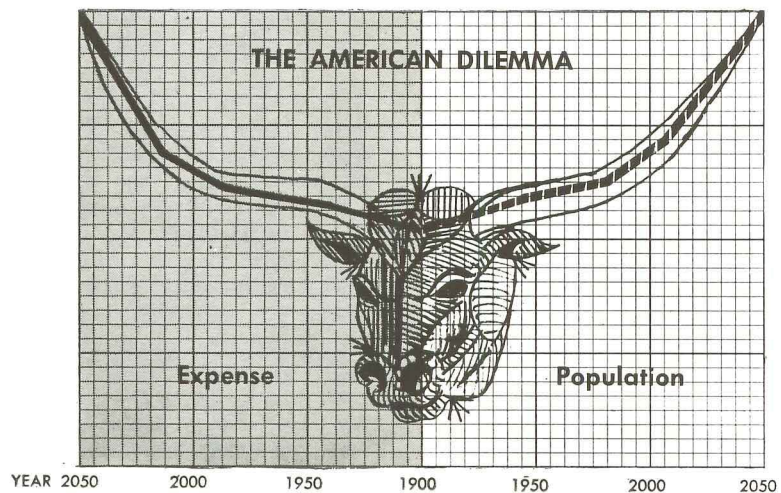
A I A



# School Plant Studies

BT 1-44

## Ways and Means of Reducing School Construction Costs



by **John L. Cameron**

*Chief, School Housing Section, Office of Education, US Department of Health, Education and Welfare*

JANUARY 1961

79

*One of a series of papers prepared by members of the AIA Committee on School Buildings, and by selected specialists, to make laymen aware of school building problems and trends and to stimulate discussion. They are not intended to be definitive last words and carry only the authority of their respective authors. New subjects are being worked on and contributed articles are welcome. Reprints of these non-technical articles are widely distributed to educators and laymen. One copy each issue free. For additional copies at 10¢ each write to The American Institute of Architects*

## Ways and Means of Reducing School Construction Costs



by John L. Cameron

► Conservative estimates by the US Office of Education indicate that during the decade 1959-60 through 1968-69, an additional 607,600 classrooms will be needed to adequately house the public elementary and secondary school children of this country. During the five years 1959-60 through 1963-64, construction of 416,600 classrooms is needed to take care of normal needs and to eliminate the accumulated backlog. These data do not include facilities other than classrooms which are needed to make up a complete school plant. Many communities are finding it difficult to finance their needed school construction. This situation results from five simple facts; namely, growing enrollments, population mobility, aging buildings, shrinking dollars, and the decreasing importance of land as a portion of the total wealth of the nation.

School officials and architects generally have had in mind, for a long period of time, not only the child's welfare, but also the taxpayer's purse. During the twenty year period between 1947 and 1957 the cost of school buildings has increased 150%, while the cost of general construction has increased 275%; highway construction, 200%; and the cost of automobiles has increased 200%.

During the twenty year period that the cost of school buildings increased 150%, cost of steel increased 215%, face brick 200%, common labor 330%, and skilled labor 220%.

The economy in school buildings can be attributed to the careful planning of school board members, school officials at both the State

and local levels, architects, engineers, and in many cases to local fiscal authorities. Realizing that the present and future needs for school buildings are enormous, they have planned together by looking carefully at the kind of space and equipment needed for effective teaching and learning. This cooperative planning has resulted, for the most part, in buildings constructed at reasonable costs which meet the essential needs of the educational program.

The question now is—how can we get *even more* for the school building dollar; or, as I would like to rephrase it—how can we get *more per dollar* out of *more* school building dollars? It should be pointed out also that we are not merely concerned with what it costs to construct a school building, but we are also concerned with its life span and what it costs to maintain and operate it throughout its useful life. And, it is not only what we *put into* a building that counts, but it is also what we *get out of it*. No matter how low the cost of a school building, if it does not serve its educational purpose as a functional facility, its cost will be excessive.

School administrators are seeking ways to reduce school plant costs, and some of them feel that substantial savings may be made by reducing the *cost of construction*. It is desirable to build school plants in an economical manner. However, all of the economy cannot come in construction. Many construction economies have been effected, and we may be approaching a minimum construction standard consistent with safety, function, and long-range economy. Studies of construction economies should be

*From a paper delivered at the*

*August 1960 conference of the*

*National Association of County*

*Officials, Miami Beach, Florida*

continued; but, at the same time, studies should be made of other factors in school plant costs. It is with these other factors that county commissioners, in their official capacities and as leaders in the community, have the greatest opportunities to contribute to substantial savings in the costs of providing school facilities.

The following methods of effecting school building economies are suggested:

1 *Reduce the number of school districts*

Even though we have reduced the number of school districts in this country from approximately 63,000 in 1953-54 to about 40,000 now, we still have many small school districts. The Committee for Economic Development, in its publication *Paying for Better Schools*, recommends a further reduction to approximately 10,000.

During the school year 1956-57 more than 90% of the public school systems in the United States enrolled fewer than 1,200 pupils, and approximately 58% enrolled fewer than fifty students.

In any combining of districts, officials should make sure that all schools are brought up to a level equal to that of the best schools, or even higher. Merger of school districts cannot be justified on the basis of a leveling-out process that improves the quality of education for some children and impairs it for others.

The merging of school districts should result in the following benefits:

- improved educational opportunities for a large part of the student population
- a broader and more nearly equalized base for financial support
- reduced administrative costs in many districts. *Note:* very likely, costs will not be reduced by combining large districts as the administrative staff required after merging will probably be as large as the total of the districts before they were merged
- simplified long-range planning—particularly along the fringe areas of a growing city
- improved plant maintenance. Since fewer maintenance men will be needed for a large school than for several small schools, the combining of schools will make money available to employ men skilled in plumbing, heating, electrical, painting, and other trades
- simplified and economical transportation of pupils. In numerous districts the school bus passes by a school in one district as it takes pupils to a school in another district, the one in which they live. This is costly not only in money but in time
- reduced cost of providing new school facilities
- reduced costs of operating school buildings.

2 *Reduce the number of small schools*

All recent significant studies have indicated that large schools can offer better educational programs at a more reasonable cost than small ones. This is particularly true of secondary schools.

The greatest value to be gained from carrying out this suggestion is the improved educational opportunities to boys and girls. Even though the small high school has a greater cost per pupil than the larger one, it is pretty much limited to offering college preparatory work, whereas the large high school has the potential of doing a better job of college preparatory and of preparing the large percentage of the high school graduates who do not go to college. A secondary value, but an important one, is the savings in capital outlay and in operating costs.

In consolidating schools, officials must exercise mature judgment to keep such mergers within practical limits. If geographical or other conditions make it necessary to

maintain a small school, district officials should make a determined effort to enable it to offer the best possible opportunities to the pupils who attend it. Such a situation illustrates again the importance of having a broad base for financial support of the schools.

3 *Plan the organization of the schools and the building program to provide for future needs*

An outstanding educational consultant recently said, "The time to do a survey is when you think you don't need it." His statement illustrates the importance of having a definite plan prepared before you are confronted with the necessity of taking action.

Long-range plans should be reviewed frequently and modified to take into account changes in conditions which were not foreseen in the original planning. Buildings should not be constructed that will not be needed when the long-range plans have been realized. More money has probably been spent on buildings that should not have been constructed or were built larger than necessary than on so-called frills.

4 *Secure sites in areas of predicted population growth well in advance of the actual need for the building*

Selection of proper sites will be possible if an adequate job of long-range planning is done. After an area has developed, school sites are expensive and often difficult to secure without going through condemnation proceedings.

5 *Make the school part of a correlated community plan in order to get maximum usage from such facilities as auditoriums, libraries, gymnasiums, playgrounds, and shops*

Careful advance planning should be done by all interested parties in order that the scheduling of non-school activities will not interfere with school functions and in order to determine what portion of the total cost should be charged to the school.

6 *Avoid the use of stock plans*

The planning of each school building project is a different problem. Orientations are different; site

topographies and shapes are different; access roads and streets are different; the availability and location of utilities are different. Most important, a school building should be designed to accommodate the educational program a particular community has determined it needs and wants. The building should also be a source of pride to the community.

The use of stock plans makes it next to impossible to properly utilize newly developed building materials and techniques. Adequate inspection of a building while it is under construction is of vital importance, and it should be inspected by the individual or firm who was responsible for its design. This would be impractical if stock plans were used.

*7 Choose professional help with care*

This applies to educational consultants, architects, engineers, and legal counsel. Complete plans and specifications which are easily understood usually result in more favorable bids. Adequate and thorough contract documents will reduce the inevitable change orders and extras.

*8 Seek standardization of component parts*

Savings can be realized from modular designs of recurring units. Avoid the necessity insofar as possible of having special fabrication work done in the field.

*9 Use materials obtainable near the project*

When practical, plan for the use of materials obtainable near the location of the project. The availability of craftsmen experienced in the installation of selected materials will have a bearing on the cost.

*10 Keep mechanical equipment in line with needs*

It appears that this is an area in which more money than necessary has been spent on school buildings during the past several years. Elaborate control systems are costly in the initial stage and expensive to maintain.

*11 Construct buildings of such quality that insurance, maintenance, operation, and replacement costs will be low*

A building of poor quality will be expensive to insure and to maintain, and the useful life of the building will be decreased. If it does not adequately accommodate the instructional program the cost of instruction will be increased, and the quality of the educational program will be diminished.

*12 Develop an adequate maintenance program*

Students can learn better and teachers can do a better job of teaching in an attractive, well-maintained environment. Good maintenance helps keep a healthful and pleasant environment for more productive learning and saves money in extending the time before major repairs or replacements must be made. It is foolish to build a million-dollar building and give it five- and ten-cent care.

A maintenance program, adequately staffed and equipped, should be developed and the jobs to be done regularly scheduled. Ample allowance should be made for emergency maintenance.

*13 Take bids at a favorable time*

The most favorable time to take bids depends upon several things. The location of the school, the number and size of competing projects, seasonal factors, and the general economic conditions all have their effects on costs. Timing of bid requests may be responsible for as great savings as any other economy measure.

*14 Schedule for full utilization of the building*

Colleges and universities in particular have been subject to recent criticism because it has been reported that their facilities were not fully utilized. Perhaps to a lesser extent, the same might be said of some of our secondary plants. Full utilization may mean rescheduling to the end that each teaching space is used throughout the school day. It may mean an extended school year which many of our secondary schools already have in the form of summer sessions. In any event, the extent to which our present facilities and those being planned are and will be utilized should be carefully studied. This is an area in which there could well be some carefully planned experimentation.

*15 Finance, within means, on a pay-as-you-go basis*

A long-range plan of financing needed school facilities should be developed. It may be necessary, particularly to take care of the backlog of school building needs, to receive the funds required through the sale of bonds. It would seem wise to finance school building needs resulting from population growth from annual capital outlay levies.

In counties of low valuation, a capital outlay levy at a reasonable rate would not produce sufficient funds in any one year to construct a building of any size. In such cases, a capital reserve fund, which could not be used for other purposes, should be accumulated until it is of sufficient size to do an adequate job of constructing a needed school facility.

*16 Watch the bond market for a favorable time to sell bonds*

Selling bonds at a reduction in rate of even one-half percent will make a very substantial difference in the total cost over the period of time for which the bonds are issued.

*17 Whenever possible, have school facilities ready when they are needed*

Increase in the cost of construction has averaged from 2 to 3% per year over the past several years.

*Conclusion:*

Rapid advances in the development of new building materials and techniques and in improved design during the next few years will enable us to get better school plants for the money we invest. It is doubtful, however, that we can make any substantial savings in the cost of constructing a school building. Improvements will be made in teaching techniques and in instructional aids, but it is unlikely that we can reduce the cost of instruction. There is one thing we can do with better facilities and better techniques: We can improve the quality of education.

Charles F Carroll, State Superintendent of Public Instruction in North Carolina, has very appropriately said: "The heaviest and most burdensome tax we can pay is the tax on ignorance." We cannot afford ignorance. We can afford education. ◀

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## SIMPLE, BASIC REQUIREMENTS

Architect must be a member—either corporate or associate—of the American Institute of Architects.

Architect must agree to incorporate specific concrete usage requirements in his design.

Sale price of the model home (excluding land and furnishings) is not to exceed a total of \$20,000.

Architect must agree to abide by rules of Horizon Homes Program.

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# Allied Arts

## Big City—1980

by Wolf Von Eckardt

► Producer Thomas H. Wolf has launched "Tomorrow," his exciting television reports on scientific developments on the CBS network, because he believes that in a world shaped more by technology than by nature, "science is much too important a thing to be left to the scientists." Watching the second show in the series, a thoughtful look at the building of Brasilia and re-building of Philadelphia, confirmed my belief that his paraphrase of Talleyrand's (or was it Clemenceau's?) famous comment on war and generals also applies to building new cities and architects.

But before I further pursue this heretic thought, let me report, in case you missed this program last November 21, that "Big City—1980" was television at its very best. The top TV talent who presented the show—from cameramen, musician, script writer and vaudeville comedians to its star Garry Moore—never dominated it. Instead, they served extremely well and almost humbly to dramatize a most serious and important subject intelligently discussed by MIT deans John E. Burchard (School of Humanities and Social Sciences) and Pietro Belluschi (School of Architecture) and Philadelphia Planning Commission Chairman Edmund Bacon. Here, at last, was a television performance which without doubt advanced public understanding and appreciation of the art, science and profession of architecture. There was, probably wholly accidentally, a symbolism in two brief film sequences from a flying airplane which, to me, justifies the choice of these two examples: The approach to Philadelphia across the man-made jungle of our Eastern seaboard bore a frightening resemblance to the equally endless and monotonous wilderness surrounding Brasilia. But camera and comment dealt kindly, perhaps a bit too kindly, with both, the Caesarean birth of Brasilia and the cancer surgery on downtown Philadelphia.

The reasons for Brasilia, the "instant city" as Garry Moore called it, were plausibly explained. There are all kinds of riches in those jungles which will never be exploited unless civilization radiates from a new, dynamic center in the country's interior. To create this center, President Juscelino Kubitschek had to move fast and irrevocably commit his nation. To make it dynamic he had to rouse the emotions if not enthusiasm of his people with appealing symbols rather than functional buildings. In this his architect, Oscar Niemeyer, succeeded admirably.

Garry Moore's questions of Deans Burchard and Belluschi brought all this out in an almost spontaneous sounding, conversational way. Niemeyer's sculptural architecture came alive on the screen. Costa's grandiose urban superhighways must have gladdened the hearts of all traffic engineers and not a few commuters in the audience. But what about the deadly monotony of the superblock apartments? the chilly vastness of this surrealist cityscape? the squalor of the shanty town which may not be so temporary, after all, now that the roads are being paved? These things, were only politely hinted at. And yet, I doubt that the audience missed the impact of the flat, anti-septic flavor of this instant city—a city where planner and architect have almost divine power.

The TV screen seemed to warm up as the show moved to Philadelphia. Here, too, is a grandiose effort, large scale planning. But here we were shown not happy Brazilian children, but elderly Americans with all their foibles including that of bitter opposition to the noblest plans of experts. Unimpressed by the scale models and pretty renderings, housewives and small merchants, some with foreign accents, protested relocation and the destruction of their homes for the sake of parking spaces or new superblocks. One lady, God bless her, even publicly professed her disdain of supermarkets. But Ed Bacon's charm and enthusiasm in telling of his city's already accomplished renewal and daring plans was equalled by his kindly tolerance of those who disturb his dreams. He'll never admit it, but I suspect he may be secretly glad that no Kubitschek endows him with all-mighty powers. For building a city is much too serious. . . . At any rate, I prefer cities that grow to those ordained by solitary master minds. As Louis Kahn put it to Garry Moore when he joined the program for a moment, there is comfort and liveability in "the wonder of complexity." ◀



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Journal



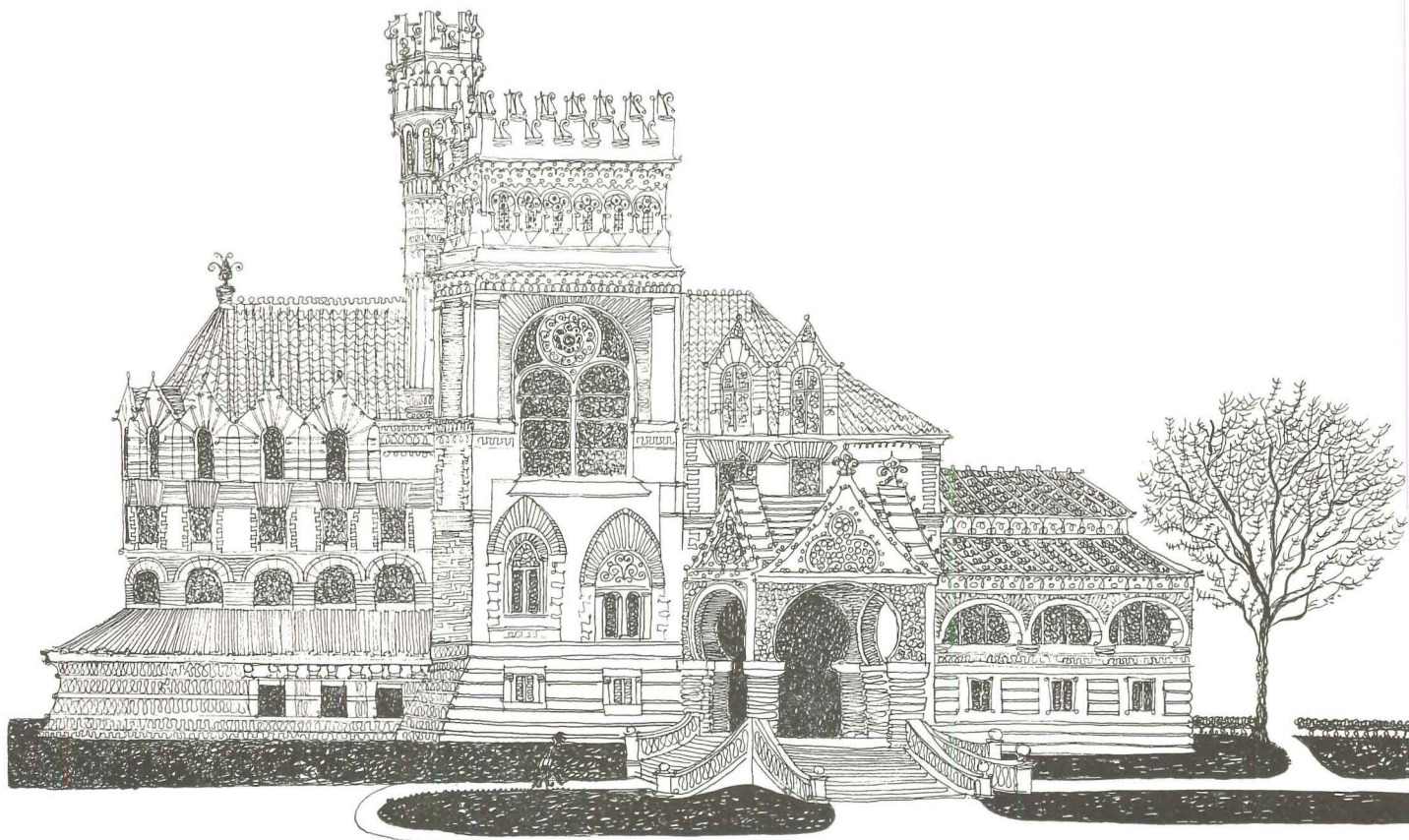
The author of "Life in a Martini Glass" returns to the Journal's pages to pass out a few tips on Philadelphia for the benefit of those who plan to attend the Convention—and for the delight of those who know the Quaker City

## "Through the Philadelphia Pepper Pot" — I

► Ladies and Gentlemen, come, oh do, do come to Philadelphia in the Springtime. Philadelphia in April is likely to be cold and creepy. Bring a coat and a sweater. Maybe the dogwood will be out. Maybe the Phillies will be in First Place (it's just the beginning of the season). Maybe Something will be Open. Ormandy and The Orchestra are coming back from Buffalo to play just for us. There will be treats and parties and the big winds of all Conventions will blow about "The Architect and His Place in a Social World."

After all that, and in between the meantime, you must find something extraordinary to remember Philadelphia, beside the fact that Broad Street is *also* 14th Street. I know that there will be expensive books about Philadelphia, guide books around Philadelphia, programs and throwaways, all of which you will read and digest. They will cover it all: "The Colonial Aspect," "The Magnificent Progress," "The World Port," and "The Greater Philadelphia Movement." I wish I could tell you where you can take your shoes off and have a quiet moment, contemplating your Heritage—or at least a decent meal. Maybe after you read this article you'll find enough to do to steer

by Alfred Bendiner, FAIA



you clear of the readings of the bylaws changes and the speeches of the four or five who always take the floor to amend something.

In Philadelphia there are four squares: Washington, Independence Hall, Rittenhouse, Logan Circle and City Hall or Center Square. But everything is described by squares. It's two squares to Market Street and one square to 15th Street. And don't make the mistake of calling a narrow street an alley. We are very touchy—especially about Sunday when you won't be here. And *whatever* you, say, don't call Philadelphia "Philly."

It's pretty hard for me to appraise Philadelphia today because I have lived here most of more than sixty years and remember "the night that old nostalgia burnt down." So, my remarks are colored by that rosy film of long ago which I like to think of as something sweet and wonderful. Actually it probably was all awful and cold, and damp and dark. Just like my grandmother who was maybe only forty-five when I was a kid. I remember that she wore an aigrette on an old bonnet and dressed in black and gave me a penny from a reticule which hung from her waist. I thought she was pretty wonderful but I guess she was real "antiquey." All forty-five-year-old grandmothers I know today, are probably a lot more something or other. Most of them dress smarter

than their children and they are far more interesting, intelligent and appealing. As for any grandmother today, giving a kid a penny out of a waist-hung reticule; that action alone would have her censured by the PTA, the child psychiatrist and psychologists, her daughter and her "wonderful son-in-law" and the people who write letters to the papers. Grandmoms today better give their grandchildren a buck or off they go into exile, on old-age pension, to Florida.

So, being old and "good olde daysey," it is difficult for me to explain what to do and see in Philadelphia beside the Colonial Dames and the Daughters of the Revolution.

There are only two modern architects here whom you are allowed to like in print, Louis I. Kahn and Vincent Kling — and well, maybe the Architectural School Dean, City Planning Commissioner, Turkish Advisor and general Pooh-Baaah, G. Holmes Perkins. Nobody from outside Philadelphia ever heard of anybody else from here, except maybe Her Serene Highness Grace Kelly Rainier, Robin Roberts, Eugene Ormandy and Ned Purves, and who am I to spoil your illusions. If the four hundred architects



here can't blow their own concrete horns I am not going to. "By their works shall ye know them" quoth I.

I think Philadelphia gets credit for only about four pieces of Modern Architecture, according to the gospel of Lewis Mumford. They are the P. S. F. S. Building, The Evening Bulletin Building, the Mercantile Library, and maybe Penn Center. All the schoolboys and the intelligentsia make camera-pilgrimages to F. L. W.'s arrogantly unpleasing synagogue, and now swoon over Kahn's Medical Towers. I guess the *New York Times* Architectural Critic Aline Loucheim Saarinen will get around to putting a long-winded stamp of approval on her husband's Dormitory for the Women of the University of Pennsylvania. Right now it is a skintled brick nothing with vertical windows for vertical girls and horizontal windows for horizontal girls and a big ugly electrified fence to keep you from getting at the co-eds. The interior: A sort of concrete Big House for girls, which looks like a blow-up of Toulouse Lautrec's Séraglio in Paris in the Eighties, of course without the sexy charmers a-settin' around.

That about covers "Modern" in Philadelphia—maybe also Kling's Jefferson Hospital or Lankenau.

Now to get on with you and your three-day convention stay. Don't mention "the water"—don't mention "Blue Laws"—don't throw a penny on Benjamin Franklin's grave, it's icky. Say something nice about "Society Hill" or Charley Peterson will cry.

Believe me, that little house in the park was *not* Letitia Penn's. It was just an old house moved from Second Street.

No record that Wm. Penn ever signed a Treaty under the Penn's Treaty Elm at Shackamaxon Park.

Philadelphia can be fun and as interesting as New York, Paris, London, San Francisco—or almost. A lot of it has gone the way of "Progress" so that now you have to look hard and make believe that the piece left out of the context is as fine as the whole. It's a difficult job but make a try at it.

Curiously, the AIA with all its noisy gush about "modernity" and "advance," chose the oldest, corniest Beaux-Arty hotel as Headquarters. The Bellevue Stratford used to be more red carpet and plaster cupids, but even now, with a coat of paint, it hardly passes as Today—and thank goodness. Y'ought to see the new one.

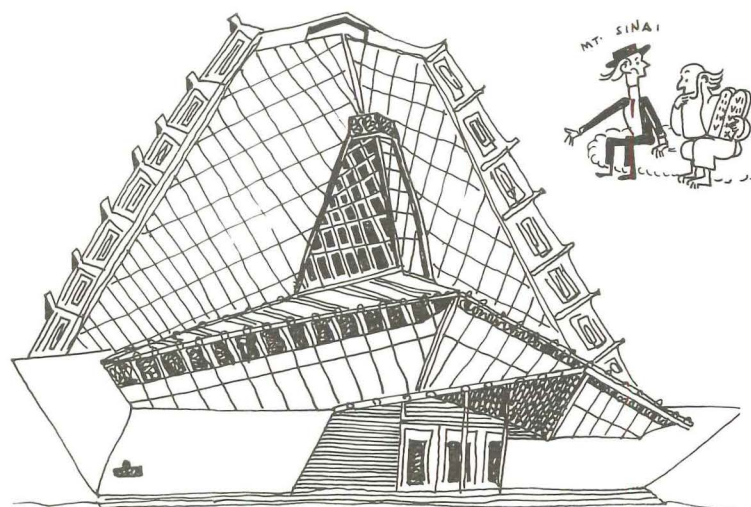
Right next door to the Bellevue Stratford, going south, is a gem of a little building which used to be the Art Club; now it's the Keystone Automobile Club. If you look at it from across Broad Street it is a well-studied Frank Miles Day Venetian

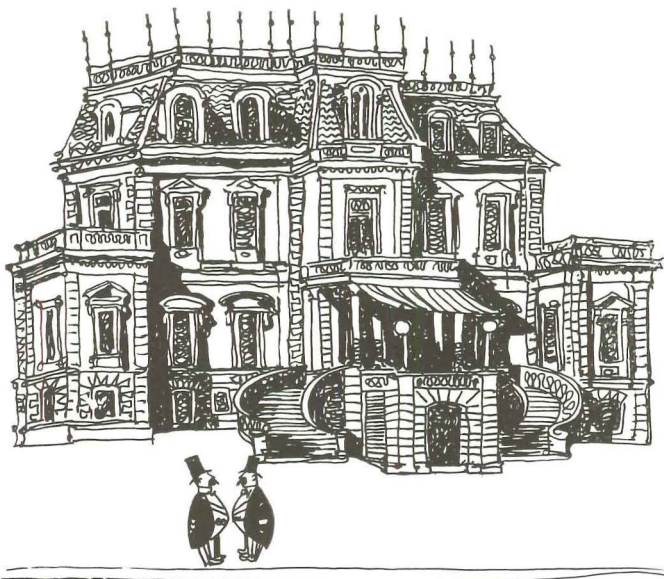
Palazzo, lacking only the gondolas, the Grand Canal and drowned cats. Straight ahead, on axis, is City Hall, which gets a pasting with every change in Administration. It has wonderful sculpture—and lots of it. The Hall gets better looking the more they tear out around it and erect the concrete and steel abortions with the glassy stare like Penn Center. The Plan Boys think Penn Center as fine as St. Mark's Square, Venice, Italy.

Nested in the corner of Chestnut Street and Broad Street is the death-defying Girard Trust inspired by the Pantheon. It is now cleaned tombstone-white, just on honor of you-all.

If you look up at the cornice on 15th Street you can see where they ran out of money, carving the cymatium. Near 15th is the fine Northern Italian brickwork Jacob Reed's Store. The other way, east, is John Wanamaker's classic pile which still holds its own as fine department store design. At 12th and Market is Howe & Lescaze's P. S. F. S. Building which even now, thirty years later, is one of America's finest modern office buildings. Beautiful board room with corny gold ancestor-framed portraits of past Presidents.

The crummy station of the Reading Railroad is diagonally across from the P. S. F. S. Building. The station is one of those old-fashioned train sheds, like you don't see many of nowadays any more; a Victorian beautifully exposed iron barrel vault, with dirty glass panes between the truss members. The whole spans sixteen tracks and is 266 feet wide and 507 feet long and when you run for a train it looked lovely and breath-taking fifty years ago, when we still had steam engines and plumes of smoke. Of course now it is all belittled as ugly, but if it were cleaned, aluminized





and somebody said it was designed by Yamasaki and Leinweber, it would get a medal and the *FORUM* would write a long wordy complicated article about it. Then just everybody would adore it and think it “Marvelous Marvelous.”

Most of the space at the street level beneath the train floor is devoted to one great big *Les Halles Market*. The stalls are loaded with the goodness of Pennsylvania farms, and it is still a perfect uncellophaned joy to the Philadelphians who love fine meats, sea food, Pennsylvania Dutch shoo-fly-pie, sauerkraut, knockwurst, scrapple, country sausage, pepper pot, hazenpfeffer and Bassett’s Philadelphia ice cream, which is still spooned out of a tin can.

The farmers’ families have owned their stalls for years and they look as if they lived under the counters. It is still *de rigueur* to wear a boater straw the year round, if you are a butcher, and to speak Pennsylvania Dutch, even though your kids are Ph. D.’s in English. It seems as if every other stall has a lunch counter, and you can eat everything right there.

And up 12th Street is Kelly’s Oyster House. In fact, there are still lots of oyster houses around. You won’t find many dieters in these places, but terrapin soup or mock turtle or a dozen Lynnhaven’s oysters “as big as tabby cats,” will stay in your memory long after you have forgotten which speaker said what.

If you want a great big sustaining sixteen-course meal with rye bread, pickles, sour tomatoes

and lettuce, olives and celery as a centerpiece try Shoyer’s restaurant. It’s down near the disputed Betsy Ross House and they may have to wheel you out. Second at Walnut is Bookbinder’s Restaurant which everybody knows and with good reason; the uptown one is also pretty good, and so is Arthur’s Steak House. Across Walnut Street is Helen Siegel’s and a dark but good bar is Bellevue Court.

Architecture again: The Union League Club is that brownstone near the Bellevue. It houses all the still-living Republicans who never voted for a Democrat. Once a visitor was walking by it with a Philadelphian and he said, “What is the crepe on the door for?” “I guess some member died,” said the Philadelphian. “Cheers it up some,” said the visitor.

So far nobody has been able to find out for sure where or what Betsy Ross sewed, but the “Betsy Ross House” says it was right there.

Benedict Arnold never visited Mt. Pleasant known as the Arnold Mansion and there is no underground passage where he escaped to the river.

Hitching posts in small streets are still maintained by the city to keep automobiles off the brick sidewalks.

Old Christ Church usually exhibits the prayer book where Bishop White crossed out a prayer for King George way back in 1776 A.D.

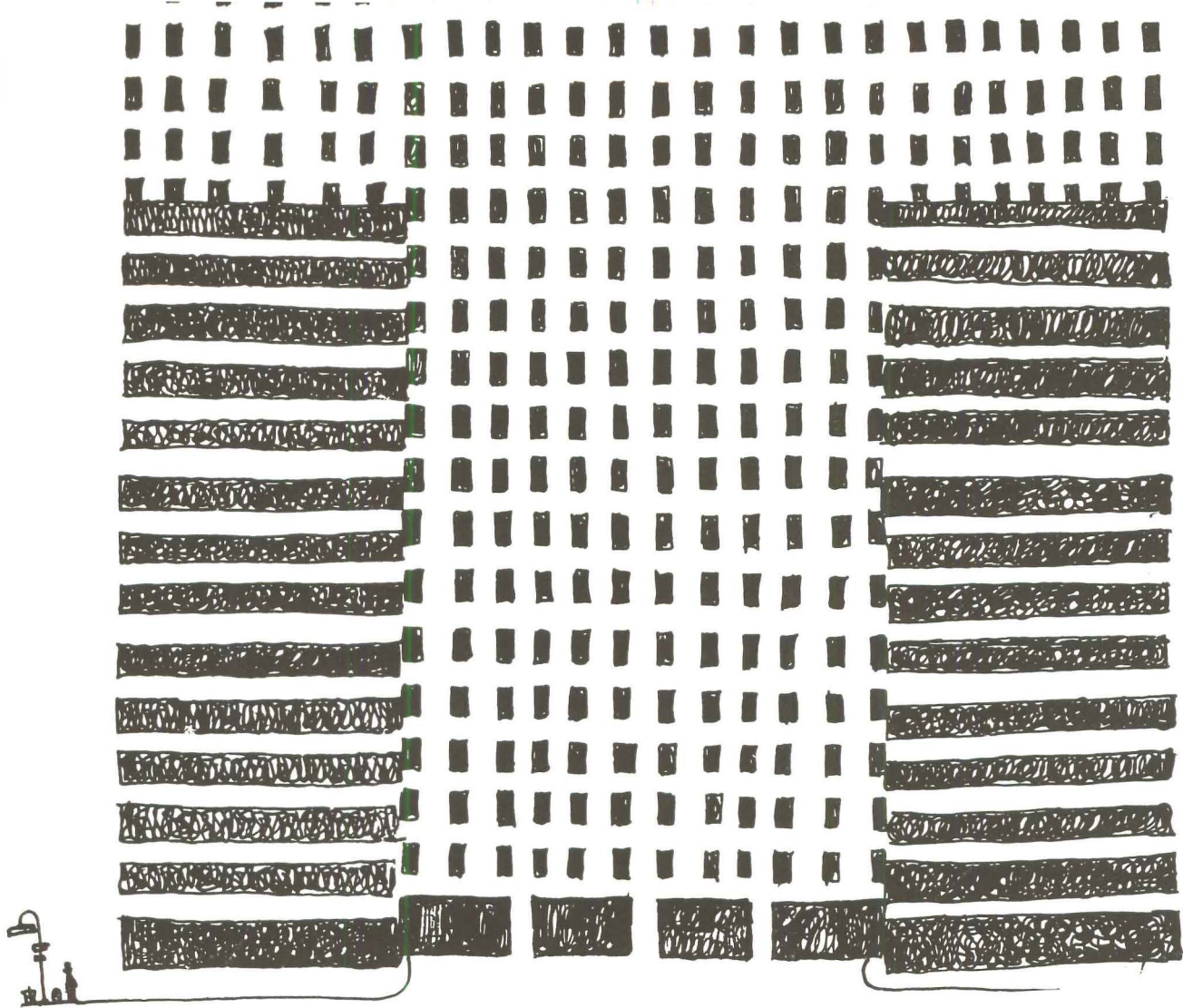
There is a creek under the Old Customs House and John Wagner’s used to let it run through their cigar and wine vaults and age the stuff in the cool of Philadelphia water, which is hard to swallow.

Very hard to find a “busybody,” a three-directional mirror which hung outside the second-story window of every house so you could see who was at the front door without coming downstairs, and also check the neighbors’ goings-on up and down the street.

B. Franklin, that old know-it-all and printer, never let on where his shop was located. Good problem for the archeologists.

At Chestnut and 10th is Cret’s magnificent Federal Reserve Board Building with a beautiful main room. The garden is dedicated to Paul Cret’s memory with a good French inscription. At 9th near Market is a Philadelphia landmark, Leary’s Book Store, which is worth an hour. It is old and dignified and has four stories packed ceiling high with second-hand books. You can browse forever without being disturbed, haunted or asked to buy. Most Philadelphians and visitors have been raised on Leary’s books.

Go to the “Atheneum,” John Notman’s very olde library with a beautiful room overlooking a wisteria-covered porch and garden. John Wister



of Philadelphia invented wisteria on July 4, 1776. Pause and shed a rose petal, for here was founded the AIA in Philadelphia. Across the street is Washington Square, used to be Potter's field. Now it's a real toney front yard for the Mayor's brand new "Early Colonial, pseudo-Baronial, G. Washingtonian" home. Diagonally opposite is Independence Square.

Herder's cutlery store on Sansom Street near 16th has an eagle in the window made of knives and forks and exhibited at the 1876 World's Fair.

You might have some fun "collecting" a few interesting examples of fine American architecture which are still allowed to stand in Philadelphia. Dat old rowdy Furness is still "living" in the Pennsylvania Academy of the Fine Arts, the U. of Pa. Library, the Zoo Gate House Buildings and a couple of other Chas. Adams buildings. On the "Beaux Arts side" were Cope and Stewardson, architects of the Harrison Building at 15th and Market, S. W. corner, and Wilson Eyre's great University of Pennsylvania Museum. Frank Miles Day's Weightman Hall at Penn, McKim's Girard Trust and Germantown and Philadelphia Cricket Clubs, Thomas U. Walter's Parthenon at

Girard College, James Windrim's Masonic Temple, Fraser's Union League, and many others. How's that for "dropping" buildings?

For things "hard to get into" try the Barnes Foundation. It is a school but if you write a letter c/o Miss Violette De Mazio, Merion, Pa., and tell her you are a "foreigner" from outside Philadelphia maybe there will be a vacancy between twelve and two on Thursday of next year. If you pull the lucky number you will see outstanding Manet, Modigliani, Daumier, Van Gogh, Picasso; and you can brag about it all winter. For the also-rans, the Philadelphia Museum has just as fine examples. Many more things in the Museum but particularly for you is St. Gaudens' "Diana" which graced Madison Square Garden—designed by Stanford White, the *other* famous architect—remember?

If you can't get tickets for something, my friend "The Count" will have them at a slight extra price. "The Count" is the director of the Capital Theatre Agency at 13th and Walnut Streets, S.W. Tell him "Mr Bettina" sent you. He's called The Count because he can count. (More tips by Bendiner next month) ◀

# The Uninteresting Future

by **Russell Kirk**

► In Avila, this spring, they are knocking down the house where George Santayana lived as a child. Though the Spaniards are the most tradition-governed of European peoples, their attachment to the principle of continuity is an abstract devotion: Matters of faith and intellect they may defend to the death; but for the great architecture and the historic monuments of their country only a few feel concern.

Santayana's house — described at some length in his "Persons and Places" — is neither very old nor very beautiful; its importance lies in its link with a remarkable man of letters (almost unknown in his native country). But it was an historic house in a pleasant quarter in one of the most interesting towns left to the modern world. To make room for a new housing project, the local authorities are sweeping it away — room for hideous high blocks of flats, jarring with the medieval city and the wonderfully austere countryside, apparently designed by some planner in Madrid or possibly Paris who has not seen Avila. The windows of these flats near the railway station all face the cold north, from which the winter wind comes across the sierra; and the unfortunate denizens of these hives will shiver out their lives, far less cozy than they would have been in the thick-walled little stone cottages with the low-pitched roofs that have housed most people in Avila for centuries.

In this replacement of beauty, charm and historic association by modern standardized ugliness we may perceive one of the great errors of our age. It is not newness, nor even comfort, that can make people content. A professor of art at Brooklyn College, some months ago, observed that whenever civic planners destroy a neighborhood landmark, they efface one more bond of community, and leave men and women rootless and vaguely dissatisfied.

Writing of the English mining village of his boyhood, D. H. Lawrence says that in those days the

miner was not a malcontent — except that he suffered, even though half unconsciously, from the hideousness of the towns he inhabited. The whole temper of a people may be soured by a monotonous and inharmonious environment; what we call "the standard of living" may be very high, and yet the life itself spoiled by nasty buildings, civic schemes not designed on the humane scale, and a general impermanence or shoddiness of homes, public buildings, shops, streets, and even churches.

I recall a passing observation of the Earl of Crawford, Chairman of the English National Trust for architectural and rural preservation — and also Chairman of the National Gallery, the National Art Collections Fund and other artistic and architectural bodies; a kind of guardian of English culture. "The future will be so uninteresting," he said in speaking of the devastation of the countryside, the demolition of great houses and pleasant little cottages, the utter transformation of historic towns, and the whole process of utilitarian "progress" in Britain.

Lord Crawford meant that the men of the future, as things are going nowadays, will be denied the variety of scene, the pleasures of harmonious settings, the curious or famous old buildings, the survivals of past generations, which have meant so much to civilized existence these many centuries. We seem to be improving away — and priding ourselves upon our ruthlessness — nearly everything man-made that stimulates the imagination or satisfies the eye; indeed, we are rapidly abolishing natural beauties, except so far as they are pruned and tamed in parks.

At a time when, in most of the Western world, we have available ample public and private funds for national and civic improvements on a grand scale, paradoxically we uglify. The bulldozer and the wrecker's ball intoxicate; buildings that formerly would have been spared if only because of their solidity now are obliterated in an afternoon. In the United States the great private foundations could save much of our architectural and historic inheritance without straining their resources, if they cared; but it is characteristic of our Philistinism that not one of the really big foundations have given any substantial help to the American National Trust for Historic Preservation.

Because of their wretched taste and disregard of ancient buildings, Ruskin told the Victorians,

Editor of *Modern Age*, Mr Kirk is a political philosopher and publicist. His books include "The Conservative Mind" and "A Program for Conservatives." Although the *Journal* is by no means ultra-conservative in its viewpoint, we feel that most discerning architects, conservative or no, will agree with Mr Kirk's disturbing conclusions about the future

"posterity will curse you." Yet if the Victorian age had its vandals, at least it often built confidently and solidly; while we of the Twentieth Century build as if the Last Trumpet were about to sound. A middle-aged friend of mine, looking at his architect's plans for his new house, inquired whether the roof was well enough designed to endure. "Why," the architect said in surprise, "it will last as long as you will." A house is becoming a thing as transitory as an automobile.

Every previous era of great prosperity left its mark in an interesting and enduring architecture, private or public; and in splendid towns, and works of sculpture and painting, and monuments of all sorts. For our part, we build cinder-block drugstores, glass office buildings and fiber-board ranch-type shanties full of gadgets intended to turn obsolete within two years. Even our sprawling new one-story schools, though expensive enough, are bare and featureless. An age which has no taste of its own ought to conserve what remains of the better taste of other times. Yet we, as if angered by any vestige of antiquity, call a good building archaic if it was erected thirty years ago.

And if we possibly can, we condemn it. At the same time we may be condemning ourselves. Ten years ago, Charles Baudouin wrote, in "The Myth of Modernity," of our disastrous infatuation with newness and simplicity: "To simplify up to a certain point is the next thing to hacking down. To restore order, to clean things up, we scrap them, we burn them, and there is an instinct that takes a certain pleasure in so doing. It must be admitted that in the modern liking for a clean sweep there is a trace of this pleasure — should we say of this sadism? It is enough to reflect on the manner in which our cities are treated under the pretext of improving them and making them healthier. In certain hands this operation is almost as effective as bombardment from the air."

As if the wars of this time of troubles had not already destroyed more than half the important architecture of the world, society proceeds cheerfully to sweep away much of what remains. In Constantinople, Parisian-like boulevards are being hacked, seemingly at random, through the most interesting quarters. "If you like Constantinople now," a Turk said last year to an English visitor, "you'll like it much better soon. It will be just like your London." He expected felicitations. In

Copenhagen, there is a plan for sweeping away perfect Seventeenth Century streets to admit motor traffic to what has been, there on the islands, one of the remaining refuges for human being afoot. In South America, as Gabriel Marcel writes, the devastation of beautiful towns is perhaps worst of all: Spared by war, Caracas and Bogota and many more towns become caricatures of Manhattan or Hollywood. Mussolini did his best to spoil Rome with grandiose highways and gigantic governmental offices; the rich foreigners and Italians who live in the quarter of Parioli show even worse taste. In Fife, the county planners insist on driving a broad highway through the center of the medieval university town of St. Andrews—a highway that leads only to the harborless coast of the North Sea. It is ironical that in the Communist states—particularly Poland—there is some conscious effort to preserve or restore the visible part of our cultural heritage.

As for the United States, we have done more damage to our country's artificial and natural beauty since the Second World War than we were able to accomplish in the hundred years preceding. Our obsession with fast cars and our longing for the prestige of a suburban house have driven freeways remorselessly through a thousand living communities, destroying everything in their path; these appetites have drained leadership and money out of our cities, at the same time devouring the countryside through subdivisions, so that capitalistic America fulfills the prophecy of Marx that countryside and town must merge in one blur.

"Urban renewal," with federal subsidies, has become a god-term among us. Real urban renewal is desperately needed, and we ought not to begrudge money spent upon it. But the specific projects undertaken often seem better calculated to gratify the contractor and the speculator than to restore urban community. Sometimes decent neighborhoods are abolished to make way for expensive apartment buildings with rents well above anything the previous inhabitants could pay, as in our Bronx development and certain Chicago undertakings. Other sweeping demolitions are ordered by planners who have seen the neighborhood condemned only on a map. The area called Corktown, in Detroit, for instance, was scheduled to be razed as a slum—until the

Corktowners, most of them very decent people who own their own homes, shouted indignantly at the city council.

How thoroughly ill-conceived and inhumane much of our "redeveloping" is was made fairly clear recently by the authors of "The Exploding Metropolis," but few of the planning authorities have mended their ways. Beneath a picture of a typical "redevelopment scheme," the *Fortune* critics write, "The city grandiose: Most urban redevelopment projects, give or take a few malls, promise scenes like this: Pompous, formalistic patterns that look fine from the top of a tower or in an architect's perspective, but will be an oppressive void to the poor pedestrian. The city is for human beings, not for a race of giant men playing a new kind of chess."

Our grandiloquent "civic centers," rising nowadays in all big cities, generally are spoilt by this same "cult of the colossal," in Wilhelm Roepke's phrase. A generation ago, St. Louis built a windy, arid series of public buildings, rather like mausoleums, as a "civic center." As if this were insufficient, St. Louis now has completed the demolition of the historical river town—which has been in process of razing for nearly a quarter of a century. In place of an interesting, if dilapidated old quarter, one sees endless acres of parking lots, the poor old cathedral standing amid the desolation. Miss Jane Jacobs, in her essay "Downtown is for People" (included in "The Exploding Metropolis") does not spare these misconceived civic centers that actually repel citizens: "San Francisco's, built twenty years ago, should have been a warning, but Detroit and New Orleans are now building centers similarly pretentious and dull, and many other cities are planning to do the same. Without exception, the new civic centers squander space; they spread out the concrete, lay miles of walk—indeed, planners want so much acreage for civic centers now that the thing to do is to move them out of downtown altogether, as New Orleans is doing. In other words, the people supposedly need so much space it must be moved away from the people."

Another instance of recent devastation is the defacement of Long Island since the war, by bad building and superfluous highways. To make room for a spreading population is necessary; but to do it hideously is not ineluctable. The planners now intend to obliterate the eighteenth century village of East Norwich, in Nassau County, by an immense clover-leaf intersection in the very heart of the place—all to save thirty

seconds at the red light. Whither are we hurrying—to more hideousness?

This is the triumph of technology and the death of imagination. Among the several intricate causes of our divorce from continuity and beauty, the ascendancy of utilitarianism and pragmatism in education must be reckoned with. When the mind is constantly fed with the doctrine that only material achievement and "practicality" are worth a man's notice, the just claims of imagination and permanence are denied. And in time men rebel, even though confusedly and irrationally, against the dreary domination of an existence without roots in the past or harmony in the present.

As best we can, we ought to put an end to slums. Yet before we act, we ought to understand what a slum is; and we ought to be sure we are not creating new slums by our very process of wholesale alteration. In the course of a wandering life, I have become something of a connoisseur of slums, visiting many and living in some. Old buildings do not make slums: Oxford undergraduates and Roman princes live in some of the oldest habitable edifices in the world. Poverty, *per se*, does not make slums; Irish peasants or Portugese fishermen, with tiny cash incomes, may be among the best and kindest people living.

No, slums are created by a state of mind and a corruption of character. The dilapidation of buildings (and I know certain slums where the buildings are younger than their inhabitants) and the increase of vice and crime and shoddiness follow from the habits of the slum-dwellers. Let me add that once a real slum is established, of course it tends to corrupt the character of many of the people who live there; a miserable environment, depriving men of order and beauty, produces disorder and ugliness in all but the strongest natures.

If you walk the narrow ways of the old Saracen town Palermo, you encounter great beauty and great ruin. For centuries one of the most splendid cities in Europe, Palermo was badly bombed and shelled in the last war; many hundreds of people live in cellars, stumps of palaces; or picturesque little stone shanties patched together from fallen rubble. And you will find slums; a thousand years of misfortune and misgovernment have made their mark in Sicily.

But also you will find whole quarters that are teeming with decent and cheerful people, clean, neatly dressed, polite. Their living-quarters (some-

times a single room for a family) are no larger and no newer than those of the slum-dwellers; and, like their slum neighbors, they use the public street as their collective parlor. It is not living in a house five hundred years old that degrades a family; indeed, the permanence and beauty of their old house may have a noticeably heartening influence upon them. The real slum is in the heart: And shoddiness there produces shoddiness in the neighborhood. There can be social and material causes of shoddiness in the heart, of course; I am merely trying to suggest that even nowadays we ought not to confound cleanliness with Godliness.

It is quite possible for tasteless and unimaginative reformers to produce brand-new slums, despite their honest intentions. In the monotonous and drab new county and town housing schemes of Britain, the crime-rate has been markedly higher than it was in the shabby old neighborhoods from which the housing-scheme inhabitants often came. If we build towns that are boring—uninteresting because they contain nothing old or curious or varied, and because their style is bad—we must expect the people who live in them, particularly the rising generation, to rebel in one way or another.

At the ancient village of Kennoway, in Scotland, the Fife County Council has resettled thousands of people, mostly miners and their families, in the midst of a lovely countryside. Kennoway itself, founded by those curious Christian hermits and Culdees, away at the misty dawn of Scottish history, was one of the pleasantest little places in the country, with venerable little stone houses clustered about a rocky knoll. So the general plan of the County Council was healthy enough; but the execution of it has been miserable.

Those very charms which doubtless induced the County Council, however vaguely, to select Kennoway as their new-housing-scheme site have been swept away by the improvers. The decent little old cottages, most of them, have been condemned as obsolete, and demolished or allowed to fall into total decay. Even the street-plan has been altered beyond recognition, the new quarters being erected without any reference to the old center. Down toward that great Viking burial-mound called Maiden Castle, the authorities have put up a new “town center,” modernistic but not modern, shabbily built of concrete that already is cracking after two years of use. A good deal of vandalism troubles Kennoway, and the police sometimes have their work cut out for them; an

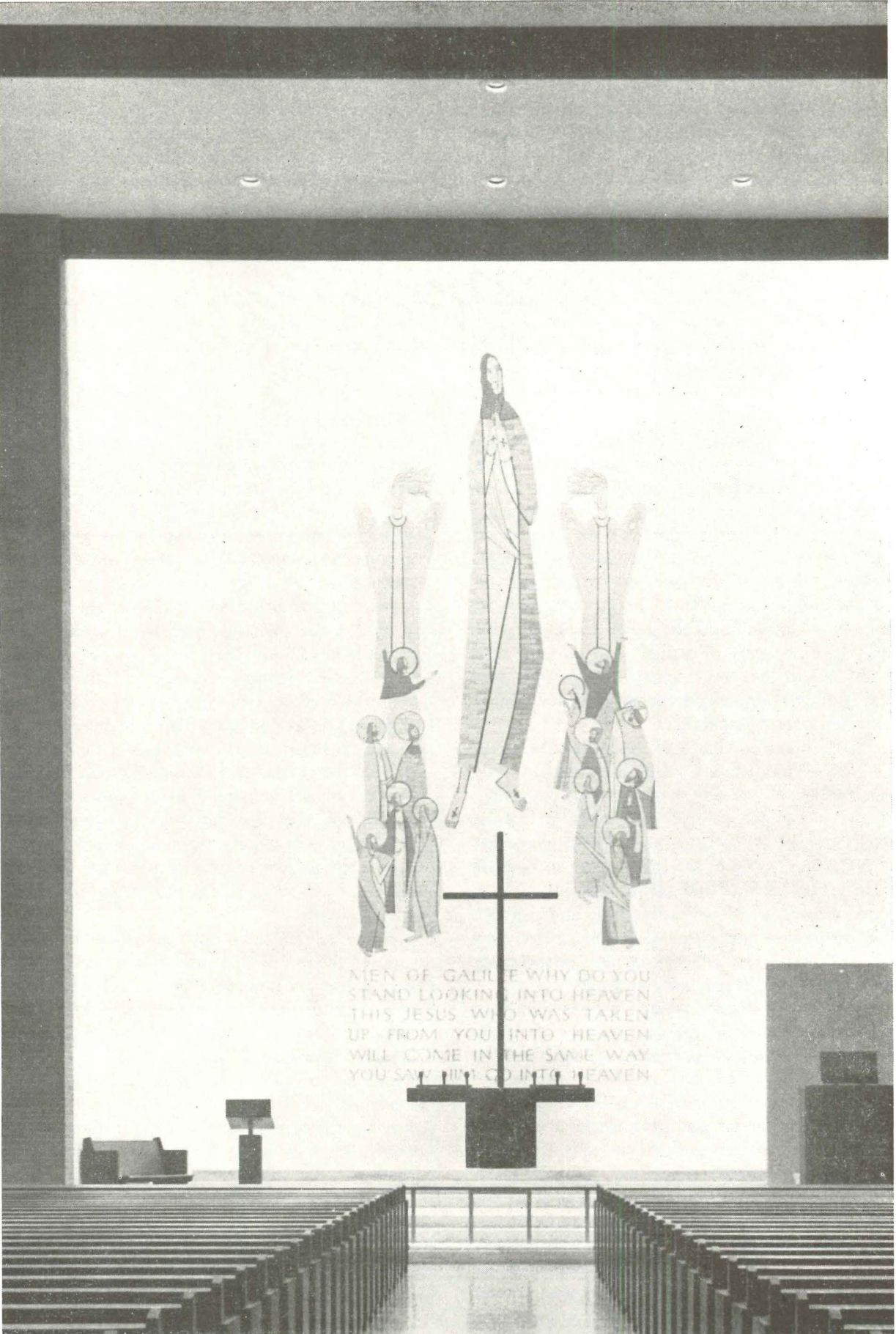
atmosphere of indifference broods over the new houses, and many faces are sullen. Nearly everyone has a new house, or rooms in the towering blocks of new flats, at a very low rent; but this has brought no contentment. For the new Kennoway is not a community, but an impersonal and rootless dormitory.

Along the Causeway which twists up and down the little hill where the medieval church once stood, there remains a score of sixteenth and seventeenth and eighteenth century little houses. The County Council would like to see them all razed, it appears. These form a bond with the past, and the typical doctrinaire planner resents the past. When I was in Kennoway last January, navvies were taking the roof off the most interesting and historic of these houses on the Causeway—Seaton House, where Archbishop Sharp lodged the night before his murder by the Covenanters. Until three or four years ago, this charming old-fashioned steep-gabled mansion with its little panelled rooms, was inhabited by a wealthy man. When he moved, the planning authorities suddenly discovered that Seaton House was hopelessly archaic, and they are bringing it down. One County Councillor declared that the process of demolition in Kennoway is all too slow; such old buildings detract from the planned modernity of the new order. But the people who lived along the Causeway were reasonably content, I fancy; and the people who live in the new flats are not. Imagination and the sense of beauty are quite as real, and exercise quite as much influence upon the tone and temper of a society as do refrigerators and improved heating.

In our buildings and our civic plans, I suggest, we are leaving out of consideration some of the deepest human longings. We are becoming the slaves of our own systematic technology. “An ethical and esthetic culture ought to precede any technical instruction,” Charles Baudouin writes. “Technique is only a servant. Pushed to the front, it behaves like a coarse and clumsy parvenu. We have to find its master. But modern humanity is dazzled by technique; it can see nothing else. This is why it is spoiling everything.”

Mankind can abide nearly anything except boredom. If we convert town and country into one monotonous realm without interest, historic association or beauty of design, we may find we have created one great hygienic slum. ◀

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Wall mural—oil on brick. Our Saviour's Lutheran Church, Sioux Falls, S. D. Architect: Harold Spitznagel & Associates



# Architecture and the Arts

by **Robert J. Aldern**

The architect and the painter again, this time from the point of view of a talented young artist who is also employed as a draftsman in the office of Harold Spitznagel & Associates, in Sioux Falls

► Employed as an active element in architecture, the work of art can play a most important functional part. For the architect, it will be a tool to help him find the solution of problems raised by the architectural program. Thus, the artist could become the architect's associate, like the engineer or any other specialist.

The difficulties of such an undertaking cannot be underestimated. The first obstacle that the architect will come up against is financial. It will be a hard job to get an over-cautious client to accept a little-known artist, and if the artist is a recognized master he will accept no less a fee than the market value established for his work. If artists really desire to return to architecture, they must abandon the conception that a work of art is a luxury article, and consent to limit their demands, in terms of the cost price, just like all the other elements that enter into the construction of a building.

Of all the accusations leveled regularly at modern art, the most serious is, "lack of communication." From the do-it-yourself esthete who may not know if it's art but knows what he likes, to the intellectual who professes to know, but is equally resentful, the protest is the same: Today's artist creates for himself alone, willfully refusing to share his intent or experience with the rest of us, deliberately flaunting his traditional moral and cultural obligations to society. Paradoxically, examples of the difficult-to-comprehend contemporary art are appearing more and more frequently in public places and are being enjoyed. As perfect allies to modern architecture in New York's current building boom, abstract painting and sculp-

ture are giving a kind of pleasure that refutes the familiar charges of arrogance, obscurity and unintelligibility.

The reason is a sound one. The large scale, the excitement, the explosive color, and the intricate, often sensuous patterns of abstract art add congenial richness to the austerity of today's building forms. To debate moral justifications becomes suddenly pointless in the face of so natural a union. Abstract art developed with apparent historic inevitability during the same years that architecture took on an unprecedented plainness, ranging from the understated elegance of Mies van der Rohe's sleek surfaces to the depressing monotony of the stark commercial curtain wall.

The artist in relation to architects and architecture should consider his work as something which belongs to the architecture. He must learn to utilize his skill and aspirations for the art within the functions of architecture. The artist wants a work of art, of course, but should not consider his work as an independent piece of art.

In the days of the great Byzantine mosaics, painting was considered by the Greek church to be more holy than sculpture. The artist's desire to deny any sense of reality and his lack of perspective and esthetic sophistication may account for the flat decorative quality of the ninth and tenth century mosaic murals. Some of today's modern painters have again attempted to eliminate perspective because they honestly feel that much of the charm of mosaic was lost when the artists developed three-dimensional quality rather than retaining the flat patterned wall.

For several centuries ending with the nine-



teenth, architects did little new structurally; they merely continued to pile more ornament on their buildings. Then, however, the advent of modern concrete and steel construction changed their architectural concepts, and the nineteenth century ornament and copying of old styles was no longer necessary. Unadorned, beautifully engineered buildings replaced the over-ornate gingerbread of the skyline. During the last fifty years, most architects have been exploring mechanical problems, while artists have had to work quietly in their studios. But today, architects, sure of their building techniques, are reappraising the place of art in buildings as they have not done for fifty years. Artists, too, are now ready to come out of their studios and place their work where their fellow men may easily see and appreciate it. Both architects and artists feel that the new buildings need new kinds of ornament. Painting and sculpture may be integrated with the building design in

many ways. Sculptured ornament may be grouped around a doorway — such as wood bas-relief. Sometimes beauty lies in simplicity of door and window detail contrasted with richness of wall treatment. Ornament and structure may be separated in space, such as being placed in an open room away from a wall. Occasionally new structure develops a new art. As with the Gothic cathedrals, today's new structural techniques relieve the load on the wall, and glass and plastic can be used extensively. Naturally, the type of construction influences the selection of the decoration. There are no rules—today's modern buildings call for relief or flat patterned murals or for free-hanging forms according to the architect's and artist's sense of scale, taste and proportion.

There are fewer rules today than the ancients had to follow, and a greater variety of materials, methods and subject matter. Modern artists and architects can gain by this very variety, but they