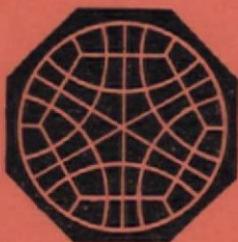


Journal of The American Institute of ARCHITECTS



PERFORATED WINDOW
INDIA

AUGUST, 1953

William Adams Delano

Glenn Stanton Clair W. Ditchy

Dr. George H. T. Kimble

Norman J. Schlossman Sidney W. Little

Frederic Arden Pawley

Turpin C. Bannister Arthur Loomis Harmon

Lois Lilley Howe

35c

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JOURNAL OF
THE AMERICAN INSTITUTE OF ARCHITECTS

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

AUGUST, 1953

VOL. XX, No. 2



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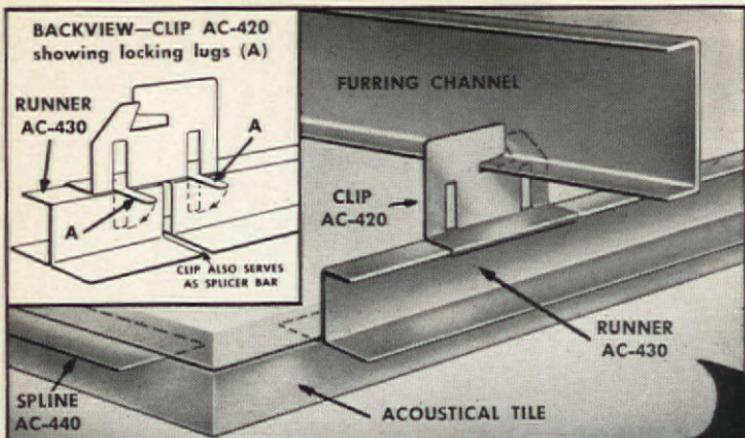
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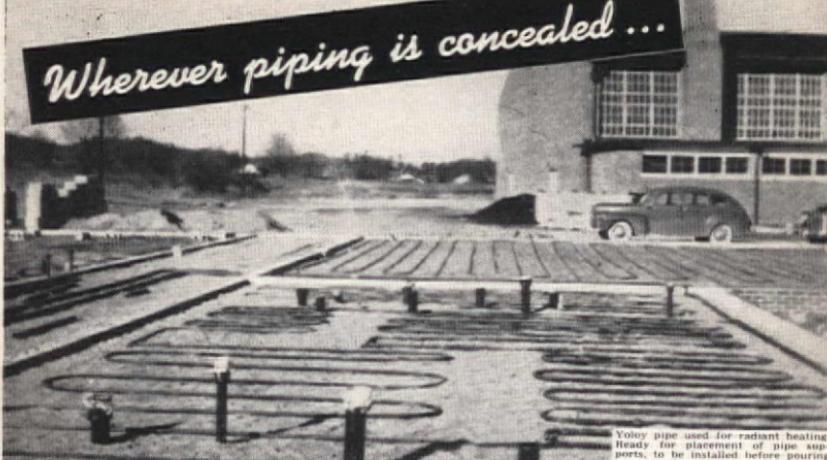
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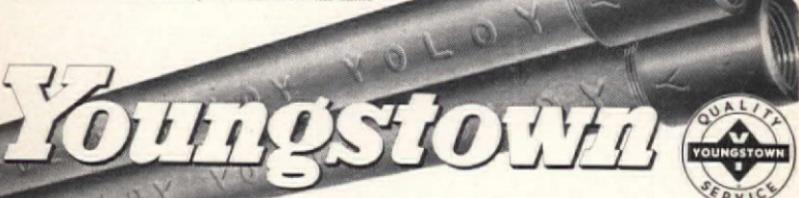
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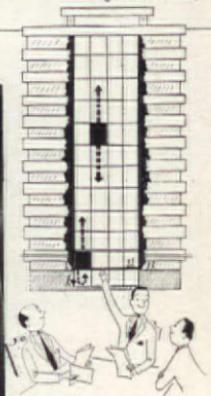
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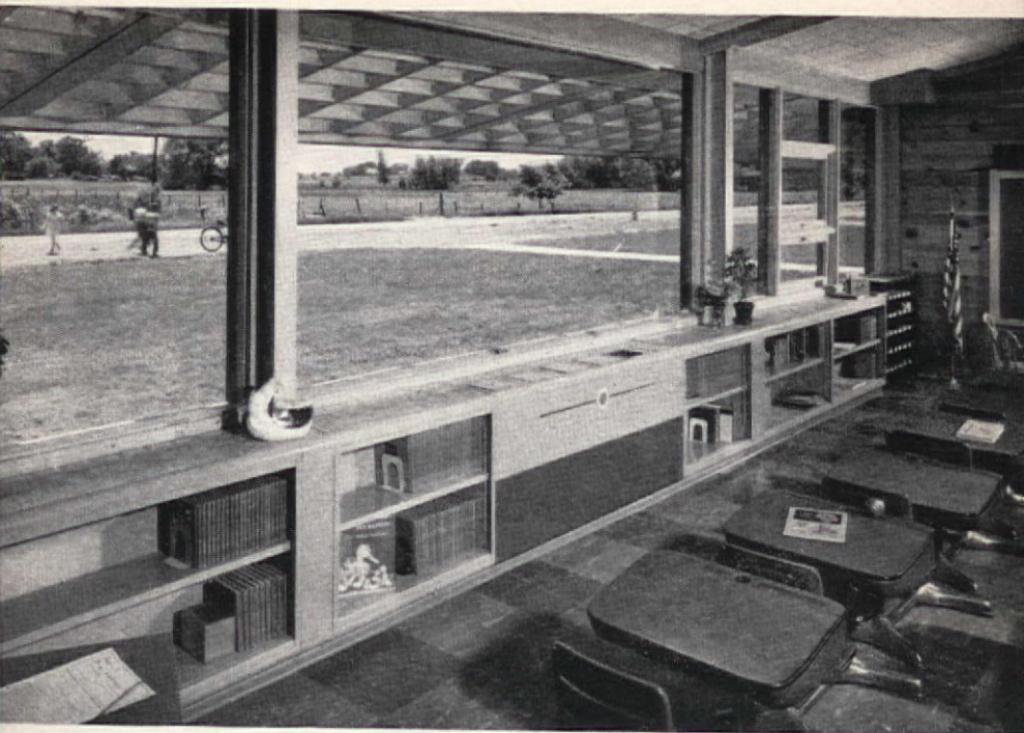
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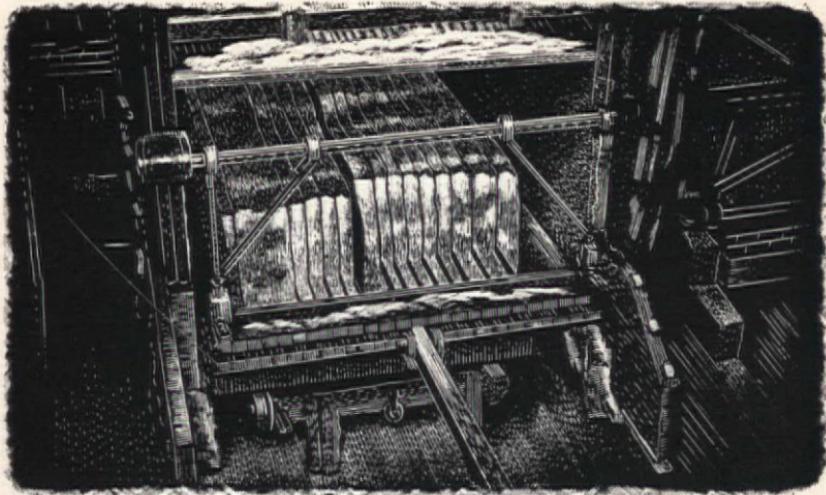
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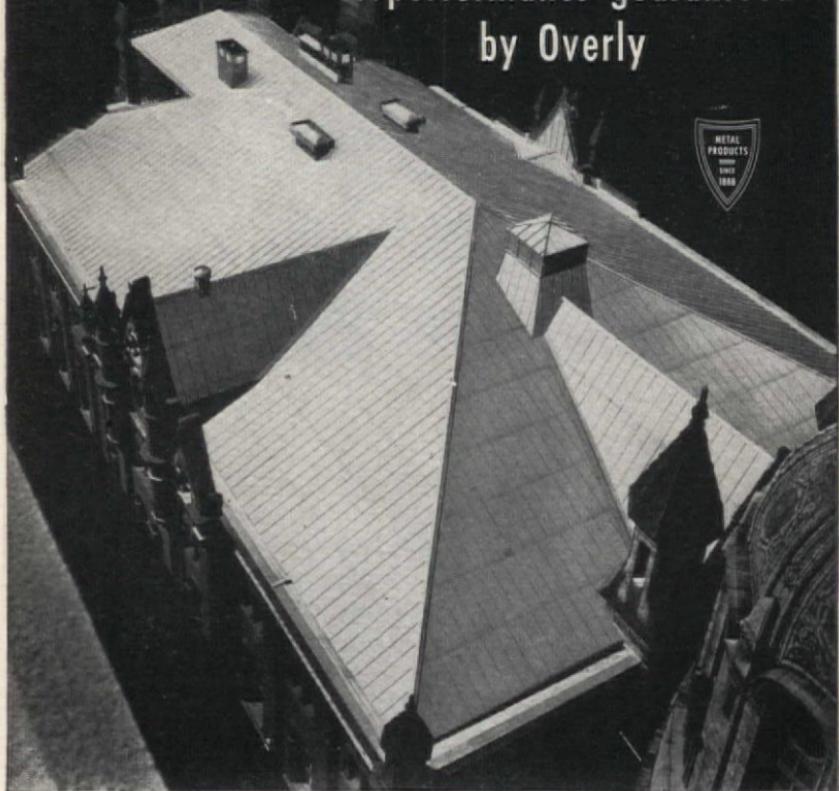


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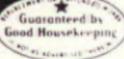
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President Stanton's Report to the Convention

MAY I PRESENT a brief review of the attainments of the past twelve months? Great national changes politically and economically have been experienced.

The past year has seen a reappraisal of our free-enterprise system, and we who are so fundamentally a part of such a way of life are hopeful that it may blossom and expand.

The profession in general prospered, and I am proud to repeat last year's statement that this has been another successful year for The Institute, one that brings us very close to our centennial.

May I immodestly note the achievements of The Institute during the past year: some of these objectives were sparked by the membership in convention assembled; others by chapters or committees; others by the Board; all, I think, to the credit of the profession.

1. Our public relations program, chairmaned by John W. Root, was initiated immediately with the beginning of the calendar

year. Walter Megronigle of Ketchum, Inc., has collaborated with the Committee, the Board and the staff with sympathy and understanding, and the enthusiasm in the various component organizations within The Institute which have had experiences with the Committee and counsel, are spreading the good word of this undertaking. The re-examination of our profession stimulated by the public relations program has been beneficial; in fact, its worth was manifest before the program itself was implemented. Manufacturers have noted our self-analysis and concern, and several have joined in the program of telling the public of the value of our services. Interest in this collaboration continues to be most gratifyingly manifested.

2. The resolution of our last convention urging the organization of Regional Councils has proved fruitful. It has provided additional interest and action at the regional level, and its potentialities in stimulating activities at the

membership level are most encouraging. All regions are now activated.

3. Our position in international affairs has been strengthened, particularly through the participation of a record number of our members in the VIII Pan-American Congress of Architects, held in Mexico City last October, and through the efforts of our Committee devoted to a better international understanding with our fellows and confreres.

4. Our inter-professional committees have been active, and better cooperation between The Institute and the engineering fraternities has been realized.

5. We have achieved a position of respect and have bettered our relations with various agencies of the Federal Government and the heads of Government departments.

6. The group insurance plan, now in effect, has been extremely successful. It offers many benefits to our members who take advantage of the favorable rates in the interests of their employees and staffs. In five months more than \$13,000,000 worth of insurance has been written, covering over 2500 policies; more than \$45,000 in claims have been made and met.

7. The decisions of the Board

regarding consultants have been progressive and helpful.

8. A major achievement has been the revision of our canon of ethics and our mandatory rules.

9. The reorganization of our committee structure was long overdue, and the Board's action in reducing the number from 47 to 27 committees, with well defined objectives, should clarify the relationship of the various committees to others, to the Board, and to the staff.

10. Our properties are in splendid shape, the offices have been relighted and air-conditioned; the garden is beautifully matured, and the Octagon itself now meets the sanitary and social codes of the District. For the first time since the days of Dolly Madison, food is now prepared *below* stairs.

11. During the year we have chartered 7 chapters, now totalling 111, and I am glad to report that the last state has joined the Union; we welcome the great state of North Dakota.



And while we list our attainments and assets we must be ever conscious that vigilance should always be one of the first, lest the others slip through our fingers.

We are proud of the progress of our public relations program, yet we cannot be too complacent. We cannot buy a formula for success. Public relations begin in our own front offices and drafting-rooms; in delivering a superior service to our clients; through better design, better documents, better administration, better supervision and continued interest. Public relations should begin in our schools. Forty-one student chapters are helping to build proper professional understanding of these relations.

Our membership is approaching the 10,000 mark, double the number enrolled only ten years ago. The Board has experienced a year of attainment, and with it a year of great fellowship and harmony. The American Institute of Architects has made great strides, our

profession has still greater strides before us.

And I agree with our thoughtful fellow, Arthur Holden, unfortunately not with us here in Seattle: "For *these* we must continually prepare ourselves, both as architects and as leaders of men, not through devising original tricks to draw attention to ourselves but rather wisely to serve, with such understanding of the functions of arrangement and construction that we meet the needs of society in such a way that society *grows* through the use of better facilities furnished *them* through us."

Ours is a great mission of service to perform. Of our ninety-six years I say, with all modesty, I think that the best time is now, but I know that the best is yet to come.

A Message from President Ditchy

THE BEGINNING of a new administration always prompts an examination of past accomplishments, of projects and activities currently in progress and a survey of the fields which have not yet been invaded, but which offer opportunities for the expansion of Institute services.

Over the years, The Institute has integrated the profession and has made available to each of its members the experience and inspiration of all. It has supplied him with documents and advice which by their use have marked him with professional distinction and have advanced his ability to practise

successfully. It has made of him a crusader in an army pledged to the cause of improving man's environment and has armed him for the venture. It has developed and maintained contacts with related professions, and has promoted understanding with groups whose objectives impinge upon ours or vice versa. It has gathered strength for accomplishment wherever and whenever its resources and opportunities afforded it. All of these services relieve the practitioner of many hazards and reduce the routine portion of his work to a minimum, thus releasing his time for more valuable creative phases of his art. In this latter category, through the work of the Department of Education and Research and the many committees which work with it, the architect is attuned to the spirit, the needs and the techniques of the day and is thus aided in giving expression to his projects.

It is indisputably recognized that the family is the basic unit of society. Organizations of men imbued with common ideals take on many of the qualities and characteristics of family life, and in this respect The American Institute of Architects is a bright ex-

ample. The recent convention, like its predecessors, illustrated this fact convincingly, and, added to the purely professional appeal, there was the prospect of renewing old friendships and making new ones. We trust that all of those who were regaled with stimulating experiences at the 85th Convention will spread their contagious enthusiasm at home to the end that the influence of the Convention may be greatly increased.

This is an era of specialization. We enjoy daily the fruits of the inventiveness of many men and the concentrated and exclusive efforts of many others. We too are specialists and in our own specialty many of its characteristics are misunderstood. Many people have never had the occasion to use the services of an architect and many more have a vague idea of his role when, on rare occasion, they require his services. Even public officials, on whom we must lean for support in protecting the public in its building ventures, are often abysmally ignorant of the basically important function of the architect. Our long-range program of public relations so successfully launched under President Stanton will, as it develops, increase in effectiveness. We urge all chapters

and indeed all members to acquaint themselves with the program and to do their part in prosecuting it.

It is our intention to preserve and enhance those policies which our predecessors have instituted and the worth of which has been time-tested and proven. Those projects and studies which are currently under way will be pursued vigorously and conclusively so that the membership may have the benefit of the results. The charges of the last convention will be our prime concern, and we aim to be sensitive to the will and wishes of those we represent.

The Institute today possesses a mechanism which we believe, with

modifications which experience and further study may dictate, will be responsive and tractable. Everyone of our 9500 members has his duly elected representative on the Board through whom every good idea, every worthy project, every weakness may be reported for attention.

Your Board is at our command. Our strength lies in the 9500 loyal members who, scattered across this great country of ours, are dedicated to the task of improving our communities and imbuing them with an ennobling spiritual and cultural quality, a worthy contribution to our civilization, a cause to which we may enthusiastically rally.

Accepting The Gold Medal

By William Adams Delano, F.A.I.A.

Read by Edgar I. Williams, F.A.I.A. to members and guests attending
The Institute's Annual Dinner, Seattle, Wash., June 18, 1953

MR. PRESIDENT, DIRECTORS OF THE AMERICAN INSTITUTE OF ARCHITECTS, LADIES AND FELLOW MEMBERS:

I deeply regret that I cannot be with you today. I have asked my good friend, Edgar Williams, to accept the medal on my behalf and to read these few words:

First, my most sincere thanks for the honor you have seen fit to award me. It comes at a time when whatever I have been able to accomplish over the past fifty years fades into insignificance compared to this token of friendly esteem.

I shall not enlarge on the many aspects of our art today—to a

"museum piece" like myself they are rather bewildering—but of *this* I am sure: Our art, and it *must be* an art, cannot stand still; it would have one foot in the grave if it did. Many think it moves forward for the better; others that it tends to retreat to a position which suppresses that inescapable impulse of man to lead his individual life in privacy, with certain amenities.

Speaking for myself—and more particularly about domestic architecture, which has been my larger field—I am grateful that I had the opportunity to practise in an era when money was not too scarce, when servants were not expensive luxuries, and clients gloried in their possessions. As I look back, I am thankful for the chances that were offered; but I take no credit—it was my good fortune. My friend, Frederick Lewis Allen,

has explained in his recent book, "The Great Change," the economic and social shifts that have made such deep inroads not only in our American way of life but in that of most of the so-called civilized countries of the world. Granting the many blunders that we and other nations have made during the first half of this century, these changes were inevitable—but they open new vistas.

I envy the young men who carry the architectural torch today for the chance they have to raise it higher. The opportunity is theirs; let them grasp it.

I end, as I began, with heartfelt thanks for the honor you have done me, and gratitude to The American Institute of Architects for the inspiration it has given me over many years. May it ever carry on the high ideals of its founders!

The Mall in Washington

By Norman J. Schlossman, F.A.I.A.

A report to the 85th Convention, A.I.A., Seattle, Wash., June 18, 1953

THE MALL IN WASHINGTON has long been a matter of protective concern to The American Institute of Architects.

At the turn of the century, this

area—which extends from the Capitol west to the Potomac—had been permitted to disintegrate and sadly decay and to depart from the original L'Enfant plan for the

city. This area, which now connects the Capitol, the Washington Monument and the Lincoln Memorial, and which is flanked with some of the most imposing and important buildings of our Government, was then a shambles of railroad tracks, the old B & O railroad station, and an unsightly area of unseemly, commercial structures. Charles McKim, Daniel Burnham, and other men of vision, leaders of The American Institute of Architects, recognized the indignity of this condition on the very doorstep of our Capitol, and through the vigor of their aroused and determined efforts a Commission was established by Congress which brought forth the McMillan Plan, established the monumental sweep and the majestic central axis of our capital as we now know it—an inspiring, broad avenue, a symbol everywhere of the United States of America, and a token of hope and of freedom throughout the civilized world.

Sadly again, however, this symbol has been debased. The expediencies of World War I dictated the use of large portions of this Mall as a site for the housing of expanding wartime agencies in hastily erected temporary struc-

tures, most of which—like “the man who came to dinner,” and like temporary structures everywhere—have unwelcomely lingered on.

To make matters worse, World War II hit us before the ill effects on the Mall of World War I could be overcome, and with it came a second plague of temporary buildings, again on the Mall, but even more hasty, more flimsy, and more objectionable.

World War II is now eight years past, but the countenance of our national capital still remains scarred with the marks of both the wars. Those of you familiar with Washington know the condition of which I speak. For those who have not been there recently, there are plats on display in the lobby showing the extent to which this blight exists. Almost every civil organization and governmental agency concerned with the welfare of Washington, physically, has recognized this evil. All of them desire to end it, and some of them even attempted to do something about it. What has been lacking, however, was unity of action and continued positive concern. President Stanton has, therefore, proposed—as is eminently proper—that we who design the buildings and plan the cities of our nation

should also zealously guard the integrity of the heart of our first city, and move again to restore it to its intended character, as our revered predecessors also did before us. It is an honorable and a fitting undertaking for The Institute.



Significantly for these current times this is no program of beauty for beauty's sake alone. The concentration of some four million square feet of closely built, temporary structures, housing some 30,000 government employees in key defense agencies, is a vulnerable target far more hazardous today than when they were first thrown up. More than that, they are inefficient to work in and costly to operate and to maintain.

Economy is an especially necessary and desirable thing in Government today, but it is not the wisest economy which continues the use of something bad merely because it is available and expedient.

These blots on the Washington Mall will go when the will to remove them comes. That will can come through concerted efforts of all interested organizations and agencies working together. It is

proper that we of The American Institute of Architects supply the leadership for such a force. It is no short or easy task, but the time is overdue. The sooner we commence, the better. I, therefore, respectfully offer the following resolution for adoption:

WHEREAS, The City of Washington is the capital of our nation, the symbol of hope and freedom throughout the world, and one of the most beautiful of cities, and

WHEREAS, The Washington Mall, an area over two miles long, connecting the Capitol building, the Washington Monument and the Lincoln Memorial, the physical axis of the capital and the center of our houses of government, is now defaced with an unwelcome inheritance of temporary government buildings, many of which date back to World War I, and

WHEREAS, It is dangerous to our security to center so many agencies essential to our national defense in such a concentrated and vulnerable area, and

WHEREAS, Such buildings are wasteful and inefficient, and

WHEREAS, The American Institute of Architects has long been a recognized force in the de-

velopment of the Mall, and a guardian of its integrity, and

WHEREAS, It is a goal of all civilian organizations and government agencies interested in the welfare of the capital to effect the restoration of the Mall to its former character, and

WHEREAS, It is unthinkable that these temporary structures be permitted to defile this, the heart of our capital, perpetually, now, therefore, be it

RESOLVED, By The American Institute of Architects in convention assembled: That The

American Institute of Architects invite interested agencies and organizations to meet with it to develop a workable program to remove these temporary structures, and be it further

RESOLVED, That The Institute and the other interested groups offer the result of such program and their full assistance to the Government toward the restoration of the Mall, as rapidly as practicable.

[The resolution was carried unanimously.]

Living with the Earth By George H. T. Kimble

DIRECTOR, AMERICAN GEOGRAPHICAL SOCIETY

The main address before the members of The Institute on the occasion of the Annual Dinner, Seattle, Wash., June 18, 1953

M R. PRESIDENT, LADIES AND GENTLEMEN:

I am deeply sensible of the honor you have done me in inviting me to be your banquet speaker. It is not often that a geographer gets an opportunity of doing a little missionary work. It is even less often that he gets a chance of doing it with such a literate audience. Most folks continue to think of geography, if they think of it at all, as "kid's stuff": they remember the

grade-school books about Eskimos and Hottentots, Indians and cowboys, books which they have long since relegated to the attic, along with the unbound copies of the *National Geographic*.

But geography isn't that kind of subject at all, any more than architecture is a matter of knowing how to build sand castles. Geography is concerned with the realities, past and present, of the relationship between men and the environ-

ments they inhabit; with the ways in which they have fashioned those environments to suit their comfort and convenience, and with the cultural consequences of that fashioning. It is concerned with down-to-earth situations: in a sense, the task of the geographer is just that—to bring the study of man “down to earth” and keep it there. In so doing he claims, not to be able to offer a self-contained system of explanations for the terrestrial distribution of man, but to provide a vantage point from which to regard that distribution—a vantage point from which he can discern the “living tether” that binds man and his society to the earth.

It is a big field, you will tell me. I agree. I do not know a bigger, or one more relevant to our times and more deserving of intelligent cultivation. For is it not becoming daily more apparent that, sooner or later, all institutions, professions and corporations concerned with human welfare have to bring their problems down to earth and view them in their spatial context? Actuaries need vital statistics arranged by place as well as by age and occupation. Doctors are interested in the “where” of disease as well as in the “why” and “how.” Industrialists must make exact calcula-

tions concerning assembly and distribution costs which, in turn, stem from factors of site and situation, before they can estimate the economic feasibility of a projected operation. And so on: the foreign trade consultant, the traffic-flow analyst, “the butcher, the baker and the candlestick maker” are all involved in the business of learning to live with the earth.

Maybe this involvement isn’t as obvious to many people today as it was 6,000 years ago, when Adam delved, Eve span and there were no gentlemen. More’s the pity. For it is clear that in the process of developing our highly specialized and, for most of us, highly synthetic culture we have lost many of those insights into the way of the earth which informed men in their early dealings with it. I know, of course, that it is easy to be sentimental about the unlearned wisdom of simple country folk. But the fact is that the people who live close to the earth acquire skills in the handling of its resources, a respect for its needs and an understanding of its temporal and spatial differences rarely found among more sophisticated societies.

As an example of this “earth-sense,” I commend to your consid-

eration the Code of Hammurabi, who lived in Mesopotamia 4,000 years ago and codified the customary laws of his, and former, times. It is couched in stern language, its penalties for the abuse of soil and water were heavy, but no finer document on applied conservation was ever compiled, and some of its provisions could hardly be improved upon by modern agronomists. And in the keeping of the Code there was great recompense: harvests between 80 and 100 times the sowing, and often obtainable twice a year off the same piece of land, were the rule.

As a second example, I offer you the weather lore of the ancient Greeks. Many of the most "sworn-by" sayings current in southern and western Europe today are derived from a certain Theophrastus, who flourished in the fourth century B.C., and who doubtless inherited some of them from earlier observers. As a one-time practitioner of meteorology, I don't mind telling you that I have before now thanked God for Theophrastus, for his rules of thumb had a habit of giving me a better idea of what was going to happen to the weather in the next six hours than some of the modern aids and abracadabra I was supposed to use.

Nor do we have to go back to antiquity to find such skills and insights. Many of the villagers of Kent and Sussex, where I spent my youth, can take a hazel twig and "divine" water: often these "diviners," or "dowsers," find water where your artesian engineer and geologist say it does not exist! Many more can take thatching straw and put a roof on a house that will outlast any built of wood—let alone corrugated iron! Others can build a dry stone wall, sans plumb line, yardstick and cement, a wall that will be a landmark long after all the prefabricated homes of postwar England have passed away. And though none of these men would call themselves artists, they have a feel for landscape and for the fitness of native materials that has enabled them to impart to every vale and hill the stamp of propriety. Their Downland villages grow out of the landscape almost as naturally as the trees. If there was ever an "organic architecture," this surely is (though maybe I should choose my words more carefully in such an audience!).

And there have been equally able exponents of the art of environmental appreciation in this hemisphere. Take, for instance,

the Indians of the northwest country. Their food-raising methods, their cultural taboos, their tribal organization and their whole way of life were such that they were able to occupy the earth without depleting the resources on which their occupations depended. The capacity of a land to sustain men and the Indians' use of that land were in harmony, a harmony that could have gone on for thousands of years. Much the same could be said of the Eskimo economy. Not only was it in balance with the Arctic environment, it was characterized by a degree of expertness, manual and intellectual, that still amazes those who witness it in its pristine form. (I wonder whether any member of The American Institute of Architects could build an igloo, for instance? As a matter of fact, not many *modern* Eskimos could either!) And a hundred primitive cultures from the Arctic to the South Seas tell the same story of uninterrupted maintenance of the tribal patrimony and of enduring respect for the strength as well as the weakness of the earth, the infinite variety of its parts no less than their over-arching coherence.

I wish we could say the same for the European colonizers of the

New World. It is true that many of them came of good yeoman and peasant stock and had centuries of earthly living behind them. But with a few notable exceptions, their Old World concerns and restraints did not stand the long sea voyage too well. And with our hindsight it is not difficult to see why. New England resembled old England in little but name: it was an undifferentiated wilderness—or so it seemed to most of the early writers: it was an enemy to be fought with bare fists and cold metal, not a friend to be courted with song and wit. The climate of New France was much harsher than that of the mother country: its soils were reluctant, its terrain treacherous; as for the landscapes of the Hudson Valley, they were unlike anything the Dutch knew along the Rhine and the Scheldt.

However, nowhere was there any serious competition for land. If a place got crowded, a man could always pull up stakes and move on. If he didn't like the lay of his land, he could always try his luck farther west. The race was to the swift, not to the patient: the battle to the strong, not the wise. The emphasis of a man's endeavor came to be on expansion,

not on maintenance; on individual prowess rather than on corporate responsibility. Nature was thought of as a bank to be robbed, not a trust to be husbanded. The forests were an asset to be cashed, and cash was needed for many things. The soils beneath them were a reservoir to be tapped for its fertility: many settlers were so eager to get at the fertility of the timbered lands (which they mistakenly supposed to be greater than that of the grasslands) that they fired the forests, something no peasant in Europe would have dreamt of doing. In time the thick sod of the grasslands underwent the same spoliation. With what tragic results we all know. In 1620 we had, so it has been credibly estimated, more than 600-million acres of good tillable land in this country and a population (mostly Indians) of less than a million. Today we have less than 500-million acres and a population of more than 150 million. In 1620 erosion (as the conservationist understands the term) was unknown east of the Mississippi and probably did not affect more than half a million acres of cultivable land west of that river. Today all but 100-million acres of the best agricultural land in the Union is sub-

ject to erosion in one form or another.

This loss of feel for the earth and regard for its differences of soil, slope, and aspect was even reflected in the houses the newcomers built for themselves. The earliest homesteads were constructed of the materials that were handiest—timber for the most part. It was inflammable, with a limited life expectancy, but no matter, there was always more where the last came from and it cost little more to build a large wooden house than a small one. By 1670, two-story houses had become general in New England and the original shelter had either been abandoned or transformed into a barn or kitchen wing. Incoming settlers, habituated to two-room cottages with the livestock close by, found themselves in a veritable new world. The European travel literature of later colonial times contains expressions of astonishment concerning the size and elegance of American houses, many of them too large and poorly organized to serve the inhabitants' needs and derived almost exclusively from European prototypes. But unlike the European house, which was marked by a sense of "fit," or of fitness to environmental, as well as functional needs, the

American house became characterized by an increasing uniformity, so much so that by the nineteenth century it was already quite difficult to tell the difference, from plan or appearance, between a house built in a clay valley and a house built on a limestone plateau, in a forest or on a plain, or, for that matter, between a farmhouse and a house on a city street.



I am not suggesting that we should put the clock back 300 years and build Cotswold-type cottages in Indiana limestone country or half-timbered gabled houses in the wooded clay vales of New Jersey, but what I, as a geographer, should like to see is more awareness of the difference between place and place, and the opportunities inherent in those differences for a greater enrichment of our cultural landscape. Is it not this very quality of regional personality, of sensitive molding of life to land, of work to place, that contributes so much to the esthetic delight of a sojourn in Europe and, further, that adds vastly to the economic and social variegation of its life? Where else in the world can you find so many types of wine as in France, all of them raised on an

area about half the size of California? And why? Largely because the French vine-grower has, in the course of his long apprenticeship, learned to exploit the micro-differences of his land, the nuances of contour, exposure, light and shade, rainfall and drainage. To our unaccustomed eye, there might seem to be no ecological difference between one slope and the next: to the vine-grower's, there is all the difference between a vintage wine and *vin ordinaire*. And where can you find, for the sensitive palate, so many distinctive cheeses as in the Netherlands, or so many architectural styles as in the various cantons of tiny Switzerland?

On this continent we seem to be in danger of losing such regional discriminations as once existed. A housing development in Denver looks for all the world like a housing development in Detroit, notwithstanding the differences of elevation, landscape and climate. A banquet meal is almost certain to be the same, whether you eat in New York, New Orleans or New Mexico: the chances are you will eat soup canned in Pennsylvania, beef raised in Texas, beans frozen in New Jersey, potatoes grown in

Idaho, peaches in California and coffee in Brazil.

Nor is the glacier-like creep of uniformity confined to our eating, drinking and housing habits. It has already invaded the realm of recreation and is even now assaulting the citadel of the mind: thanks to radio, TV, and the weeklies, we are slowly but steadily being brought into captivity to the moguls of Hollywood and New York.

I note with profound content that the Northwest is less inclined than perhaps any other part of the Union to accept dictation of this sort. You have a lively regional art and a burgeoning architecture that do credit to the intellectual vigor and colorful ways of your founding fathers: some of your corporations (the Weyerhauser, to name only one) lead the country in their philosophical approach to their job; your universities, from what I have been privileged to see of them, are serving their constituency with a single-mindedness that is unsurpassed; and, by no means least, you have a Senator who dares to speak his mind!

But ability to live with the earth implies more than a feeling for spatial difference. It implies too, and perhaps more important, a

recognition of limitations, both regional and global. Large parts of the world have long known about this. The Chinese have been contriving to live on plots of land averaging less than an acre for the last 500 years. The Egyptian *yellah* since the time of the Pharaohs has known that his life hung—literally—by a thread; luckily that thread—the Nile—never breaks, but nonetheless it binds him to a life of unceasing toil and frugality. The Hollander has likewise had a long schooling in the art of living within four walls, one of which might, almost without warning and at any time, collapse upon his head.

But the idea of "containment," of restricted opportunity, to say nothing of a possible trimming of one's accustomed standards, is something we in North America are still unwilling to accept. True, you will tell me, we have come to the end of the frontier, except perhaps in Alaska and Canada, but are there not still large parts of the earth where the energies and skills of Americans, and others, can perform similar prodigies of production to those witnessed on our prairies and in our forest? Why not take our bulldozers to the virgin lands of Africa, our lumber camps and pulp mills to the Ama-

zon, our engineering "know-how" to India and Indonesia, and so keep the frontier rolling?

And there is merit in the argument for, as our captains of industry and our politicians are never tired of telling us, we cannot much longer continue to be an island of prosperity in a sea of poverty and low per-capita output.

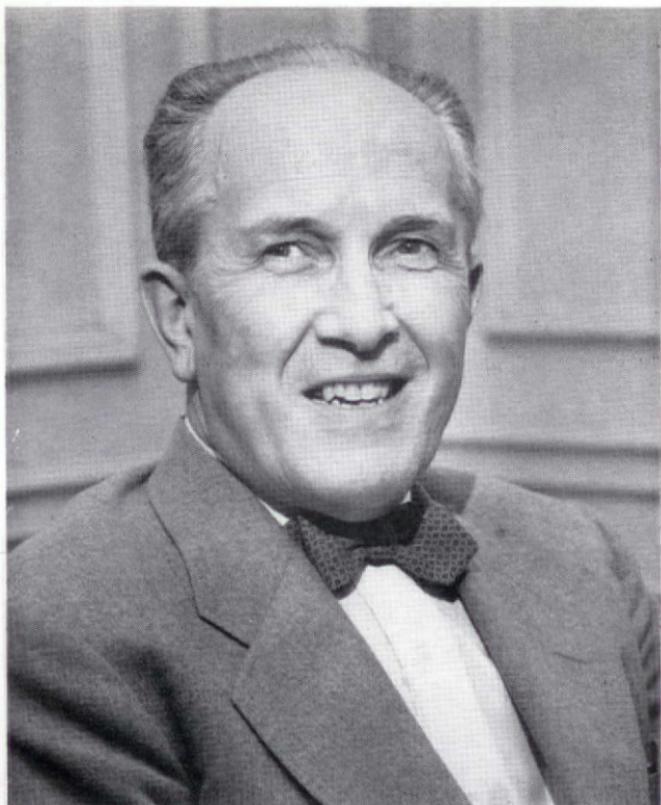
There is heresy in the argument, too. For one thing, have you ever seen a tropical landscape a couple of years after a bulldozer has been over it once lightly? It is not a pretty sight. Have you ever studied the floral diversity of an equatorial rain forest? With luck, you may get two trees in an acre that suit your particular purpose; the other 98 will be so much rubbish. Have you ever thought how much steel and concrete it would take to dam all the attractive power sites in all the under-developed parts of the earth? If the steel output of Asia were to be on a par with that of America, the world's proven iron ore resources would be exhausted in a generation. Of course, we shall go on finding other sources of iron (in time we may even ship it in from the moon!). But by so doing shall we not be jeopardizing the survival of our children and children's children? And even if

there is enough iron ore, and concrete, and aluminum and so on, who is going to foot the bill? Certainly not the Indian or Indonesian. Uncle Sam? Not if we may judge from the present tenor of talk on Capitol Hill.



Ladies and gentlemen, we Americans have been on a wonderful spending spree for the past 250 years, and I don't just mean money. We have dipped deeply into our soils, our forests, our mines and our wells and we built ourselves the most advanced culture, technically speaking, the world has ever seen; but in so doing, we have come perilously close to bankruptcy. If you don't believe me, consult the findings of President Truman's Materials Policy Commission.

From now on, if we are to do our duty by our children, to say nothing of our less well-to-do neighbors in Europe, Asia and south of the Rio Grande, we have got to amend our thinking and our ways. We have got to accustom ourselves to the thought of living in a strictly limited earth. There are only 197-million square miles of it and more than two thirds of this is water and two thirds of



CLAIR WILLIAM DITCHY
ELECTED PRESIDENT OF THE INSTITUTE
JUNE 18, 1953

Photograph by Roger Dudley

*Journal
of
The AIA*



THE BOARD OF DIRECTORS OF THE INSTITUTE AS CONSTITUTED JUNE 19, 1953

Seated, l. to r.: George Bain Cummings, Secretary; Norman J. Schlossman, 1st Vice President; Clair W. Ditchy, President; Howard Eichenbaum, 2nd Vice President; Maurice J. Sullivan, Treasurer.

Standing: Clyde C. Pearson, Leonard H. Bailey, G. Thomas Harmon, III, Edward L. Wilson, Philip D. Creer, Waldo B. Christensen, Edgar H. Berners, W. Gordon Jamieson, Raymond S. Kastendieck, Charles O. Matcham, Marcellus Wright, Jr., C. Storrs Barrows.

what is left is either too wet, too dry, too hot or too cold for everyday use. That's not very much per person, say five acres, and it's going to be much less than that before the century is out and the world's population levels off—perhaps not more than two acres. This isn't to say that anybody need go hungry. The chemists are already able to produce enough food yeast in a single fermenter, fed by mineral salts, carbohydrates and ammonia, to supply the protein needs of a city of ten thousand folks, and they promise to do better than that before long. (Of course, there is always the question of whether you could get red-blooded Americans to eat the stuff: judging by what some of them eat already, I imagine they could be persuaded.) And nobody need go unclothed (though I fancy the fashion trend is in that direction anyway), for the chemists are already spinning fabrics out of water, air and a little earth, and are said to be about to eliminate the earth. And perhaps, by yet another form of alchemy, they will be able to turn liquid brine into solid iron, gold, silver and all the other things that at present go to waste in it.

But the fact remains that we are still a long way from knowing

how to live with a limited earth. We know how to build magnificent reservoirs, but we have difficulty in preventing them from silting up. We know how to turn a desert into a garden, but we have difficulty in keeping the locusts out. We can do wonders with cloud seeding, but never quite know whether the effect will be to turn the rain on or off. Our vaunted chemical sprays can stay a plague of apple aphis, but they can just as readily kill off the bees that pollinate the apple trees.

We are remarkably clever, but are we equally wise? Wouldn't it be just as well for us to spend at least a part of the time schooling ourselves in the art of going without, or at least in living gracefully with what we have?

There is, I am confident, enough of every needful ingredient of the good life for everybody: enough land for every man to be able to call some place home; enough food to give everybody two square meals a day (three is one too many for most of us anyway!), and enough basic raw material to give everybody the chance to be comfortable. There is not enough, I submit, to give everybody a six-room ranch house on an acre lot, a couple of cars, a kitchen full of electrical

equipment, and a change of wardrobe three times a year. An unpalatable doctrine this, you may say. Perhaps, but not half so unpalatable as living with torment for the rest of our lives, and under the shadow of a mushroom-shaped cloud. Ingenuity is a very fine thing and we have had more than our share of its rewards, but that is not what is going to save us from the abyss. On the contrary, as a wag has put it, the road to hell is paved with good *inventions*. Let men go on contriving by all means, but let them not put their faith in contrivance. After all, where has it got us? Is our gadget-ridden world a lovelier place, let alone a happier, safer place, than the world of the Greek, the Hollander or the Eskimo?



Three weeks ago I was privileged to hear Frank Lloyd Wright make a speech in which he referred (surprisingly, so I was informed) to that "becoming disease" known as humility. He did not say much about it, but what he said was deeply felt and the impression it made upon the audience was profound. For here was a very great man, full of years and honors, standing among his peers in the

American Academy of Arts and Letters, asserting that his generations had failed to produce a philosophy of architecture ("faith" was his word), and urging that it become more concerned with ideas than things, with ends than means, and that it be willing to abandon the veneration of outmoded creeds.



I suppose it would be too much to expect all of us to agree with Mr. Wright's philosophy: but there can hardly be any dissent from his homage to humility. For the fact is that we all have much to learn about the art of living with the earth, with its metes and bounds, its wealth and poverty, its moods and manners, to say nothing of living with its unruly inhabitants. To address ourselves to this task in humility is not only the beginning of wisdom, but I believe, the pre-condition of survival. For by learning to live with the earth today, we may yet live to see a tomorrow when

"Nation shall not lift up a sword against a nation, neither shall they learn war any more. But they shall sit every man under his vine and under his fig tree, and none shall make them afraid."



Honors

DANIEL PAUL HIGGINS, F.A.I.A., has received an honorary Doctor of Laws degree from St. Michael's College. The citation read, in part, "Countless beautiful structures bespeak his architectural skill. The lives of millions of America's youth speak even more eloquently of the genius of his spiritual labors."

ARLAND A. DIRLAM has received from Tufts College, his alma mater, the honorary degree of Doctor of Humane Letters. "Designer of structures representing man's highest aspirations, religion and education, you are truly an architect of man's visions and hopes."

Harvard University bestowed honorary degrees upon ROBERT MOSES, HON. A.I.A., and WALTER GROPIUS. The citation accompanying the honorary Doctor of Laws degree for Mr. Moses: "His creative zeal and stubbornness have conjured up for his fellow New Yorkers vast parks and public

works to further the pursuit of happiness and health." Mr. Gropius received an honorary Doctor of Arts degree, with the citation: "Teacher and prophet, his precept and example have transformed architectural doctrine to accord with twentieth-century life."

LEONARD J. CURRIE, Director of the Interamerican Housing Research and Training Center at Bogota, has been made an honorary member of the Colombian Society of Architects. Only three other architects from the United States have been so honored: Marcel Breuer, Jose Luis Sert and Paul Lester Wiener.

To the Boston firm of SHEPLEY, BULFINCH, RICHARDSON & ABBOTT has been presented the Harleston Parker Medal, for the Allston Burr Lecture Hall at Harvard University. Established in 1921 as a gift of Mr. Parker (Parker & Thomas, Architects) to the City of Boston, the Harleston Parker Medal enables the

Mayor, upon recommendation of the Boston Society of Architects "to present a medal to such architects or firms of architects as shall have completed the erection of the most beautiful piece of architecture, building, monument or structure within the limits of the City of Boston or of the Metropolitan Parks District as defined. The award to be made from time to time, but in no case less than once every three years, in order to provide a permanent record of contemporary architecture for the future."

PAUL R. WILLIAMS, of Los Angeles, has joined the distinguished group of George Washington Carver, Margaret Anderson, and Dr. Ralph Bunche, as a recipient of the Spingarn Medal.

MICHAEL T. WATERHOUSE, P.P.R.I.B.A., HON. CORR. A.I.A., has been given the award of the C.B.E.—Companion of the Most Excellent Order of the British Empire. Other friends of ours who profited by the Queen's Honours List were OSBERT LAN-

CASTER, C.B.E., NIKOLAUS PEVSNER, C.B.E., MAXWELL FRY, C.B.E., GEOFFREY WEBB, C.B.E., and ALFRED BOSSOM, who received a baronetcy.

FRANK LLOYD WRIGHT has received the Gold Medal for Architecture from the National Institute of Arts and Letters. The only other architect so honored in recent years was William Adams Delano, F.A.I.A., in 1940.

ANDRE REMONDET, Chief Architect of Civic Buildings and National Palaces for France, and Director of the Fontainebleau School of Fine Arts, has been given the honorary degree of Doctor of Fine Arts by Western Reserve University.

MARGARET BEMIS recently became the first woman to win the advanced degree of Master in City Planning at Yale. Miss Bemis also won the Parsons Memorial Medal, awarded each year by the Yale School of the Fine Arts for distinction in the field of group or city planning.



AUGUST, 1953

An Architect of Spain

By Sidney W. Little

A vignette lifted from Dean Little's report of his recent visit to Europe investigating collaboration among the arts.

ALTHOUGH I visited several of the more progressive architects, the timing for my excursion to Spain was poor because it was in the middle of the inviolate holiday period. Most architects were on vacation. The thinly populated summer session in the new University city was further evidence that Spain does its most effective hibernating early in August. There was no activity in the School of Architecture in Madrid, but from some of the architects who work with the school I found it to be heavily weighted with old Beaux-Arts traditions and primarily a classic-type school as we knew them twenty years ago. Little consideration is given to contemporary design except for courses in construction and some study of city planning. The more progressive architects were not a little distressed that prospects were so slim for populating offices with suitably trained younger men in the near future. They seemed to feel that any change to adjust the tempo in the schools was quite remote.

Only one of the Madrid archi-

tects, Senor Angel Granda de Villars, upheld a strong conviction that the present classical training was sound and that it was even possible for too much contact with modern design to over-stimulate the students. Granda is an older man and a bachelor, with enough outside income to permit him to vacation for long periods on the beautiful islands of the Mediterranean on a private yacht. He is a "public-works" architect whose highly selective practice takes him to all parts of the country. He is a "grandee" in the American concept of this class of the Spanish citizenry, and typifies that school of traditional, cultural, leisurely, gentleman-architects that are almost extinct in America.

My session with Granda was a highlight of all the series of conferences and, if only for my own record, I would like to extend this section to include an expansion of my notes on the details of the meeting with him. Granda's name was given to me at the *Colegio Oficial de Arquitectos de Madrid* as a man whose opinions and pro-

fessional stature would be valuable to my study. The *Colegio* attempted an appointment but found he was on vacation in the vicinity of Majorca where I intended to go after leaving Madrid. It was not until my visit to Formentor on Majorca was nearly at an end that I learned Granda was using the same hotel for his meals. Coming from his yacht for only a late dinner, he sat alone, dressed always in fresh white linen, on the terrace and at the choicest table. His complete detachment from all the other guests plus the known fact of his yacht in the harbor was a signal for speculation which broke only when a contractor from Barcelona finally identified him as the architect I had wanted to meet in Madrid. Negotiations for an opportunity to discuss Spanish architecture were difficult since Granda spoke not a word of English.

He at last agreed to join our party, largely through the urging of Temple Fielding (the travel-book author). Fielding had developed a keen interest in my project and volunteered to serve as interpreter for the meeting—thus overcoming Granda's chief worry. The engagement was delightfully confirmed for the next evening,

when Granda in his exit from the dining-room paused to leave his card. When he appeared the following evening, he walked with great dignity to the table, greeted the group by kissing the hands of the ladies and bowing deeply to the gentlemen. He seated himself in the remaining chair, turned to Fielding and said in carefully articulated Castilian, "And now, Mr. Fielding, will you determine just what our distinguished American visitor would like to know about Spain and Spanish architecture."

I soon found his earlier reticence had been his inability to speak English, and his formality because of his respect for all persons of academic standing. As discussion progressed, under the admirable urging of Temple Fielding as interpreter, Granda grew expansive. He described his work, his office and his philosophy for the future of architecture in Spain. As we moved into factors of collaboration between the arts, he indicated that "in Spain the architect is and always has been master of the project." If the architect feels there should be embellishment through sculpture or mural decoration, he is able to go as far as he wishes

in the interests of all-over design. He contends that "the architect should always have full control over results, and expects his clients (in his case the government) to recognize the skill of the architect as the final word." In such a procedure there is (for him) no problem of budget, and he feels this to be true also in private work. Granda believes it is the architect's responsibility to gauge the "depth of penetration" of the allied arts, so that there is "proper balance" between the architectural design itself, the landscape and other exterior elements, the inclusion of murals or any other decorative elements, interior furnishings, etc. In his own office there are no specialists on the regular staff, but these craftsmen are called as needed from sources all over Spain.

He apologized for feeling an urge to add that in his opinion

America has gone much too far in architecture (as with all other professions) in over-specialization. He admitted that specialization had made possible many of our contributions to construction methods and materials developments, but in that process we have all but lost the personal touch to our buildings. As a result we have also "lost the public acceptance that it is the architect as an individual who has the necessary personal skill to do the whole job." Granda thinks it would take a much longer time to return to our former professional prestige than it took to lose it.

Promptly at two o'clock in the morning he rose, bowed deeply, kissed the ladies' hands, saluted the gentlemen and left for his yacht. I did not see him again. The next morning his yacht was not in the harbor.

Scholarships and Fellowships Awarded

COLUMBIA UNIVERSITY announces the award of the newly established William Kinne Fellowships Memorial Traveling Fellowships (p. 237, May JOURNAL) to seven graduates, selected by the Faculty of Architecture: Theodoor

H. A. Boosten, Brooklyn, N. Y.; Robert A. Burley, Kenmore, N. Y.; Donald L. Dimick, Helper, Utah; Joseph A. Fernandez, Jr., Sunnyside, N. Y.; Elaine Fisher Frank, New Rochelle, N. Y.; John Marlais, Hasbrouck Heights,

N. J.; and James P. Oubre, New Orleans, La. Mr. Oubre received the degree Master of Science in Architecture from Columbia in June; the others received their Bachelor of Architecture degrees. All of the Fellows plan to travel in Europe.

at the Boston Architectural Center, has been won by Norman I. Paterson. The scholarship, established in 1948, is designed to encourage talented draftsmen who have not had the advantage of a college education by enabling them to study abroad.

BOSTON SOCIETY OF ARCHITECTS announces the award of two scholarships. The Rotch Travelling Scholarship has been awarded to Richard C. Brigham, Jr., a graduate of Harvard University's School of Architecture. The Boston Society of Architects' Travelling Scholarship (\$1,000), awarded to an outstanding student

YALE UNIVERSITY's Department of Architecture has awarded the Magnus T. Hopper Fellowship in hospital planning (\$2,000) to Avery Coonley Faulkner, a candidate for the Bachelor of Architecture degree in 1954. Mr. Faulkner is the son of Waldron Faulkner, F.A.I.A., of Washington.

Pioneering in Architectural Education

RECALLING THE FIRST COLLEGIATE GRADUATE IN ARCHITECTURE IN THE U. S. A.—NATHAN CLIFFORD RICKER

IN TWO PARTS—PART II

By Turpin C. Bannister, F.A.I.A.

HEAD, DEPARTMENT OF ARCHITECTURE, UNIVERSITY OF ILLINOIS

Abbreviated from a paper read at a convocation in Urbana, Feb. 25, 1953, commemorating the eightieth anniversary of our first graduate in architecture, from the Illinois Industrial University, Polytechnical Department.

RICKER'S FIRST YEARS as instructor in charge of architecture were exceedingly busy. The original curriculum was reorganized. For a dozen years Ricker

taught all of the architectural courses, and for a time carried in addition the engineering courses in projection drawing and descriptive geometry. Although architec-

tural enrollment averaged slightly over eight students per year during the first decade, the multiplicity of courses and the development of effective teaching techniques demanded concentrated effort. Ricker soon discovered that lectures induced either garbled notes or drowsy inattention. To combat these hazards he began a long series of syllabi illustrated by drawings reproduced by the newly developed blueprint method, and in addition he undertook to translate the most important foreign architectural publications to provide his students with suitable reference materials. Despite the university's geographical isolation, Ricker was surprisingly abreast of the most progressive developments of his day. In 1874, for example, he introduced the course in Graphic Statics, the first to be included in an American architectural curriculum, and the third in any American institution. In 1875 he transformed the university's shop courses by adapting the Russian methods which he had admired at the Vienna exposition.

All these accomplishments won speedy recognition from Regent Gregory. In 1874 he advanced Ricker to an assistant professorship, and a year later to a full professorship. But promotion meant

added responsibilities. In 1877 he designed the Chemistry Laboratory Building, which is now known as Harker Hall. An unexpected honor came to him in September, 1878, when the faculty of the College of Engineering elected him as Dean.

Under Ricker's guidance, the Department of Architecture advanced steadily. During its second decade, the average enrollment had risen to 30. In its third decade, it increased to 72, and in Ricker's final decade of administration, it averaged 106; but this figure does not reveal the precipitous rise from 55 in 1900 to 283 in 1909. In 1896 there were nine American architectural schools with a total of 273 regular students, of whom 25.3 per cent were enrolled at Illinois. In 1911 there were twenty schools with 1450 students, of whom 20.7 per cent were at Illinois. In 1891 the department had an astounding 15.8 per cent of all students in the university.

Ricker described his method, in 1881, as follows:

"Correct taste and power of designing form the keystone in the education of the architect . . . After a student can make a good

set of drawings from a sketch or small perspective, a programme of conditions and requirements of a small building is given him. This is followed by others, increasing in difficulty as he acquires power, and ending with the most difficult structures an architect is called upon to erect, except public buildings which are reserved for the post-graduate course. In studying these problems, sketches at a small scale are made and changed until satisfactory, great attention being paid to the arrangement and convenience of the plan. From these, the student prepares a full set of working drawings neatly colored and shaded. Working drawings similar to those made in architects' offices are preferred to fine drawings, tho as much time as can be spared is given to this branch of the art. Possibly the aesthetical side of the education of the architect has been less fully developed than the practical and scientific side because it has been my aim to send out graduates who were well grounded in the principles of scientific construction and were well fitted for office work as well as this preparation may be made at a school; and then to improve and cultivate their tastes as much as possible in the time."

During the final term, a thesis was required. For it a large building was designed and presented with plans, specifications, and details, "as if it were an actual problem in professional practice."



During the early decades of the twentieth century, in most American schools, this methodical approach succumbed to the influence of Ecole des Beaux-Arts with its stress on imaginative freedom, bravura, and facile presentation. It is interesting to note, however, that for the past two decades most American schools have gradually swung back to a position not dissimilar to Ricker's program. In this full-circle movement, his educational insight has found striking affirmation.

In 1890 Ricker took the lead in another significant phase of professional education. The extraordinary development of skeleton construction for high buildings, which had taken place in Chicago during the previous decade, had unleashed an urgent demand for personnel trained in the new techniques. At the suggestion and with the support of Dankmar Adler, prominent Chicago architect, Ricker met this challenge by initiat-

ing the first curriculum in Architectural Engineering. In it, students of scientific bent could concentrate upon advanced structural design. The success of the graduates of this curriculum soon won it a preeminent reputation.

Ricker also understood the potentialities of graduate study. In 1877 the Trustees had authorized advanced degrees. In engineering and architecture, the requirements could be satisfied either by a year of study in residence, or by completing an approved program of non-resident study culminated by an acceptable thesis. The latter type came to be known as a "professional degree," and, while conservative educators may have frowned upon it as an academic abuse, it served for many years as a most useful device with which to encourage graduates to expand their professional knowledge under continued university guidance. In 1878 Ricker, himself, received one of these professional degrees with the designation, Master of Architecture. It was the first awarded at Illinois and the second graduate degree in architecture to be conferred in the United States. In 1880 Clarence H. Blackall, a recent graduate, received the same professional degree.

Nevertheless Ricker continued to press for a graduate program based on normal residence requirements. The university-wide impetus given to graduate work by Acting-Regent T. J. Burrill from 1891 to 1894 resulted in a formal architectural program which was first published in 1893. Notwithstanding its farsighted provisions, midwestern students were either too anxious to begin practical work, or too restricted in funds to continue in school. Although six professional degrees were conferred in the 1890's, it was only in 1900 that Ralph W. Weirick earned the first resident master's degree. The real expansion in this phase of the work at Illinois came a decade later, but to a large extent this lag was also characteristic of the eastern schools as well. Ricker was clearly ahead of his time in his concern for graduate professional studies.



Despite a full schedule of teaching, Ricker continued to find time for many varied activities. Forty volumes of translations flowed from his typewriter. His book, "Elementary Graphical Statics and Construction of Trussed Roofs," published in 1885, was not only one of the earliest in this field, but the

first volume to be authored by a member of the university faculty. Two other texts appeared in 1912 and 1913. He served as the architect of the university's Drill Hall, built in 1889-1890, of the first unit of the National History Building, built in 1892, and, with James M. White, of the Library (now Altgeld Hall), built in 1896-1897 and still one of the handsomest buildings on the campus. He played a most important part in securing in 1897 the Illinois act for the registration of architects, the first such legislation in the United States. He was a member of the Board of Examiners for twenty years and its chairman for eighteen. In 1911-12 he served as chairman of the Commission to Codify the Building Laws of Illinois. In 1903 he was instrumental in establishing the first engineering experiment station in the country.

Today it seems incredible that one individual could have performed so many functions so effectively. He was at once dean, head of department, professor, counselor, university architect, scholar, and professional leader. No one has ever served architectural education, his profession, or his university more devotedly or with

greater achievement. His unique contributions merited to the fullest extent the honorary degree, Doctor of Architecture, which the university conferred upon him in 1900. Then with advancing years he began to relinquish his responsibilities. In 1905 he retired as Dean of Engineering after twenty-eight years of distinguished service. In 1910 he resigned the headship of the Department of Architecture after thirty-seven years. And in 1916, after forty-three years of fruitful teaching, he accepted the honorable rank of professor emeritus.

Under Ricker's direction, the department produced a total of 315 graduates. Fourteen had gone out in the first decade, 29 in the second, 115 in the third, and 157 in the fourth.

A considerable number of his graduates earned national reputations. Clarence Blackall became a leading Boston architect, and built the first steel-framed structure in that city. Arthur Peabody served for many years as State Architect of Wisconsin. Alfred Fellheimer, of New York, is still the country's most eminent authority on the planning of railroad stations. Walter Burley Griffin,

after an outstanding career in Chicago, won the international competition for the Australian capital of Canberra. Others who completed only a portion of the program should not be overlooked. In 1884, for example, Henry Bacon, later the distinguished architect of the Lincoln Memorial, acquired at Illinois his only formal training. To name these few individuals slight many more, especially those who settled in growing communities of the Midwest or West and raised the quality of buildings in their adopted towns and regions. It should be added that one Illinois student, Mary L. Page, was in 1878 the first American woman graduate in Architecture.

Thus, Ricker not only saw the inception and coming of age of modern architectural education, but in every phase of its development he was a far-seeing and enlightened leader. With his retirement, the department entered upon a new era, and under the steady guidance of Loring H. Provine, himself one of Ricker's ablest stu-

dents, and head of the department for 35 years, it continued to grow and prosper despite the emergencies of two world wars and a devastating depression.

Thus, it is proper for us to pause from the full schedule of our academic life to pay ready tribute to a remarkable man. His name is perpetuated by the great library which he founded and nourished and which constitutes today one of our most cherished resources. We should remember, however, that great as his long service to his department and his university was, he also belongs to the profession at large and to that select company who in their respective fields have made signal contributions to the advancement of American civilization. It does not diminish the honor due to others who have contributed to the development of modern architectural education, to say that American architecture owes no greater debt than that which is due to Nathan Clifford Ricker.

Competition Awards

LAURENCE S. HIGGINS, student at the University of Illinois, won first prize, \$2500, and the special

student prize, \$500, in the panel door design competition sponsored by Western Pine Association and

Ponderosa Pine Woodwork. University of Illinois received the \$500 school prize. Second prize, \$1500, went to Jack Freidin, of New York City, and third prize, \$1000, to Matthew Robert Leizer and Robert Kliegman, of Los Angeles. The Jury: John Rex, Clinton C. Ternstrom and A. J. Del Bianco, architects; Hunt Lewis, industrial

designer; A. R. Tipton, Roach & Musser Co. Technical advisers were L. J. Carr and Ivan Ramsey; professional adviser, John J. Kewell. The purpose of the competition was to obtain a design for an interior panel door, suitable for mass production methods and consistent with current standards of architectural design.

Geriatic College Days

One of the lighter moments of the 85th Convention was a dinner-dance-cabaret on Wednesday evening. The Convention Program was reticent about the authorship and direction, crediting only the Washington State Chapter, but we suspect that Benny Priteca and Talbot Wegg had a good deal to do with the production and script.

THIS TRAGEDY IN ONE ACT concerned itself with the thoughts and words of five characters on the campus of the College of Fellows. Much of the dialogue passed rapidly into song, of which we have space only for these two numbers:

ALMA MATER SONG

(to the tune of "Bright College Days")

Late college years, toward which
we strive,
And hope to reach while yet alive;
No longer young, yet not senile,
To dear old C. O. F., Sig Heil!
A select few matriculate,
But none's been known to graduate;

There's just one way to leave—
Die off!
Let's raise the steins—a toast to
COF!

The architect cavorts in youth
And laps up gin with dry ver-
mouth.

By thirty he is more sedate,
Drinks wine and beer to jubilate.
In sober middle age he prays
For geriatric college days,
When one short beer's more than
enough;

Let's raise the steins—a toast to
COF!

'Tis our college; its students we,
Specimens for the lab'rat'ry.
Though we're thought to be dis-
tinguished,

Our spark long since was extinguished.
No longer braced by alcohol,
The zip is gone from our fast ball.
But ere we're summoned up aloft,
Let's drink one toast in broth to
COF!

HE'S THE FRONT FOR A PLAN
FACTORY
(to the tune of "A Bird in a
Gilded Cage")

The salon was filled with architects,
Distinguished, perhaps, but threadbare.
Among them passed a chap dressed
with class,
A gentleman debonair.

To a Fellow one youngster spoke
with awe:
"There goes a great architect."
"You are wrong," said the Fellow,
"the man's a fraud
And merits no one's respect!"

Chorus:
He's just the front for a plan
factory,
With millions in bonds, tax free.
You may think he's Skidmore,
Becket or Howe;
He's not—though he'd like to
be!

We Fellows aspire to devoted service,
To art and The Institute.

We are above fleshpots and filthy
cash;
Sacrifice is our long suit.

Like Saylor and Orr, Saarinen and
Brown,
To us architecture's our duty:
With no thought for self, nor yet
sordid wealth,
Naught care we but for beauty.

Chorus:
But—He's only the front for a
plan factory,
With Rolls-Royce and French
chauffeur.
You may think he's Bush-Brown,
Franzheim or Meem;
He's not—though he wishes he
were!

'Tis sad when you think what he
could have been—
A Purves or a Neutra.
He wasted his talents, courting rich
clients,
With wine and paté de fois gras.

He's nothing to show for years of
such tripe
But a mansion and yacht to boot;
He might have been pure, though
honorable poor,
Like Harrison, Kahn or Root.

Chorus:
But—He's just the front for a
plan factory,
Who smokes two-dollar cigars.

You may think he's Ingham,
Burnham or Hoyt;
He's not—and admits it jars.

I read all the income tax returns
Of the rich, not long ago,
And looked for the names of such
Fellows famed
As Parker and Delano.

But the only architect mentioned
Was he whom we rightly spurn;

And I thought, how much happier
we Fellows
Than those who millions earn.

Chorus:

So—He's just the front for a
plan factory,
And never a Fellow will be.
He scorned the delight of the
esthete's life;
Had we been smart, so would
we!



Northwest of Las Vegas

By Frederic Arden Pawley

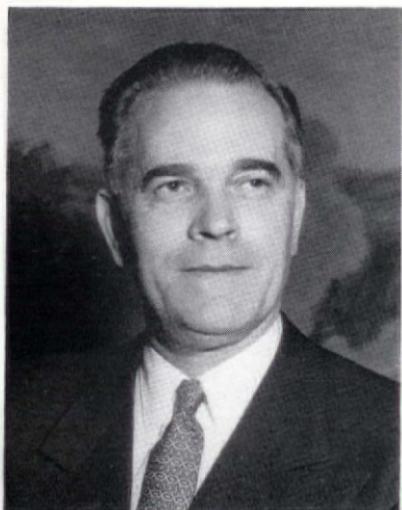
RESEARCH SECRETARY OF THE INSTITUTE

Adapted from a talk before the National Homes Foundation, Washington, D. C., May 29, 1953. Representing The Institute on the technical evaluation teams at AEC's Spring test, Operation Doorstep (houses and shelters), was B. E. Brazier, Salt Lake City, a Q-cleared member of the AIA Committee on Nuclear Facilities. Mr. Pawley, Q-cleared staff executive for this committee and for the Committee on National Defense, assisted with Operation Knothole (structural elements), the later test. Technical FCDA reports for both tests, after declassification by AEC, will be abstracted in the BULLETIN. Representation at each blast was rigidly limited by camp facilities to one working team member, since groups included men from other professional societies and from several Government agencies.

FCDA TOLD ME to report to the El Cortez Hotel—when I got to Las Vegas—where I would be put up for the night and find confidential instructions at the desk. I was to be a member of the evaluation team for the civil defense tests during the atomic blast Operation Knothole.

In a Las Vegas hotel you can't go anywhere without passing through the gambling casino. Here even the coffee shop was on the far side of the bar-cocktail lounge and casino, where slot machines, dice games, twenty-one and roulette were going at breakfast time.

The big, rawboned pioneer



RAYMOND S. KASTENDIECK
Great Lakes District



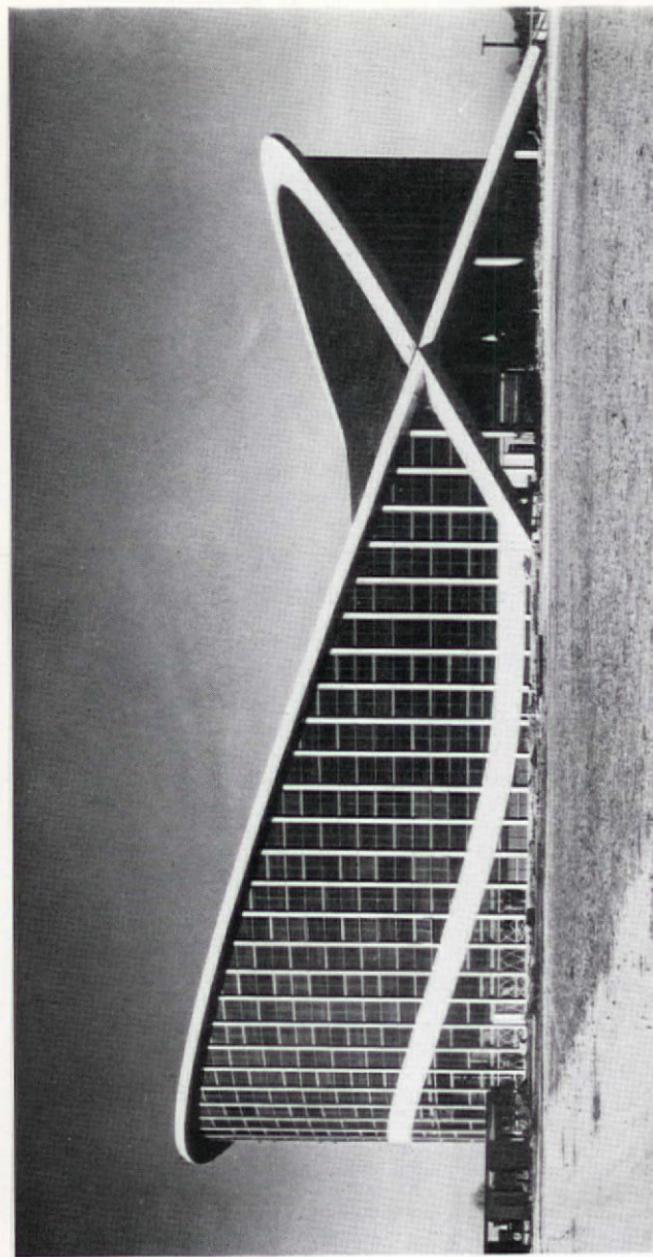
CLYDE C. PEARSON
Gulf States District

THE NEWLY ELECTED REGIONAL DIRECTORS
ELECTED JUNE 18 FOR THREE-YEAR TERMS

MARCELLUS WRIGHT, JR.
Middle Atlantic District

WALDO B. CHRISTENSON
Northwest District





FIRST HONOR AWARD, NATIONAL HONOR AWARDS PROGRAM FOR 1953

NORTH CAROLINA STATE FAIR PAVILION, RALEIGH, N. C.

WILLIAM HENLEY DETRICK, ARCHITECT; MATTHEW NOWICKI, CONSULTANT

Two First Honor Awards were named, the above and the General Motors Technical Center, Warren, Mich., Saarinen, Saarinen & Associates, Architects—published in the May JOURNAL.

woman who served my ham and eggs said, "Don't tetch thet hot plate, darlin'," and I knew I was west and south of where I'd been. Like all the waitresses and bus boys she had a little bright ribbon of a scarf tied at one side of her neck.

In this town if you hear a thud like an electric iron being dropped and see someone limping away, think nothing of it—they've just dropped a purse full of silver dollars on their toes, \$16 to a pound—you just can't get folding money in change.

That night some of the test evaluation team members showed up and we took a taxi out to the "Strip," a stretch of the highway from Los Angeles where it comes into Las Vegas which is lined with fabulous establishments called hotels, motels, autels, etc., but which are really designed to take your money away as fast as possible. Some of them go in for local color, as their names indicate: The Sahara, The Frontier Village (a whole Gay '90 street complete with fire engine), The Flamingo, The Sands.

We went to take a good look at the way the guests were roughing it at The Sands. The entrance (with a hotel desk poked

away at one side) is bang into the biggest room full of green-covered gambling tables and about 80 slot machines. The night club beyond this room features top-ranking radio and TV stars from Hollywood. In fact, Las Vegas is practically a suburb of Hollywood. The guest rooms are in long, modern, two-story ranch-type wings with balconies, framing a landscaped lawn with a swimming-pool shaped like a single unsymmetrical fried egg.

Incidentally, I found out that the best-paying slot machine is the one that sells stamps. You get three 3-cent stamps and a piece of cardboard for a dime!

In the morning we piled into the Army carry-all assigned to our group and—like a travelogue—soon the sights and sounds of Las Vegas faded behind us. It doesn't take much travel to find the desert out there. It's not a sand-dune Sahara kind of desert, but a rather pebbly, sandy business with lots of sagebrush with rocks hiding behind it, and those cacti called Joshua Trees, which always look as if they were thumbing a ride—all elbows and thumbs. It is a country of desert valleys, where the roads run, surrounded by sharp and

rugged, mostly treeless, mountains full of minerals and stuff. Some of the mountains are high enough to have snow on them in May. Remember, we're in the very bottom of the triangle in Nevada, same latitude as Death Valley, on a line about halfway between San Francisco and Los Angeles.

Some 60 miles out, northwest of Las Vegas, we took a side road around a mountain spur, passed an Army encampment, and then a small town of one-story buildings suddenly came into view. It was Camp Mercury, our AEC home-away-from-home for two weeks.

Then commenced the tiresome but essential business of "security": identification, temporary pass, temporary badge, photo taken. Finally, a couple of days later, a permanent badge with a libelous photograph on it. "Is that really you?" the guards ask, struggling desperately to keep their faces straight.

Mercury is a fairly well organized construction camp with accent on parking-lots and storage yards. Hours are early—the cafeteria closes for breakfast at 8 A.M. We picked up our bedding issue (two blankets—it's almost a mile high here and cold at night) and found our 8-man room

in one of the well built frame dormitories. It had four double-decker metal beds to a room, table and chairs, cement floor, built-in closets with chests of drawers.

The concession cafeteria food was awful—it's the real secret weapon they've been keeping under wraps. I'm convinced it was a bacteriological-warfare experiment.

Distances are enormous and very deceptive out there in the clear air. The test areas are through other security gates and over passes into neighboring valleys. For some unknown reason the test sites are old dry lake beds called flats: Frenchman's Flat and Yucca Flat. These are several miles across and quite a few miles from the place you first sight them. Where there is traffic the flats are covered with a fine yellow powder. I borrowed some face powder from my secretary and put a sample of each on a microscope slide. They're practically the same except for color—she's not Chinese. In the afternoons particularly, when the wind may start up, each flat may have several dust devils—thin whirlwind columns of dust rising hundreds of feet in the air and moving rapidly across the flat. It really blows, inside those things, and visibility goes minus. Every truck

or car trails its own high yellow plume of dust, which may turn into another devil.

The FCDA tests—our part of this incredible project—were designed to show the behavior of many different kinds of construction under atomic blast. They represented a small amount of the some millions of dollars' worth of fantastic structures arranged near and far in a great fan about the planned ground zero, the spot right under the explosion-to-be. Remote-control cameras on pipe columns, each with its temporary plastic sock to protect it from dust until shot time, and deep concrete vaults full of recording instruments, all add to the cost of these studies.

By the way, the AEC doesn't drop any bombs—it "detonates nuclear devices." Actually some are tossed out of planes and some are set off by remote controls, on high steel towers—which can't be found afterwards.

On the morning of the shot we had the luxury of getting up at 5:30 so we could have breakfast and get through the gate by 7:30, an hour before the test, as required. "Luxury" because the usual time for rising on shot day is

3:00 A.M. Our team gathered with hundreds of other spectators in the Technical Observers' Area, to one side of Brass Knob, where congressmen, generals and admirals go. Some teams of radiation monitors and recovery personnel were dressed up in "rad-safe" clothing: coveralls, surgeon's caps, gloves, and booties taped on with scotch tape, and some even had respirators. These people expected to go in as soon as possible after the shot to recover and inspect test material. The precautions are necessary to keep hands, hair, shoes and clothing from becoming contaminated by radioactive material.

A word about R/A tolerances is perhaps in order. The AEC has set up as a standard a peacetime, industrial tolerance dose of R/A. This is so low as to permit continued daily exposure with minimum hazard, and is based on time of exposure as well as cumulative dose. If a worker or observer exceeds this dose it doesn't necessarily mean his life or health is endangered, he may just be barred from the area for several months. Consequently people with important work to do are careful to conserve their allowable dose.

In these open-air experiments a great deal depends on direction of

wind, since the radioactive dust falling from the cloud may be blown back over the test area and make it necessary to postpone inspections, and other work which should be done, until the monitors declare it relatively safe. Consequently, a test shot may be postponed if the wind and weather are not right.

On this morning conditions were excellent, too much wind if anything. The loudspeakers gave us information and instructions. Among other craft overhead there were some huge planes, so high they were tiny, some with jets and condensation trails in the clear blue sky. Some of us had the extra-dark goggles required to look at the flash; the others were told to face away from the explosion. The loudspeaker warned us, at one minute to go, to put on our heavy goggles or face away, and then began counting backward to the time of the drop. In his excitement the announcer said "Bombs away!" instead of "They have released the nuclear device!"

We all braced ourselves. Without goggles (by choice) I found a spot where I was not looking into a truck windshield which might reflect the light. It took a long time to drop, but right on the counted

second—"Five! Four! Three! Two! One!"—it blazed away, silently, with the most intense glare of light I've ever seen, a wave of heat like a big oven or boiler firebox door suddenly opened and shut. I turned, and there it was—an infernal, enormous and horrifying globe of fire, rising and whirling in upon itself, growing gradually more and more beautiful until the pale colors were quite exquisite. All around the stem of this terrifying, fast-growing flower the flat was spouting up fountains of yellow dust. Then, when everyone had forgotten it in wonder at the sight, came the delayed sound of the explosion and the blast wind. We were several miles away, of course. It was like a deafening clap of nearby thunder, and at that distance the wind jarred us all once, savagely. The characteristic mushroom cloud you have all seen in photographs continued to rise and blow away from its stem in the upper air shears. We could see an unmanned, remote-controlled plane flying right into the dust clouds, low down. There was a strange flutter behind us. We turned, and through the nearby pass came a dozen weird helicopters, flying low and looking like an invasion from another planet. They went over

us and windmilled right ahead toward the dust, possibly to check its radioactivity.

Hours later, when we were permitted to go into the area, we rushed in by our faithful carry-all to inspect our test structures. There was no doubt that they had had a rough time. Window glass was pulverized, and some masonry walls and partitions were heaped up in large and small chunks of dangerous rubble, or blown considerable distances.



We spent a full week in study, out early and talking late, discussing and theorizing (this is a new business), measuring, making sketches (I made 60 of them). We learned many lessons, saw some very strange phenomena. Our final report will take at least one more conference after the photographs and movies are available, and undoubtedly will take several months for completion and clearance.

We are just beginning to learn what can be done in this important job of planning new buildings to make them stronger. If a bomb never falls—and I hope I never see one except in test—this study of how to make structures consistently strong may help in other disaster

situations, just as some of the city planning aspects of civil defense will make our cities better and safer places in which to live. There are many more tests to make. This was really the first for civil defense. Tests by Army, Navy and Air Force have been concerned with typical service buildings, warehouses, etc., although PBS had some windows under test at Eniwetok, as they did again here. We need tests of structures with double-loaded corridors—which is the plan-type typical of schools, hospitals, office buildings, hotels, apartment buildings. We need to know more about furniture—file-cases or lockers set against or in walls. Finally, we need to know a lot more about materials and construction methods. I want to see tests of light-weight, resilient, well anchored, strong partitions instead of masonry.

After ten days at Mercury, and beyond, I returned to Las Vegas in RAIN (first in months). The jagged mountains were topless, cut off by clouds and veiled by diagonal driving rain squalls.

That night, waiting for my train home, I walked through the station and looked down the main drag, Fremont Street, blazing with neon and other colored gas-tube and in-

candescent signs. Very pretty. Suddenly it occurred to me that here, where the electrons in the signs were all under control and making the night gay with color, the people were all mixed up, with a childish and superstitious faith

in chance and luck. Out on the flats, in contrast, the electrons and neutrons behave with uncontrollable violence, but you can safely bet on the people there—they leave absolutely nothing to chance!

Calendar

August 31-September 3: Architectural Exhibit of Hospitals, 55th Annual Convention, American Hospital Association, Civic Auditorium, San Francisco, Calif.

September 14-17: International Congress of Industrial Design, Paris. Further information and program available from Institut d'Esthétique Industrielle, Maison de la Chimie, 28 rue St. Dominique, Paris.

September 14-17: National Technical Conference, Illuminating Engineering Society, Hotel Commodore, New York, N. Y. Sessions of particular interest to architects on September 16 and 17.

September 17-19: Annual Meeting of Gulf States Regional Council, A.I.A., Buena Vista Hotel, Biloxi, Miss., with the theme, "Serving the People of the South through Architectural Progress."

September 18-19: Annual convention of Pennsylvania Society of Architects, with the Central Pennsylvania Chapter as host, Lancaster, Pa. The theme: "Research—and Things to Come."

September 18-19: Great Lakes Regional Council Meeting and Seminar, Hotel Statler, Detroit, Mich.

September 21-27: 3rd U.I.A. Con-

gress, Lisbon, Portugal. Details obtainable from Union Internationale des Architectes, 15 Quai Malaquais, Paris.

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

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

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

October 14-16: Convention of the Architects Society of Ohio, with the Eastern Ohio Chapter, A.I.A., as host, Youngstown, Ohio.

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

November 4-6: Annual Convention of the Texas Society of Architects, Driskill Hotel, Austin, Tex.

November 19-21: Convention of Florida Association of Architects, Huntington Hotel, St. Petersburg, Fla., with the theme, "Better Architecture through Better Public Relations."

Architecture — Business, Profession and Art

IN TWO PARTS—PART I

By Arthur Loomis Harmon, F.A.I.A.

AFTER A GENERATION of consideration The American Institute of Architects, in the interests of the profession as a whole, is investing in a Public Relations campaign. This is, today, a normal effort to gain public attention.

When some bright purveyor of the written word replaced "group advertising" with "Public Relations," capitalized, he bestowed upon that profession both respectability and glamor—no mean achievement.

A few years later, perhaps for that reason, a number of us in the New York Chapter sat in with one of the leaders of this new profession. His position then was that blowing one's own horn "buttered no parsnips" and that, unless the publicity seemed to come from a locale other than that of those most interested—a sort of sublimated ventriloquism—it was no good.

Now things are to be, we hope, more what they seem and we will be offered to the public (as they say of Oriental rugs) "as is." However, in the report to The

A. I. A. of January 21, 1953, there is the following: "There is no doubt about it: the architect should be a leader in his own community and in the nation." Maybe, after all, our role is not to be one of a becoming modesty.

Because both the thought in this quotation and its expression are not new and not unlike bits one finds in the editorials of architectural magazines, and because the expression is boastful and the thought a mental corrosive, it seems to me that it should be challenged.

Just what is the architect's place in a human world of inner, spiritual factors and exterior, material facts?

Some members of the human race are creators, promulgators of philosophies, arts, sciences and faiths—leaders of things of the mind and heart. It is through them we claim precedence over other animals.

The architect's task is to provide the homes, workshops, churches, schools, hospitals and places of amusement for all of us. In this it is true that he touches

both the material and the immaterial worlds at many points, but it is primarily materially, as the designer of containers for other men's ideas. We make the bottles which hold the wines.

In this we have an essential and honorable calling. The better our containers, the better we serve our communities. If in so doing we also (even as a side line) make the containers works of art, we may claim kinship with those who use them for something more than material ends. And so long as our clients want this as well as their utilities, it is a part of our job.

Do we, because we design the school houses, think that they are as important as the education which we strive to facilitate? Do we believe our churches as inspirational as the religions preached from their pulpits? And do we expect our court houses and city halls to affect our laws or improve the type of persons who administer them?

And lastly, while we do feel more competent than are our clients to design and erect the structure—that is our business—do we think that, because of this, we should be the ones to direct what goes on within these con-

tainers? Or is that the client's business?

It seems to me that what we are engaged to do, if we devote ourselves to doing it well, should be enough to satisfy the ambitions of the sort of persons we pretend to be.

Now, as to what we may offer, in all honesty: We furnish, or at least we did furnish, a complicated three-part service. The first part is the planning and design of buildings. This is a technical service-plus; at its best it calls for ability, experience, initiative and imagination.

The second part of the service is definitely technical, and relates to working drawings, specifications, contracts, supervision of the work, etc., etc. This is a practical assemblage of materials and a direction of methods. It requires technical knowledge, experience and executive ability.

But the third part of the service is something else again, and does not appear in any contract. It is difficult and, by no means always furnished; when omitted the owner has no redress even though it were mentioned as well as implied. When mentioned, the architect accepts this responsibility and blushes under the soft impeachment

that the structure will possess elements of beauty. If he fails his fee still stands.

As to details of the three services: To paraphrase Hamlet, the plan's the thing and the architect is responsible for it. It represents his grasp of the client's needs and his solution of how the building may function most efficiently to attain the client's ends. In other arts, the creator is faced only by the limitations of his media; in this art his materials may be the least of his troubles.

Also the plan is part and parcel of the exterior appearance—the esthetics of the structure. Because this is a transitional period, we wobble between the extremes of sacrifices of exterior to plan and a frequent assumption that if the exterior is a truthful expression of the plan it must be good even though the plan is a bad one.

The technical services for a structure (today more than ever before) take precedence over its esthetics. In view of the tremendous increase in the scientific facilities required for a modern building, such services have been greatly increased, so that the architect depends for his data more and more upon engineers, consultants and the manufacturer. His

importance must be maintained by his grasp of the essentials of all of these as a part of the whole, rather than by his intimate knowledge of their details, and on his ability, judgment and forethought in the direction of their installation.

We all know a few men fully competent to do this—but not many. They have the respect of the various technicians. The rest of us are frequently criticized by technicians and our more knowing clients. This indicates a needed improvement if we are to hold our technical standing in today's building industry.

The third service to our clients is to endow a structure with the art of architecture. Probably many will question the importance of this, or at least the value of attempting to discuss it. But even though the art may be in itself immaterial, it seems to me a material factor to the architect which affects his income and his future. Others than architects (engineers, contractors, industrial designers, for instance) can and do both design and build. But, only the architect is in part engaged to so design his work that it shall be both functional and the media for an art. It is for this he has been trained. Such posthumous fame as

may come to him is for this rather than for those essential, technical skills which give him his opportunity to show his art.

This is not said to stress importance of esthetics in buildings over other factors. If the uses to

which structures are put were not of more importance than their esthetics the buildings would never be erected. But if esthetics were of no importance the architect could be easily replaced.

(To be concluded in September)

They Say:

Sir Winston Churchill

(*In a speech before the Royal Academy, London, April 30, 1953*)

I have a feeling that people who go in for involved, unexpected, super-original—if I may coin that word—forms of art ought to have credentials. I think they ought to have a thorough grounding in the profession of painting or sculpture. I think they ought to prove themselves masters of line and color before they have a bona fide case to lay down the law to us about what we should admire.

Howard M. Robertson, F.R.I.B.A.

PRESIDENT, ROYAL INSTITUTE OF
BRITISH ARCHITECTS

(*In his inaugural address November 4, 1952*)

With maturity in our professional life comes the thought that gradualness is not to be despised; that quality endures where excitement quickly palls; that no building should be critically judged in isolation from its context and without knowledge of all the factors in

the particular building problem; and that conditions of climate, and considerations of maintenance, are major considerations in designing.

Douglas Haskell

(*In editorial, "Criticism vs. Statesmanship in Architecture," Architectural Forum, May, 1953*)

Modern architecture can no longer live on its promise of simple functionalism. It is clear to all thoughtful men that architecture to be great must go beyond the limited—though basic—virtues of efficiency and common-sense economy. On all sides we hear the demand that our architecture be more human. If people are ready to travel thousands of miles to see such a milestone of building as the Piazza of St. Mark's at Venice, it is not because they are interested in the efficiency or function. People study it because its architecture contributes to the joy of living, just as music does.



Necrology

According to notices received at The Octagon
between March 16, 1953 and June 2, 1953

BRYANT, ROBERT C.

Denver, Colo.

CLARKE, HABBLEY WEBSTER

St. Paul, Minn.

CURTIS, N. C., F.A.I.A.

New Orleans, La.

FIGGÉ, H. E. A.

Los Angeles, Calif.

FINGER, JOSEPH

Houston, Texas

GEYER, ARTHUR R.

Dayton, Ohio

GRAF, HUGO K.

St. Louis, Mo.

HOYLE, CHARLES RALPH

Worcester, Mass.

JACKSON, EMERY B.

Pittsburgh, Pa.

JOHNSON, VICTOR ERNEST

Houston, Texas

MORINO, SAMUEL MILTON

Providence, R. I.

MURPHY, JOHN LEVI

Washington, D. C.

OWSLEY, CHARLES FREDERICK, F.A.I.A.

Youngstown, Ohio

PROWLER, GILBERT I.

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News from the Educational Field

YALE UNIVERSITY announces the appointment of Paul Schweikher, of Chicago, as Professor of Architecture. Upon the retirement of Prof. George Howe,

F.A.I.A. next February, Mr. Schweikher will become Chairman of the Department of Architecture.

UNDER HARVARD's new Dean of

the School of Design, Jose Luis Sert, there have been appointed Serge I. Chermayeff, F.R.I.B.A., and Reginald R. Isaacs as professors in the Graduate School of Design—Mr. Isaacs becoming Charles Dyer Norton Professor of Regional Planning.

BUFORD L. PICKENS has been named head of the School of Architecture at Washington University, St. Louis. Succeeding him as dean of the School of Architecture at Tulane University is John Ekin Dinwiddie, of San Francisco.



Architects Read and Write

Letters from readers—discussion, argumentative, corrective, even vituperative



COST ESTIMATES

BY JOSEPH W. WELLS, Norfolk, Va.

THE A.I.A. BOARD is to be commended upon its recommendation at the 85th annual meeting that a study of the problem of cost estimating be made. Its comment that faulty estimating constitutes one of the great detractions of engaging architects could not have been more to the point, nor more timely.

We all know that regardless of how we qualify a tentative estimate in the sketch stage, many clients will forget the qualifications but remember the figure. They will forget that in the beginning they wanted only the bare essentials, but as the job progressed everything that contributed to comfort, convenience and luxury became necessary. We know from experience that it is most difficult for

clients to understand why one individual who isn't going to build the job, cannot foretell exactly what someone else will charge, even when he may not know who that someone else will be at the time he is prognosticating the figure. It is difficult for clients (especially public officials) to understand that, since to be of any value, the architect's estimate must necessarily take place in the early stages when the scope of the job is to be established, or the decision of abandonment reached before any further expense is incurred. Naturally, in this early stage the architect has only rough sketches upon which to estimate, whereas contractors with complete working drawings, and utilizing the advantage of subcontractors' prices, can

vary as much as 20% in bids. Furthermore, it is almost impossible to convince the client that the one most important element governing the amount of a bid is how badly the contractor wants the work, and that is one thing the architect isn't likely to know several months in advance, especially if he doesn't even know who the contractor is going to be. It is somewhat like betting on the Rose Bowl game before the teams have been selected. Since an A.I.A. architect does not build houses himself, naturally, he is not in as good a position to ascertain costs as well

as a contractor who has kept records from his last job of a similar type. And if you want to know how far off a contractor can be in estimating, just ask for a tentative estimate and then total up the payments after completion.

From the difficulty most architects are having in this regard, the Board's action has come at a most appropriate time, and certainly nobody is better qualified to handle this matter than the Board itself. It will be interesting to find out if some method of educating the clients will be incorporated in their approach to this problem.

FACTS VERSUS EYE-CATCHERS

BY FREDERICK W. WHITTLESEY, San Francisco, Calif.

REFFERRING to your June JOURNAL, we jump to the defense of Ben John Small. Let the advertising man use the eye-catchers for items which lack technical justi-

fication. To use the advertising man's own words, we are a little put out with the advertising men: for us the facts are the bait, not the eye-catchers.

THE NEW ENGLAND DWELLING

BY LOIS LILLEY HOWE, F.A.I.A., Cambridge, Mass.

M R. GORDON ALLEN's article on "Taste" in the April number of the JOURNAL delighted me beyond words and gave me much to think upon. I do not, however, entirely agree with his

historical delineation of our Eastern Massachusetts Domestic Architecture.

He entirely omitted what one of my antiquarian friends described as the "typical specimens of the

popular square planned, mansard-roofed, single-family house, one of the ugliest and one of the most comfortable forms known to American domestic architecture. The high-studded and therefore well-lighted cellar with its efficient heating apparatus, at that time about as much of a novelty as electric-lighting in the twentieth century, gave to these houses a guarantee of healthful comfort that appealed strongly to the practical sense of our expanding people."

This period must have been that of the late 60's and 70's of the nineteenth century. It was about that time that schools of architecture were being founded in this part of the world and that the youthful aspirants for our noble profession first began to feel that study in "The Beaux-Arts" of Paris was the only possible finish for their education.

It may be that meeting with the real mansard roofs of Paris may have influenced them, but it has always seemed to me that, having no cameras and unable to buy postal cards, they carried their sketch books through vacation tramps in France, England and the "Black Forest" and returned with a desire to produce the "picturesque."

Their efforts in this direction not only brought out eruptions of towers, dormers and bay windows,

but also caused the decoration of the outside of houses old and new like Joseph's coat of many colors—even the occasional placing of a sash of colored shingles (which had become very fashionable) around the center of a clapboarded house painted white or gray.

Early in this century came the appreciation of "Colonial" architecture. It was considered that a gambrel-roofed house with two windows on each side of the front door (which must have a fan-shaped transom with side-lights) and two windows on the second floor with a Palladian window in the middle was a perfect replica of a "Colonial" house. This was then overloaded with quantities of moldings.

All this has been toned down until the "ranch house," so charmingly treated in California, burst upon us. (And don't forget Frank Lloyd Wright; only we are not all geniuses.)

Now, the demand, taste or no taste, is for the servantless house, and Mr. Allen did not allude to that twentieth-century invention which has not only affected our style of domestic architecture but our style of living and, indeed, our lives—the automobile, and its nest.

What of the future? Will our new flat roofs be suitable for our private helicopters?

The Editor's Asides

OUR HONORARY MEMBER, Robert Moses, not having enough to keep him busy, entered a contest sponsored by General Motors for an essay on "How To Plan and Pay for the Safe and Adequate Highways We Need." Some 44,000 writers competed for the fat prizes (\$25,000, \$10,000 and \$5,000). Bob Moses' 10,000 words won first prize—a per-word rate of \$2.50, which is not bad.

The Eighty-fifth Convention already seems a long way behind us—a pleasant memory of meeting old friends and making some new ones, and the delightful experience of wearing a topcoat while outside of the Northwest there were heat and humidity records in the making. Highlights in our individual memories will vary with our special interests, but many of us will long remember the logging trip, the English-as-she-should-be-spoken of Dr. Kimble, Norman Schlossman's plea for the Washington Mall, the hair-raising movie of Operation Doorstep, Turpin Bannister's paper on Preservation, Maurice Lavanoux's keen wit in the Liturgical Arts Seminar, Rabbi Levine's invocation opening

the Second Session, and the matchless hospitality of our hosts. After such a three-ring circus as this Convention, one is left inevitably with the feeling that he must have missed fully as many highlights as those he recalls. We sensed, in the four days, a growing uneasiness on the part of Philip Creer, next Convention Chairman, reaching real fear that the Boston architects would not be able to measure up to Seattle's memorable record. Well, let's go and find out.

ROBERT W. McLAUGHLIN, Director of Princeton School of Architecture, has just taken on an interesting job for the American Iron and Steel Institute. A research team will seek basic data on curtain walls—thickness, conformation of the stainless skin, kinds of insulation, vapor transmission, and attachment to the structural frame.

THE REAL ESTATE MEN have been saying that they could operate middle-income housing projects cheaper than the public housing authorities. New York City is going to let them prove it, or pipe down. They'll have a year in which to

show what they can do, managing the first of nine projects now under way. If they make good on their claims, they can have the other eight projects; if they do not make good they are expected—optimistically—to return to the silences.

OUR OLD FRIEND Jim Follin, for seven years Managing Director of the Producers' Council, and afterwards high up in the Federal Works Agency, is now Director of the Division of Slum Clearance and Urban Development of HHFA. Jim will be the man to direct aid to communities in the clearance and redevelopment of slums and blighted areas—the program set up by the Housing Act of 1949. An aggregate of a billion dollars in loans and a half billion in grants was authorized, and at present some 250 communities are participating.

PERHAPS you will remember those verses by Hubertus Junius we published May, 1952 under the title "Form and Function." After thanking the Lord that He had not found it fit to follow function with form, but "messed around a bit and placed a dab of softest fat to fill

the hollow spaces, and used a useless curve or two in several likely places," he ended with

A hook's a hook and looks a hook
But darn few fish await it;
I thank thee Lord for thinking up

A lovely way to bait it.

To which Eric Bird, an English editor, after carefully explaining the British pronunciation of the word "leisure," adds these lines

A bait which when I had the
leisure

I used to nibble at with pleasure.

AMONG the professional magazines that we receive, we look forward with keen anticipation to the *National Sculpture Review*, the quarterly publication of the National Sculpture Society. There are always plenty of stimulating examples of our sister art, well photographed and superbly printed, with informed comment. The current cover picture of Donald De Lue's great bronze for the Normandy Beachhead is worth far more than the year's subscription—a nominal one dollar. The Society is a non-profit corporation (1083 Fifth Avenue, New York 28) but, judging from its magazine, that word "non-profit" is the year's conspicuous under-statement.

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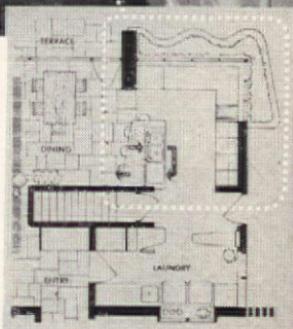
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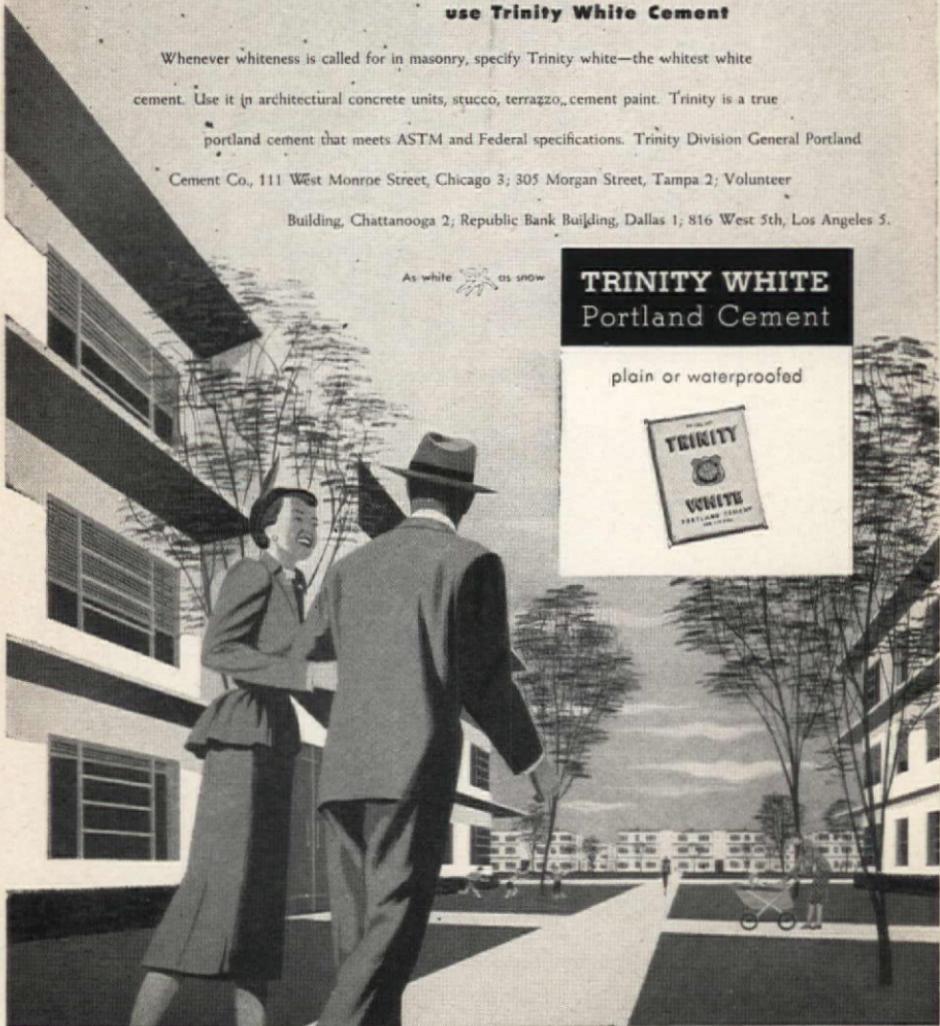
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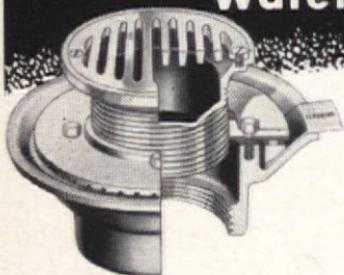
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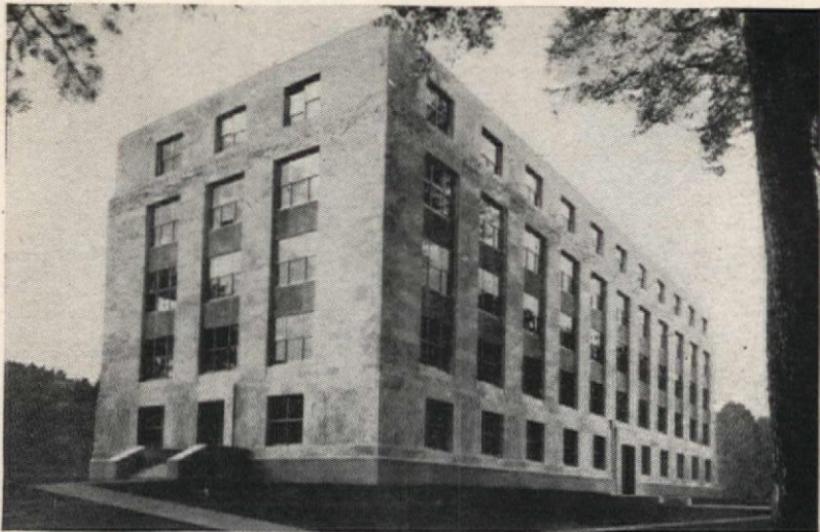
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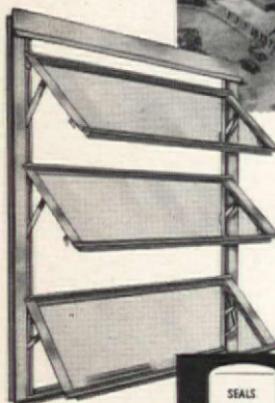
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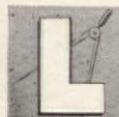
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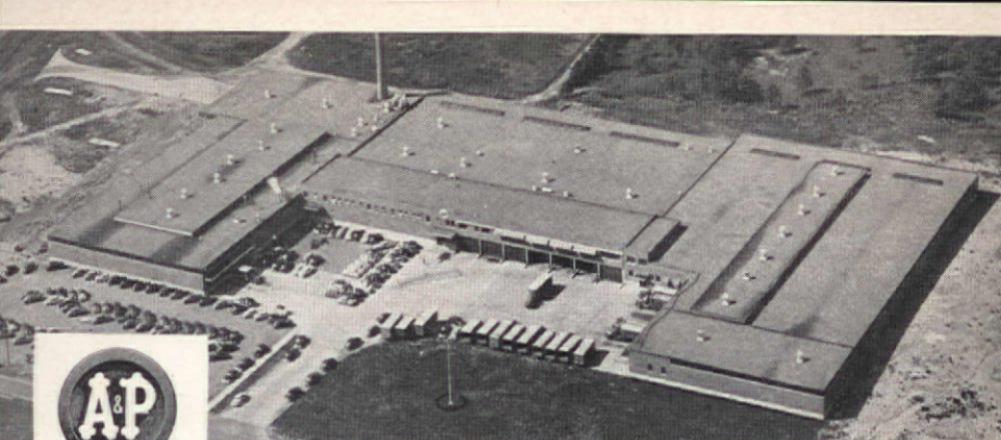
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