

Journal of The American Institute of
ARCHITECTS



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JUNE, 1954

Future Directions and Changes

Recommendations of the Survey Commission

Citations: Fine Arts and Craftsmanship

The Plastic Ethic

Learning to be The Secretary

Report of Group Insurance Plan

College of Fellows Student Citation

35c

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The School We Made With Porcelain Enamel

By J. A. Strum

MANAGER OF ARCHITECTURAL ENGINEERING

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READING, WRITING AND 'RITHMETIC have always been part of the American schoolhouse—but to these I'd like to add a fourth ingredient—porcelain enamel.

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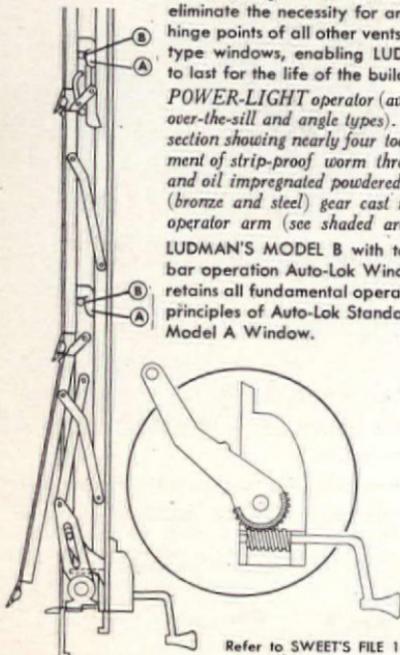
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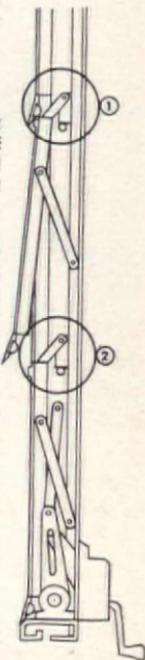
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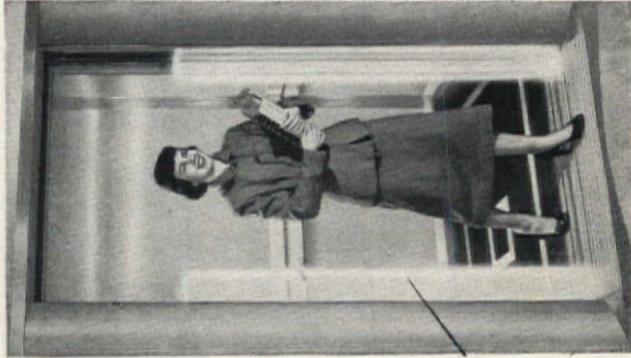
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Future Directions and Changes

By *Henry S. Churchill, F.A.I.A.*

An address before The Architectural League of New York,
meeting to discuss the "Impact of Science and Materialism on
Art Today," April 8, 1954

I am going to start this brief comment on "Future Directions and Changes" with a short quotation from Geoffrey Scott's admirable little book called "The Architecture of Humanism." This is a book which I hope everyone here has read or will read because, like "The Stones of Venice," and "Kindergarten Chats" and "On the Nature of Materials" and "Towards a New Architecture," it is a book that penetrates deeply into the essence of architecture. The quotation is as follows:

"Well-building hath three conditions: Commodity, Firmness and Delight.' From this phrase of an English humanist a theory of architecture might take its start. Architecture is a focus where three separate purposes have converged. They are blended in a single method; they are fulfilled in a single result; yet in their own na-

ture they are distinguished from each other by a deep and permanent disparity. The criticism of architecture has been confused in its process; it has built up strangely diverse theories of the art, and the verdicts it has pronounced have been contradictory in the extreme . . . 'Commodity, firmness and delight'; between these three values the criticism of architecture has insecurely wavered, not always distinguishing very clearly between them, seldom attempting any statement of the relation they bear to one another, never pursuing to their conclusion the consequences which they involve . . ."

These words of Scott's, though pointed at the fallacies of much criticism and theory of architecture, apply with equal force and relevance to its practice. Consideration of structural expression, of social utility, of perception, are

constantly getting in each other's way. The compromises that are made between them emphasize now one aspect, now another; and the rationalizations that are made to explain why have led to the various superficial schools of design, each one of which proclaims itself as the sole possessor of the eternal verities of Art.

They remind me more than a little of the situation in a small Indiana town, near Chicago. A salesman arrived by train and asked the taxi-driver to take him to the home of the minister of the Church of God. He was driven to a corner in the town and the driver said: "On this corner is the Church of God, Reverend Jones; on that one, after a fight in the congregation, they built the True Church of God, Reverend Bixby; and over there, after another split, is the Only True Church of God, Reverend Harris. Which do you wanna see?"

Much of the hair-splitting that goes on goes back to the age-old question, "What is Art"?, about which there is almost inextricable semantic confusion. Susanne Langer, whose book, "Feeling and Form," is a first-class attempt to put some sense into that question, says it is "the creation of forms

symbolic of human feeling." She goes on to say, specifically about architecture:

"A culture is made up, factually, of the activities of human being; it is a system of interlocking and intersecting actions, a continuous functional pattern. As such it is, of course, intangible and invisible . . . The architect creates its image: a physically present human environment that expresses the rhythmic functional patterns which constitute a culture. Such patterns are the alternations of sleep and waking, venture and safety, emotion and calm, austerity and abandon; the tempo, and the smoothness or abruptness of life; the simple forms of childhood and the complexities of full moral stature; the sacramental and capricious moods that mark a social order, and that are repeated, though with characteristic selection, by every personal life springing from that order . . ."

Human feeling, of which art is symbolic, is part of and is conditioned by the culture of the time. The culture, in turn, is shaped by exterior forces, principally, in our time, technological. Architecture, both as symbol and as practice, is a resultant of these forces, which are ineluctable. The best we can

do is to try to understand them, so that they become part of us and, as part of us, lend deeper meaning to our work. I will return to this again.



The future direction and changes of these forces on architecture can, in a general way, and for convenience, be classified along the lines of old Sir Henry Wotton's categories. It may be helpful to bring their identification up to date: instead of "commodity" let's say "flexible socio-economic planning"; for "firmness," "technological progress"; and for "delight" we use "four-dimensional intersecting time-space continuums." As my young son says, "Same difference."

I want to say something about the future of each of these aspects of architecture, with the understanding that they are all closely inter-related and should finally be wrapped up in one package—by you, not me, for my wrapping would have my own bias, which might very well be entirely different from yours.

First, because most important, technology—which means more than "firmness," although it includes it.

Technological progress is not

only the most important cultural fact today, but it is also the most rapidly changing aspect of our time. It is only fifty years from Kitty Hawk to White Sands, seventy from the carbon filament to the transistor, less than a hundred from Gettysburg to Hiroshima. Whether or not this is progress, it certainly is change.

In the field of building, technology has produced a whole stream of new synthetic materials, of new structural methods and new devices. There is no reason to doubt that the future will produce more, each in all likelihood setting up new problems in place of the problems they solve. An example of this is condensation set up by new insulating materials; another is the increase of respiratory ailments due to air conditioning. New structural methods are in the making, which promise to open new concepts of form and space, of environmental enclosure. Chemical disposal of waste will free buildings from underground guts, with enormous consequences for city planning. It will also have a very considerable reaction on sub-division practices and municipal finances.

There will be new processes developed in manufacturing, deriving

from applied cybernetics, chemistry and fission physics. These will utterly change the character of the factory, its location, the kind and number of workers employed and their hours of work.

The possibilities of production are so fantastic that, as Veblen pointed out long ago, the economic structure of our world will have to undergo revolutionary changes in order to accommodate to it. The implied social changes will be no less drastic.

Richard Meier of Chicago, who has given much study to these matters, foresees a vast increase in population, most of it concentrated in huge urban agglomerations. John Q. Stewart of Princeton, who approaches demographic problems in a different way, comes to much the same horrible conclusion. Contrary to the current ideas of city-planning theorists, he does not think dispersal likely; nor does he believe it desirable because it would result in the loss of a great deal of what he terms "social energy," and consequently a lessening of production—although what harm there would be in that, I do not know. On the other hand, some biologists believe cities are self-sterilizing, and that a falling off of fertility may provide a biological answer.

There is also the strong probability that we will exhaust our water supply, which would also, of course, force an answer. These are paradoxes of the technology of production that only time will resolve and which will have great influence on architecture and city planning. For those of you who are interested I recommend Catherine Bauer's article on "Economic Progress and Living Conditions," in the January issue of the *English Town Planning Review*.



Communications will grow in speed and universality. I mean not only the plane and helicopter, but visual and voice communication and the fields involving mathematical and other symbols. Everyone will be able to keep in touch with everyone else everywhere. Already television is being used to spy on employees without their knowledge; wire-tapping is on the increase. Soon there will be no privacy left, no escape from the loud-mouthed ad-man, or the louse-mouthed demagogue, or the local censor. Universal pervasive communication may make urban agglomeration not only unnecessary but intolerable. It will certainly do away with many present needs

for face-to-face relationships; the conference room becomes just wall-panel for televised meetings.

Second, a glance at some of the social and economic changes that will affect the "commodity" of architecture. Some of these I have already mentioned. They will have an impact on the purpose of architecture, and its realization. Once upon a time the purpose of architecture was revealed by the cathedral or the palace; today it is revealed by the commercial building and the dwelling. Once upon a time the principal sponsorship of architecture was feudal or mercantile; today it is corporate. What it will be in the future will depend upon whether the Common Man is in control—Humanity our Client, in Burchard's phrase—or whether we will have, as many fear, some form of totalitarianism. Either way, the architect will be called upon to serve and symbolize.

In any case, there will be more leisure; skilled workmen and technicians will predominate, with much less need for common labor, less need for clerical help. The leisure time will have to be filled with some useful occupation,—arts, crafts, active sports, travel. The passive forms of recreation—spectator sports, television, bar-

room conspiracies for power and crime—will not do. Mass idleness can lead only to unrest, the rise of tyrants, violence and war. New structures for new uses, new space-planning for new uses, new shapes of cities are indicated.

So too, the increase in the production of things, referred to before, will bring new problems. Electric refrigerators and washing-machines have changed living habits and space requirements; air-conditioning has done likewise. The impending massive flood of unnecessary gadgets and worthless possessions, known generally as a "higher standard of living," will require still other and perhaps even more serious changes in the technique of building.

All this in the realm of purely material things, and so perhaps unimportant to architecture even though important to building. But the organization of society will become different, too, and so architecture will come to express other values which, one can hope, will be of a different order from the purely pecuniary ones current today. Group values, spiritual ideas, respect for the mind, honor for the honorable, have been values highly held in other and past cultures.

Which brings me to the third

condition of well-being, Delight. Without delight in form, color, sound and movement this would be a rather dull life. What gives us delight is intangible; it may be anything from a cobweb with dew on it in the early morning light, to the unexpressible emotion of the B-minor Mass. So that, as architects, we can take for granted the firmness and the commodity as our stock in trade, and concern ourselves, more than most of us do, with "the creation of forms symbolic of human feeling." To quote Dr. Langer again: "Symbolic expression is something miles removed from provident planning or good arrangement. It does not suggest things to do, but embodies the feeling, the rhythm, the passion or sobriety, frivolity or fear with which any things at all are done. That is the image of life which is created in buildings; it is the visible semblance of an 'ethnic domain', the symbol of humanity to be found in the strength and interplay of forms."

To distill our environment into its essence and present it to the world as an enduring symbol, is the art of architecture: all the rest, to paraphrase Gautier, all the rest is building.

Great architecture is dependent not only on the great architect but on the great client and the great culture. A poor culture cannot engender a great symbol.



It may be, and I like to think so, that the coming great age of architecture will be one in which we will have, in the fullest and best sense of the term, Humanity for our Client, in whose honor whole cities of delight will arise. In the Middle Ages God and the Virgin were the clients for whom Chartres and Amiens, Albi, Burgos, San Marco and the rest were conceived and built, both client and structure symbols of the deepest of human feelings, the tangible symbols of intangible essence. If today, in all our land, we have little architecture but much technique, it may be because we have mostly intellect and little emotion, lots of things but no aspiration of the spirit, fission but no cohesion. Technique, the application of technology, is not enough. Architecture is not just a synthesis of synthetic materials and synthetic feeling based on synthetic logic. Architecture is a creative act, a whole greater than its parts, a vision. It needs a Client.



Education, Training and Practice

A brief resumé of the recommendations made by the Commission for the Survey of Education and Registration, based on the report published by Reinhold Publishing Corporation under the title, "The Architect at Mid-Century," the two volumes being titled I, "Evolution and Achievement," II, "Conversations Across the Nation."

AT LONG LAST there is a report, in two hefty volumes, by the Commission for the Survey of Education and Registration. The Commission, it will be recalled, was set up to review the subjects of architectural registration and education. In general, no revolutionary changes seem to be required, but the Commission realizes that what is needed throughout is intensification, systematization, refinement and deepening, as over against the tendency to *laissez faire*.

The Commission concludes its report with a long series of specific recommendations addressed to The Institute. The more important of these are summarized briefly below. Each has a substantial background in the report itself, to which the reader is led by the identifying numbers, and every member of The Institute will want to read the full published report.

The Commission recommends:

R-1, R-2, R-43. That AIA con-

duct a detailed survey of practice and adopt an official policy of conducting a decennial survey of the profession, with the next one timed to utilize national census data of 1960.

R-3. That AIA and ACSA * develop aptitude tests to discover those who may be suited for professional training.

R-4. That AIA and ACSA prepare a manual for the guidance of vocational counselors and students of secondary schools in relation to careers in architecture.

R-5. That AIA Chapters maintain committees cooperating with secondary schools in their areas, to give general information and advice as to the architectural career.

R-6. That AIA consider the preparation of project workbooks

* Abbreviations used throughout are: ASCA, Association of Collegiate Schools of Architecture; NAAB, National Architectural Accrediting Board; NCARB, National Council of Architectural Registration Boards.

for use in elementary and secondary schools, describing the contribution of architecture and architects.

R-7. That AIA and ACSA consider the establishment for architectural students of minimum-cost summer inspection trips to outstanding works.

R-8. That AIA try to secure adjustment of the rules governing Fulbright grants so that recipients need not limit their programs to a single country.

R-9. That AIA urge NCARB and all registration boards to permit candidates to count on-site employment by a contractor as architectural experience up to one fifth of the total time required.

R-10. That AIA demand that the profession's schools be provided with suitable buildings, the Commission regarding a large number of these as barriers to essential instruction features. Perhaps accreditation should emphasize this factor.

R-11. That AIA undertake with ACSA a study of ways and means to make suitable textbooks available.

R-12. That AIA Chapters offer the services of committees to make periodic visits to the schools for the purpose of counsel and guidance.

R-13. That AIA, with ACSA, intensify its efforts in the promotion of student chapters.

R-14. That AIA urge NAAB, ACSA and NCARB to join in a study of a proposal to: Admit selected students to professional curricula after 3 years of secondary school; screen professional students at the end of the second year; provide a year of terminal training for those judged unsuited to full professional education; intensify the upper three years of professional education; and reduce candidate training for such graduates to two years.

R-15. That AIA recognize the necessity of continuing experience in practice for all architect teachers.

R-16. That AIA urge ACSA to survey periodically the salaries of architectural teachers.

R-17. That AIA urge ACSA to develop regular study institutes for architectural teachers.

R-18. That AIA with ACSA develop a system of citation awards, recognizing outstanding effectiveness in teaching.

R-19, R-24. That AIA reaffirm its position that any curriculum intended to train students for the practice of architecture should, as

well as its degree, be entitled "Architecture," and that if such a curriculum permits advanced studies such as structural design it should be designated as an *option* of the curriculum in architecture; that AIA adopt as official policy that "Architecture" or "Architectural" apply only to professional practice, and that other curricula not so intended be designated as "Building Engineering" or some accurately descriptive title; that AIA work to secure complete abandonment of the misleading title "Architectural Engineering."

R-20. That AIA urge ACSA and the schools to develop course offerings for non-architectural students.

R-21. That AIA, ACSA and NAAB urge all schools of architecture to seek an administrative status which assures direct access to the chief executive officer and which recognizes architecture as a primary and homogeneous discipline. Such status might be a mandatory criterion for accreditation.

R-22. That AIA urge all schools of architecture to expand in order to serve the professional educational needs of the whole building industry.

R-23, R-25. That AIA, with

ACSA and NAAB, assist in fixing appropriate objectives and standards for partial or non-professional courses intended to train architectural personnel. Watch development of technical institutes offering vocational instruction and possibly apply a system of accrediting.

R-26. That AIA, with ACSA, NCARB and NAAB, formulate an improved plan of financial support for NAAB. That AIA urge NCARB to acknowledge the usefulness of accrediting to its member boards by contributing, or obtaining contributions, for such support in proportion to its representation and participation in NAAB.

R-27. That AIA, with ACSA, NCARB and NAAB, study the possibilities in increasing the membership of NAAB to twelve appointees, with four representatives each from AIA, ACSA and NCARB, and at the same time comprising one representative from each of the twelve AIA regions.

R-28. That AIA urge NAAB to review its procedures at regular intervals, introducing such modifications as will eliminate sources of friction in the accrediting process and permit maximum cooperation by the schools.

R-29. That AIA determine the profession's needs for the establishment of any new schools of architecture, guided by a general policy of concentrating enrollments in units of optimal size, to support educational programs of high quality.

R-30, R-31. That AIA, with support of ACSA, NCARB and NAAB, develop and establish an AIA candidate-training program (candidates to be given title "Architect-in-Training"), with a minimum of three years of experience, participation in all phases of professional service, the use of a logbook of experience, the periodic advisement of the candidate with a review of his logbook, which would be issued on graduation from an accredited school or upon certification by a chapter advisement committee, the whole program involving regular reports by this chapter committee regarding the status of candidates.

R-32. That AIA, the profession and registration boards work toward a more uniform and more equitable process of registration, guided by and making use of NCARB.

R-33. That AIA urge all state registration boards to make avail-

able to candidates copies of representative previous examinations or questions.

R-34. That AIA urge NCARB to gather and report statistics relating to the examining process.

R-35, R-36. That AIA with NCARB undertake, with the assistance of expert and experienced testing agencies, an investigation of current methods used in registrations examinations, with a view to improvement.

R-37. That AIA, with NCARB, ACSA and NAAB, explore the operation and results of existing national examining agencies, with a view to the establishment of a comparable system for architecture.

R-38. That AIA urge NCARB to collate and circulate to the state boards an anthology of suitable and successful questions used in registration examinations; further, to establish for each area of examination a national committee to advise on examination questions.

R-39. That AIA endorse a single examination for registration and that this be administered only to candidates who have completed a required period of practical experience.

R-40. That AIA devote thought and effort to the development of

organized research in all phases of architecture, building and practice, to the end that the profession and industry can better serve the American people.

R-41. That AIA expand its program of developing advanced pro-

fessional education for candidates, employees and practitioners.

R-42. That AIA recognize officially the paramount contribution of a comprehensive program of graduate studies, and with ACSA undertake to stimulate the same.



From the viewpoint of
one of the Protestant clergy

The Sacramental Nature of Church Architecture

IN TWO PARTS—PART II

By the Rev. William S. Lea, D.D.

RECTOR, ST. JOHN'S EPISCOPAL CHURCH, KNOXVILLE, TENN.

An address before the Joint Conference on Church Architecture sponsored by the Church Architectural Guild of America and the Bureau of Church Building, National Council of the Churches of Christ in the United States of America, January 7, 1954.

IT IS TO THIS primitive ideal [the Early Christian communion service] that the modern Liturgical Movement turns when it seeks to understand the meaning of Christian worship. I wish we had time to discuss some of the great principles of this movement which has swept the Christian world. It is often sponsored in the Roman Church by the great Benedictine Order. One of the centers in Europe is at Maria Laach on the Rhine, which since the first World War has been a great center of liturgical revival.

In this country the Benedictines have centers in New Jersey, in Indiana, in Minnesota, and in other places throughout the country. They are exerting a great influence upon their own communion in seeking to influence faithful Roman Catholics to return to the elemental principles of early church worship. They are seeking to give the liturgy back to the people and to tear down the barriers which have been erected through centuries of separation between the clergy and their congregations. Some of them even go so far as to advocate

that the Mass should be said in the vernacular language. Often they celebrate the Communion standing behind the altar and facing the people rather than standing in the "eastward position" which has become almost universal in the western church.

How unfortunate that many of the greatest churches in this country and elsewhere were built before this revival began to have its influence. How tragic that so many Episcopal churches were built with the deep chancels which might be quite suitable for a monks' choir, but often today completely separate the altar from the people. Today there is a change. The influence of the Liturgical Movement is felt in all denominations.

IV

All this leads us to consider the problems which face us in the church architecture of our day. As we look back over the history of our architecture, we shall see that in each age important contributions were made and that we can learn much from each different form and each different style of architecture. Perhaps, in the best sense we can learn from each other. In all fairness we shall have to admit that medieval Gothic not only "reveals

the ethos of medieval civilization" but it also expresses the universal aspiration and longing of the human heart for "a point of reference beyond the immediate and the practical" and that which can be seen in the everyday, physical world. Its broken lines do remind us of the discontinuities and of the vast difference between the holiness of God and the sinfulness of our fallen human nature. Certainly in the older churches of the more primitive period we can learn much about the glory and the beauty and the joy of the early Christian spirit, and we can see this revealed in the architecture of these fourth- and fifth-century churches in Southern Europe and in the eastern churches. (If there is any area of culture and of architecture which is too much neglected, it seems to me to be the great Byzantine period.) As we go back to many of these ancient churches, we find that they are close to some of our contemporary trends. For example, two of the oldest churches, San Vitale in Ravenna and San Stephano in Rome, are churches "in the round." Some people, looking at such a church, might say, "Well, that is certainly 'modernistic.'" But not so. These two churches represent

one of the oldest forms of Christian architecture that we know.



When we approach the problem of contemporary church design, I believe we should make it plain that the architect has a right to ask, "What is the spirit that characterizes church life today?" The medieval man was rather definite about what he believed. He lived in a three-dimensional world, a three-story universe of heaven and earth and hell. He had a definite view of life which was universally accepted. The medieval architect knew much more clearly than the modern architect does just what the leaders of the church wanted their buildings to express. Today the church often speaks with a confused voice, and this must be difficult for the architect to interpret. But, nevertheless, I believe that we can discover certain very definite trends in church life today. Let me list them.

First, there are in the modern church at least the beginnings of a very definite sense of fellowship and togetherness. It is one of the great new facts in the church life of our time that we are learning more and more that religion is not an isolated and individualistic en-

terprise, but that to be a member of the church is to be a member of the Family of God. This has a definite message for the kind of architecture which we shall produce. The altar must be so situated that it is "*in the midst*" and the church so designed that the church family is made more aware of its togetherness in the presence of God.

Another element in modern church life may be called "relevancy," for lack of a better word. That is to say that the church is trying now to live very close to the real world and to speak in terms of the real questions real people ask in the midst of the realities of their experience. No fantastic symbols of a make-believe world will be satisfactory in modern churches. The art and architecture of a contemporary church must be close to the life which the people live and, therefore, it must be in the truest sense modern.

Still another aspect of modern church life is, in my judgment, the emphasis upon the functional nature of the Church. We are activists, "for better or for worse." A church building is not a place simply for idle contemplation, but it is a place in which the congregation comes together to worship *and*

to work. The church has to be not only a place in which beautiful music is sung and a colorful ceremony adorns the services, but it also must be a place in which men come to do the Lord's work. It is a workshop.



Many of the visual aids which were necessary in the medieval churches are no longer necessary. People can read today, and therefore they do not need "the Bible in stone." Behind the great altar at Chartres Cathedral there is carved in stone the whole life story of the Master. This was necessary for people who could neither read nor write. There they had before them in picture language the story of the life of Christ. Today we can read that story in the Bible and we want to hear that story proclaimed from the pulpit. The church is a place to which we go to hear the Word of God, and, therefore, we want good acoustics. We want to be able to see because we want to feel that we participate in the worship which takes place at the altar. The educational buildings must meet the best requirements of modern education, and the other rooms, such as recreation halls and dining-

rooms, must be functional in their structure. All this is almost axiomatic—but is sometimes easily forgotten.

When we have said this let us never forget, however, that religious architecture must always preserve a certain spirit of awe and wonder which helps man at the point of one of his deepest needs—his need to preserve the feeling of aspiration and of concern for the ultimate realities which lie beyond time and space. In the best of contemporary church architecture, this is often done with a purity of form and a straightforwardness of design which suggests the essential simplicity of the Christian life. Perhaps we should try in a measure to combine the glory of Gothic complexity with the simplicity of a New England meetinghouse. In any case, we must understand what we are doing and why, and the buildings we create must express the spirit which possesses us, if they are to be sacramental in nature. It is the Church's duty to tell you what it wants its church buildings to say. How this shall be done is your job as architects, technicians, and artists; but without a clear voice from the leaders of the church you cannot possibly design build-

ings which will fill this requirement.

To put this in a nut shell, let us say that if we are true to the contemporary spirit in the church, we shall insist that the altar, the lectern, and the pulpit be placed where every person in church can see them and where every word that is spoken can be heard. We shall not be afraid to let the sunshine and the air into our churches; windows are intended to give light and not to shut it out. Since people today can read, we do not need the elaborate system of symbols which characterized many of the ancient churches. As Dr. Massey Shepherd has said, "Man educated in a scientific age will not recognize or appreciate too much allegorical symbolism." Above everything else, what we shall have is an honest and straightforward architecture which is rational and which meets the two great requirements of every church building: that it shall be an instrument of worship and work, effective for the type of worship and the type of Christian work which it is the purpose of the congregation to offer to God; and, second, that it shall be an expression of the spirit and the faith and the conviction of the people.

This is something of what we

mean when we say that church architecture is sacramental. It is an expression of the spirit, a voice of the human heart, by which future generations will judge the integrity of our faith and our work.



In the light of this, if I were an architect seeking to interpret such faith and work in terms of stone and glass and steel, I should want to know some very definite things about the people for whom I was designing a building. First, I should want to know the nature and the meaning of the worship which is to be offered in the church which I was designing—what it is that the people are trying to do and what it is that they themselves understand about the nature of their worship.

Second, I should want to know the specific needs which grow out of this understanding. For example, I should want to know something about the needs for sacristies and confessionals and choir rooms and the other functional things that grow out of the particular practices of particular denominations.

Third, through all of this I should like to be aware of the need for comfort and convenience so that those who worship would feel

that the House of God had been built, as any good house would be built, in order that it might be a place where people could feel that they were welcome and at home.

Fourth, I should want to understand the traditional symbols of the church for whom I was designing a building and I should also want to know how I could express these in a modern idiom which would speak with conviction to the people who would come to worship.



Finally, I should want to know something about the corporate life of the group, about its educational program, about its need for recreation and fellowship; in short, I should want to know what it is really like to be a member of this particular congregation. This, of course, would call for a great deal of imagination, and I should have to put myself in the place of a member of the church and try to see the problem from the inside rather than from outside in an objective and dispassionate way. I should know that if I were designing a church for a particular congregation, I should have to be, to some measure at least, involved in the very life of these people; so

much so that I could actually feel and know and understand their aspirations, their convictions, and their needs.

If you, who are the architects of the church, will do this, then the buildings which we together shall produce will indeed express the deepest conviction and the deepest faith that is within us, and at the same time they will be effective instruments through which we can do the work which God has given the Church to do in our day. If we do this, the generations who follow us will know and understand what it is that we have tried to express in our architecture. One of the simplest expressions of this ideal is in John Ruskin's "The Stones of Venice," where he writes: "We require from buildings, as from men, two kinds of goodness: first, doing their practical duty well; then that they be graceful and pleasing in doing it."

If we build honestly and out of conviction and understanding, there will come a time when "these stones will be held sacred because our hands have touched them, and men will say, as they look upon the labor and the wrought substance of them, 'See! This our fathers did for us.'"



A Newspaper Editorial

The *Pasadena Star-News* for April 7, 1954, comments upon the award to it and one of its photographers of prizes in The Institute's Journalism Awards for 1953.

THIS NEWSPAPER, which prides itself on bringing quick, merited recognition to others, found itself in novel circumstances last night.

The American Institute of Architects, through its Pasadena Chapter, presented first national awards, recognizing the work of a Pasadena newspaper woman in taking, and of her newspaper in publishing, "the best photograph of an architectural subject appearing in any American newspaper in 1953."

This experience was gratifying, particularly in that the presentations were made in the presence also of city officials, Chamber of Commerce and Tournament of Roses executives, leading architects from throughout Southern California, and their wives.

But behind the technical description of the national prize-winning picture lies a story of cooperation in advancing the American dream—the attainment of the universal, deep desire to own a beautiful

home. This story deserves telling.

During World War II, newspaper shortage and absence of home building had seen real-estate sections fade from American newspapers. They had not been much to brag about, consisting primarily of publicity. The *Star-News* sought to set for its readers new standards in a Home Builders and Home Makers section soon to be born in the rush of post-war expansion. And it cherished for these readers, for Pasadena and the San Gabriel Valley, help in the attainment of beautiful homes.

So it turned to the Pasadena Chapter, American Institute of Architects, for guidance in creating its new Sunday feature, "Home of the Week." Margaret Stovall, through skill and understanding of this basic objective, undertook the assignment. At first it was a struggle, both for the architects and the newspaper. Then suddenly the feature began to click. A recent survey showed it among the most widely read published by

this newspaper. And it was a picture illustrating "Home of the Week" that won The American Institute of Architects' highest nation-wide award.

Last night's presentation honored members of the Pasadena Chapter, American Institute of Architects,

fully as much as it did this newspaper, or its representatives. In analysis, its work again has brought the national spotlight to rest upon Pasadena, and upon the San Gabriel Valley, as areas in which the American dream in terms of beautiful homes is within the grasp of all who build.



Honors

WILLIAM W. WURSTER, F.A.I.A., has been made a Fellow of the Royal Academy of Fine Arts, Copenhagen, for his "great contributions to architecture."

EDWIN BATEMAN MORRIS has been honored with a plaque from the Association of Federal Architects for "outstanding service in Federal architecture." (The Association apparently studies these awards very carefully, for it has been twelve years since Mr. Morris retired from active practice and from the Association.)

LEE LAWRIE, HON. A.I.A., has received, as briefly announced in the JOURNAL last month, the President's Medal of The Architectural

League of New York, "in recognition of his distinguished contribution to sculpture through his innumerable works distributed throughout the country, gracing many outstanding public, monumental and private buildings; works that clearly indicate a highly creative and masterly understanding in their harmonization with the particular architecture they embellish, and achieved to a degree unequalled in contemporary American sculpture. This he has attained without loss of individuality. Truly, his sculptures are the distinct product of the inner man in design, feeling and temperament."

SAMUEL E. LUNDEN, F.A.I.A., has been appointed by the Mayor

to serve on a Citizen's Committee to study all phases of traffic and transportation in Los Angeles. He has also recently been re-appointed

Chairman of Town Hall's Section on Regional Planning and Development, dealing with the same problems.



Calendar

June 10-12: 54th Convention of New Jersey Chapter, A.I.A., and New Jersey Society of Architects, Berkeley-Carteret Hotel, Asbury Park, N. J.

June 8-13: Annual Meeting of Board of Directors, A.I.A., Statler Hotel, Boston, Mass.

June 13-18: 57th Annual Meeting of the American Society for Testing Materials, Hotels Sherman and Morrison, Chicago, Ill.

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

June 21-23: Conference on Thin Concrete Shells, part of the 1954 Summer Session at M.I.T., Cambridge, Mass.

July 6-13: Seventh Annual Seminars on American Culture offered by the New York State Historical Association, Cooperstown, N. Y. Two of these sessions are "The Country Home" and "Early American Decoration." Details from Louis C. Jones, Director of the Association, at Cooperstown.

July 9-30: Third National Trust Summer School on the Country Houses of England, Attingham Park, Shropshire, England.

August 19-21: Regional Conference of Northwest District, A.I.A., Eugene, Ore.

August 23-September 3: Special summer program in City and Regional Planning, Massachusetts Institute of

Technology, Cambridge, Mass. Information and applications from Summer Session Office, Rm. 7-103, M. I. T.

September 4-October 7: Fall Architects' Trek to Spain, Italy, Greece, Egypt and France, under the leadership of Edmund R. Purves, F.A.I.A.

September 13-16: 56th Annual Convention of American Hospital Association, with an Architectural Exhibit of Hospitals, Navy Pier, Chicago, Ill.

September 16-19: Annual meeting of Pennsylvania Society of Architects, Great Lakes Cruise on the *South American*, leaving from Erie, Pa.

September 26-28: Regional Conference, Gulf States District, A.I.A., Marion Hotel, Little Rock, Ark.

September 30-October 2: 1954 Annual Convention, California Council of Architects and Sierra-Nevada District, A.I.A., Hoberg's, Lake County, Calif., with the theme, "Manufacturers' Literature—From Mail Basket to Wastebasket."

October 21-23: Convention of the New York State Association of Architects, Lake Placid Club, Lake Placid, N. Y.

October 28-30: Conference of North Central States District, A.I.A., Kahler Hotel, Rochester, Minn.

November 3-5: Convention of the Texas Society of Architects, The Texas Hotel, Fort Worth, Tex.



ANNO DOMINI MCMLIV

THE AMERICAN INSTITUTE OF ARCHITECTS

IN AWARDING TO

JULIAN HOKE HARRIS

THE FINE ARTS MEDAL

HONORS AN ARCHITECT WHO FOUND IN SCULPTURE
THE MEANS BY WHICH HE COULD RECAPTURE THAT
CLOSE INTERWEAVING OF THE TWO ARTS WHICH WAS
KNOWN TO SOME GREAT EPOCHS OF THE PAST AND
WHICH RAISES THE TWO TO HEIGHTS UNATTAINABLE
BY EITHER ART ALONE.

SCULPTOR, TEACHER, COLLABORATOR, AND CHAMPION
OF ALL THE FINE ARTS, YOUR SERVICES TO A WHOLE
REGION PLACES ITS PEOPLE UNDER A DEBT THAT HAS
BECOME, AND WILL BECOME, MORE CLEARLY
RECOGNIZED WITH THE YEARS.

George Bain Cummings
SECRETARY

Eric C. Dink
PRESIDENT

The parchment itself measures 17" x 22"

JUNE, 1954



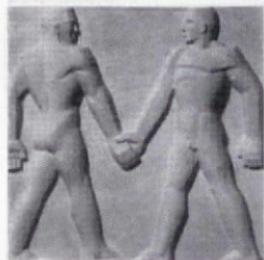
THE FINE ARTS MEDALIST FOR 1954
JULIAN HOKE HARRIS, SCULPTOR
ATLANTA, GA.



SPANDEL FRIEZE CUT IN LIMESTONE
BUILDING FOR THE ATLANTA CONSTITUTION PUBLISHING CO.
ATLANTA, GA. ARCHITECTS: ROBERT & CO.

WORK OF JULIAN HOKE HARRIS, SCULPTOR

On the facing page:
SIGNS OF THE ZODIAC, IN LIMESTONE, FOR THE
COCA COLA BOTTLING CO., ATLANTA, GA.
ARCHITECT: GEORGE H. BOND





THE CRAFTSMANSHIP MEDALIST FOR 1954
MARIA MONTOYA MARTINEZ
SAN ILDEFONSO, N. M.



ANNO DOMINI MCMLIV

IN AWARDING TO YOU

MARIA MONTOYA MARTINEZ

"THE POTTER OF SAN ILDEPONSO"

THE CRAFTSMANSHIP MEDAL

THE AMERICAN INSTITUTE OF ARCHITECTS

HONORS A DAUGHTER OF A RACE AND LAND

WHOSE ARTS WERE GREAT LONG BEFORE

THE NAME AMERICA WAS KNOWN.

REDISCOVERING TECHNIQUES LOST FOR CENTURIES.

YOU HAVE RAISED THEM TO NEW HEIGHTS. STILL

UNAIDED BY POTTER'S WHEEL OR CLOSED KILN.

WE HONOR NOT ONLY THE SKILL OF YOUR HANDS.

BUT ALSO YOUR HOLDING FAST TO THE

PUEBLO INDIANS' EARLY TEACHING THAT YOUR

DISCOVERIES AND THE FRUITS OF YOUR

LABORS WERE NOT YOURS TO KEEP. BUT RATHER

FOR SHARING WITH ALL YOUR PEOPLE.

George Bain Cummings
SECRETARY

The parchment itself measures 17" x 22"

Caro C. Dink
PRESIDENT

JOURNAL OF THE A. I. A.

The Student Citation Project of The College of Fellows

NOTES CONCERNING THE JURY SESSION BY THOMAS H. LOCRAFT,
F.A.I.A., SECRETARY OF THE COLLEGE OF FELLOWS

“NOT just food for thought, but tantalizing appetizer!” might best describe the Student Citation Project of The College of Fellows. This latest morsel on the profession's platter of concern for its own future had a surprise tang, and a lingering invitation to nibble again.

Obviously the schools had wondered just what to send, and equally clearly the Jury had wondered what it might find. Pursuant to the determination of the Convocation of Fellows in Seattle, that the College should recognize achievement in the schools of architecture without duplicating the present programs of The Institute, the faculties of the schools had been invited to nominate for citation such of this year's graduates as might be found particularly outstanding, for whatever reasons. Each submission was to include such material as might substantiate the case presented.

The Jury, William J. H. Hough of Philadelphia, Richard Neutra of California, and J. Byers Hays of Cleveland, met at The

Octagon in Washington April 16, 1954, and deliberated for a solid day. Almost at the start, they realized that they were sampling a mixture of student plus school.

It is unfortunate that there is no tape recording of the day's conversations to distribute to the schools, though tape could scarcely have caught the expanding reflections on teaching philosophies and methods stimulated by the assembled results. The Jury decided that each would note his own comments, and selected as illustrative of the several significant points a number of submissions from different sources rather than the work of any single student. The excerpts from the Jury notes, as a running evidence of the eternal quest for betterment, constitute the Jury Report.

J. BYERS HAYS, F.A.I.A.

This being the first offering of the College of Fellows Citation, perhaps the scant participation of the schools is to be explained partly by their wish to see a sampling of the project's workings.

JUNE, 1954

Submissions, in the main, reflected a consistently good quality; nevertheless, none was outstanding and no citation was awarded. The entries varied from one which indicated a comprehensive grasp of design to others which over-emphasized details such as furniture and decoration. Nearly all ignored the vital relationship between building and environment, presenting merely an isolated unit.

One was favorably impressed by scholastic records of many extracurricular activities—a student can hardly be expected to design for human activities without knowing life itself.

WILLIAM J. H. HOUGH, F.A.I.A.

It is quite evident from the submissions, widely varying from studies of furniture to fit the human skeleton, through life drawings, abstract paintings, illustrations for magazine advertisements, graphic representations of psychological phenomena, reinforced concrete calculations, photographs of models, etc., that a tighter program is needed. One note of uniformity in the submissions was recorded in the faculty letters, which told us that the nominees were fine fellows with a great future before them.

Back of all the work one could sense serious searching and striving, though the emulation of Wright, Van der Rohe, Neutra and others was at times too evident—but haven't we all, as students, been wont to follow our professional gods?

If, as seems eminently desirable, the College of Fellows establishes this as a yearly custom, there are two "musts": 1. All, or almost all, of the accredited schools should be in the race; 2. Some uniformity should be imposed on the submissions in order that they may be judged intelligently.

The purpose is not to give just another prize, but rather a citation comparable in importance to The Institute's Gold Medal. The whole field of architectural education should be explored in order to find the right man or men. Obviously there are difficulties — perhaps bringing up not only the question, "What is architecture?", but also seeking a decision as to what fields of education should be selected in which to judge the students and yet reconcile the many kinds of educational practice existing in the country's 45 schools. Perhaps this means a two-stage presentation. It surely needs careful study.

RICHARD J. NEUTRA, F.A.I.A.

Young "Mr. America in Architecture" is hard to pick by us old sages. While good citizenship and multiplicity of interests are mentioned frequently by the submitting faculties, it often appears that the young men themselves are seeking their visual education from the monthly pictures in our architectural magazines. I find that the student is surrounded and—should I say—impinged upon by impacts from Brazil, Finland and prominent Italian engineers.

Can one be a self-expressionist—an ambition many of these submissions betray—and yet become a safe contributor to the lasting quality of long-range investment? Michelangelo was able to do just that. Is it possible tomorrow? Can

schools foster it and simultaneously earn public support?

Some entries show commendable attention to structure, and in my biases I favor these, but that a building should stand up, and also that its presentation should be convincing are both qualities expected of the normal practitioner; neither can be taken as a sign of outstanding individuality.

Should we harp on individuality to be stressed at an early age? Should we not postpone its martyrdom at least until the young man has found a job with the elders and has held it for a while to learn a few of their tricks before he blasts them?

This Citation offer is an opportunity for schools, students, and profession. It is more than an occasion to throw bouquets.

The A.I.A. Group Insurance Plan

By John N. Richards

THE group insurance plan of The A.I.A., which became effective on February 1, 1953, has been extremely successful during the first year of its operation. The plan, at the completion of the first year, covered over 3,000 members and their employees, for a total of

insurance of approximately \$16,000,000.

The primary purpose of the program is to pay death claims. During the first year, the State Mutual Life Assurance Company paid twenty-two claims, amounting to a total of \$136,000. Several let-

ters from beneficiaries of the group plan have been received by the insurance trustees, complimenting on the promptness and efficiency with which claims have been paid.

From the reaction of the firms already participating in this plan, it is evident that the insurance program has filled a real need of the A.I.A. membership. In fact, some of the participants feel that it is one of the most worthwhile services that The Institute has offered to its members.

The plan is supervised by a Board of Trustees, appointed by the Board of Directors of The A.I.A. The original appointees were Edmund R. Purves, James R. Edmunds, Jr., and the writer. Due to the untimely death of Mr. Edmunds, Leon Chatelain, Jr., was appointed to replace him as a trustee. The trustees meet annually to discuss the operation of the plan,

and, of course, will meet more often if occasions demand.

The office of The A.I.A. Insurance Trust is located in The Octagon, and the details of administration are supervised by Mrs. Mary Maury. Her efficiency has greatly contributed to the success of the plan. Mrs. Maury's salary and expenses, including telephone, mailing, rent to The A.I.A., etc., are paid from the insurance fund by the trustees. The plan operates on a completely self-sustaining basis.

It is anticipated that many Institute members are interested in our group insurance plan. The trustees have arranged to have a representative of the State Mutual Life Assurance Company at The Institute's 86th Annual Convention, in Boston, in June, who will answer any questions which you may have concerning the operation of the plan.

News from the Educational Field

NORTH CAROLINA STATE COLLEGE, School of Design, announces the appointment of Vernon H. Shogren as instructor in architecture, and the promotion of William L. Baumgarten and James W. Fitzgibbon to the rank of professor of

architecture; Lewis J. Clarke has been named assistant professor of landscape architecture. Among the visiting lecturers and professors are Alexander Archipenko, George Boas, Roberto Burle-Marx, Robert le Ricolais, Willy Ley, Richard J.

Neutra, F.A.I.A., Robert Royston, Felix J. Samuely, Hideo Sasaki, and Eduard F. Sekler.

PRATT INSTITUTE announces the appointment of Sibyl Moholy-Nagy to the rank of assistant professor. She teaches history of architecture. Mrs. Moholy-Nagy collaborated with her husband, Lazlo Moholy-Nagy, until his death in 1946. He was a co-founder of the German Bauhaus.

HARVARD UNIVERSITY, Graduate School of Design, announces a summer course on "Plants as Factors of Design," conducted by Prof. Stanley Hart White. There are a limited number of openings for enrollment of others than landscape architects, and further information may be had from the Chairman of the Department of City Planning and Landscape Architecture.

ILLINOIS INSTITUTE OF TECHNOLOGY will establish within its administrative organization a new academic unit, a Division of Design. There will be a new department of city and regional planning, which will form a part of the new academic division, in conjunction with the Department of Architecture and the Institute of Design. A new building is to be constructed

to house the three departments under one roof.



Scholarships and Fellowships Awarded

MELVIN H. SMITH, of Brooklyn, N. Y., a student at M.I.T., has been named the 41st winner of the Lloyd Warren Scholarship. It provides \$5,000 for travel and study in Europe and the United States. Mr. Smith expects to complete the requirements for an architectural degree in June. Before attending M.I.T. he was a student at Cooper Union and studied painting and sculpture in Mexico. The work of Harold C. Young, University of Illinois, was also highly commended, and he was selected as an alternate for the scholarship. The judges of the competition were Max Abramovitz, F.A.I.A., Michael M. Harris, Otto J. Teegen, F.A.I.A., Walker O. Cain, Gordon Bunshaft, Lathrop Douglass, Benjamin Lane Smith, and Kenneth K. Stowell.



Carson Pirie Scott Competition

THE JURY for the Centennial Competition, seeking a radical im-

provement in the plan of Chicago's central commercial district, has been announced as follows: Ralph Budd, of Chicago, engineer and chairman of the Chicago Transit Authority; George W. Barton, of Barrington, Ill., traffic engineer;

Robert E. Alexander, of Los Angeles, architect and planner; Ladislav Segoe, of Cincinnati, city planner and engineer; Miles L. Colean, F.A.I.A., of Washington, D. C., land and business economist and architect.

The Plastic Ethic

By Hubertus Junius

“**T**HY BROTHER is a magnificent egotist.” This they say of him who shouts his talents from the house tops. Of him who scorns the work of all others, and who names himself leader, entrepreneur, and originator of all those things of worth or merit in the field of architecture.

Verily, I say unto you, this man is unworthy of the name of egotist. He is but a child, unsure and afraid, screaming to drown the roar of his own doubts.

The perfect egotist hath great charm, for he feels but kindly to

those less fortunate. He has no need to shout his merits, for in the completeness of his egotism he assumes them obvious to others. He gives generously of himself because he is conscious of his own abundance, and speaks kindly of his fellows because he pities their poverty.

Be thou then both kindly and modest, and people will say of you, “He has sureness and great power.” Then in time you too will come to believe these things of thyself, and acquire the ease and charm of the complete egotist.

Book IV, pp. 126-127

Learning to be The Secretary

By George Bain Cummings, F.A.I.A.

DURING THE CURRENT Institute year I have been writing occasional articles for the JOURNAL under this title, addressed to

my successor, in the hope and belief that by sharing my experiences in this office, you and all our fellow members who read about them

may gain sympathetic insight into the workings of the administration of our Institute. Now I come to the end of my term of office and to the last of this little series of communications.

The learning process continues, as of course I knew it would. Like Alice and the White Queen, I seem to have to run as fast as ever I can just to stay put, without making forward progress. Every week adds new experience and information to my stock. But there is still and will always be so much to learn!

One lesson I have learned is that "a little learning is a dangerous thing," and in this valedictory I want first of all to correct an error I have made in replying to a question on ethics, relating to Document 330 which contains the Mandatory Rules of The Institute. As reported to you in my article in the March 1954 issue of the JOURNAL, a lawyer acting in behalf of an architect asked this question: "This client has had submitted to him an offer to become a shareholder in a corporation organized for the sole purpose of constructing and selling homes that are to be exclusively designed by this architect. The architect is to be paid for his services in the prep-

aration of the plans and other instruments used in the designing of these houses. He will perform no other services for the corporation. The proposed corporation will build these houses, based on the aforesaid plans, for sale by the corporation on a speculative basis only. I would like to know if being a shareholder in a corporation using the architect's plans exclusively and building houses based on these plans on speculation only, would in your opinion, constitute a violation of Mandatory Rule 7 of The Institute: 'An Architect may not engage in building contracting.'"

To this question I gave the wrong answer, as noted by several courteous critics, to whom I am grateful. I have since written a letter of correction and apology to the original inquirer, containing the following statement:

"In my letter I stated: 'If your client is becoming a shareholder in the corporation . . . he, in effect, engages in building contracting.'

"My statement was incorrect. I failed to differentiate between contracting for another party and constructing for oneself. The former is forbidden to a member of The A.I.A. The latter is not. Therefore, I now retract my former

statement and make the following:

"In my opinion, being a shareholder in a corporation using the architect's plans exclusively and building houses based on these plans on speculation only, would, in the premises stated in your letter, not constitute a violation of Mandatory Rule 7 of the Standards of Professional Practice of The A.I.A.

"I apologize for my error and express the hope that I have not thereby damaged your client."



I have enjoyed many pleasant and rewarding visits this year, the most recent taking me to the annual conference of the Western Mountain District in Santa Fe, and to the charter night of The Institute's 116th chapter, the new Southwest Washington Chapter, in Tacoma. On such a trip, even though brief, one feels the tremendous vitality of our organization, and sees large groups of fellow architects intelligently and enthusiastically uniting their efforts in behalf of our profession and in furtherance of its usefulness to society. Both meetings were perfectly arranged, evidencing close-knit committee work during the preceding weeks. In Santa Fe, the morning

session was devoted to one of Walter Megronigle's amazingly effective public relations workshops; and at the luncheon awards were made to a plumber, a bricklayer, an artisan in tin and wood, and a deceased boss painter, in recognition of their integrity as master craftsmen. In Tacoma, the new chapter was brought into being in the presence of civic representatives of the state, county and community, and with the expressed good will of the city's press. I have rarely attended a more felicitous and auspicious beginning. Moreover, the presidents of all the chapters of the Northwest District were in attendance, seizing upon the event as an opportunity to meet to lay plans for the annual conference of that district next August.

At The Octagon in Washington yesterday I signed approval of 60 new applications for corporate membership. We are edging close to 10,000 members and will, I am confident, pass that mark at the time of the Convention in Boston. I continue to marvel at this sustained growth throughout the year. But I should reproach myself for marvelling, because I have confident faith in our profession and in the vigor and growing

strength of our organization. Before the Convention, you will have received the Public Relations Committee's informative booklet, "You and The AIA." Chapter officers will have received the working draft of the Chapter Manual, which will be of vast assistance to them. The long-awaited report of the Commission to survey architectural education and registration, in two impressive and scholarly volumes, will be unveiled at the Convention; and The Institute's new program of group

accident-and-health insurance will be announced. In the meantime, the many hard-working committees of The Institute are preparing their reports for submission to the Annual Meeting of The Board which immediately precedes the Convention.

I mention only a few of the enterprises in which we are all engaged, which are exciting to behold, stimulating to think upon and burgeoning with promise. You will have a wonderful time, my successor, learning to be The Secretary.

Character Studies

IV—REDYER GRAFFIS

By Sir Hugh Casson, F.R.I.B.A.

In his inaugural address as President of the Architectural Association, London, Sir Hugh Casson developed five characters closely connected with the architectural profession. The address was printed in full in the *Architectural Association Journal* for December, 1953.

MORE VOLATILE, and certainly more of an artist, is our next victim, Redyer Graffis, who, after twelve years' desperate slog-ging as an underpaid assistant in both public and private offices and by "ghosting" work in the evenings, had recently launched himself, at the age of thirty-five, into a miniature private practice on the strength of winning a furniture design com-

petition. Blessed with a talent for slick draftsmanship and a sharp nose for fashion, Graffis has advanced to early success upon the stepping-stones of exhibition stands, shop conversions, unit bookcases—glittering and unexceptional exercises in the current mode—that is to say that everything is built of black, rectangular brass-tipped hair-pins, planes are never allowed to

touch, and there are far too many light fittings.

Well-dressed, charming, popular, never without his beautiful self-designed briefcase, Graffis is as smooth and insubstantial as his work, and is probably doomed to success. He is married to an ex-art-school colleague from the Northern city where they were both born, and they have a five-year-old daughter called Amanda, who is always dressed as a miniature version of her mother—black ballet pants, white duffle coat, pony-tail coiffure, gold gipsy earrings, and all. This—a harmless vanity of Mrs. Graffis—always arouses a gratifying chorus of “ohs” and “ahs” from fellow shoppers in the Gloucester Road, off which they live in the top floor of a vast stuccoed mansion.

If you manage to reach this eyrie, past floor after floor—there is no lift—of apple-green kitchenettes wedged on to landings, you will enter a typical Graffis interior—as smart, glossy, restless, over-colored as a magazine. The plaster has been carefully and laboriously hacked off one fireplace wall to provide a rough-textured surface, heavily whitewashed, upon which hangs a straw dolly from Finchingfield, an African spear and a luster

plate. The other walls are painted in different bright primary colors—but, like Miles Adrift, no pictures except two not very good drawings of trains by Amanda. Taste changes fast in Graffis's world, and it is dangerous to go nap on something so relentlessly revealing of personal opinion as a picture. A Klint shade, hairy with dust, hangs from the ceiling above the bottle-green felted floor, upon which are ranked the unit bookcases with their cargo of sea-washed stones, impaled butterflies, chipped Victorian bric-a-brac. The dining-table, suspended upon turnbuckled wires from a porcelain boomerang, is a great joy to Amanda. Magazines, which are Graffis's staple literary diet, are piled everywhere, those carrying photographs of his jobs arranged at the top. Upon one wall is a map of London studded with little red, white and yellow pins; some are his jobs, others the homes of his girl friends.

The family is completed by a daily—who determinedly lives up to her reputation of being a lovable old character—and an intolerable Siamese cat called, oh dear, Twinset, and a 1928 Alvis coupé that lives in the street. (Graffis used, of course, to drive an old London taxi, but found this getting a little

too common nowadays, and he got rid of it to an art student who painted it oh so amusingly and drives it in a deer-stalker and smoking a Sherlock Holmes pipe.)

It is impossible to record Graffis' views upon architecture and design, for they change as rapidly as fashion itself, and are therefore written upon water. It would be wrong, however, to dismiss or despise him or to regard his work as no more important than that of a milliner or a pastry cook. None of us is immune from fashion, for we are all prisoners of the times we live in, and in architecture, which is basically an intuitive art, although based upon knowledge, only part of which is intuitively acquired, fashion is a very important ingredi-

ent. Graffis, sharp-eyed, feminine in his sensitivity to significant trend, is one of the first links in the chain of development which starts with rebellion or originality in the mind of a great artist, is gradually developed and dispersed until it becomes generally accepted, and eventually hardens into a self-stultifying style which again demands rebellion and restarts the cycle once again. Graffis, you see, is no explorer of the frontiers, he is no lonely experimenter; no more, it is true, than an interpreter, but he can be trusted not to translate too falsely what he hears, and most of the profession perhaps takes an occasional surreptitious sidelong glance at him to see what's up these days.



Architects Read and Write

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



"INCOMPETENCE"

BY HOWARD SCHRODER, Fresno, Calif.

IN THE APRIL 1954 issue of the JOURNAL a letter written by C. Godfrey Poggi deserves favorable consideration and attention of many architects starting the practice of architecture.

In my experience with younger

architects, many do not possess the facility nor the temperament to take kindly to the suggestions of more experienced members of the profession regarding correct methods of detailing structural and architectural sections, and the proper

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choice of materials necessary to produce a complete finished design. It often happens that mistakes made in one job are repeated blindly in other similar works. Such mistakes cause additional expense to the client, and place the architect in a bad light with the contractors trying to follow the drawings and construct a sound building.

Lack of experience is evidenced by the failure to acquire proper soil analysis before preparing foundation details. Some offices, as above referred to, treat this offense as unimportant, which continually causes additional expense before the foundations are poured. Such procedure borders on incompetency, and when repeated should be sufficient reason for the State

Board of Architecture to re-examine the licensee.

The architect who does not have the training and experience to protect his clients in all matters pertaining to the construction of his project not only causes embarrassment to his competitors, but sets a bad example for the draftsmen in his office. It is often said by men working in such offices that "the Boss said to follow this or that drawing, and I cannot make any change regardless of how wrong the detail may be."

I feel that The Institute could well afford to advise the Boards of Architecture in the various States to stress the importance of requiring each candidate for a license to exhibit some ability to avoid the mistakes as above referred to.

"INCOMPETENCE"

BY E. ABRABEN, DESIGNER, Miami Beach, Fla.

INCOMPETENCE is a harsh word indeed where the practice of architecture is concerned. Although I believe that in some cases the lack of knowledge in the design and execution of school buildings contributes to excessive costs, the real blame does not lie there.

As more than just a casual observer in the design and execution of schools here in Broward County, I have had an opportunity to ob-

serve at length the work of the local school board, which I believe typical of the State. If I may be so bold, I would like to list what I believe to be the primary causes of excessive costs and inadequate schools.

1. The setting of ridiculously low fees by the school board, so that the larger and more capable firms are reluctant to enter into the school design field.

2. Failure on the part of the school board to recognize their true function. In many cases drawings are removed from the architect's offices by the board and crudely marked up, so that they have to be completely redrawn at costly man hours.

3. Dictatorial requirements as to the design of the buildings by members of these boards who in their ignorance place stringent limitations, therefore limiting the architect's professional function.

4. The function of our state architect is to check any and all plans for school buildings. As costly errors are made he is in a position to make suggestions and corrections. I believe that Mr. Poggi's remarks should be directed not to the profession, but to those who sit in final

judgment of all preliminary and final school plans.

As to Mr. Poggi's reference that state registration boards issue licenses solely on beautiful planning and designing, he is seriously remiss. The state board of Florida gives an examination comparable to the N.C.A.R.B., with which no doubt he is familiar.

It is a shame that members of our own profession, upon reading some political hogwash, presume that the architects in another area are to be investigated and reprimanded. A strong reprimand should be tendered Mr. Poggi instead. I believe that The A.I.A. can better spend its time educating the public and school boards than it can conducting this requested farce.

"INCOMPETENCE"

By FORREST M. KELLEY, JR., Tallahassee, Fla.

STATE SCHOOL ARCHITECT, FLORIDA DEPARTMENT OF EDUCATION

ANSWERING Mr. Poggi's statement (April JOURNAL) as to the "personal responsibility clauses," the Florida State Department of Education has no such requirement, either by law, regulation, or by recommendation.

Mr. Poggi states, "It stands to reason that no such mandate would have been issued had not some one or more architects, at some time or other, failed to prepare complete plans, especially the usual marginal

scale detail drawings." By inverse reasoning, we might conclude that since no such requirement exists in Florida on a state-wide basis, the caliber of architectural service in Florida is as good as that found elsewhere in the United States.

To keep the record straight, one of Florida's sixty-seven counties has written the above requirement into its architectural contract. As written, it will be almost impossible to administer.

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The Editor's Asides

NEW YORK'S Museum of Modern Art, taking a leaf out of the London *Architectural Review*, has become excited about street signs. One of the targets in the museum's current exhibition is the street sign at the nearby corner of Fifth Avenue and Fifty-third Street. It bears six signs, twelve messages, in ten different letter forms, twenty-one letter sizes, and five different techniques. Those who enroll for the whole course of reading had better make a firm friend of the traffic cop at that corner. While the museum is in this iconoclastic mood, we wish it would do something about the way some publishers and many layout men use type these days, striving to make type serve any purpose other than that for which it was invented—to be read.

AN AUSTRALIAN PLUMBING CONTRACTOR started out last year and visited 24 countries to see how their methods and materials measured up to his country's and England's rigidly licensed and inspected installations. He found a wide variation: the Scandinavian countries and Switzerland impressed him most, the South European

countries least. "In France anyone with a set of tools and the barest rudiments of knowledge and skill can set himself up in business as a plumber; there is no inspection of the work." On his way across the U.S.A. with a short stay in Honolulu before flying home, his final measure of our own work is yet to be announced.

ILLINOIS INSTITUTE OF TECHNOLOGY has conferred upon Theodore Dolan, Chicago, the first B.S. degree ever offered in technical drawing. Mr. Dolan had also received his B.S. degree in mechanical engineering in 1950, and is now working on his M.S. degree in engineering graphics.

STANFORD RESEARCH INSTITUTE has been given a multiple problem, the answers to which are promised in 1954 and will be interesting to the architects. What new forest products have the best chance to succeed in tomorrow's markets? What are the trends discernible in our use of hardboards, plywood, softboards, sheathing lumber, fiberboard? Which are likely to increase in acceptance, which to decrease? How can the

increasing requirements of board, pulp and fiber be met through a better integration of manufacturing operations, and by bringing closer to the line of supply the small woodlot owner?

EVIDENCE as to the broad versatility of the architect as a species continues to mount. A book recently published, "Planning Guide for Radiologic Installations," contains a chapter on "Architectural Problems and Procedures in Planning the Radiology Department or Office"—a long title for a correspondingly erudite presentation. The author, none other than our own Slocum Kingsbury.

CORNELL'S COLLEGE OF ARCHITECTURE has a "solatron." A table with a revolving circular top calibrated in 360 degrees and a quarter-circle graduated framework to support a movable lamp—these two elements constitute a device for simulating the sun for any latitude, season and time of day. With a scale model of a building or group of buildings mounted on the table, the effect of sunlight penetration can be closely studied. Professor Frederick W. Edmondson, a landscape architect, designed the solatron, and it was built by Robert

M. Matyas, a graduate student who is synchrotron engineer in Cornell's nuclear studies laboratory.

THE PARKING-METER AND PARKING-LOT experience of Ames, Iowa, seems well worth recording. In 1948 the city passed a bond issue financing the installation of parking meters in a ten-curb block area, much against the wishes of the local merchants. In six months the merchants were demanding that meters be installed in front of their business houses. By 1951 the meter area had been expanded to twenty-four curb blocks and the receipts had been large enough to pay for two 24-hour parking lots available to the motorists as a free public service. Today the meter profit pays for police protection, lighting and snow removal of the lots, with the excess profit accumulating for a double-deck parking ramp.

LIFE CONTINUES to multiply its complexities—even in this capital city of great open spaces where at least we are spared the group of problems that industry carries in its train. There is, however, the story of the man who bought himself a trailer in which to live while looking for a place to park.



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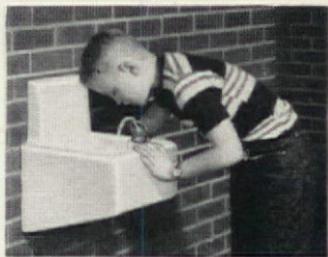
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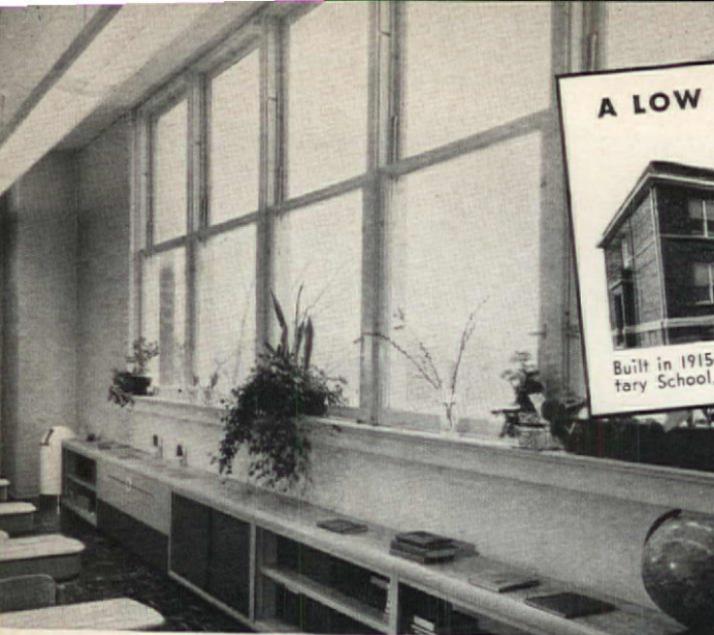
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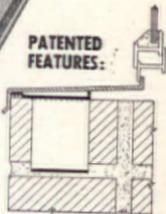
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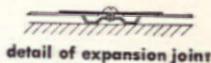
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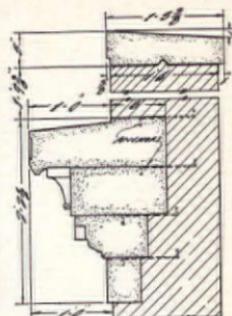
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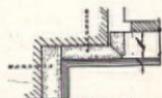
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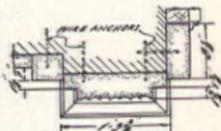
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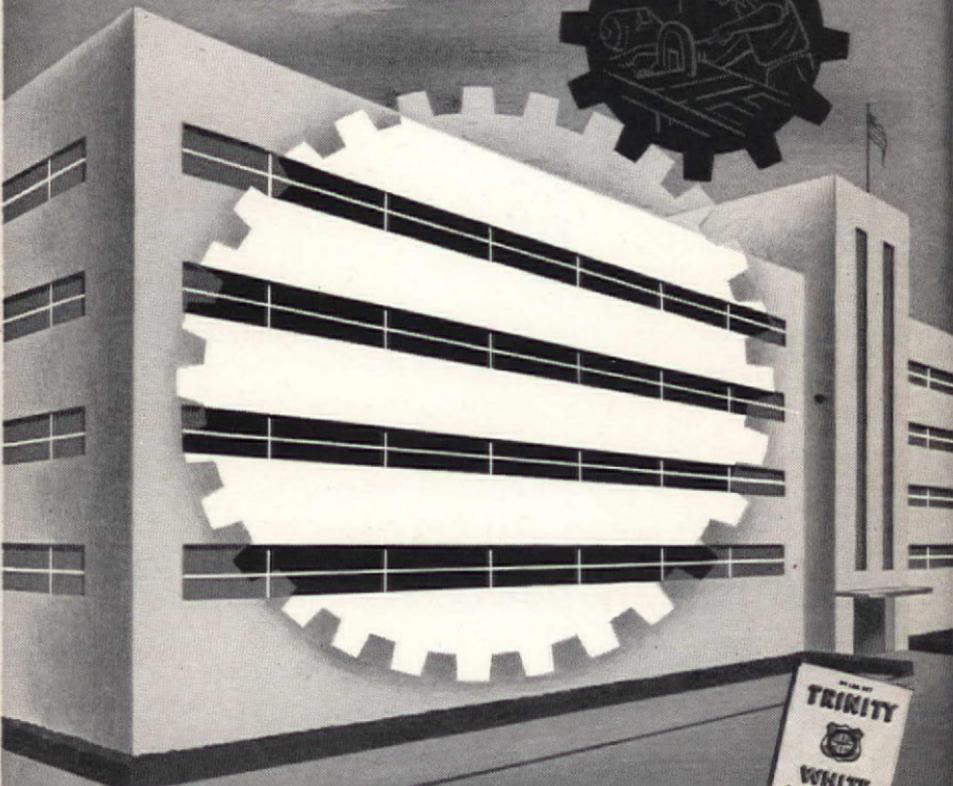
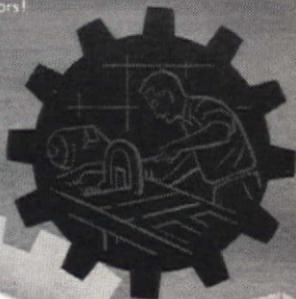
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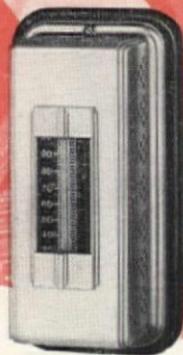
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