

ART AND MUSIC

AUGUST, 1957

AIA

Journal
OF THE AMERICAN INSTITUTE OF ARCHITECTS

CONCEPTS OF ARCHITECTURE

EDGAR I. WILLIAMS

WHERE IS MODERN ARCHITECTURE TAKING US?

VICTOR GRUEN

THE POST CONVENTION TOUR TO WILLIAMSBURG
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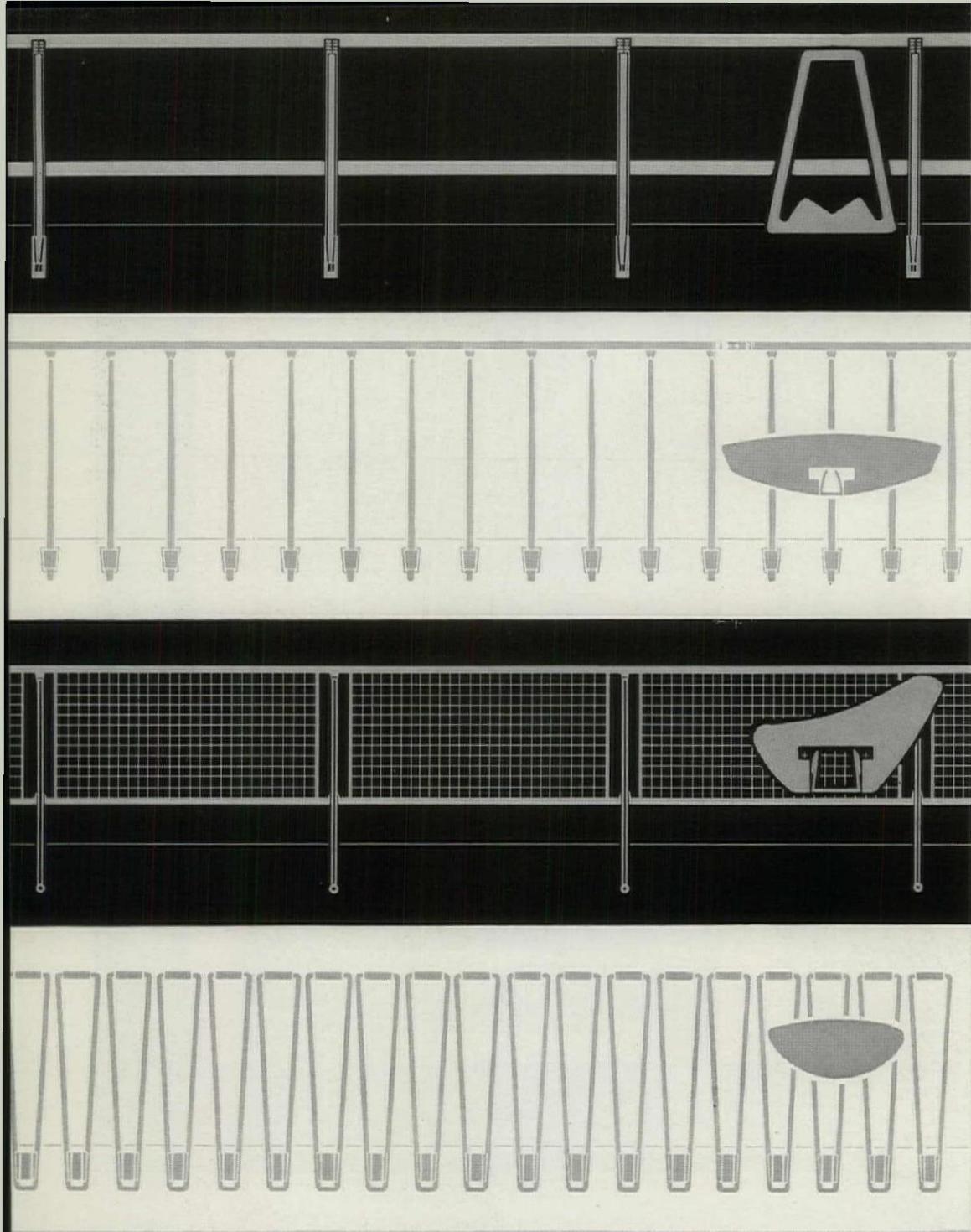
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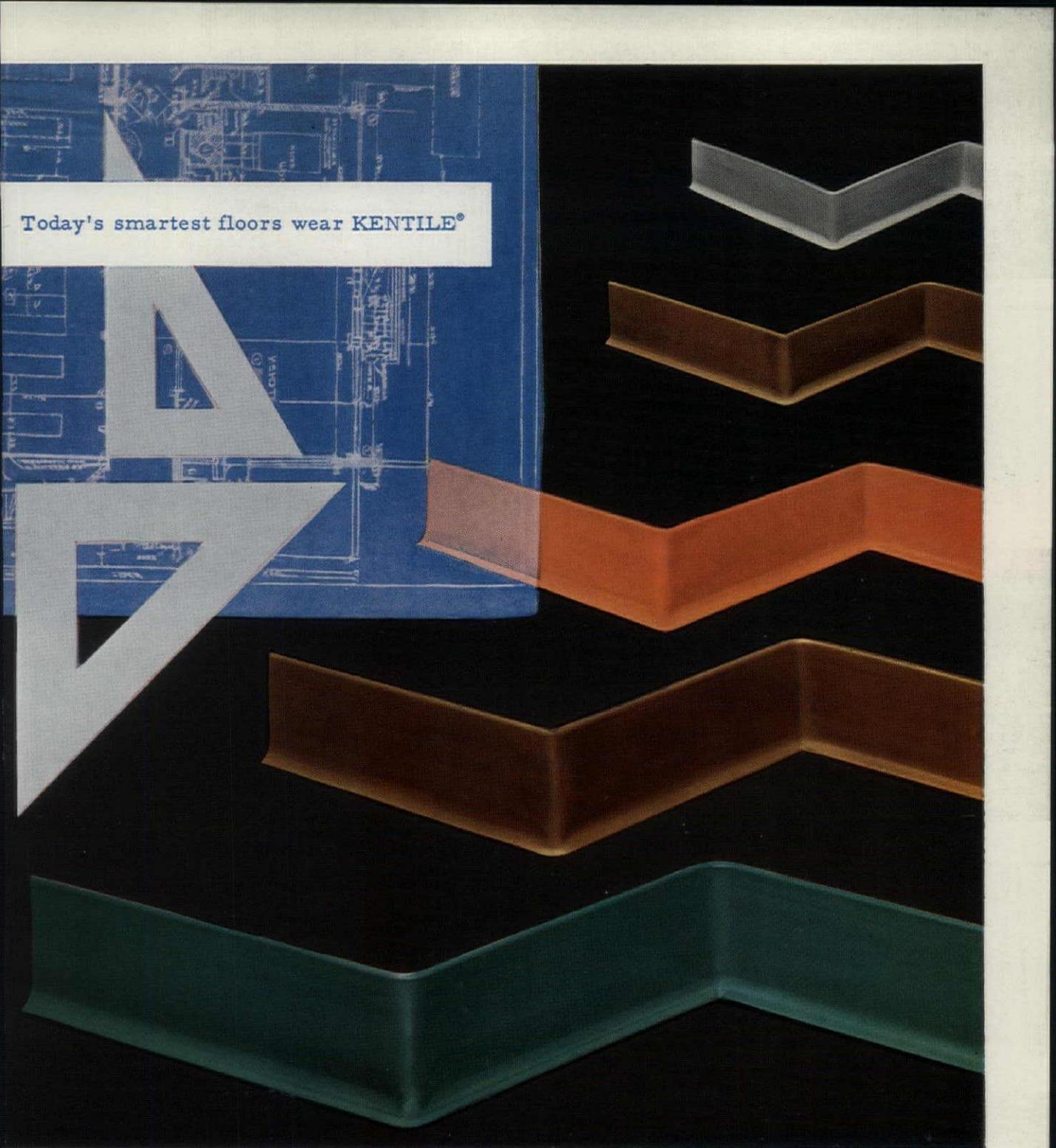
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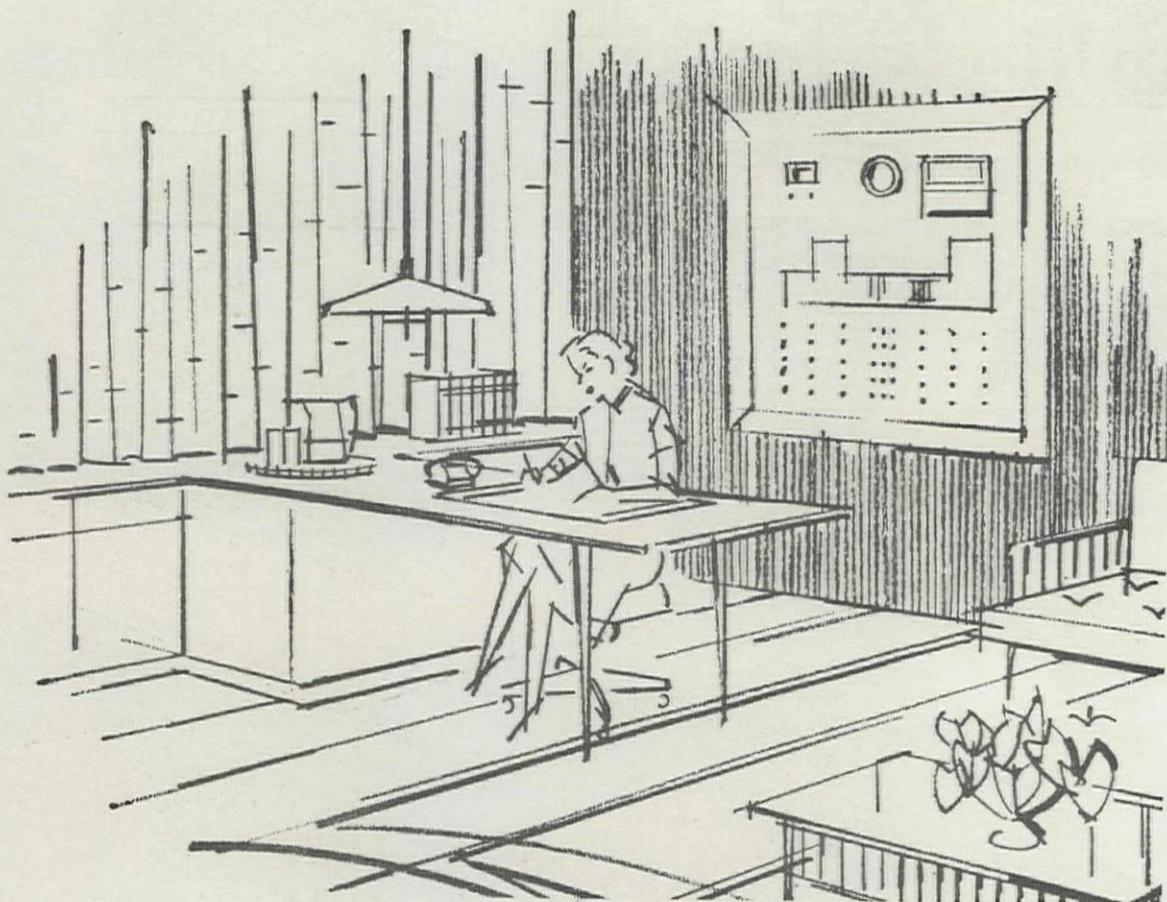
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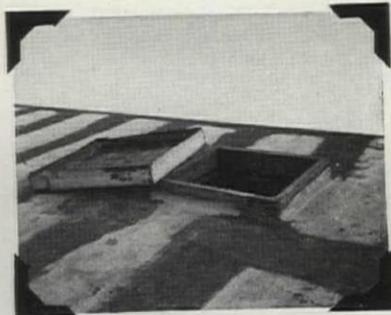


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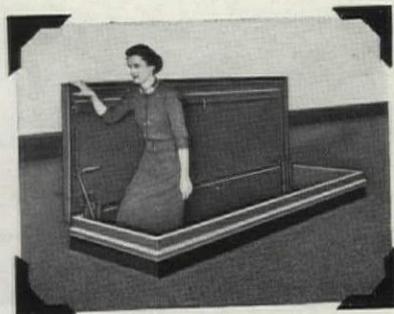
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CONTENTS

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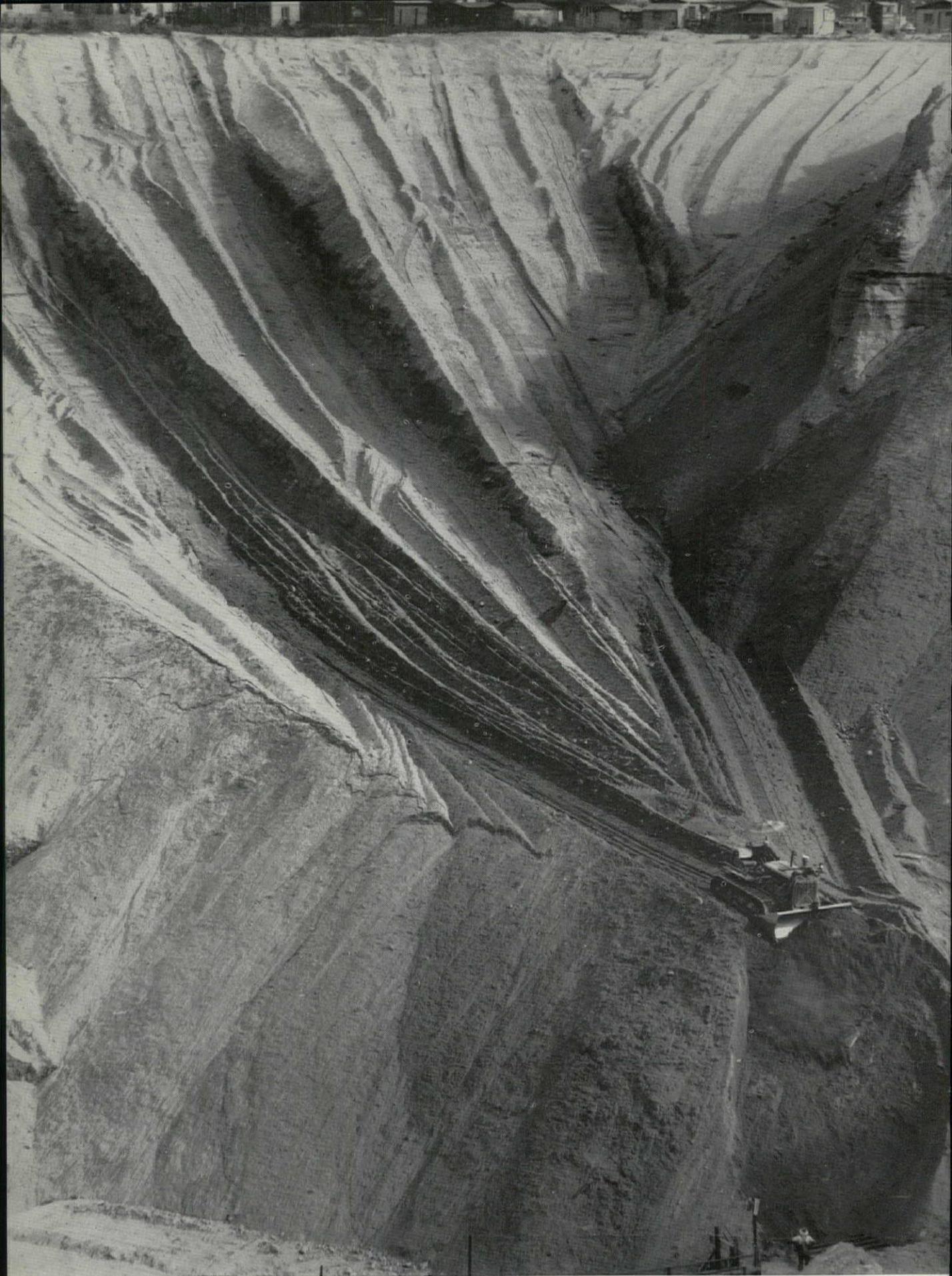
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CONCEPTS OF ARCHITECTURE	
An Editorial, by Edgar I. Williams, FAIA	237
EDUCATION	238
WHERE IS MODERN ARCHITECTURE TAKING US?	
by Victor Gruen	239
CALENDAR	241
THE POST-CONVENTION TOUR TO WILLIAMSBURG AND JAMESTOWN	
by Edwin Bateman Morris, Sr.	242
FROM THE EXECUTIVE DIRECTOR'S DESK	245
WILLIAM EMERSON	246
SAVE THE ROBIE HOUSE!	247
FAVORITE FEATURE	249
ART AND SOCIETY: INDEFINITE ARCHITECTURE FOR AN INDEFINITE PERIOD—PART ONE	
by Henry S. Churchill, FAIA	250
THE ARCHITECT AND STANDARDS	
by Theodore Irving Coe, FAIA	253
NECROLOGY	254
AIA LIBRARY NOTES	255
REGIONAL NEWS	256
THE THIN MAN	
by Elise Jerard	257
LIFE IN A MARTINI GLASS:	
by Alfred Bendiner, FAIA	258
HONORS	259
LETTERS TO THE EDITOR	260
THE ESTHETICS OF CITY REBUILDING	261
THE EDITOR'S ASIDES	262
A TABULAR HISTORY	
AIA COMMITTEE ON RESEARCH (CR) 1950-1957	263
HOSPITAL DEPARTMENTAL AREA STUDIES—III	
A PROJECT OF THE AIA COMMITTEE ON HOSPITALS	271
MODULAR GRID LINES	
MODULAR COORDINATION BEGINS WITH THE ARCHITECT	275



An Editorial

Concepts of Architecture



Blackstone

TODAY AFTER HALF A CENTURY of unrest during which two devastating wars and continuous ruthless political rivalries have dominated our thinking, technical and industrial progress of unparalleled scope in history has left the world with changes as great as unmeasured. Architecture as it emerges is guided by two basic concepts.

One concept assumes as premise that since this is an industrial age we should accept technology with its experimentalism, its scientific research and mathematical conclusions as guide and seek a perfection of technique out of which a new architecture will grow.

The second concept assumes as premise that architectural forms and concepts which reflect an historic past are important as they have been since the dawn of history. Technology and the machine should be used as tools by which to achieve changing objectives and that an ever new architecture will emerge of itself without conscious effort.

The first concept is not related to any country or culture. It is international. The second is inherently national and romantic. Either must reflect the era, the moment, to be significant. These two approaches are illustrated by two statements and two personalities are not an issue here you must understand me when I say they were by two experienced thinkers.

One said, "When I go to Italy, to Spain, to your country, I want to see Italian, Spanish or American

architecture. The beautiful things which reflect the spirit of the locale are most important."

The other, in defending the incisive technical approach said of a building under discussion, which I called ugly and unhappy, "Happiness has got nothing to do with it."

I do not mean to say that the brittle sharp lines of construction which follow principles of an essentially technical nature cannot be beautiful. The graceful sweep of a Whitestone Bridge with its tenuous quality—an arch that never sleeps—or the rigid aspect of strength and order of some of our new industrial buildings are compelling. On the other hand, a building on which old orders of architecture have been hung in the name of traditional design has nothing to offer in advancing our art.

Most architecture today falls between the poles which these types represent. Appropriateness should be the objective of every architectural design. For the functional, function; for the peaceful, peace; for the spiritual, spirit; for the decorative, as an old French saying goes, nothing more necessary than the superfluous. Character counts above all else.

To make of architecture a game of assembling copies of dead forms or, on the other hand, a circus of structural acrobatics is senseless.

No one can brush off the simple fact that since man began to build he has used wood, skins, bark, earth and stone for materials of construction and in less than a hundred years the metal and glass materials of today have completely revolutionized construction methods.

PHOTOGRAPH COURTESY OF GEORGE BARNES

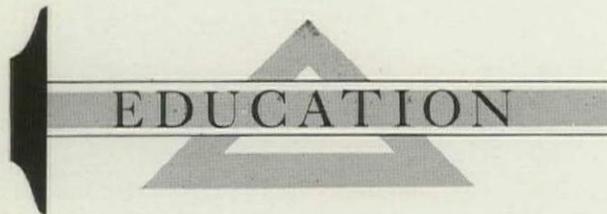
We are only now beginning to search for an architectural philosophy which this devastating circumstance demands.

Architecture used to be something akin to religion. Today it is too often an expression of violent personal self-acclaim. Throughout history the greatest periods of art have been those when violence has been held in check. Restraint has been a quality of greatness and, in fact, breeding. Architecture at its peaks has always been allied with painting, sculpture and landscape architecture.

Perhaps we should make a practice of reminding ourselves that the practice of architecture is more than a complex matter of business and technical knowledge. It is essentially a matter of spirit, of

creative genius. No profession or business has more to offer our troubled civilization than architecture. But while we architects debate our philosophies, architecture itself receives little attention from a public quite unaware of what the practice of architecture is. So our sermons are usually laments. Architecture is in need of zealots. She is in need of aggressive protagonists who are willing to speak out for the profession in this tough competitive modern world. We have enough of politicians and practical job hunters. We need crusaders. We architects, whatever our differences of opinion, should join together and with more forcefulness and conviction than now shown, proclaim the importance of our profession.

EDGAR I. WILLIAMS, FA



THE NEW YORK CHAPTER IS ACCEPTING applications for the 1958 Arnold W. Brunner Scholarship. The grant is awarded annually by the Chapter for an amount up to \$2,400 for advanced study in a specialized field of architectural investigation. Closing date for all applications is November 15, 1957. Full information may be secured from the Chapter office at 115 East 40th Street, New York 16.

DEAN OLINDO GROSSI, of the Pratt Institute School of Architecture, has announced that beginning in the fall semester of 1957, the school will offer a program of graduate studies in Planning leading to a Master of Science degree. This program is offered to applicants who have received degrees in Architecture, Economics, Engineering, Landscape Architecture, Public Administration or Sociology, or in another program related to advanced planning.

THE NEW JERSEY CHAPTER has announced that Frank Grad & Sons, Newark architects and engineers, in connection with the firm's fiftieth anniversary, will give a total of \$10,000 for the creation of Grad fellowships to the architectural schools of Princeton

and the University of Pennsylvania, and scholarships to Newark College of Engineering and Newark Academy.

PRESIDENT A. WHITNEY GRISWOLD, of Yale University, has announced two appointments to the Yale School of Architecture and Design, both appointments becoming effective in February, 1957. Professor Gibson A. Danes, Chairman of the Department of Art at the University of California at Los Angeles, will become the new Dean of the Yale School, succeeding Boyd M. Smith, who is retiring after serving on the Yale faculty since 1927. Paul Rudolph, of Sarasota, Florida, and Cambridge, Massachusetts, will become the new chairman of the School's Department of Architecture, succeeding Henry A. Pfisterer, who will resume his work as Professor of Architectural Engineering.

THE UNIVERSITY OF WASHINGTON School of Architecture, formerly a unit of the College of Arts and Sciences, has been given a status as an autonomous college. Professor Arthur P. Herman has been appointed acting Dean of the new college.



BY VICTOR GRUEN

Mr. Gruen, well-known architect of New York and California, faces the confusion of today's communities and says people and traffic must be separated.

Where is Modern Architecture Taking Us?

THE QUESTION "Where is modern architecture taking us?", is a provocative one. Actually, I wonder modern architecture is taking us anywhere. There seems to be a possibility that *it is being taken*.

Architecture, because of its combined visual impact and sociological basis, has taken, during various periods of human history, a strong leadership position in human affairs. The last time that a strong impetus came from architecture occurred in the first twenty years of this century. It was pioneering architects who grasped first the potentials of the new industrial age. They freed the structures from the clutter of factory-produced imitations of expressions of handicrafts. It was they who showed how to use the materials and products of the machine age proudly and with self-confidence and who raised the flag with the little cry "Form follows function."

Behind that flag marched the fine arts, furniture, design, women's fashions, changing the mores, the way of life. In the wake of this movement was modern industrial design. At that time, architecture was taking us somewhere.

Close to forty years have elapsed since. The pioneering movement has become a style; it has been popularized and made fashionable. And in the procedure it has been somewhat watered down, vulgarized, and sometimes intellectualized into sterility and pretentiousness.

In general, modern architecture is today concerned with variations on a theme composed in the early years of the century. But the tune of the times has changed.

Technology, once unleashed, was not satisfied

to produce with machines what formerly was made by craftsmen. It went far beyond Utopian dreams. It broke through the imagination barrier, forward toward new, formerly unimaginable events.

Radio, television, electronics, automation, atomic power—these are all words added to our vocabulary in the last forty years. Through mass production and mass consumption, a new social order has been created, resulting in a vast middle class. This ever-growing middle class is more and more becoming the only client of the architect. As producers and consumers, they are the ones whose needs have to be met.

There is a certain product which expresses most clearly the new order of things. It is an article produced in large quantities in Detroit and it is called the automobile. It is being turned out so rapidly that the birth-rate of this mechanical population is greater than the considerable birth rate of the human one. Today, the automobile population has reached the 55 million mark. It has fulfilled one of the big dreams of mankind—to be able to move speedily from place to place in all directions of the land, without limits. But, like the spirits called by the sorcerer's apprentice, the flood of cars is now threatening to drown us.

Though with a 55 million population the automobile race is still a minority group, its space needs are insatiable. A motionless car uses forty times as much space as a human being; a car going 60 miles an hour, 600 times as much—and besides, each automotive being requires additional space for housing (garages, car ports, parking lots); for beauty care

(wash racks and grease racks); for sustenance (gas stations, oil refineries, oil wells); for sickness (repair shops); for birth (factories); and for death (auto cemeteries).

Thus, a great portion of cityscape and landscape has been converted to "auto-scape," made up of acres and acres of concrete roads, parking areas, and all the other structures which it requires. The automobile has done some remarkable things to our cities. It has exploded them, as far as our residential areas are concerned, into a scatterization of suburb-anism. It has transformed formerly desirable residential areas around city cores into blighted areas and slums. It has drawn business and industry away from the urban centers, and it is threatening to denude our downtown areas of their economic strength.

In providing for the happiness of the mechanical population, problems and difficulties arise to ever-mounting degrees. The saviors who are called in to remedy the situation are traffic engineers, road and bridge builders, garage experts. They cut new highways and freeways and expressways through the cities. They invent one-way streets and scramble crossings, three-way signals, clover leaves, and generally are dizzily busy taking care of the traffic.

Architects stand on the side lines and observe. They observe somewhat sadly how their own performances become meaningless in the hubbub, how the beauty of their structures, seen only through the wrap-around windshield or the rear view mirror of automobiles going 30 to 60 miles an hour, remain unappreciated; and how their structures suffer under the general squalor—the disorderliness, the noise and the fumes of their surroundings.

Architecture has put people into glass houses, but they must not look out if they are to retain a feeling of peace and comfort; anarchism, disorder, blight, ugliness have taken over the view. Architecture puts children into schools designed along psychological principles, but it does not protect them from physical injury when they leave these islands of shelter. Architecture has put the sick into structures designed to the disciplines of medical science, but it cannot prevent the infiltration of nerve-wracking noise and disorder through the doors and windows. Architecture has put workers into buildings designed for split-second efficiency for mass production on the belt line, but it cannot prevent workers losing many hours stalled in traffic.

Architecture has left its most important challenges to the care of others. It has left the building of the millions of new homes for the middle classes to the speculating viewpoint of the tract developer and the shaping of the man-made environment to the inhuman, mechanical approach of the traffic engineer.

Half a century ago, pioneers of modern architecture tore the false fronts from individual structures. The new challenge is to tear the false pattern left over from the horse and buggy days from our urban scene. If modern architecture is to take us anywhere, it must take us out of the present melée of machines and flesh, of automobiles and people. It must re-instate man as the master and relegate the machine to its place as servant.

The false pattern spreads over wide areas—over cities and towns and the spaces between them. Its main threads are streets and roads and highway. These are serving today a double purpose. They form the coordinating lines along which all structures serving human activities are strung, but they also serve as rights-of-way for traffic, as tracks for automobiles. The devilish thing is that these two uses are diametrically opposed to each other. A roadway flanked by structures serving humans is unsuitable for flowing traffic as buildings along the streams of traffic are unsuitable for human activities.

This unusable pattern must be discontinued. Architecture has to provide an order in which to balance automobile and human, their natural habitats as given: To the automobile, engineered, many-laned highways, rolling through broad, landscaped areas and to men, a truly humane environment in which, put back on their own two feet, they can, in safety, peace, and beauty, go about their tasks, observing and enjoying the interplay of arts, architecture and landscaping.

The cold war between the automobile and man has to be ended if both are to be given a chance for fullest development. The answer seems to me to lie in the creation of human activity nuclei, or clusters based on the scale of acceptable walking distances within each unit. Each cluster will be separated from the next by neutral areas of varying width, which may be devoted to agriculture or recreational purposes. Constellations of clusters will form communities, constellations of communities towns, and a galaxy of towns a metropolitan area around a compact and vigorous, cultural, social, administrative and economic center, the metropolitan core.

Between these nuclei, within the neutral areas there will be ample space for the traffic-carriers of the future. They will move radially between clusters towards the core area, and freeways will swerve around them to surround groupings of nuclei, and finally each individual pedestrian island; but they never will pierce the areas of human activities. Along the inner borders will be car storage areas, in the form of multiple-deck garages. One will leave the garages by means of moving side-walks and escalators, exit on the side opposite the one where the

ars entered, into an urban environment reserved for pedestrians.

Modern architecture will take us to a brighter future if it breaks out of the narrow confines of the four walls of its structures, realizing that the meaning of the doctrine, "form follows function," includes also those functions which spring from the emotional and spiritual needs of man.

Eero Saarinen and I have both been honored with special reference to two projects—Saarinen's General Motors Research Center and my firm's Northland Center, both near Detroit.

It is highly significant that both of these projects go far beyond the scope of individual buildings. General Motors Research Center has been referred to as a new Versailles, Northland as a new agora, the ancient Greek market place. Both, however, relate to the forces of the twentieth century, establishing a completely new type of human environment, tailored to the technology of our times, made to order for the automobile. Both express the philosophy of the cluster system, with belt highways surrounding them, car storage areas adjoining the belt highways,

clusters of buildings and wide, handsome spaces between structure reserved for pedestrian use only.

Any single one of the structures of either of the two projects, taken out of its environment and placed alongside one of our urban traffic rights-of-way, intermingled with a hodge-podge of other buildings, flanked by screaming billboards and observable only from the driver's seat, would lose much of its significance, its meaning and its beauty.

Where Is Modern Architecture Taking Us?

If it reawakens to its mission, which is caring for people, providing for their physical and also for their spiritual wellbeing, if it takes seriously its responsibility toward a society which, based on democratic principles, has made large strides in affording opportunities for all—then it will, in a renewed, spirited effort, assume its historical role of leadership and bring, not just to individual structures, but to the entire manmade environment, those three essential components recognized by Sir Henry Wootton over three hundred years ago: Commodity, firmness and delight.

CALENDAR

July 14-Aug. 24: Eighth Annual Design Workshop, Instituto Tecnológico de Monterrey, Mexico. For information write, Hugh L. McMath, AIA, School of Architecture, The University of Texas, Austin, Tex.

September-December: International Exhibition of Architecture, Sao Paulo.

September 5-7: Western Mountain Regional Conference, Jackson Lake Lodge, Jackson Hole, Wyo.

September 9-19: First International Seminar on Hospital Construction, Geneva, Switzerland.

September 19-21: New York Regional Conference, Buffalo, N. Y.

September 25-26: North Central Regional Conference, Rockford, Ill.

September 25-27: Producers'

Council 36th Annual Fall Meeting and Chapter Presidents' Conference, Louisville, Ky.

October 2-6: California-Nevada-Hawaii Regional Conference, Coronado, Calif.

October 6-9: Gulf States Regional Conference, Birmingham, Ala.

October 11-12: Joint Fall Meeting Virginia Chapter and Virginia Society of Professional Engineers, Hotel Roanoke, Roanoke, Va.

October 12-14: Second annual convention, California Council of Landscape Architects, Santa Barbara Biltmore Hotel, Santa Barbara, Calif.

October 17-20: Northwest Regional Conference, Gearhart, Ore.

October 23-26: Architects So-

ciety of Ohio Annual Convention, Neil House, Columbus, Ohio.

October 30-November 1: Texas Regional Conference, Dallas, Tex.

October 31-November 2: Central States Regional Conference, Skirvin Hotel, Oklahoma City, Okla.

November 7-9: Florida Association of Architects Regional Conference, Fort Harrison Hotel, Clearwater, Fla.

December 11-12: National Construction Industry Conference, Congress Hotel, Chicago, Ill.

February 18-20, 1958: Conference on Church Building, to be held jointly by The Department of Church Building, National Council of Churches, and The Church Architectural Guild of America, Veterans' Memorial Building, Detroit, Mich.



The Post-Convention Tour

UNDER THE AEGIS, if I know what that means, of the United States Travel Agency, a group of architects, still having a certain amount of resiliency and strength left over after the active events of the Hundredth Anniversary, assembled at 7:45 A.M. (Repeat: 7:45 A.M.) on the Saturday after the Convention, upon the tree-shaded but deserted sidewalk in front of the Shoreham Hotel.

There had been hasty rushings about, in endeavors to set up last-minute coffee-breaks and to lead the semi-somnolent across the hotel approaches to the correct buses. The haggard middle-of-the-night aspect, however, wore off as the vehicles began to roll and pleasant sunshine fell upon us, seeming to bring in an atmosphere of architecture and culture, causing bus occupants to comment interestedly upon the gold-tooth type of statues at the Lincoln Memorial, expression of aesthetic opinion being the birthright and relaxation of architects.

The journey southward on Shirley Highway and Highway No. 1 was pleasant, passing the ancient village of Dumfries and the statue at the Marine Base of the raising of the flag at Iwo Jima. The route carried us through Richmond and on to Shirley on the James River, originally the home of the so-called "King" Carter, who owned so many thousand acres of land in Virginia.

The visit to Shirley, arranged largely through the courtesy and earnestness of the Virginia Chapter (which also, as will be remembered, had a hand—

perhaps, because of their decorative blue brassard an arm—together with the Washington Metropolitan and the Potomac Valley Chapters, in the Convention trip by water to Mount Vernon) was a memorable and pleasant occasion.

The Shirley house dates back to 1769. The present owner and occupant, a Carter of direct descent, spoke to us in soft, r-less Virginian, to which it was a joy to listen, about the house and its accoutrements. One of the interesting facts he brought forth, which covered a point often open to wonder



By Edwin Bateman Morris, Sr.

to Williamsburg and Jamestown

how, with rough-handed service in the kitchen, the delicate china of Colonial days survived to be handed down to posterity. The answer to that, insofar as Shirley is concerned, was that the ladies of the family washed the delicate china at the table, there being faucets beside the fireplace from which water for the purpose could be obtained.

Shirley is not a center-hall type of house, but has four rooms or spaces on the first floor, quartered about the house, one of them being a stair hall from which steps go upward and upward, losing themselves presently in the distant dusk above.

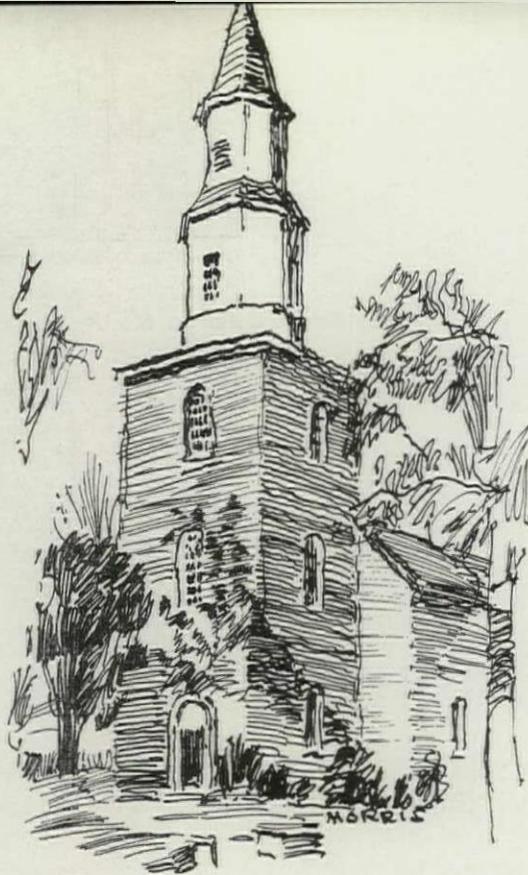
The James flows pleasantly a short distance behind the house. Perhaps they called it also the front, since it is almost identical in design with the rearward side, and since most of the visiting and social approach to the house was from the river. On this side a spacious lawn extends beneath great trees to the broad river.

A welcome box lunch was served outdoors. The temptation was strong to eat it sitting on the lawn under the trees. But we were warned against that, because of the tiny chiggers, descendants of the original chiggers which doubtless annoyed King Carter. These insects are the most companionable of all organisms. In their friendly way they make tiny burrows into you and go about raising families. If a considerable number of them set up a municipality on surface owned exclusively by you, an undesirable situation arises.

From this point we went to Williamsburg, some to the Inn, some to the Lodge. We were joined there by Charles Peterson, Carroll Meeks and others from the active and widespread Society of Architectural Historians. They arranged and conducted several tours—to the Governor's Palace, the Capitol, the Wythe House and others, and also a "Tour of Discovery" which went to places of research and investigation not usually open to visitors. All of this tended to document the premise that possibly one's architectural life is not fully complete until he has seen Williamsburg.

There has been some belief that perhaps Williamsburg sanctifies to too great an extent the tradi-





tional. I always think, however, that because of its studied accuracy, its purpose is to show what architecture was then rather than to urge what it should be now. It creates a historical mood, difficult to capture otherwise, and uplifting when realized. Some years ago I could not sleep because of something called lumbago (said to come from inspecting dimension timber in a lumber yard) and went out into the uninhabited Williamsburg at daybreak, getting in that stillness the fine full flavor of Colonial days. An illusion of the past not to be forgotten.

However, there now comes to Williamsburg a great concession to the modern. Our party visited the new Information Center and the new Motor Hotel, designed by Harrison and Abramovitz. These are in the modern spirit. This change-over in design was considered desirable mainly because of the great size of the projects, Colonial architecture having no vast buildings to act as counterpart and example.

It is interesting to note that architects talk architecture. Discussion arose as to whether or not the square brick used so much in exterior Williamsburg is a quarry tile. One architect interestingly pointed out that *quarry* was actually the French word *carré*, square, and that actually any natural clay product which was square was a quarry tile. After full deliberation it was decided that those who wished to call them square brick could do so without censure, and those who wished to call them quarry tile could call them quarry tile.

There was a pleasant reception at the sumptuous Williamsburg Inn, at which Edwin Kendrew, chief architect in the Williamsburg organization, acted as a very efficient receptionist and dispenser of information. An absorbing exhibit of documents, models and other things concerned with the Restoration made a fascinating display. We found great interest in the exactitude of the model of the first Williamsburg theatre, with its pit for cheap seats and patrician accommodation in the balcony boxes, the very desirable boxes being right on the stage.

The cocktail party on the terrace in the hastening twilight was full of excitement and social interest. It was not too easy, therefore, to persuade the company to effect a change of venue in order to have dinner at the Lodge. After dinner Charles Peters put on a panel discussion touching on the research and historical side of the Williamsburg locality, an expert performance.

The Jamestown Exposition, or Festival, which we visited Sunday morning, is not a large show, but is absorbing in its detail and presentation. We saw one of the two original copies of the Magna Carta and one of the original copies of the St. James version of the Bible. Because of our limited time, our progress through the grounds and buildings had to be controlled by a twenty mile-an-hour minimum speed limit. It was surprising how much we were actually able to see: The beautiful, one-third scale model of John Cabot's ship, the Indian Quonset-type of building, the replica of the original stockade (built for defense against the Spaniards, not the Indians), the Glass House, the reproduction of three ships, the *Susan Constant*, the *Godspeed* and the *Deliverance*, in which the first settlers crossed the Atlantic, and the restoration of the Jamestown church, part of which is the tower that never was destroyed. We saw the much-spoken-of sycamore tree which had grown up between the ancient grave of man and wife to separate them and has thus always been called the "Mother-in-Law Tree."

On our homeward journey we stopped to visit Stratford, the home of Light Horse Harry Lee and birthplace of Robert E. Lee. It is a distinctive home with great square chimneys at either end. The center part is not heated, except on social occasions by braziers. One architect, thinking of rather shivering off-the-shoulder evening dresses, endeavored to construct a pun around the words *brazier* and *brass*, a very difficult field of endeavor.

We arrived home in time for everyone to make essential connections with various planes, trains, taxis and (a somewhat unusual thing during a Convention) beds.

From the Executive Director's Desk



Photograph by Van Tassel

A WHILE AGO I happened to spend a little time with a past member of the Board of Directors of a rich and powerful trade association, one whose publicity we had envied and whose public relations program was supported by substantial investments. I had often wished the A.I.A. had the resources of that organization and could have afforded to engage as many activities as it did. Fortunately, before he expressed my admiration, he observed that his organization was, in his opinion, not worth a damn. I wondered why he kept paying dues to it; he complained of the large and expensive staff in Washington, wine and dining on the "sweat money" of the members; he thought the public relations of his organization was frightful; no one knew who they were or why they existed. He wanted his Board of Directors to do something about it (of course it was the same old Board that had been in when he was a member). And then I learned with astonishment that he looked toward The American Institute of Architects with envy. He wondered how we had ever put together such an efficient staff, how we had achieved such success with our public relations program, how we carried on all the activities we did which counted for so much in the construction industry and in the economy, how we made people look to us from all sides. He wondered how we had made the architect count so satisfactorily in the scheme of things. So I smiled smugly, accepted the compliments and changed the subject.

Chapter resolutions, State Association resolutions, letters, and even telephone calls, bearing messages of misunderstanding, all serve to keep us aware of the Institute's system of communication with components and membership does not function with that serene efficiency to which we aspire and which we believe is the faultless servant of other organizations. The means of such communication have long been set up and in operation. The transmitting stations are manned by bright and busy enthusiasts.

But what about reception? Are the receiving sets tuned in? We have no evidence that the dials are illuminated and that the tubes glow.

Now we know there is no compulsion to turn on the radio or TV. There is no compulsion to read the printed word, no matter how enticingly garbed, and there is no compulsion to attend a meeting; nor is there any compulsion, when one does attend a meeting, to listen to the expounder upon the platform. But it might be rewarding—it might even be fun—to tune in on *The Octagon*, to switch on A.I.A. You pay for all this service, all this broadcasting, so why not use it? Do not force us to fall back entirely on telepathy and osmosis, the last avenues open to us, in order to keep in touch with you, to let you know how your money is spent and why.

Election to office or appointment to the staff brings the illusion that one is thereby endowed with the mystic power to cause men to stop, listen and obey the spoken or written word. Disillusion sometimes comes with a shock, but more often it creeps up slowly, and the realization is not drastic.

Now it is pleasant to travel to chapter meetings, regional conferences of state organizations or any component gathering, especially to do so for the purpose of appearing on the program, scheduled and heralded. It is pleasant to be interviewed by the press, especially when one is far from home; it gives such a nice sense of importance; it is gratifying to the ego; it is something you like to boast about to your wife (assuming, of course, that the lines of domestic communication are working both ways). But one learns, after travelling about, that the only sure audience is the captive—the audience that is chained to the chair in the luncheon room or banquet hall. Somehow or other when the price of a meal has been paid, the payer fancies that the price of the meal is not only an investment in entertainment, but a promise to stay on and take the punishment. Programs which fall between what I regret to say are known in the con-

vention world as "food functions" are deceptive. Printed programs may be enticing, but golf greens and architectural tours only too often are even more so.

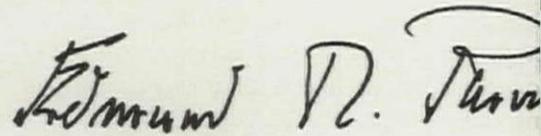
Some time ago I went to a regional conference. I was cordially met by a member of the host chapter delegated to look after me, and was driven to the conference hotel where all arrangements had been made. On the way my guide was profuse in his exclamations of delight at the good fortune of the conference in having me on hand and expressed how much he himself looked forward to what I was to say. However, the next day when I looked down from the platform at the audience, I could not find him. Actually there were a lot of people I could not find. Later on, at the cocktail hour in the afternoon, my guide reappeared. I expressed my surprise at his absence in the morning, as he had been so avid for the message from The Octagon. I learned that, taking advantage of the salubrious weather, he had gone hiking.

Now I find that The American Institute of Architects is not unique in its lack of success with internal communications.

Failure or non-functioning of such communications is endemic in the national professional society and trade association world. It is ridiculous that it

is so, especially that it is so of the A.I.A., for we are made up of eager, interested, intelligent people.

Our lines of communication are excellent. To produce good publications, we send out bi-weekly news sheets, we are in continual correspondence with our components and with hundreds of interested individual members. We travel about, we speak at gatherings. I do not think the trouble lies with the transmitter, but with the receiver. I should think that you who are investing substantially in your organization, that is to say in your future, would want to know everything that goes on. We are only too glad to keep you informed and we shall continue to do so. I should think you would want to know the actions we take that affect your careers for the better. The information is sent to you—all you have to do is read or listen. We welcome your opinions, your criticisms. We want you yourself to participate and we also want you to become more vividly aware that, thanks to your organization, you are a member of a successful, flourishing and important profession.



William Emerson

WITH THE PASSING OF WILLIAM EMERSON our profession has lost a great gentleman.

I am sure that there are others who are better qualified than I to testify to his great qualities as a dean of architecture, a scholar and architectural practitioner, or as a leading figure in humanitarian church work and in work for the United Nations.

I wish to say a few words, however, about William Emerson as a fellow man and fellow architect.

The reason for doing so is a very personal and compelling one. I have lost with Emerson's death a friend of extraordinary good will who never failed to help when help was needed. When I came to this country I was fully trained and had given up my first modest achievements in Europe and all my material possessions. Fortunately enough, I immediately found work as a draftsman, to make the first and often hard adjustments in a new country. There was little to expect from fellow immigrants no matter how famous and successful. They reserved their assistance for those who swore by their doctrines.

It was not so with William Emerson. Like so

many others who have profited from his kindness and wisdom, I could come to him any time for advice without having to capitulate intellectually or artistically. He was genuinely interested in people and their problems, and he gave a hand without prejudice. By trusting people and their intentions he made them act correspondingly honest, fostering the best in them and encouraging good professional standards and performance. He was able to recognize and foster personal qualifications even if he could not particularly sympathize with one's opinions. I once wrote to a dean, recommending me highly for a teaching position, that I was "perhaps, from an antiquated point of view, rather overemphatic on some points of modern design." The dean did not mind.

I often wished that we had more men of these abilities and warmth. We know for sure that we lost such a man in William Emerson. I only hope that many of us will try to follow his good example.

H. H. WAECHER
April 19, 1951

Save the Robie House!

Dr. Arthur McGiffert, President,
Chicago Theological Seminary,
Chicago, Illinois

Dear Dr. McGiffert:

To the chorus of protests, which by this time must be quite annoying, I feel that I must, nevertheless, add my own voice concerning the danger of destruction which seems to threaten the Frederick Robie House at 5757 Woodlawn Avenue.

I am sure that by this time you must have heard every argument, good and bad, why the Robie House should not be destroyed. I know also that its preservation is not a simple matter, but because it is one of Frank Lloyd Wright's finer works and of that period of his activity which probably has had a more profound national and international influence on building and architecture than that of any other American architect, it would seem that every possible effort should be exerted to somehow keep the Robie House intact.

I happen to be one of the minority of American architects, who, because of a strong historic orientation, does not worship at the shrine of Frank Lloyd Wright. My own feelings concerning Mr. Wright's work are adequately summarized by the well-known German critic, Dr. Otto Völckers. I am taking the liberty of enclosing my own translation of this statement.

The value of a building such as the Robie House transcends personal opinions. It is, therefore, my sincere hope that a way can be found whereby this building may be preserved for posterity.

Respectfully yours,
Richard W. E. Perrin, AIA

NO ONE CAN DENY that Wright has been a pioneer of rare sort and significance. We say without deliberate bitterness: "has been." We very well remember the years around 1910 in which the works of Wright first became known to us. We remember that his broad, spreading houses in and near Chicago, with their great shading horizontals, their gently sloping roofs and their beautiful floor plans with spaces flowing into each other made a deep impression on us young people at that time. They were indeed something completely new, and truly a work of art. We

know also that these early buildings offered lessons to Europe, and especially to us. We believe their vital influence to be perceivable in Peter Behrens, Walter Gropius and Mies van der Rohe, to say nothing of a host of lesser lights. However, our doubts already began with the Imperial Hotel at Tokyo and that Asiatic oddity "La Miniatura" in Pasadena, a house faced over and over with ornamental stone and concrete blocks. And today we are startled by "country houses" which from a distance (and not only from a distance) look like ruins—remarkably cunning, irregular stereometric forms. We are astonished to see nothing but masonry walls, more masonry walls, board walls and deep shaded recesses in which it may be assumed there are some windows. And now we learn that these are "organic" buildings and works of art, and that here we have the glorious dawn of a new and more wholesome architecture. This is what we cannot get ourselves to believe. We see no dawning, but instead a sunset, a last baroque swan song of those hopeful, joyous years around 1910, in which this new art of building was still partly a dream, and without doubt among its awakeners was Frank Lloyd Wright.

With this, however, a fairy tale—Frank Lloyd Wright's most famous house, the house over a waterfall. A house of unbelievably bold and understanding use of reinforced concrete construction, it is situated in a forest of young trees over a gently flowing waterfall . . . altogether unreal, altogether a fairy tale and altogether strange in its exotic beauty,—so little to be described in words as the call of a bird or the soaring of the eagle high above the pine tops. For this work of art alone we can love and honor the patriarch of Taliesin; he created it when already 70 years old. But, is this house livable? We do not want to raise that question at this time.

Let us disregard the polemic directed by Wright against the stereometric straight lines of European building and particularly his statement in "Figaro Littéraire" following the Paris Exposition against the no less controversial and no less self-persuaded exponent Le Corbusier.

Let us just consider the question whether Wright is really justified in his condemnation and "sovereign contempt" of modern "box building," when

he takes entire house plans and forces them into patterns of modular abstraction—only that here it is not rectangles, but acute angled diamonds and triangles or even six-cornered honeycombs. And isn't it unusual that in his numerous and otherwise quite realistic appearing models of his buildings, the really and truly organic forms of nature such as trees, plants and flowers are invariably made to appear as completely abstract cubes, discs, etc.

Let Wright scold us if we cannot accept his concept of what is organic. His interiors are precisely the opposite of what we today in Europe and in Germany desire and are searching for, and in part have already found, namely unencumbered, unromantic space; this almost neutral and yet not expressionless enclosure for our everyday living in the house—exactly that which we, with Hans Bernhard Reichow, choose for our part to call "organic." For us the assignment to build a dwelling house is not the excuse to create a "work of art" which with striking and obtrusive forms or mannerisms draws attention to itself. We don't mind being called "hacks." Even with a simple solution to the problems of function and purpose, our house need not be without design or without art. In turn, we can hardly feel at ease in rooms which call incessantly to us: "Here I am, the chimney, and I have been laid up naturally out of stone taken from out of the earth . . . here I am, the ceiling, and I am coming right down at you!" We don't like chairs that are either heavy wooden thrones, or cubical or sawed-off, drum shaped foot stools and lean-tos. It seems contrary to reason, and therefore anti-organic, to us to place on a clumsy split rock wall an unnecessarily thick, polished plank just to hold our books. We don't care to live in rooms which demand hours of work each day just to keep them reasonably neat and dust free. Anyway, who would want to dust a rough stone wall every day?

And when we finally inquire about glass in this organic architecture, we must admit that the finest quality of glass is seldom really used, namely the quality to bring into the room surrounding nature from the outside which in the case of Wright's wealthy clients has been particularly beautiful or interesting. Why glass doors down to the floor, when the view beyond is blocked at least waist high by a board wall, balcony railing or masonry wall? Here another restriction is apparent, which the climate of the Middle West seems to have produced: The justifiable fear of the summer sun.

That is why Wright again and again tucks his long window bands under projecting, shading roof overhangs, preferring the soft, cool, subdued light thus produced . . . but with exceptions. Extensive glass is used only in his relatively few commercial and industrial buildings . . . but in those cases it is either non-transparent or it is located in the ceiling or someplace else where nobody can look through it; nature is strictly shut out. Instead, the work-people are herded together on the ground floor of gigantic and overly high halls, there to serve out their working days amid the confusing din of typewriters and other office machines surrounded by a sort of artificial grove of concrete palm trees. To still use the word "organic" would be carrying it ad absurdum. So remain the dregs of doubt, regret and disappointed hopes of what might have been. Honor to whom honor is due! Frank Lloyd Wright deserves the honor of a one time pioneer. This we give him gladly, but in so doing we keep our own counsel and are not inclined to sit on Wright's sinners' bench and do organic penance.

Otto Völckers, Writing in "Glass Forum" 1/1953, published by Karl Hofmann Schorndorf bei Stuttgart Translation Richard W. E. Perrin, February 1955

248

THE U.S. EDUCATIONAL FOUNDATION IN AUSTRALIA is anxious to promote visits by American scholars interested in building and architecture and has asked the Commonwealth Scientific and Industrial Research Organization to nominate suitable people. The term of the scholarship is for 12 months (including travelling) and the scholar receives fares (for himself but not for his family) and an allowance of about \$3,800 for himself and about \$630 for his wife plus a sum of from \$300 to \$600 for travelling

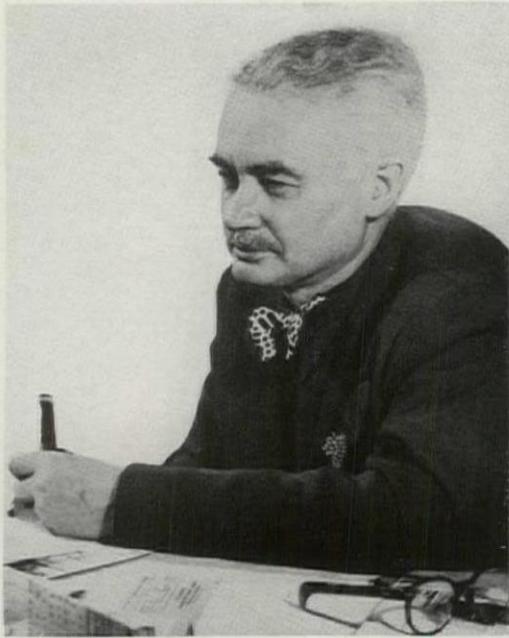
within Australia. There is not likely to be any supplementary income such as lecture fees. These allowances should be sufficient to enable a man to live at a reasonable (but not luxurious) standard.

Candidates must submit application to the Conference Board of Associated Research Councils, 210 Constitution Avenue, N. W., Washington 25, D. C. Closing date for the receipt of applications is 15th April each year for an award commencing during the following Australian academic year.



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ART AND SOCIETY:

PART ONE

I WOULD LIKE TO PRESENT some rather general notions about architecture and some aspects of contemporary society. The ideas may seem scattered and the thoughts unorganized, for they are only probings into somewhat unexplored relations of architectural critical judgment. In fact, there is not much critical judgment used in talking about architecture, for ubiquitous though it is, it is little seen and little understood. The Voices of Silence do not speak through the stones of architecture and that the Museum is Without Walls is proof of neglect if not of contempt. When there is no enclosure, there can be no content, and it may be that this lack of content is significant enough to serve as a definition of our society.

The Arts and Sciences, which exist because Man has creative energy to expend beyond his function of generative creation, present a paradox. They are in essence timeless, yet they are manifestations of their time. Each work of art is unique, yet it does not exist by itself, it cannot be isolated from other works of other minds in other media. If no man is an island, neither is a masterpiece. Art is an expression of society. That statement, like the paraphrased quotation, is now a commonplace, but it was not always so for either. If the 19th century cared little for Donne, it also thought of art as something apart from life. Art was for "art's" sake, and its

history was the history of this school or that master perhaps of a period at most, and that was likely to be not an historical period but a stylistic one.

Ruskin, currently in the critical doghouse as a "disturbed person," was among the first to widen the interpretations of architecture and painting to include attitudes towards society, and he also knew how to write with power and feeling. Henry Adams in "Mont St. Michel and Chartres" welded together architecture and the other creative forces of 12th and 13th century society into a book that is itself a work of art. Mumford and Hamlin too used the integrated approach effectively, and of course there are others. It is to Wylie Sypher's "Four Stages of the Renaissance Style" however, that I want to make acknowledgement for the point of view this paper is trying to develop. His thesis is that all the arts of a given cultural period spring from common emotional and psychological sources, and which consequently have a similarity of expression regardless of the media of presentation. We should therefore expect that the various arts should stir the same sort of emotions in us, the strength of the emotion but not in character varying with the quality of the particular work as art.

Although these emotions, these deepened perceptions, are of the same sort for all the arts, they cannot be translated from one art to another. The

Indefinite architecture for an indefinite period

HENRY S. CHURCHILL, FAIA

e, as Suzanne Langer has put it, different domains. Hence criticism can deal directly only with techniques; so-called interpretation of painting, for instance, may be literature, but it cannot in any sense substitute for the direct experience of the painting. Words cannot convey the inwardness of a phrase of music, nor can the symphony echo the cathedral. Yet all evoke memories, dreams, feelings which disturb the equilibrium of the mind, the beat of the heart, the pulsation of the viscera.

This power to disturb is indeed the quality of work of art. It does not matter whether the disturbance, or if you prefer, the evocation, is by direct word association as in poetry, or by the complex visual association of painting, or by the abstract and subtle processes of music and architecture. Within a given framework of a society the style of a painting is the style of the architecture, and the poem contains the music as the music contains all.

Let us see if any of this has meaning when looking at our familiar architecture. It will not be a scholarly research, for I am not a scholar, and my private prejudices will not be masked by erudition.

Let me start, for the sake of a little background, with the contrary strains of turn-of-the-century eclecticism in architecture. There were the two main schools, the neo-renaissance school of the eastern seaboard and that of the Searchers after Truth in the

mid-west and far-west. The eastern school, as everybody knows, triumphed at Chicago in 1893. The victory of the cartouche—by the way, does any architect under fifty know what a cartouche is?—seemed complete.

McKim, Mead and White were the symbol of success, for theirs was the triumph and theirs the major spoils. They were the ideal architectural firm, rich, socially well-connected, and cultured. While their work was not greatly original it was at least originally great. The sources of their inspiration were impeccable, and what they did had always fine proportion and great sensitivity. In fact, much of their work was better than the prototypes. Unlike the work of some of their contemporaries, the profiles of the mouldings of their 16th century palazzi were Italian, and those of their Roman thermae were Roman. Their best work had strength of character and a vitality of its own: The University Club, the Morgan bank, Penn Station; these are adaptations of real power. Incidentally, one wonders what McKim is saying to himself about that curious tin shanty that is being stuck inside the station; and still more what Alexander Cassatt, who was president of the railroad and a noble old Roman from Philadelphia, is saying.

Like the other successful architects of those times McKim adapted to contemporary use those outward evidences of the great past which his great

and powerful clients needed to bolster up their cultural inferiority complexes and to justify their insolence. McKim, a greatly gifted man, understood them and worked with them without condescension. The Carrères and Popes and the rest of the lesser fry did the same thing, only far less well. Augustus St. Gaudens and the much admired, technically marvellous John Singer Sargent followed the same road. Verrocchio and Velasquez come to mind, as examples of similar artists in a similar society.

In the middle west the Searchers after Truth, made bloody by Burnham, but unbowed, carried on as Truth always has. They owed much to H. H. Richardson, whose so-called Romanesque left its mark as far west as Chicago. Richardson, a huge man of huge vitality, was no mere copyist. What is called his "Romanesque" bears as much or as little likeness to any Romanesque left in Europe as does Moby Dick to any whale in the seven seas. Melville was no stranger for his time than was Richardson; neither was willing to accept only what he saw, and if neither could stand the transcendentalists both were mystics in their own right. Sullivan, following on Richardson's heels, was a more complex man and more aware of the conflicts of his genius with the genius of robber baron culture. Sullivan's structural logic came from his mind and the richness of his ornament from the depths of his emotions. The effort to express the one in terms of the other and maintain his integrity in the face of a materialistic and hypocritical society was too much for him. It might be a good idea to read, once again, "The Autobiography of an Idea" in order to understand what architecture should be. Sullivan died defeated, a tragic architect, as Samuel Clemens, who wrote a prose as precise and clear and beautiful as Sullivan's structure in order to convey thought as emotional and complicated as Sullivan's ornament, died defeated, a tragic writer.

And for the same reasons.

Meanwhile, while Whistler, James and others fled to Europe and Henry Adams completed his education, Frank Lloyd Wright, Perkins, Emlen, the Greenes, persisted. So did Willa Cather and Theodore Dreiser. So did Willard Gibbs, one of the greatest mathematicians of his time, lonely at Yale. Thomas Eakins kept on painting. Sandburg wrote about a Lincoln not enshrined in a Doric temple. The Supreme Court, pushed by the transcendent principles of Justice Holmes and the liberal mind of Brandeis, moved its interpretation of Due Process from an accent on property to an accent on people. After the murderous Colorado mining strikes a man named Ivy Lee took over a man named John D. Rockefeller, and the Era of Madison Avenue began.

By now Madison Avenue and the income tax have done away with the rich man's contumely, except in Texas. The victory of Modern Art, as we never cease to proclaim smugly, is now complete. So complete that in architecture practically no one knows what a groined vault is, although every one seems to know all about non-existent space-frames. Hemingway, Faulkner and Mickey Spillane—not to mention the Reverend Peale—have replaced Howe and Tarkington—and Ella Wheeler Willcox. We have bounced back from Bach and on to Bartók. Only the United States Government still thinks that art since 1917 is something not to be seen in public with. We no longer depend as much on Europe as we once did, but stand more confidently on our own feet. This is particularly true of architecture where our technological advances have forced an independence upon us which, esthetically, we do not seem entirely prepared to shoulder.

For instance, there recently was held a symposium on architecture by architects for architects the title of which was "Fine Architecture is Good Business: The Challenge of Economics and Industry." There is more than a hint of insecurity in the title, as though somehow the old feeling persists that what is artistically good is economically wrong and must be apologized for. The doubt is curious, for certainly when Pericles set out to advertise Athens he picked the best artists he could find, and Pope Sixtus definitely set about to prove the esthetic as well as the spiritual ascendancy of the Church. So too General Motors, in its ceaseless quest for what is good for the United States, has shown that it numbers fine architecture among its goods.

So let us accept, without apology, the obvious fact that fine architecture is good business, and take a look at what is going on around us. A style, or styles, seems to be forming, or at least there seems to be sufficient acceptance of certain modes of architectural expression to justify the use of the word "style." This, of course, is a good thing, for "style" is the orderly development of a vocabulary. A "style" encourages exploration in depth instead of the exploitation of differences. Style is neither ossification of the obvious nor perpetuation of the cliché. Style is a development of clichés: The gothic rib was a cliché, and so was the renaissance pediment. One could multiply examples, all of them more enduring, influential and omnipresent clichés in the time than even the vista-window and brise-soleil have been in ours. A good recognizable vocabulary makes for common understanding and appreciation. It is not wrong to be understood—merely, if you are the *avant-garde*, unfashionable.

(To be continued)

The Architect and Standards

THE AMERICAN INSTITUTE OF ARCHITECTS participates extensively and usefully in significant but unglamorous activities essential to technical progress. Notable among such services is development of standards.

In days gone by it was a comparatively simple matter to select the materials entering into a building structure.

It is no longer so simple.

In addition to the more familiar of natural materials, more or less processed, a host of synthetic products have been developed, as well as the transformation of many varieties of waste materials into useful products.

Some products have developed increased strength permitting elements of smaller dimensions, while others have combined strength with lightness of weight.

The desire to keep expensive heat in and winter's cold out has encouraged many new types of insulation, while acoustical treatments and resilient floorings have assumed a variety of new forms.

This ever increasing multitude of new and improved products, while offering the architect a continuing enlargement of the choice of materials, imposes problems in selection not always solved by study of favorable product literature.

To establish a basis for the evaluation of products to meet reasonably satisfactory performance requirements, two organizations of national scope came into being: The American Society for Testing Materials in 1898, and, in 1918, five leading American Engineering Societies formed a national organization, "to coordinate the development of national standards," becoming, in 1928, the American Standards Association (ASA).

The formulation of standards by these organizations is the work of Committees composed of representatives of industry, government, the professions, and the consuming public.

The National Fire Protection Association is active in the field of fire prevention and protection, and Commercial Standards and simplified Practice Recommendations are issued, subject to the review of Standing Committees, by the Office of Technical Services, Commodity Standards Division of the U.S. Department of Commerce.

Another example of standards of interest to the architect is Building Codes.

In addition to numerous municipal and state codes comprehensive codes have been developed by the National Board of Fire Underwriters, the Pacific Coast Building Officials Conference, the Building Officials Conference of America, the Southern Building Code Congress, and the New York State Building Code Commission.

The Committee activities of the American Standards Association alone involve the voluntary cooperation of approximately 10,000 architects, engineers, government officials, and representatives of interested national groups.

The American Institute of Architects cooperates, through representation, with about 125 Committees of the foregoing organizations in formulation of standards, test procedures, and building code requirements, related to the interests of the architect and the construction industry, and serves as a Sponsor, or Joint Sponsor, for the activities of many of these Committees.

In the formulation and revision of Building Codes reference to appropriate Standards serves to establish necessary criteria with a minimum of textual description, and assists in keeping codes up to date without involved legal procedures.

Such references are also of service to the architect in the preparation of his specifications.

These Standards do not remain static but are subject to review and revision to keep them current with the introduction of new products and technological developments.

For many industries, other than construction. Standards developed under the procedures of ASA, ASTM, and NFPA, serve to establish authoritative criteria, test procedures, and desirable standardization of economic value.

Many of the Standards developed under the ASTM procedure are approved by ASA as "American Standards."

Among the ASA Standards for which The American Institute of Architects serves as Joint Sponsor are:

- ASA-A10—Standards for Safety in Construction Industry
- ASA-A17—Safety Code for Elevators, Dumb-waiters and Escalators
- ASA-A42—Specifications for Plastering
- ASA-A62—Coordination of Dimensions of Building Materials and Equipment (Modular Measure)
- ASA-A97—Standard Specifications for Gypsum Wallboard
- ASA-A22—Safety Code for Walkway Surfaces
- ASA-A23—School Lighting

Standards reveal technical information concerning the important characteristics of products, in addition to their convenience in providing desired criteria through reference in architectural specifications and Building Codes.

Lists of Standards and of interest to the architect are available from:

- American Standards Association, Inc.
70 East Forty-Fifth Street
New York 17, N.Y.
- American Society for Testing Materials
1916 Race Street
Philadelphia 3, Pa.
- National Fire Protection Association
60 Battery March Street
Boston 10, Mass.
- Office of Technical Services
Commodity Standards Division
U. S. Department of Commerce
Washington 25, D.C.

Among the several kinds of interests represented in Standard-Making bodies, the architect is recognized as having a unique position; he is concerned not only with his own efficiency and the quality of buildings he designs, but also, as in practice, represents impartially the interests of his clients, the public, and has no proprietary interest in specific products or types of products.

The service of architects in this field is an important part of the million-plus man-hours voluntary service which members of the profession have given for the advancement of the industry and the profession during the hundred years of the Institute.

Necrology

According to notices received at The Octagon between March 29, 1957, and June 26, 1957.

- | | | |
|---|---|---|
| <p>ALLEN, GORDON, FAIA
Boston, Mass.</p> | <p>FAIRWEATHER, CLEMENT W., FAIA
Metuchen, N.J.</p> | <p>MCDUGALL, GEORGE B.
San Rafael, Calif.</p> |
| <p>ARMISTEAD, J. WARREN, JR., FAIA
Atlanta, Ga.</p> | <p>FINNEY, CLARENCE JACK
San Antonio, Texas</p> | <p>MURRAY, OSCAR HAROLD
Rhinebeck, N.Y.</p> |
| <p>BARILI, ALFREDO, JR.
Atlanta, Ga.</p> | <p>FREEMAN, OSBORN RICKER
Cambridge, Mass.</p> | <p>MURREY, JOHN ALECK
North Hollywood, Calif.</p> |
| <p>BELLOWS, ROBERT P., FAIA
Boston, Mass.</p> | <p>GRAHAM, JOHN, JR.
Falls Church, Va.</p> | <p>NEUFFER, GEORGE T.
Dayton, Ohio</p> |
| <p>BOYLE, EDWARD J.
Bloomfield, Conn.</p> | <p>HALPERIN, MOSES PHILLIPS
Cleveland, Ohio</p> | <p>SATRE, HAROLD P.
Sheboygan, Wis.</p> |
| <p>CONKLIN, PHILIP A.
Phoenix, Ariz.</p> | <p>HETTERICH, RALPH HENRY
Hamilton, Ohio</p> | <p>SMALL, BEN JOHN
New York, N.Y.</p> |
| <p>CROMELIN, JOHN S., FAIA
Chicago, Ill.</p> | <p>HOYT, RICHARD C.
Houston, Texas</p> | <p>SMITH, GORDON MORSE
San Antonio, Texas</p> |
| <p>DYER, J. MILTON, FAIA
Cleveland, Ohio</p> | <p>KAUFMAN, BYRON HALE
Lakewood, Colo.</p> | <p>SMITH, J. FRAZER, FAIA
Memphis, Tenn.</p> |
| <p>EMERSON, WILLIAM, FAIA
Cambridge, Mass.</p> | <p>MARTINSON, HENRY WILFORD
Chicago, Ill.</p> | <p>WATTS, GEORGE E.
Skokie, Ill.</p> |

Library Notes

ACCESSION LIST

THE LIBRARIAN wishes to take this opportunity of expressing his thanks to all the "Accession List" recipients who responded so helpfully to his request for opinions on the best method of publishing the accession lists. At the moment of writing replies are still being received, so a detailed analysis is yet to be made. The final decision will be reported in a subsequent issue of "Library Notes."

CENTENNIAL GIFTS

The Library is pleased to note here the several gifts of books received at the Centennial, in addition to the gift of \$150 for the purchase of books from the Potomac Valley Chapter already noted last month.

The Architectural Association, of London, presented an eleven volume work "Views of the Seats of Noblemen and Gentlemen, in England, Wales, Scotland, and Ireland from drawings by J. P. Neale" London, 1818-29. This set provides a useful reference on the appearance of many of the stately homes of the period with pertinent historical data.

From the Norske Arkitekters Landsforbund was received a copy of "Norwegian Architecture Throughout the Ages" published in 1950. A comprehensive survey of Norwegian architecture from the earliest period to the twentieth century, this is a welcome addition to our collection.

José Ortiz Echagüe, president of S.E.A.T., whose Visitors' and Factory Lounge won for its three young architects the R. S. Reynolds Memorial Award, presented the Institute with four volumes of photographs which he has taken on various aspects of Spanish life. Sumptuously bound in a manner befitting the quality of the photos these volumes are a handsome accession.

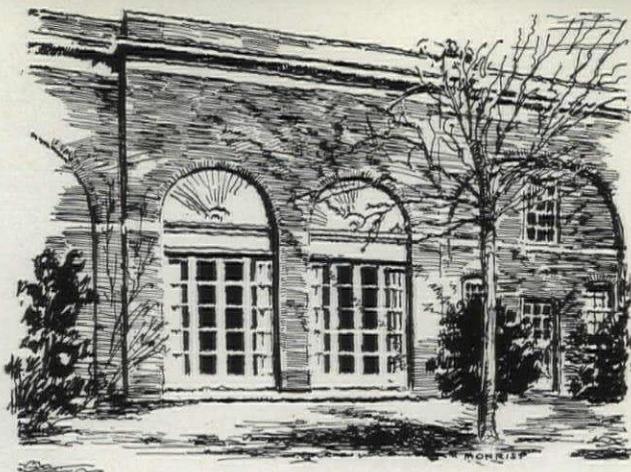
Because of the special nature of these gifts, all will be treated as reference works and be available for consultation only in the Library.

SOME BOOKS ON SPORTS AND RECREATION FACILITIES

This list includes those books in the AIA Library dealing with sports and recreation structures. They are available on the Library Loan Service to Corporate Members of the Institute. A service fee of fifty cents on the first volume and twenty-five cents on each additional is charged.

Anderson, Lawrence B.

BUILDINGS FOR ATHLETICS. (In Hamlin, Talbot. Forms and functions of twentieth-century architecture. N.Y., Columbia Univ. Press, 1952 v. 4, p. 682-715.)
Campanini, R.



ARCHITETTURA E TECNICA DEGLI IMPIANTI SPORTIVI, SPORT SPETTACOLARI, SPORT MEDI, SPORT PARTICOLARI. Milano, Vallardi, 1950. 211 p.

National Facilities Conference

PLANNING FACILITIES FOR HEALTH, PHYSICAL EDUCATION AND RECREATION. Rev. ed. Chicago, Athletic Institute, Inc., 1956. 154 p.

National Recreation Association

RECREATION AREAS, THEIR DESIGN AND EQUIPMENT, BY GEORGE D. BUTLER. New York, A. S. Barnes, 1947. 174 p.

Ortner, Rudolf

SPORTBAUTEN, MUNCHEN, CALLWEY, 1953. 311 p.
Webster, F.A.M.

SPORTS GROUNDS AND BUILDINGS, MAKING, MANAGEMENT, MAINTENANCE AND EQUIPMENT. London, Pitman, 1940. 305 p.

Great Britain, Ministry of Education

NEW SCHOOL PLAYING FIELDS. London, HMSO, 1955. 86 p. (Its Building Bulletin 10.)
Smith, Percy W.

THE PLANNING, CONSTRUCTION, AND MAINTENANCE OF PLAYING FIELDS. London, Oxford Univ. Press, 1950. 224 p.

Cliffer, Harold J.

PLANNING THE GOLF CLUBHOUSE. Chicago, National Golf Foundation, 1956. 96 p.
National Golf Foundation, Inc.

PLANNING AND BUILDING THE GOLF COURSE. Chicago, 1956? 41 p.

National Recreation Association

PLANNING A COMMUNITY RECREATION BUILDING. New York, 1955. 29 p.

U. S. National Park Service

PARK AND RECREATION STRUCTURES. By Albert H. Good, [Washington, U. S. Govt. Print Off.] 1938. 3 v.
Gambrell, Richard V. N.

SPORTING STABLES AND KENNELS. N. Y., Derrydale press, 1935. 139 p.

De Finetti, Giuseppe

STADI; ESEMPLI, TENDENZE, PROGETTI. Milano, Hoepli, 1934. 179 p.

Cross, Kenneth M. B.

MODERN PUBLIC BATHS. London, Simpkin Marshall, 1938. 114 p.

Swimming pool data and reference manual. New York, Hoffman-Harris, 1945, 1951, 1953-56. 6 v.



Regional News

THE MIDDLE ATLANTIC DISTRICT

DEWITT S. HYDE in a recent address to the Potomac Valley Chapter has asked Congress to set up a Joint Committee to investigate and study the problems created by the growth and expansion of the District of Columbia and its Metropolitan Area. This study will cover city planning, zoning, water supply, transportation, etc. If properly conducted, it could serve as a guide for other Metropolitan Areas.

THE PITTSBURGH CHAPTER on May 21 entertained the graduating class of the Carnegie Institute of Technology. The Institute school medal was awarded to Allen S. Anderson and the Alpha Rho Chi Medal was awarded to David W. Scott. The Pittsburgh Chapter's Scholarship was awarded to Delbert Highlands. This scholarship is awarded annually to the fourth year student whose over-all work for the four years, in the opinion of the jury, is the best of five or six graduates selected by the faculty. Each graduate is also interviewed by the jury to determine his potential as a future architect.

THE SOUTH ATLANTIC DISTRICT

THE REGIONAL CONFERENCE of the South Atlantic District was held in Atlanta in April, with a reported 600 people attending. It was one of the most successful Regional Conferences ever held in the country, with outstanding speakers capturing the attention of capacity crowds.

Two prominent members of the Georgia Chapter died recently, Alfredo Barili, Jr., and J. Warren Armistead, FAIA. A past president of the Chapter, Mr. Armistead exerted a wide influence among his fellow architects and is greatly missed.

THE SOUTH CAROLINA CHAPTER held its annual summer meeting at the Pine Lakes International Country Club at Myrtle Beach, July 19 and

20, with the Executive Committee meeting July 18.

A.I.A. MEMBERS in Sumpter, South Carolina, held a dinner on May 29 to acquaint the people in the building industry with the aims and the needs of the Clemson Architectural Foundation. During the spring semester the Foundation has brought a number of distinguished visitors to Clemson, among them Roy Childs Jones, FAIA, Dean Emeritus of the School of Architecture at the University of Minnesota; Marcus Whiffen, English educator and art authority; Robin Boyd, well-known Australian architect; Michael Patrick, principal of the Architectural Association School of Architecture in London; Norman Fletcher, formerly on the faculty of the Graduate School of Design at Harvard; and Robert Royston, California landscape architect.

THE CALIFORNIA-NEVADA-HAWAII DISTRICT

CALIFORNIA ARCHITECTS BROKE even in the hectic 1957 session of their State Legislature. A strong effort by the California Council, A.I.A., to render the Architectural Practice Act enforceable was defeated at the last moment. The Council-sponsored amendments to the Act passed the State Assembly—a milestone in itself—but died in a Senate committee. The committee heeded the pleas of unlicensed designers that the amendments would put them out of business, despite an opinion to the contrary from the legislative counsel, the Legislature's own attorney. The C.C.A.I.A. is now planning a long range, year-round program to familiarize legislators with the activities and problems of California architects.

An emergency education program of similar nature paid off in the 1957 Legislature with defeat of several bills intended to sharply reduce architects' fees on schools and other public works. During the "consti-

tutional recess" that splits California's legislative sessions, a period after bills have been introduced when the lawmakers go home to supposedly sample their constituent's opinions, school architects contacted legislators at the grass-roots level to carefully explain how such restrictive measures would hamper the high-speed school construction program. These contacts continued when the Legislature reconvened. As a result, none of the school fee bills came to a vote; one of the worst of the lot, was literally laughed out of committee.

With the legislative session past for better or worse, the California Council turned to a happier project. The 12th Annual Convention, to be held October 2-6 at the Hotel de Coronado, San Diego. Program now being planned by the Convention Advisory Committee, headed by Wallace Bonsall (Pasadena Chapter) includes addresses and panels on urban development problems and "Design Through Structure." Among speakers chosen so far are R. Buckminster Fuller and Felix Candela. Social highlight of the convention will be dinner dancing aboard a chartered ferry boat touring San Diego Harbor.

NORTHWEST DISTRICT

THE MONTANA CHAPTER held an annual joint meeting with the Student Chapter at Montana State College, Bozeman, Montana, on May 10 and 11, in connection with the yearly design competition for the students in the architectural department of the college. The Montana Chapter also reports that its annual election of officers was held on May 11. The Chapter, chartered in 1921, with nine members, now has 58 corporate members, 12 associates, 32 junior associates, and 63 student associates.

THE NEW YORK DISTRICT

THE CENTRAL NEW YORK CHAPTER sponsored an essay contest for 11th and 12th grade high school pupils in the chapter area as a major project in the observance of the Cen-

ennial year. Topic of the essay was Architecture—A Creative Force in America's Future." The winner of the contest was Miss Majorie A. Sobieraj, 16, of Frankfort, N. Y., the 1957 Salutatorian of the Utica Catholic Academy. Presentation of the \$400 prize was made by Frank C. Belle Cese of Utica. Miss Sobieraj's winning essay follows:

ARCHITECTURE—A CREATIVE FORCE
IN AMERICA'S FUTURE

By Marlene A. Sobieraj

The meaning and message of America to the world is written in the lives of our people. It has been expressed by our still-ringing Declaration of dignity and worth of the individual, of his right to a beautiful life wherever his pursuit of happiness will take him. America has found a framework equal to the greatness of her concept in the works of her dedicated architects.

As one ponders on the past, the question of what the future has in store is an intriguing one. No one holds the answer, but certain facts are inevitable. Surely, the scientist will continue his research; the doctor will still be caring for his suffering fellowman; the farmer, with improved implements and methods, will continue to produce the staff of life, and just as inevitably and just as necessarily the architect will continue to create an ever more comfortable and beautiful environment.

Out of change and developments unforeseen, and with forces as yet anonymous and contradictory, whole new cities will be created. These new cities will not be like the old; they will have new values, new principles, and new beauty in unison with future technology. Yes, out of the diverse palette of civic forms: the crystals of plastic and glass, as yet undisciplined, which rise out of the centers of today's cities; our immense bridges; the swift unfolding of our new highways; the play of green against areas of brick and asphalt; the ingenious control of artificial light and the majestic profiles of our wide horizons, will first sprout, then branch and eventually blossom into the future cities of America.

To the new schools, which will eventually crystallize, architecture offers a true and invaluable companionship. The future halls of learning will, in a thousand subtle ways, fulfill more efficiently and effectively the mission of education. The students and teachers alike who will feel daily the impact of architectural order and unity will eventually experience a new thirst for knowledge. They will know themselves to be a part of an organic whole; they will realize they are citizens and form more readily the habit of citizenship. They will perceive the intention of their forefathers—the idea of those who framed their

country—its wholeness and its march will be brought home to the future Americans in a moving symbol.

From prairies of the middle west out to the deserts, woodlands, mountains and coasts, thousands of buildings will be created and inspired to speak eloquently of the continent that is our country. Through future architecture, Americans will be shown, by living in constant touch with its varied beauties, by living in homes that partake directly of them, that are designed to grace their lovely sights by accepting their natural gifts, man's inner spaciousness, his inner nobility which mark the people of democracy. The buildings of the future will truly be worthy of democracy and strongly encourage it.

The fate of future architecture rests in the hands of those who will create it and of the society of which they are a part. If we, the Americans of today, continue to develop the foundations of this new civilization, the first efforts of the modern style will be seen as indications of a greater humanism and universalism so necessary in any country's future.

Yes, American architecture is just entering upon a renaissance which will probably be regarded in future histories as a great creative epoch. The colors are ground. The canvas is taut. The brushes lie in readiness. We await the master—the American architect of tomorrow

The Thin Man (today's architectural student)

BY ELISE JERARD

Please let's just skip the history,
That most uninviting old mystery.
This is today.
What's Francois Premier
Or any old Louis
To Me?
"Then"
Is dead men.
We're going too fast
To be lugging the past.

We've just got to dump
The whole lump.
Give me the know-how
Of Now.
Why should I care
To nourish my soul on "Back There"?
My mind would lose time and add weight
and I've got to *begin!*
Things are too quick and too thick. I'm
better off thin!

LIFE IN A MARTINI GLASS

DEAR BOSS, the other day you threw an outside curve which I took for an insinuation that this column would have to appeal to the younger architects also so I raised the level of my trifocals and looked over my bookshelf past Symonds, d'Espouy and Burckhardt, and a couple of other fogies; shaved off my white beard and sat down to an evening of a second hand copy of Giedion's CIAM publication "Ein Jahrzehnt Moderner Architektur," which has been translated, just for me, into French and English. In about five minutes I was dozing while sneaking a glance at Channel 3 with Ethel Merman belting out "Gems from Floradora," which is good background music for enjoying Modern Architecture according to the Gospel of St. Giedion. There are good photographs of Gropius, Giedion, Mies van der Rohe, Ferrari-Hardoy, Sert, Giedion, van Eesteren and Giedion and some fine photographs of Modern Architecture.

"Don't be stuffy," said Betty, who carries her youth very well, "put away those 'Five Sins of an Architect' by Solomon Gargoyle, which you bore everybody with and get hep to Mies van der Rohe, Corbusier, Sachererell Sitwell and Nikolaus Pevsner, Moholy-Nagy and Gropius."

Thoroughly chastened I bought a library of paper-backs of all these gentlemen; but went back for a moment to "Kindergarten Chats" by Sullivan to find that he wrote a whole chapter on "Form Follows Function." I thought I had said thus thirty years ago but it is usually credited to Le Corbusier. I was so hurt I went to sleep.

The next day I had to go to New York so I got right down to white meat by chaining "The Architecture of Humanism" to my arm and taking a benzedrine for the ride. I have always meant to read the "Architecture of Humanism" by Geoffrey Scott because it was given to me for a wedding present, and like all wedding presents it has stood silent and dusty. Now it is available in paper backs and has that picture by Michelangelo proving that a man is as long as he is wide to his finger tips.

The way Michelangelo found out was by driving a pin into the gentleman's middle and swinging a circle. Must have hurt like hell but there is the model not seeming to mind it at all. If you read the foreword about the "Theory of Architecture" all sounds about the same as the stuff we get peddled now, except that Herr or Monsieur translated it from Vitruvius' Latin into English, French and German and in the retranslation back into English the needle slips every once in awhile and makes reading a little more difficult, and certainly much harder to understand.

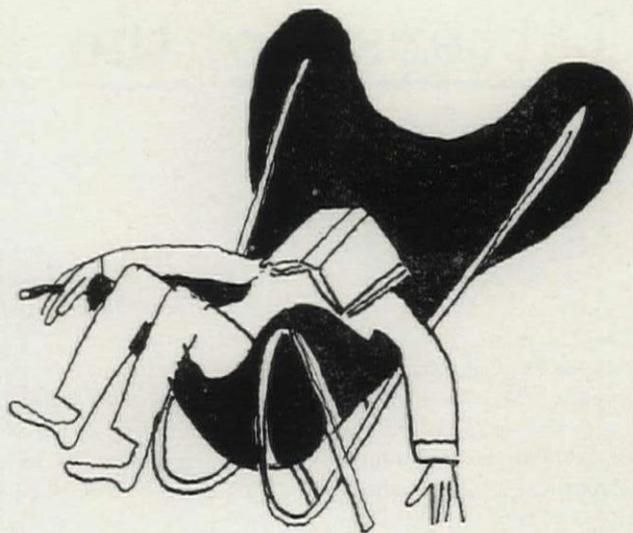
In this edition, Geoffrey Scott writes an epilogue which I read right after I read the prologue. He now says that somebody asked him to write a second volume, but having reread the first volume he found that his readers should reread his first volume to get the full value. He quotes some knowitall in English who reviewed his book and said "I have read and reread Mr. Geoffrey Scott's book on the 'Architecture of Humanism.'" I have read it fourteen times. It is a very dull book.

To get home from New York I bought Marc Breuer's volume, greatly reduced. This is a very modern book. It is printed sideways and very difficult to look at in a train since it is two seats wide. Mr. Breuer has discovered that modern Architecture is based upon the American Barn. I had to take Milton to keep that discovery from choking me with shock. Here, I own an olde American barn and some Hungarian has to come here and discover it. Modern architecture and right in my own back yard. Boss, if I gotta be erudite it will take a lot more time than I have allotted to this space, because I read slow.

Take Buckminster Fuller of the Dymaxion House fame. He wrote a book about Architecture called "Nine Chains to the Moon." I tried to read it. All I remember is that he said that if you dehydrate all the people in the world you could store them in a packing case in the hundred and tenth floor of the Woolworth building. I suppose that

good and faithful readers will write letters telling you how stupid, dull, backward and illiterate I am but at least I now have a collection of books which look real good and will trade for one foxed copy of "Letarouilly Edifice de Rome" translated into Ghana for their new library. I must read a book written by an Architect titled "Posthistoric Man" by Roderick Seidenberg. Seidenberg used to be an Architect in New York and has retired to Ottsville to write and put additions on farmhouses. He is a sweet guy who gave me a copy of his book and autographed it. I read about two pages so far. It fits well over the face while lying down.

Richard Bender



Honors

FRANCIS KEALLY, FAIA, has been elected President of the Fine Arts Federation of New York, succeeding Walter H. Kilham, Jr., FAIA, who becomes a Director of the Federation.

PIER LUIGI NERVI, Honorary Fellow of the A.I.A., has been elected an Honorary Member of the American Academy and the National Institute of Arts and Letters.

LUDWIG MIES VAN DER ROHE, FAIA, has been awarded Germany's highest honor in the field of art and science. He has been named to the Order Pour le Merite, an order founded in 1740 by Frederick the Great, and limited in lifetime membership to 39 men.

LEOPOLD ARNAUD, FAIA, Dean of the Faculty of Architecture, Columbia University, has announced that the William Kinne Fellows Memorial Traveling Fellowships for the year 1957-58 have been awarded to the following students who graduated in June, 1957: Leslie Feder, Gabriel D. Gibson, William E. Gindele, Michael Kaplan, Gaetano Scutaro, Robert J. Picioneri, George E. Weitzman, George Yourke, who graduated as Bachelors of Architecture; Raymond Lifchez, who graduated as Master of Science in Architecture; Sigurd Grava and Joseph K. Murphy, who graduated as Masters of Science in Planning and Housing.

THE WASHINGTON UNIVERSITY, School of Architecture in St. Louis, has announced that Alfred A. Hermeling, St. Louis architect, has been awarded the \$3,000 James Harrison Steedman Memorial Fellowship for a year of study and travel abroad.

JULIAN CLARENCE LEVI, FAIA, was honored recently at a testimonial dinner given by the New York Chapter of the A.I.A., and the Architectural League of New York, each of whom presented him with a scroll; the National Institute for Architectural Education who presented him with its new bronze statuette; and the Societé des Architectes Diplômés, who presented him with a citation. Plans for the dinner were successfully kept from Mr. Levi whose impromptu speech impressed the gathering with its grace and its simplicity. Following the formal ceremonies, a series of skits depicting memorable incidents from Mr. Levi's life was presented. The following is a letter to Olindo Grossi, president of the League, from Mr. Levi written after the dinner:

My dear Olindo,

Words fail me when I attempt to express my gratitude for the wonderful surprise party of May 3rd and, above all, for the friendship that prompted it and the affection for Alice and me that pervaded the atmosphere. I was so deeply touched and surprised, that I could not say what my heart wishes me to say, and now that I have recovered my sanity I still cannot write it.

May I, through you, thank the League membership, particularly those who participated, and tell them how proud I am to be one of them.

Cordially,
Julian

Letters to the Editor . . .

EDITOR, *Journal of the AIA*:

I am disappointed in the format of the new *Journal*. It looks like any common trade publication. It has no class or distinction to it whatsoever. The cover in color and design and without the crest (on the back!) on the front does not look good at all. The tech bulletin even looked better. Why not continue using a textured paper for the cover, and bleed the photos out to the edge of the page. If you must cut costs, at least use type and photos to better advantage. Please improve the looks of the *Journal*.

M. ROBERT DES MARAIS
State College, Pennsylvania

EDITOR, *Journal of the AIA*:

After reading the first issue of the new *AIA Journal*, may I send you my hearty congratulations for taking such a fine broad plank on your editorial policy. I am rather glad that you are stressing the broadening aspects of our profession; this is of utmost importance in our times. But since you did not mention the technological progress in any of your seven basic planks, I am wondering what proportion of the issues you intend devoting to such subjects as may fall in this category.

JEFFREY ELLIS ARONIN
Woodmere, L.I., New York

EDITOR, *Journal of the AIA*:

I enjoyed the first issue of the new *Journal* and shall look forward to the future copies. Here's wishing you the most success in the world!

CLYDE C. PEARSON, FAIA
Montgomery, Alabama

EDITOR, *Journal of the AIA*:

I have just seen the new *Journal* and would like to congratulate you for the complete metamorphosis. The layout and typography are excellent and the editorial direction clear and fresh.

THEODORA MORGAN
Managing Editor
National Sculpture Review
New York, New York

EDITOR, *Journal of the AIA*:

Having recently relinquished the post of editor of the R.I.B.A. *Journal* after most of a lifetime spent in architectural journalism, I feel entitled to comment on the new *AIA Journal* and to offer my warmest congratulations. I do so with a background of affectionate esteem for the old *AIA Journal* and for Henry Saylor.

It looks the new *Journal* has what I think the periodical of a vigorous professional society should have in the year 1957. It avoids the two deadly pitfalls of the house organ—stiffness and artiness—but cannot possibly be mistaken for a glossy commercial publication. Its format and typography are what should be expected of a society of designers. In a word, it has distinction.

I find the contents equally forward-looking and full of interest for British architects. We too have the problems of the package deal and working with the merchant builder. As one who knows something of the fire problem, I cut along the dotted line of "The Architect and Fire Safety" and have filed it for reference. I always read everything Ralph Walker publishes and I warmly approve his appeal that a capital city should look like what it is and not like a mere collection of tin-clads bounded by traffic arteries. "The Rehabilitation of New York City Hall" will appeal to English architects, a high proportion of whom have abundant experience in this special class of work. I have read with warm approval your obituary of that great and charming character Sir Patrick Abercrombie and I liked your review of my friend John Gloag's "Georgian Grace."

On how your new *Journal* will appeal to American architects I cannot offer an opinion, but I feel you have taken a great forward step in the field of the professional society periodical, reflecting the steady

growth and influence of professional societies in all highly-organized nations.

ERIC L. BIRD, ARIBA
High Wycombe, Bucks
England

EDITOR, *Journal of the AIA*:

May I express my great pleasure about the job that is being done with the *Journal*, new format, content printing and all.

We certainly need a magazine of our own, entirely different from the trade magazines. We need to have a space where we can speak our minds with our own words. The editors of the trade magazines who have the last word about us in their glib, purple prose don't give us a chance except in letters to the editor which are not always printed, or through quotations from an occasional speech one is giving. For our growing membership the old *Journal* became too small. We need to expose our thinking and to grow intellectually. The ideas in an article should speak for themselves without the need for authoritative make-up. I would like to see the technique used where there is, on a back page, the listing of all the authors with perhaps a biographical note and a very small picture. The trade magazines have deafened our ears with their propaganda drums of taste making. We need not see pictures of overpublicized buildings. I would like to see more of the architects' personal draftsmanship. There is too much unpublished material.

H. H. WAECHTE
Creswell, Oregon

EDITOR, *Journal of the AIA*:

The new *Journal* is a real treat and gives such promise for the good so many have cherished that I wish to add my word of thanks to the many congratulatory notes which, undoubtedly, have already been received.

The magazine retains the dignity and high standards of its predecessors.

while combining and adding many of the fine features appropriately expected in our professional paper.

The "Planks in your platform" offer a real challenge to you and I'm sure will serve more fully your constituency. The President's page and that of the Executive Director are both fine in bringing the leaders in closer touch with the membership though I don't know how either can find time to make this desirable feature a continuous one.

The format and the added photographs are both felicitous changes and the first articles all interesting, especially the well thought-out expression by Vincent Kling on the "Package Deal." The grouping of the advertisements is, of course, a particularly pleasant change from the necessities faced by other publications.

All in all you have a happy and appreciative reader here and I can only suggest that you give consideration to tired eyes and tired architects on the statistical printings. The important Hospital Studies will require a magnifying glass for many readers

MARCELLUS WRIGHT, JR., FAIA
Richmond, Virginia

THE FOLLOWING LETTER WAS RECEIVED BY THE INSTITUTE ON THE LETTERHEAD OF THE PALM BEACH CHAPTER. THE *Journal* PRINTS IT WITH PRIDE.

April 29th, 1957

Mr. Leon Chatelain, Jr., FAIA,
President
Officers and Board of Directors
The American Institute of Architects
Washington, D.C.
Gentlemen:

The Executive Committee and members of the Palm Beach Chapter wish to take this opportunity to express to you gentlemen, and all of the members of the Institute, our sincere congratulations on the occasion of the centennial celebration of our great organization.

We feel that the Institute throughout these one hundred years, has provided a source of inspired leadership and guidance to our profession which has, in turn, inspired its members to higher standards of ethical conduct and technical achievement. Without the influence provided by the coordinated efforts of the Institute, we surely would not have attained the position enjoyed

by our profession in the society of today.

We also recognize that much has been contributed by the Institute to American historical culture through recognition and promulgation of the arts in our way of life.

We know that the policies and practices of the Institute have been an example to other professions and through the years this influence has been evidenced in their conduct. It is not our intention to enumerate the accomplishments of the Institute in this communication, since space does not permit; however, we of the Palm Beach Chapter wanted to take time out in this centennial year to let you know that we are proud to be a part of The American Institute of Architects and, as the new century beckons, we have faith that the Institute will be even a greater influence in the progress and development of our contemporaries.

The essence of this communication was unanimously adopted by the Executive Committee of the Palm Beach Chapter on April 18, 1957.

Very truly yours,
HILLIARD T. SMITH, JR.
President

The Esthetics of City Rebuilding

GREAT GAPS IN THE SKYLINE are opening up in cities all over the country as the urban renewal program gains momentum. Old landmark buildings are coming down in city centers. Old residential neighborhoods, heavy with the memory of several generations of family living, are being ripped open—and sometimes emptied. Churches, stores, restaurants, small businesses, all types of institutions with links to the past are falling under the demolition boom.

To achieve this leveling operation, the men and women behind the urban renewal movement have spent years developing the needed laws, financing formulas, and administrative machinery. Now the big question is—are we prepared to rebuild the skyline; rebuild the neighborhoods; rebuild the shopping centers, church squares, parks and playfields—and do it up to high esthetic standards? Do we have the artistry, the imagination, the understanding of people, the perception of urban values that will make our rebuilt cities real tributes to this era?

In short, is there an art of city building that should be applied to the re-building job? Cities of

the past have been able to stir all kinds of creative effort—by painters, poets, philosophers, political leaders. In spite of their noise, confusion, dirt and desolation, cities have captured the love and loyalty of millions of people. What are the spiritual qualities of a city, what are its physical characteristics that appeal to the emotions, give delight to the eye, develop great creative movements?

The men and women who are concerned with today's urban renewal drive—having worked through the legal, the financial, the operating phases of the program—must face these new questions of philosophy and esthetics. The real test is still ahead . . . and we have only begun to question whether there is an art of urban design and, if so, how we can apply it to the day-to-day decisions that are being made in urban renewal. If we do not find the answers soon, all of the millions of dollars that are going into the current program and all of the deep disruptions that are being created by today's demolition will stand as monuments of waste—and failure.

Editorial from the *Journal of Housing*, February, 1957

The Editor's Asides

RECENT BOOKS OF PHOTOGRAPHS of the work of Louis Sullivan have recorded the Condict (or Bayard) Building, on Bleecker Street, New York. It is a typical Sullivan building, with slender colonnettes between the windows and rich terra cotta ornament in the window spandrels. We wonder how many people have noticed the angels with outspread wings between the spandrels of the arches in which the colonnettes culminate, thirteen stories above the street? Angels are certainly not typical Sullivan ornament.

Meyer Berger told the story in the *New York Times* not long ago. It seems that Silas Alden Condict always wanted to be a minister, but his practical father forbade it, for two other sons were already in the ministry. So Silas became a lawyer, with a flair for real estate, and prospered in spite of his frustration. When he hired Sullivan to design a building for him, he said, "Under the cornice I want six angels with outspread pinions." The astonished architect replied, "Mr. Condict, do you want a commercial building or do you want a church?" and emphatically refused to put any angels on his building. But Condict stood his ground and Sullivan finally gave in—probably the only time a client ever dictated the ornamentation of his building to Louis Sullivan.

For over sixty years the six angels have watched over the tenants of the building and brooded on the changes that have come to Bleecker Street. They must be in pretty bad shape by now, for the corrosion-laden atmosphere of New York City is tough on terra cotta. To complete the story, Silas Condict, at the age of eighty-two, finally became a minister. He had his own church in Los Angeles for two years before he died in 1935.

THE ABOVE STORY brings to mind the decoration of buildings. We hear many criticisms today of the barrenness of contemporary architecture. It is certainly true that during all periods which we consider to have turned out great architecture, sculpture, painting and the crafts were richly employed—and usually as an integral part of the architecture, not just added. This is true even in modern times, and certainly is true of the work of the man whom we consider to be the father of contemporary architecture, Louis Sullivan. Consider Ruskin: "There is no existing highest-order art but is decorative.

The best sculpture yet produced has been the decoration of a temple front—the best painting, the decoration of a room."

WE HAD BREAKFAST the other day with Mr. and Mrs. Richard Neutra—an early breakfast, too, 7:45. Mr. N. had an appointment at the State Department or some such place, at nine, and he wanted to see the Architectural Exhibit at the National Gallery before that, since he was leaving town at noon. We had arranged with the Director of the Gallery the day before to have a guard open the Constitution Avenue entrance for him at 8:30 and light up the exhibit.

Breakfast was brief—fruit, toast and coffee—and Mr. Neutra spent most of the time looking over the galley proofs of his editorial in the July issue and wondering out loud if he had time to go to the exhibit and if it was worth while. We pointed out that he could make a quick trip through it in fifteen minutes and still be on time for his appointment, so he rushed off, full of glee at the thought that it was doubtless the first time the gallery had been opened that early for any one—also at the thought of his lone footsteps echoing through those sepulchral halls.

We then settled down for a second cup of coffee and a long chat with Mrs. Neutra, who turned out to be a brilliant and fascinating woman and obviously an important member of the team. She told us a great deal about their early days and of how she had helped her husband, and still does, as a sort of chief secretary and co-ordinator. Our journalistic nose smelled a story, so we asked her to write it up for us. The very next day we received it, air mail, typed on the plane flying back west. Surely no magazine ever got prompter service than that! It will appear in the *Journal* as soon as we can make space for it. She told, however, only the story of their early days, and although she doesn't know it yet, she is going to get a request for the sequel. Young architectural wives, and older ones too, will read it with mixed feelings, for few American girls would be willing to make the sacrifices she did to help her husband get started in his career.

Included with the typescript was a note from Mr. Neutra saying that he thought the exhibit was superb, and full of congratulations to Mr. Gutheim, Mr. Purves, and those who had made it possible.

AIA COMMITTEE ON RESEARCH (CR) 1950-1957

Still another type of Institute committee is described in these pages of tabular history, similar to previous presentations on *AIA Committee on School Buildings* (AIA BULLETIN May-June 1956) and *AIA Committee on Hospitals and Health* (January-February 1957).

AIA Committee on Research (CR) has had an elusive field of activity and in its lifetime its scope of duties has been subject to many interpretations and misunderstandings. For an example of the most common error, it has never considered setting up an AIA laboratory for building materials! Some of this confusion lies in the many meanings of the word "research"—as explained in Walter Taylor's article in AIA BULLETIN (Sept-Oct 1953) careful reading of which will clarify several special meanings appropriate to our profession.

Shortly after the AIA Department of Education & Research was founded (1946) the first small AIA-CR was appointed to consider and to strengthen its program. Encouragement was given by it to preparation of building type and technical reference guide articles to appear in AIA BULLETIN, to technical seminars and to the beginnings of the Building Research Advisory Board (BRAB).

The number of Institute committees for special projects then increased greatly—a national defense emergency occurred and civil defense properly became an urgent concern of architects. Result was AIA board action to reduce total number of committees and to merge many more groups under CR—and utter chaos ensued.

The American Architectural Foundation then began a campaign for funds for "research" without definition of the word. Something had to be done and staff recommendations were followed: CR was given a 2-part task:

to clarify and restate its scope of

duties

- to develop a statement on architectural research for distribution to AIA membership

In the course of accomplishing these objectives it became clear that CR should concern itself not with operation of research projects but with AIA research policy. It should review and stimulate research projects of and for AIA regions and chapters and operate such projects by small subcommittees. This was in accordance with new Institute vertical committee organization—although CR was not a full 13-man committee and in fact had resisted enlargement for vertical status until its program was developed.

Continuing study of two proposed services (*Index and Registry*) now seems to indicate considerable economy possible in production of data by contract outside AIA but under AIA direction. These two projects are considered part of a future 3-part information program to include a specification service which has been for some time under development by the Joint Committee of AIA and Construction Specifications Institute—which service is also being studied for commercial production.

The Research Forum idea is another CR activity with mutual interest for architects and other professions and elements of the construction industry. In April 1956 CR called a meeting in Washington at AIA-HQ of representatives of ten professional societies and trade associations to tell CR, and a few special guests, what was new in their respective fields—from roofing to lighting, from portland cement to aluminum windows, et cetera. This pilot meeting set a pattern for other research forums at AIA regional conferences. A 3-man session was held at Louisville, Ky, and others are planned for the fall of 1957.

CR now had a program ready for national participation. It re-

quested full vertical status of the Board and was enlarged in 1957 by addition of four members to represent regions not then included. Following a successful tradition set by other committees (schools—hospitals—nuclear facilities—office practice) a meeting of CR is being planned to participate in the annual meeting of the California Council AIA. It includes an "open meeting" of CR and a research forum as part of the AIA regional conference. It is hoped that full CR attendance can be had since this is the first meeting of the committee west of Chicago and some of its most effective members are from the West Coast.

A final project, now in preliminary stages, brings us back to our early objective of finding financial support for research. The National Science Foundation (NSF) has granted AIA about \$7,000 to hold a small workshop conference of authorities to identify subjects of *basic architectural research* for which NSF, under its considerably enlarged program, can allocate grants to institutions and individuals. This has been a joint CR and AIA staff project and is a result of several years' work.

CR now has demonstrated that there is effective action in the field of research to be taken by AIA staff and by CR as a national, regional and chapter effort. Beyond this proof of the value of our concerted activity, however, those of us connected with this program hope that every architect will come to realize that every properly studied architectural job is a true research problem, esthetic as well as technological, and that individual architectural offices are the ultimate research laboratories of our profession. It is our conviction that we are working toward some methods of bringing this scattered experience to focus for benefit of the architectural profession and our clients—who have the right to up-to-date service.

MEMBERSHIP

1950-51 C E Silling, chairman

P Belluschi
C Koch

N J Schlossman
R L Weed

1951-52 C E Silling, chairman

P Belluschi
C Koch

J L Lindstrom

1952-53 D W Orr, chairman

P Belluschi
P Cunningham
J L Lindstrom
W T Rolfe

C E Silling
H Tatum
R Walker

1953-54 M Ketchum, jr, chairman

B E Brazier
R Cameron
S I Cooper
T K Fitzpatrick
C M Frank
B Funaro

L C Haeckel
E F Kennedy, jr
A D Mackintosh
M R Patterson
A Shaw
G Simonds

(former separate Committee on Architecture & Nuclear Science merged with CR—see history in *AIA Bulletin* mar/apr 54: 42-45)

MEETINGS

nov 50 New York NY
(with AAF)
(AAF—American Architectural Foundation)

dec 53 Washington DC CR & CRX
(CRX—CR executive committee)

jun 53 Berkeley Calif
Stanford Calif
Seattle Wash

mar 54 Augusta Ga
Raleigh NC

may 54 Brookhaven NY

1954-55 W E Campbell, chairman

R Cameron
C M Frank
L C Haeckel
M Ketchum, jr

M R Patterson
L H Robertson
W H Scheick, advisory

nov 54 Washington DC CR & CRX
dec 54 Washington DC CR
feb 55 Washington DC CRX
mar 55 Chicago Ill CR

subc on Nuclear Facilities (CNF)

C S Haines, II, chairman

B E Brazier
T K Fitzpatrick
A D Mackintosh

W M Rice
A Shaw

oct 54 Schenectady NY
dec 54 Washington DC
jan 55 Washington DC
San Francisco Calif
Berkeley Calif

subc on Color (CC)

W Faulkner, chairman

A B Dow
J Labatut

J G Meem
K C Welch

AAF: solicitation of research funds

PC: specification card file study
(PC—Producers' Council)

sponsorship of Architectural Abstracts & Building Type
Reference Guides in *AIA Bulletin*

AEC-NSF: fellowship support & administration
(NSF—National Science Foundation)

technical seminars at AIA meetings

BRAB: climatology articles for *AIA Bulletin*
(BRAB—Building Research Advisory Board)

AIA NW Regional committee
propose Index to Architectural Information

EC: installation inspection visits

participation in atomic blast test on structures (Nevada)

Berkeley National Lab
Stanford Research Institute

Savannah River Plant
NC State College reactor
Brookhaven National Lab

Walter Taylor's draft on architectural research circulated
to CR

participation in South Atlantic Regional CR meeting
(Charleston SC may 55)

C: book on nuclear facilities
design criteria manual
construction film review
installation inspection visits
Knolls Atomic Power Lab & GE Research Lab

CD articles in *AIA Bulletin*

Naval Radiological Defense Lab
Chem Bldg U of Cal Radiation Lab

C: AIA members appointed delegates
(ISCC—Inter-Society Color Council)

limestone color measurement
participation in meetings of Colorists of Washington &
Baltimore
color panel program at Washington-Metropolitan
chapter meeting

1954-55 cont**subc on Index of Architectural Information (CIAI)**

MR Patterson, chairman

J A Berla

G E Pettengill, ex officio

J T Lendrum

1955-56 W E Campbell, chairman

W A Carlisle

D S Nelson

dec 55 Washington DC CRX & CR

C M Frank

M R Patterson

apr 56 Washington DC research forum

J W Hines

W H Scheick, advisory

subc on Nuclear Facilities (CNF)

C S Haines, II, chairman

B E Brazier

W M Rice

dec 55 Ann Arbor Mich

T K FitzPatrick

A Shaw

apr 56 Washington DC

A D Mackintosh

subc on Color (CC)

W Faulkner, chairman

A B Dow

J G Meem

dec 55 Washington DC

J Labatut

K C Welch

apr 56 Washington DC

subc on Index of Architectural Information (CIAI)

M R Patterson, chairman

J A Berla

G E Pettengill, ex officio

dec 55 Washington DC

J T Lendrum

apr 56 Washington DC

266

subc on Building Products Registration (CBPR)

(former Committee on Materials Research)

apr 56 Washington DC

S E Lunden, chairman

A S Alschuler, jr

W W Hook

V A Frid

J Jones, III

J S Hagan

BRAB: research forum planning
 NSF: prelim discussion of fellowships
 CSI: specification card service study
 (CSI—Construction Specifications Institute)

research forum idea developed; pilot forum AIA-HQ
 statement on architectural research circulated—Special
 Report No. 4
 chairman at E&R departmental meeting
 programs for architectural schools

NEC: book on nuclear facilities
 construction film review
 installation inspection visit U of Michigan

work on nuclear facilities book started—to be published
 by F W Dodge
 Nevada test prelims attended by Campbell & Brazier

SCC: W Faulkner elected president
 (jan 56)

participation in meetings of Colorists of Washington &
 Baltimore

BRI: documentation
 (BRI—Building Research Institute)

Index program approved

NPVLA: pilot study on paint references
 (NPVLA—National Paint, Varnish &
 Lacquer Assoc)

BPR program approved
 (BPR—Building product registration)

1956-57 W E Campbell, chairman

W A Carlisle	S E Lunden
W Faulkner	D S Nelson
T K FitzPatrick	M R Patterson
C M Frank	W H Scheick, advisory
J W Hines	

aug 56 Washington DC
 nov 56 Washington DC

(CNF now separate committee)

subc on Color (CC)

W Faulkner, chairman

A B Dow	J Labatut
F Keally	K C Welch

subc on Index to Architectural Information (CIAI)

M R Patterson, chairman

J A Berla	G E Pettengill, ex-officio
J T Lendrum	

subc on Building Products Registration (CBPR)

S E Lunden, chairman

A S Alschuler, jr	T H Peddie
W W Hook	N P Randlett
J Jones, III	

nov 56 Washington DC

1957-58 W E Campbell, chairman

A S Alschuler, jr	S E Lunden
K T Boyington	D S Nelson
C E Brush, III	H M Prince
W E Burk, jr	I Richmond
W A Carlisle	H H Swinburne
C M Frank	C S Haines, II, ex-officio
J W Hines	W H Scheick, advisory

may 57 Washington DC (CR luncheon)
 [oct 57 Coronado Calif] CR meeting

Research Forum at CCA Convention
 (CCA—California Council of Architects)

subc on Color (CC)

K Yasko, chairman

W Faulkner	J Labatut
F Keally	C A Strauss

subc on Index to Architectural Information (CIAI)

M R Patterson, chairman

J A Berla (resigned)	G E Pettengill, ex-officio
J T Lendrum	

subc on Building Products Registration (CBPR)

S E Lunden, chairman

A S Alschuler, jr	T H Peddie
W W Hook	N P Randlett
J Jones, III	

COLLABORATION

AAF: proposed new joint corporation "The Foundation of the AIA, Inc" not approved
 NSF: sponsorship of research conference
 CSI: specification writing study

SCC: W Faulkner, president
 proposed exhibit on color at Octagon

NPVLA: pilot study on paint references printed (sample quantity)

OTHER AGENDA

participation by 3 speakers in research forum at Great Lakes Regional Conference (Louisville mar 57)
 participation in South Atlantic Regional Conference (Atlanta april 57)
 research programs for architectural schools
 regional & chapter CRs encouraged

participation in meetings of Colorists of Washington & Baltimore

Index study continued

BPR staff coordinator added to Octagon staff
 BPR statement circulated; report on architects' reaction

NSF: workshop conference to identify basic architectural research—being programmed
 CSI: specification writing study

research forum planned at Coronado (oct 57); CCA convention
 World Construction Year 1960 (AIA convention action)
 World Construction Congress 1961
 research programs for architectural schools

SCC: W Faulkner, president (thru Dec 57)

participation in meetings of Colorists of Washington & Baltimore

nitro: prelim study on glazing printed (sample quantity)

Index study continued

BPR interim report

AIA RESEARCH FORUM (PILOT)

sponsored by AIA Committee on Research (CR)
AIA Headquarters 12 April 1956



AIA-CR

Left to right: PAWLEY, PATTERSON, FRANK, CAMPBELL, LUNDEN, HINES.

Photos by Amato



RESEARCH FORUM PARTICIPANTS:

Left to right: PAVLICEK, OLGAY, TAYLOR, FRY, SCOFIELD, BERLA.



RESEARCH FORUM PARTICIPANTS:

Left to right: KAISER, YAEGER, MARSHALL, BATES, STRAHAN, JANSSON.

PARTICIPANTS

AIA-CR

Walter E Campbell, chairman CR
Julian Berla, member subc
Index to Architectural Information
C Melvin Frank, chairman subc
Research Forum
John W Hines
Samuel Lunden, chairman subc
Building Products Registration
Marvin R Patterson, chairman subc
Index to Architectural Information
Eric Pawley, staff executive CR

AIA STAFF

Edmund R Purves, executive director
Theodore Irving Coe, technical secretary
Polly Shackleton, editor MEMO
Byron C Bloomfield, secretary for professional development

SPEAKERS

Dr A Allan Bates, VP for research & development
Portland Cement Association
Dr Glenn A Fry, chairman technical advisory committee on light & vision (IES)
Illuminating Engineering Research Institute
John P Jansson, AIA, field manager
Aluminum Window Manufacturers Association
Elmer R Kaiser, director of research
American Society of Heating & Air Conditioning Engineers
Prof Aladar Olgyay, Princeton University
discussing research on curtain walls for
Committee of Stainless Steel Producers
William J Marshall, technical director
Insulation Board Institute
Francis Scofield, assistant director technical advisor
National Paint, Varnish & Lacquer Association
James L Strahan, technical director
Asphalt Roofing Industry Bureau
Dr Robert B Taylor, director of research
Structural Clay Products Research Foundation
Lloyd H Yeager, general manager
Gypsum Association

GUESTS

Harold Horowitz, Building Research Institute
Frederick Pavlicek, NY State Building Code Commission

A COMMITTEE ON HOSPITALS AND HEALTH — PART III (concluded from May & July)

	No. 59	No. 60	No. 61	No. 62
Location (State)	Mississippi	Tennessee	Colorado	Oregon
Year built	1948-49	1953	1952	1955
Total beds	50	42	42	40
Med. & surgical	25	30	30	31
Maternity	15	12	12	9
Med. & others	10			
Ultimate Total Beds				
Spec. features or com.				
Shape of plan				
Rectangular				
T-shaped			modified T	
X-shaped	X			X
Offset X				
Double corridor				
Other—state		irregular H		
Gross floor area	29,506 SF	21,040 SF	33,783 SF	20,574 SF

DEPARTMENTAL AREAS—FIGURES GIVE GROSS AREA IN SF—AREA PER BED & % of total

	No. 59			No. 60			No. 61			No. 62		
Administration	3,400	68	11.5	765.63	18.23	3.7	1,355	32.26	4.01	1,317	32.9	6.42
Adjunct facilities	1,775	37	6.1	741.11	17.64	3.6	1,151	27.4	3.41	1,058	26.31	5.15
a. Laboratory	225	5	.9							241	6.03	1.17
b. Radiology												
1) Diagnostic	625	13	2	741.11	17.64	3.6	1,151	27.4	3.41	538	13.4	2.62
2) Treatment	200	4	.7							207	5.18	1.01
c. Physical medicine	550	11	1.8							72	1.8	.35
d. Pharmacy	175	4	.7									
Nursing departments	11,681	228	39.4	8,796.75	208	41.60	12,363	294.35	36.63	9,125	225.8	43.9
a. Bed units												
1) Med. & surgical	4,631	93	15.7	4,241.7	101.00	20.0	5,600	133.33	16.59	4,200	105.00	20.42
2) Maternity	2,550	45	8.6	2,124.2	50	10	3,202	76.24	9.48	1,732	43.4	8.44
3) Ped & others												
b. Operating suite	3,000	60	10	984.6	23	4.7	1,641	39.07	4.86	1,439	36.00	7.00
c. OB delivery suite	850	17	2.9	984.6	23	4.7	1,418	33.76	4.20	1,197	29.95	5.83
d. Emergency	650	13	2.2	461.5	11	2.2	502	11.95	1.50	457	11.42	2.22
Service departments	5,600	110	19.0	2,995.22	71.05	14.40	5,839	140.03	17.23	2,562	64.06	12.48
a. Dietary	2,100	42	7.1	1,255.8	30	6	2,012	47.9	5.95	1,261	31.6	6.15
b. Housekeeping	1,250	23	4.2	112.5	2.65	.6	1,497	35.65	4.43	130	3.25	.63
c. Employee facilities	350	7	1.2	375	9.0	1.8	852	20.3	2.52	252	6.3	1.23
d. Storage (incl. CGS)	1,500	30	5.1	937.8	22.0	4.5	1,078	25.66	3.20	919	22.91	4.47
e. Cent. sterile supply	400	8	1.4	313	7.4	1.5	400	9.52	1.12			
Outpatient department	same as emergency											
Residential quarters												
All other space	7,050	143	29.0	7,569.79	181.93	36.10	13,075	311.30	38.73	6,612	164.06	32.04
a. Circulation	3,950	80	13.4	3,532	86	16.9	7,343	174.83	21.74	4,445	110.95	21.50
b. Educational												
c. Mechanical	2,200	45	7.5	1,900	45	9	3,862	91.95	11.43	821	20.46	3.99
d. Other usable				740	17.6	3.5				316	7.90	1.63
e. Walls & dead space	900	18	3.1	1,397.7	33.33	6.7	1,870	44.52	5.56	1,030	25.75	5.02
Totals	29,506	586	100%	21,040	500	100%	33,783	804.35	100%	20,574	514.23	100%

Area per bed	586 SF	500 SF	804 SF	514 SF
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No. of operating rooms	3	1	2	2
General surgery	3		2	1
Orthopedic				
Eye & ent.				
Cystoscopy				
Others				1—emergency
Pharmacy functions				
Dispensing	yes		yes	yes
Compounding			no	no
Manufacturing			no	no
Type of food service	central		heated trays	tray from kitchen
No. of meals per day	400		180	95
Seating in dining rooms	24		46	16
No. of sittings noon meal	1½		1	25 to 30
Quantity of laundry done			all	none
No. of delivery rooms	2	1	1	1
No. of labor rooms	0	1	1	1
No. of bassinets	8		14	13
Loc. of premature nursery	OB wing		with regular	general nursery
Radiographic rooms				yes
Combined			1	yes
Superficial therapy				yes
Deep therapy				
No. staff lock, nurses & tech	14 m.		10 m.	40 f.
Others	7 m.		10 m.	20 f.
Doctors	150 mo		12 m.	7 m.
Outpatient exam rooms		1—dental		with emergency
Residence beds in hosp.				
Other features				

271

AIA COMMITTEE ON HOSPITALS AND HEALTH — PART III

Hospital	No. 63			No. 64			No. 65			No. 66		
Location (State)	Texas			Idaho			Oregon			Tennessee		
Date built	started 1955			1951-1952			1951			1955		
Total beds	40			40			38			37		
Med. & surgical	28			30			26			25		
Maternity	12			10			12			10		
Ped. & others										2—isolation		
Ultimate Total Beds												
Spec. features or com.										T		
Shape of plan				cross								
Rectangular												
T												
X				1 wing			rect main body with 4 projecting wings					
Offset X												
Double corridor												
Other—state	offset with double corridor											
Gross floor area	26,050 SF			35,120 SF			25,300 SF			21,744 SF		
DEPARTMENTAL AREAS—FIGURES GIVE GROSS AREA IN SF—AREA PER BED & % of total												
1. Administration	1,807	45.35	6.9	2,400	60	6.83	2,102	55.4	8.3	1,625	43.92	7.4
2. Adjunct facilities	715	17.80	2.35	1,160	29	3.30	1,145	31.6	4.55	849	20.99	3.9
a. Laboratory	192	4.85	.70	300	7.5	.85	490	12.9	1.95	240	6.49	1.1
b. Radiology										528	14.27	2.4
1) Diagnostic	432	10.85	1.65	640	16	1.83	560	14.7	2.22			
2) Treatment												
c. Physical medicine				120	3	.34						
d. Pharmacy	84	2.10	.30	100	2.5	.28	95	4.0	.38	81	.22	.3
3. Nursing departments	9,757	243.6	37.0	11,360	284	32.35	10,873	285.9	43.04	9,742	263.30	44.8
a. Bed units												
1) Med. & surgical	5,097	127.00	19.60	4,500	112.5	12.80	4,575	120.0	18.1	4,975	134.46	22.8
2) Maternity	2,568	64.30	9.85	3,800	95	10.80	3,265	86.0	12.9	2,450	66.22	11.2
3) Ped & others												
b. Operating suite	880	22.00	3.9	1,660	41.5	4.74	1,254	33.0	4.96	1,872	50.59	8.6
c. OB delivery suite	807	20.25	3.1	900	22.5	2.58	1,222	32.2	4.83	with above		
d. Emergency	405	10.10	1.55	500	12.5	1.43	557	14.7	2.22	445	12.03	2.0
4. Service departments	3,172	104.96	16.0	7,140	178.5	20.32	4,170	109.76	16.5	4,068	109.94	18.7
a. Dietary	1,704	42.75	6.55	2,500	62.5	7.10	1,792	47.2	7.1	1,738	46.97	7.9
b. Housekeeping	968	24.20	3.7	2,600	65	7.40	1,220	32.1	4.82	1,550	41.89	7.1
c. Employee facilities	126	3.15	.5	440	11	1.25	314	8.26	1.24	300	8.11	1.3
d. Storage (incl. CGS)	794	19.86	3.05	1,200	30	3.43	468	12.3	1.85			
e. Cent. sterile supply	580	15.00	2.20	400	10	1.14	376	9.9	1.50	480	12.97	2.2
5. Outpatient department												
6. Residential quarters				3,800	95	10.80						
7. All other space	9,606	238.35	36.70	9,260	231.5	26.40	7,010	184.6	27.7	5,460	147.56	25.1
a. Circulation	4,426	110.10	16.85	5,000	125	14.25	4,945	130	19.5	incl with item c		
b. Educational										3,436	92.86	15.8
c. Mechanical	1,535	38.5	5.9	2,100	52.5	6.00	1,184	31.4	4.7			
d. Other usable	985	24.60	3.75									
e. Walls & dead space	2,660	65.60	10.20	2,160	54	6.15	881	23.2	3.5	2,024	54.70	9.3
8. Totals	26,050	651	100%	35,120	878	100%	25,300	666	100%	21,744	587.6	100%
Area per bed	651 SF			878 SF			666 SF			587 SF		
No. of operating rooms							2					
General surgery	2			2			1			1		
Orthopedic												
Eye & ent.												
Cystoscopy												
Others							1—emergency					
Pharmacy functions												
Dispensing	yes						yes			yes		
Compounding							yes					
Manufacturing												
Type of food service	central tray			food carts			tray			tray from kitchen		
No. of meals per day				200			167					
Seats in dining rooms	45			16			21			20		
No. of sittings noon meal												
Quantity of laundry done							87 lbs/day					
No. of delivery rooms	1			1			1			1		
No. of labor rooms	1			1			2			1		
No. of bassinets	8 & 2—suspects			12			12			8		
Loc. of premature nursery	none			near nursery			adjacent			maternity wing		
Radiographic rooms												
Combined							1			1		
Superficial therapy												
Deep therapy												
No. staff lock. nurses & tech				9 f.						14 f.		
Others	5 m.			5 f.			8 m.			6 f.		
Doctors	13 m.						7 m.			8 m.		
Outpatient exam rooms	none						0			7 m.		
Residence beds in hosp	none						0					
Other features												

272

CROSS FLOOR AREAS — ACUTE GENERAL HOSPITALS UP TO 200 BED

No. 67			No. 68			No. 69			No. 70			No. 71		
Maine 1954-1955			California started 1955			Missouri 1955			Colorado 1954-55			Minnesota 1955-56		
35	26	8	35	29	6	34	22	10	32	22	7	30	20	10
isolation			100 beds			1 psych, 1 labor			3			2 T ₂		
partly double -shaped 9,509 SF			19,870 SF			15,504 SF			29,207 SF			15,441 SF		

2,696	77	9.00	960	27	4.8	800	23.5	5.1	2,783	87	9.53	972	32.4	6.8
1,502	40.94	5.05	1,150	32	5.75	469	13.75	2.86	519	16.2	1.77			
792	20.8	3.0	400	11	2	150	4.4	.9	144	4.5	.49			
565	16	2	700	20	3.5	294	8.6	1.8	255	8	.87			
145	4.14	.5	50	1	.25	25	.75	.16	120	3.7	.41	512	17.4	3.8
7,362	210.31	25.00	8,800	251	44	5,568	164.10	35.7	8,914	278.4	30.6			
3,682	105.2	12.5	3,950	113	19.75	2,386	70.2	15.4	3,962	123.8	13.6			
1,778	50.8	6	1,330	38	6.65	1,586	46.6	10.2	1,862	58	6.4			
840	24	2.8	1,790	51	8.95	622	18.3	3.9	208	6.5	.7			
719	20.54	2.5	980	28	4.9	632	18.6	4.0	1,419	44.3	4.9			
343	9.77	1.2	750	21	3.75	342	10.4	2.2	1,055	33	3.6	6,861	228.7	44.9
7,532	214.94	26.8	3,560	102	17.8	1,482	43.6	9.41	408	12.8	1.4			
2,280	65.00	7.7	1,500	43	7.5	630	18.5	4	4,591	143.3	15.7			
986	28.00	3.4	140	4	.7	74	2.2	.47	1,965	61.4	6.7			
512	14.7	1.7	420	12	2.1	193	5.7	1.2	1,073	33.5	3.67			
3,350	95.7	11.4	1,050	30	5.25	387	11.4	2.5	288	9	.99			
404	11.54	1.3	450	13	2.25	198	5.8	1.24	1,167	36.4	4	2,977	99.2	19.8
397	11.34	1.3				none			98	3	.34			
						none								
9,922	284.8	33.7	5,400	153	27.0	7,185	211.2	46.93	12,400	337.9	42.45			
5,904	170.00	20.0	3,540	100	17.7	1,251	36.8	8.0	3,760	118	12.9			
2,573	73.5	8.8	1,860	53	9.3	2,746	80.7	17.7	2,013	62.9	6.85	3,761	125.4	24.7
1,445	41.3	4.9				3,188	93.7	21.23	6,627	207	22.7			
9,509	843.1	100%	19,870	570	100%	15,504	456	100%	29,207	912.8	100%	15,441	503.1	100%

843 SF			570 SF			456 SF			912 SF			503 SF		
1			2			1			1			1		
emergency														
1						1			yes			yes		
central tray			central tray			central tray			hot food carts			carts	3	
20			none			none	12		24			small		
2			1	1		1	2		1			1		
1			1	1		1	1		1			1		
8			8	8		12	12		11			10		
nursery suite			1			isolated			isolated					
1							1		1					
8 m.		14 f.			6 f.			10 f.	1 m.		6 f.			6 f.
8 m.			6 m.		14 f.			4 f.	6 m.		18 f.	3 m.		8 f.
0 m.			6 m.			10 m.			6 m.			6 m.		
2														
ne			2 recovery beds											

273

AIA COMMITTEE ON HOSPITALS AND HEALTH — PART III

No. 72 Maryland 1953 30 14 14 2 26,970 SF	No. 73 Wisconsin 1951-52 30 18 12 rectangular 16,530 SF	No. 74 Wyoming started 1955 30 22 8 modified T at 2 wings 17,650 SF	No. 75 USPHS guide 25 17 8 16,631 SF	No. 76 Colorado 1949 22 16 4 2 modified T 19,359 SF
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DEPARTMENTAL AREAS—FIGURES GIVE GROSS AREA IN SF—AREA PER BED & % of total

			No. 72			No. 73			No. 74			No. 75 USPHS guide			No. 76		
2,206	73.5	8.2	1,076	35.9	6.51	1,100	36.6	6.23	1,175	47.0	7.1	2,659	121.0	13.5			
866	28.8	3.3	493	16.4	2.98	720	23.99	4.08	600	24.0	3.6	669	30.4	2.2			
280	9.3	1.1	157	5.2	.95	220	7.33	1.25	150	6.0		226	10.3	1.1			
586	19.5	2.2				390	13.0	2.21	400	16.0		419	19	2.0			
			280	9.3	1.69				400	16.0							
9,338.4	311.2	34.8	56	1.9	.34	110	3.66	.62	50	2.0		24	1.1				
3,617.85	120.6	13.4	6,260	208.6	37.87	7,430	247.67	42.08	6,850	274.0	40.5	6,849	311.3	35.5			
2,501.25	83.4	9.3	2,382	79.4	14.41	3,300	110.0	18.70	4,720	188.8		2,516	114.4	13.5			
232	7.7	.9	2,382	79.4	14.41	1,900	63.3	10.75				1,556	70.7	8.8			
1,333.2	44.4	5				750	25.0	4.25	1,075	43.0		192	8.8				
1,102.5	36.7	4.1	646	21.5	3.91	980	32.7	5.55	735	29.4		1,168	53.1	6.6			
551.6	18.4	2.1	660	22	3.99	500	16.67	2.83	320	12.8		1,095	49.7	5.5			
3,851	128.2	14.3	190	6.3	1.15	2,870	95.62	16.44	2,450	98.8	14.7	322	14.6	1.1			
1,925	64.1	7.1	3,185	106.2	19.27	1,260	42.0	7.14	1,025	41.8		3,476	158	17.7			
225	7.5	.8	1,010	33.7	6.11	400	13.33	2.27	300	12.0		1,780	80.9	9.9			
400	13.3	1.5	730	24.3	4.42	250	8.33	1.42	500	20.0		460	20.9	2.2			
901	30.0	3.4	460	15.3	2.78	670	22.3	3.97	625	25.0		540	24.5	2.8			
400	13.3	1.5	425	14.2	2.57	290	9.66	1.64				670	30.4	3.3			
			560	18.7	3.39							26	1.3				
10,481.0	349.44	38.9	5,516	183.76	33.38	5,530	184.60	31.35	5,556	222.2	33.5	5,706	259.3	29.9			
6,205.28	206.84	23	3,104	103.46	18.78	3,800	127	21.5	2,780	111.2		1,493	68	7.7			
1,549.85	51.7	5.8	634	21.1	3.84	750	25.0	4.24	725	29.0		864	39.3	4.4			
2,725.93	90.9	10.1	1,778	59.2	10.76	150	5.0	.86	2,051	82.0		3,349	152	17.7			
26,970	891.2	100%	16,530	551	100%	17,650	588.0	100%	16,631		100%	19,359	879.9	100%			
891 SF			551 SF			588 SF			665 SF			880 SF					
3			1			1						1					
2			1			1						1					
1—emergency			drug room			dispensing						hot food cart					
central tray			central tray			central tray						10					
8—help, 12—staff			24			12											
0						2											
1			1			1						1					
1			1			1						6					
14			12			8						sep isolation					
1			1			1						1					
2 m.			5 f.			10 f.			12 f.			6 m.					
5 m.			4 m.			6 f.			3 f.			5 m.					
						1			4 f.								

274

(buckle page to use key on page 272)

GRID LINES

PREPARED BY JUDITH GIFFEN

MODULAR COORDINATION BEGINS WITH THE ARCHITECT

The 1957 Convention and Annual Meeting of the Ontario Association of Architects was held in mid-February at the Royal York Hotel in Toronto, and had Modular Measure as its main theme. An audience of more than 250 attended the principal technical session, in which architects Frank J. Bull, Aeck Associates, Atlanta, Georgia, and C. E. Silling, FAIA, Charleston, West Virginia and general contractor James E. Coombs, President of Baker & Coombs, Inc, Morgantown, West Virginia, described their own successful application of

Modular Measure to major buildings in the United States. Panel Chairman was S. A. Gitterman, architect and advisor on housing design for the Central Mortgage & Housing Corporation. Canadian architects' interest in the new technique was corroborated vividly by the questions which followed, and the close attention paid an exhibit of Modular drawings and a demonstration of Modular drafting. Excerpts of conference proceedings commenced in the July GRID LINES, and will be concluded in the next issue.

DRESS BY JAMES E. COOMBS, AGC (continued)

At the present time, we are the masonry subcontractors on a \$12 million medical school at West Virginia University, which I will refer to a little later.

We have been particularly fortunate, in our area, to have architect Cy Silling, my platform companion here today, who has provided the leadership necessary for increasing the use and understanding of Modular Measure, not only in our section, but throughout the United States.

A much greater expansion of this system is inevitable. Since we in the construction industry must compete for the consumer's dollars, we must adopt proven, tested new materials, labor-saving devices, and other systems such as Modular, that allow greater economy at the same time yield a finer finished product.

To begin with, let's look at five basic advantages of Modular Measure that I, as a contractor, am particularly familiar with:

- easier estimating*
- easier for workmen to use in the field*
- eliminating problems of our foremen*
- cost reductions*
- ease of instituting use of system*

Now, let's go back and review each of these.

First, estimating is easier and far more accurate. We figure three Modular jobs in the same time it takes to figure two old-style sets of drawings. Modular generates greater speed in material take-off, and errors are greatly reduced because of the elimination of dimensional fractions. Now here we go back to the problem I asked you gentlemen to mentally calculate at the beginning of this talk. This same problem becomes apparent any time you compare Modular to standard drawings. Even though we have calculators and other modern machinery to aid in estimating, it still takes a man to transcribe figures from the drawings to the estimate sheet. As you all know, it is far easier to transfer figures when they are even numbers, and not in fractions. But probably most important of all, we can proceed with dispatch, and are not caught off-balance at first by trying to learn each architect's own individual system before starting to estimate the work.

Second, Modular Measure is much easier for the workmen to use. They understand it better. They move easier and faster, and waste far less time. We have a number of masons that have been employed by our company for a period of years, and we know from

actual experience that those who used to make a great number of errors are now making only an occasional error. This is only because they, as average masonry employees, can understand better what is required.

Third, our foreman can handle far more men under his supervision at any one given time, because he doesn't have nearly so many questions to answer, layout is rather routine and much easier to check, and errors again are greatly diminished.

Now, you remember my *fourth* point—costs are greatly reduced. Waste of materials is held to a minimum, and the old brickbats that we used to see lying around are a scarce thing indeed. Cutting and patching is greatly diminished. Saw time is reduced almost 50% on facing materials. Squeezing and stretching of mortar joints is a thing of the past, and engineering layout time is easily reduced by 35%. The rate of actual laying is definitely increased, and our company's records indicate that the Modular system, with Modular-sized units, develops savings on masonry labor alone that amount to 8-10% of that masonry labor. We have recently commenced masonry work on three buildings at another university. These buildings are all based on the architect's own system of measurements. It's certainly apparent to us again, very vividly at this time, the great advantages of Modular. Many of the masons employed on our work there were previously employed by us on Modular work at West Virginia University, so it's not a difference of personnel, or working conditions, that makes the difference in our cost. It's the difference in having, or not having, Modular Measure.

Fifth, the Modular system is easy to learn. Men can fully understand it in a few short hours, and after a day of use they are not only veterans, but experts. When we first used the system, over ten years ago, we did not even have Modular-sized materials to use in the Modular-dimensioned building. After one or two days on the job, however, it soon became apparent to us that we would rather have a set of plans laid out on the Modular system to work from, even if Modular materials are not available for the workmen.

I could name many good things about Modular Measure—such as the much greater efficiency that is possible, the better appearance and finer finished product—but maybe we could best sum it up by saying that Modular Measure does for our industry the job of standardization that has proven so fruitful for American and Canadian mass-product industries.

ADDRESS BY C. E. SILLING, FAIA (continued)

The words *order*, *coherence* and *consistency* offer an excellent guide to good working drawings, and their sequence forms a notable pattern. Modular Measure embraces that pattern.

One of our men studied up on Modular Measure a few evenings at home, lectured our men one Saturday

morning. We made Modular drawings the following Monday. The conversion was that simple. It has never been a complicated procedure for us, our structural engineers or the contractors who build our buildings. We have laudatory testimonials from our contractors on its layout advantages in the field. The masonry foremen like "Modular," say it makes money for them.

We are firm believers in Modular Measure. It is in a mannerism we use for profit. However, its real impact lies in its simplicity, clarity and completeness as an aid to better documents, as an aid to better performance in the field. Like Charlie Luckman, we believe it is less expensive to be creative than it is to be pedantic.

With representatives of General Electric Company and other industrials, I served at one of our universities on a panel of architects and engineers a program titled "Simplified Drafting Procedures." The burden of the discussion might be phrased as "a method of procedure that provide the *shortest, clearest, simplest statements of facts as to the size, type, character, quantity of material required, and how they are to be assembled.*" We think Modular Measure is the primary and pre-eminent step toward simplified drafting procedures.

To sell Modular Measure to those with sensitive pocketbooks, I stress the profit motive by reciting my personal history in a somewhat shameless fashion. I hope the points I make will excuse the method of attack.

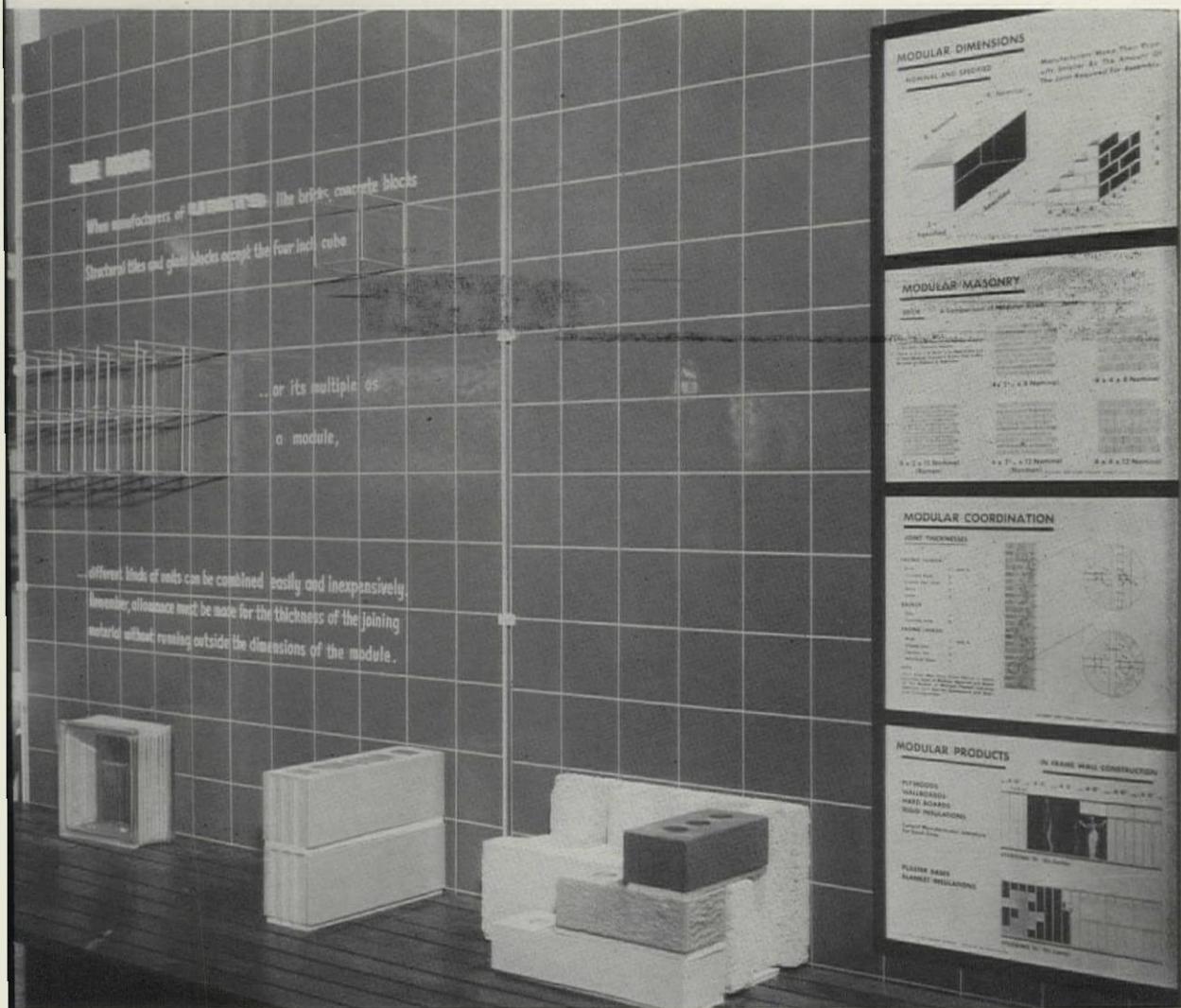
In our office, we have six architectural boards: a specification writer who doubles in shop drawings; a trouble-shooting; Bowyer, Silling and Miss James; a resident engineer; inspectors at the job sites. So people explain our production by saying we draw on both sides of the board.

In 1948, we certified to US Army Engineer a current work-load of \$31,965,000; in April 1950, we certified to US Supervising Architect a work-load of \$35,510,000. In May 1951, for the AIA Survey, we totaled nearly \$40 million completed construction since 1947, with our current work load totaling \$22 million. In 1952, we booked \$20,300,000 new work. Currently we have a \$30 million medical center under construction with active planning under way on \$10 million for university buildings for agriculture and engineering, and a \$2 million hospital; also, we are doing classified work on an astronomical observatory to receive emanations from the Milky Way. We do commercial, institutional, public and laboratory buildings; for instance, a chemical plant at the pilot-level for the US Bureau of Mines, a study gasification of coal, a \$4 million federal office building, buildings for a university and two colleges, several large hospitals. We do not need any new work for 1957, but we expect to book some for a backlog.

We did architectural working drawings, and coordinated the structural and mechanical therefor, on

750,000 hospital in 105 man-weeks (40 hours each).
 The fee was 7%. Its one sheet of Modular window
 tails covered conditions that would require 5 sheets
 non-Modular drawings. We had 8 construction bids.
 We bracketed a 5% spread. Who said "Modular"
 used wild bidding? Two men in our office did com-
 plete working drawings for a \$1,400,000 office building
 in 9 weeks.

We get 6%. We did a \$15 million hospital with 3
 active drawing boards, and one man feeding the tech-
 nical decisions to those 3 boards. If it is architecture,
 we do it in our office. Otherwise, we hire it done.
 Engineering and other consultants perform for us as
 professionals under our direction, but in their own shops.
 There are exhibits of our Modular drawings on display
 here for those who are interested.



Photograph by Trussler of Ken Bell

ADDRESS BY FRANK J. BULL (continued)

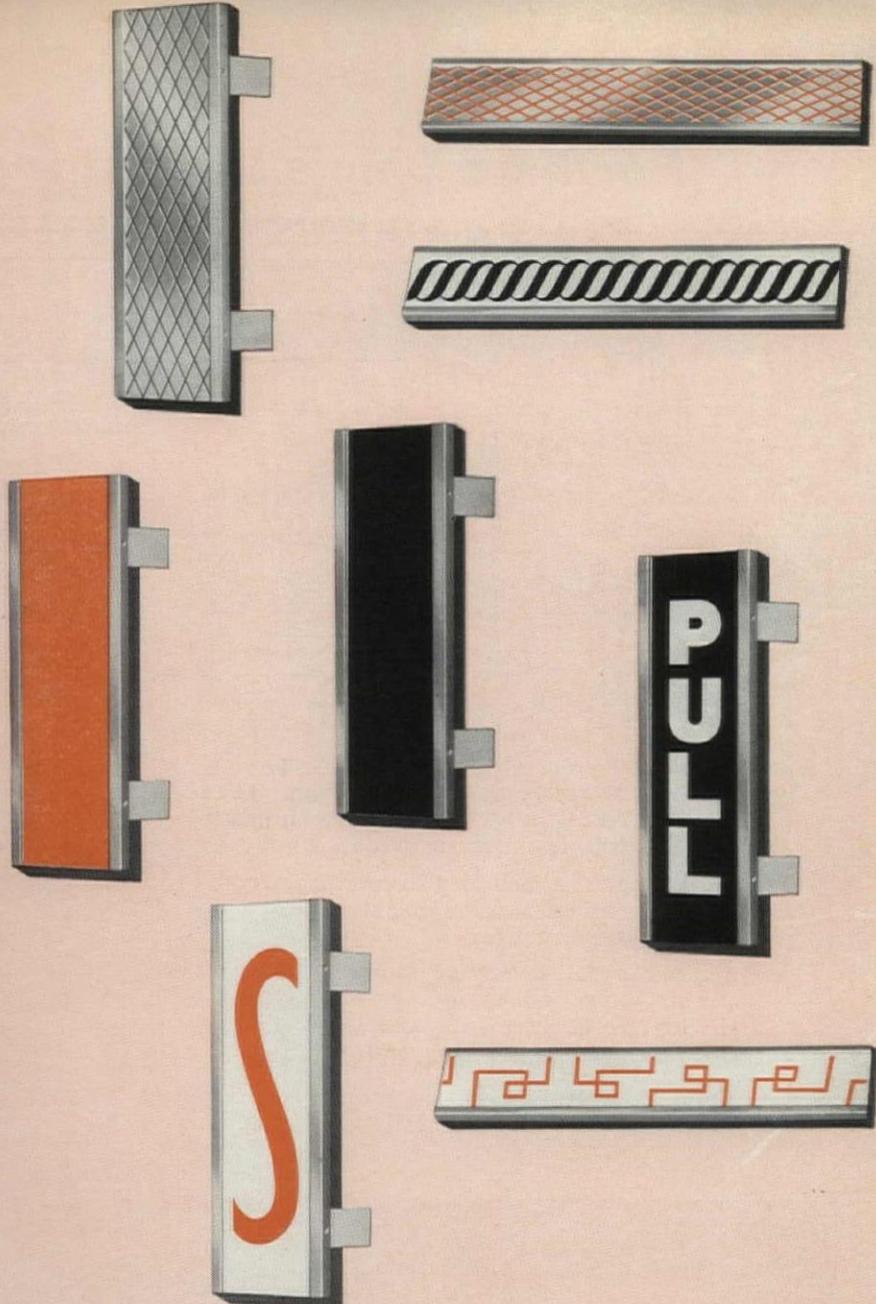
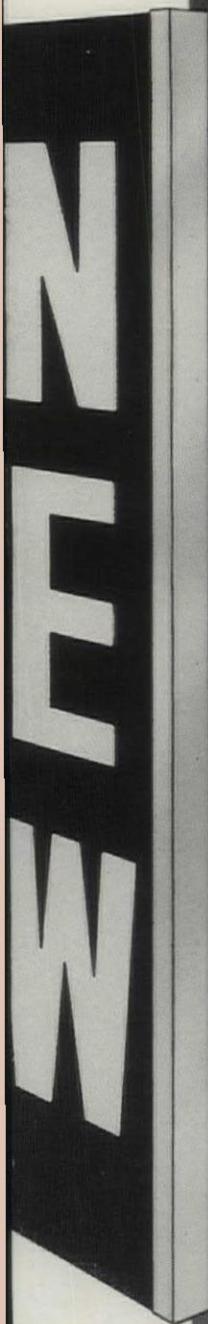
First, last, and always, Modular is to be considered as a tool. According to Webster, a tool is an implement necessary to a person in the efficient prosecution of his calling.

I have here a little tool known as the *Jiffy Pal*, Model A. The Jiffy Pal is the angler's best friend. There is a scale to weigh the catch and a tape to measure his length; a hook remover and scale remover; a screwdriver, wrench, bottle opener; and inside is a first-aid kit. This little tool does everything except paddle the boat. But, if you don't know how to use it, you might try paddling a boat and decide it isn't any good.

This little "Pal" is just like Modular—a tool you can do a lot of good with if you will take the time to learn how. Like any tool, the more you use it, the more skillful you become, the less awkward it is in your hand. Like any tool, you must also recognize its limitations, including when to stop using it and when you must not stop. There are two cardinal mistakes that make Modular Measure the whipping-boy: (1) forcing it to do what it is not meant to do; (2) timidly applying it to just a few things to see if it will work out. The result of the latter mistake can only be confusion to a degree that is fearful to see. There is no great volume of reference materials on Modular Measure, but there is quite enough to learn the basic principles. From the standpoint of design, we believe that it is also quite enough if you will learn *only* the basic principles, and then apply them to your problem to achieve the results you want. The reference material will give you dozens of details of windows in walls of all types. We have those details

in our office. We study them. We have never used one, but we have adapted the underlying principle time after time, to varying design conditions. So, next time you see a brochure with details, and the details with gridlines, remember that is *one* way to do it. You can use the same principle and do it as many different ways as you can imagine. Instead of being handcuffed in design with a stock detail, you are simply using a tool that makes things easier to design, easier to build. The stock details are your teacher.

How about the effect of Modular materials on design? How about limiting your choice of materials to those made in coordinated sizes? I would guess that you have been and will be using coordinated materials whether you endorse Modular dimensioning or not. For six years, we designed low-cost schools with standard windows, jumbo brick, 4" steel columns on 16" centers, 32" roof decking and concrete block partition walls. Every material was Modular, but we were not. Our drawings were wrapped in a fog of fractions. Finally we just woke up to the use of a tool that had been available all the time. If there has been any effect at all, it would be due to the better drawings and workmanship and would be an improvement. As for the limited choice of materials, we simply do not recognize any limitations at the expense of design. Our very first Modular job was blessed with a designer's choice of many kinds of non-Modular brick and a custom-built window type. It was a completely Modular job, and the results of the bidding were not short of spectacular. There was a 2% spread and the low bid was \$500 under budget.



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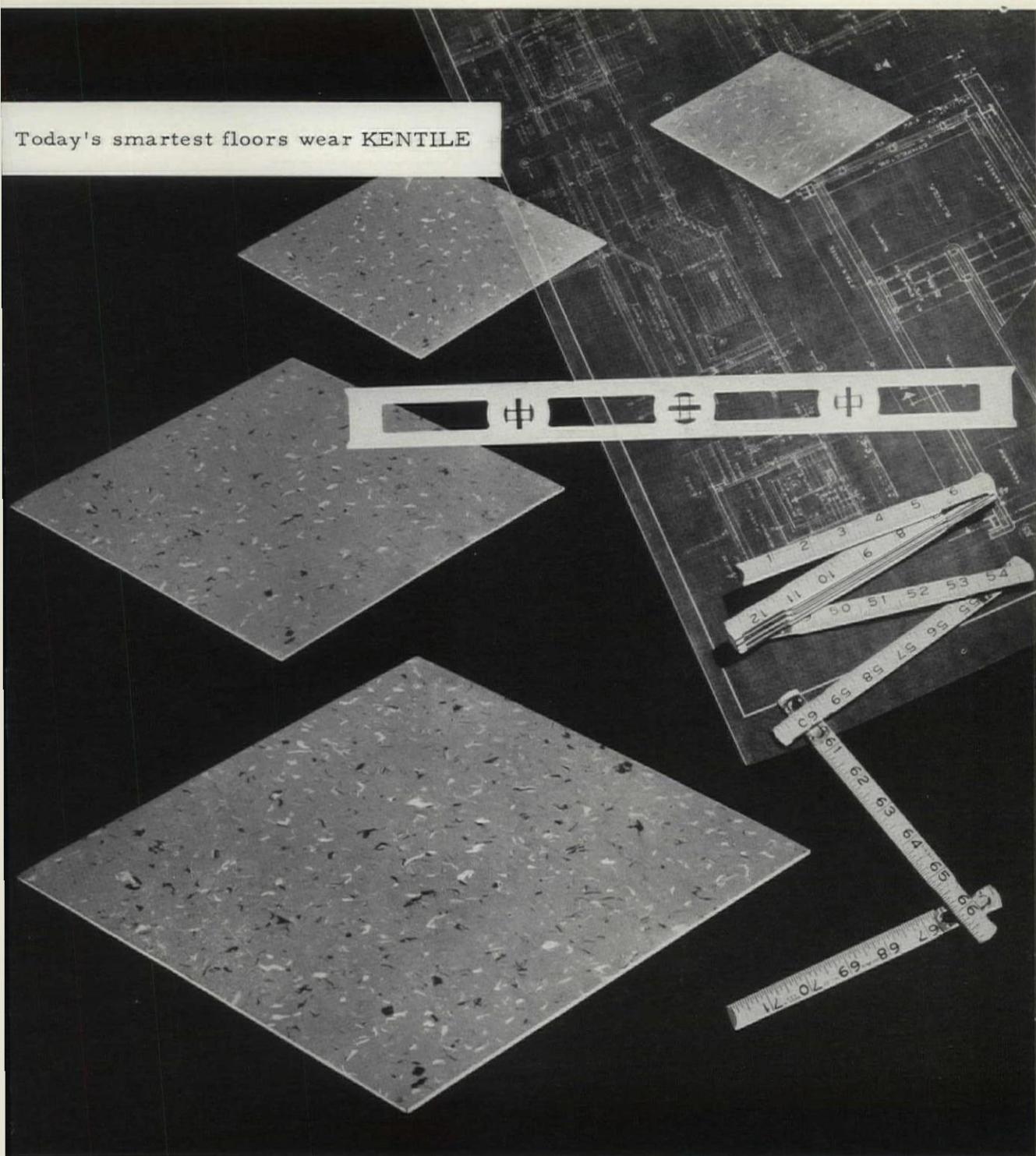
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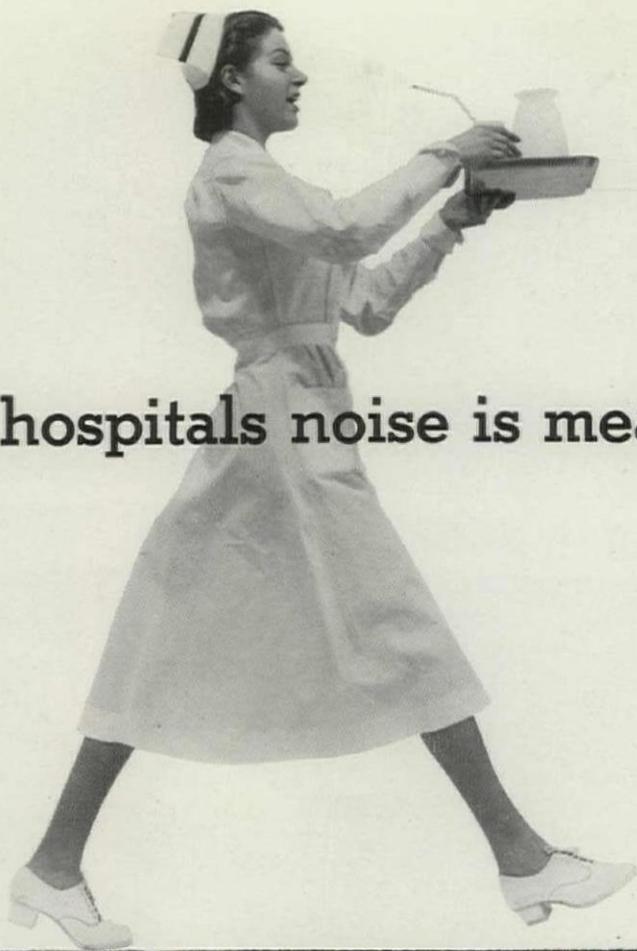
SIZE: 9" x 9"

THICKNESSES:
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COLORS:

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WHY A . . . VAPOR SEAL

Rotting walls . . . blistering and peeling paint . . . masonry efflorescence (the white powder that forms on the outside of brick buildings) . . . warping and rotting wood floors and termite problems are just a few of the many evils we have learned to live with . . . all of them are directly or indirectly caused by excessive vapor condensation.

If you are going to guard against these condensation problems you must first know what condensation is . . . here, briefly, is the story. Practically all air contains invisible moisture called water vapor . . . warm air holds more than cold air . . . so when air is cooled it must give up some of its moisture. When warm vapor laden air comes in contact with a cooler surface, it cools, and is no longer able to hold its vapor which condenses out as free water. This is why a lemonade pitcher gets beaded with water, and the very same reason why the inside surface of window sash shows condensation moisture.

Where does all of the destructive moisture in a home come from? Until comparatively recent times it was believed that this vapor originated from normal living habits . . . such as cooking, steam from the shower bath, automatic washers and dryers. True, some moisture is created in this manner, but in the average home not more than 20%, or just enough to produce normal comfort levels, arise from the daily living habits of the family.

Governmental and academic research has proven that more than 80% of the moisture induced into the home is from the ground source. It makes little difference whether gravel is used under the basement, slab floor or crawl-space . . . or whether the site is on high or low ground, whether it's on a sand dune or a cess pool—somewhere below the structure water exists and vapor will soon rise into the building.

Blameless manufacturers of paint products, metallic sash, masonry materials, etc. have tried to solve this moisture problem. However, the "cure" for destructive moisture exists only in the original construction . . . all other methods are merely temporary stop-gaps. What then, can you do to combat this destructive moisture? It's really very easy . . . simply install a true vapor seal that air cannot pass through. Unfortunately the building industry has been guilty of the promiscuous use of permeable materials under the guise of vapor barriers. It is a known fact that asphalt saturated felts, regardless of their thickness, asphalt saturated building papers, even duplex papers are all highly permeable and cannot be considered as effective vapor seals. When you purchase a vapor seal be sure the manufacturer indicates its degree of impermeability, it must also be strong enough to resist tearing and rupturing during installation operations . . . bear in mind that a vapor seal is like a child's balloon . . . just a small hole renders it useless.

Sealtight Premoulded Membrane is a true, expandable vapor seal through which water or vapor cannot pass. After installing Premoulded Membrane you will be able to safely use a wider range of floor finish applications and most important you will have a warm, dry home that will not only be more liveable but also more saleable in the future. We sincerely invite your comparison of Premoulded Membrane against all other so-called vapor barriers . . . We're sure that once you do you'll also agree there is only one true vapor seal on the market . . . Premoulded Membrane.

SEALTIGHT® Premoulded Membrane the industry's only **TRUE** VAPOR SEAL



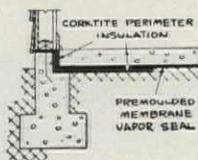
Eliminate

- EXCESSIVE WINDOW CONDENSATION
- EXCESSIVE BASEMENT DAMPNESS—RUSTING OF TOOLS
- BLISTERING OF EXTERIOR PAINT
- DETERIORATION OF INSULATION VALUES
- DETERIORATION BY MOISTURE OF RUGS, FURNISHINGS, SHOES AND CLOTHING

The only sure way to "eliminate" the ravages of destructive moisture is with the installation of "Premoulded Membrane" during the original construction . . . all other methods are merely temporary "stop-gaps." When specifying or installing a vapor seal, be sure it meets these Sealtight standards of quality: permeance rating of only 0066 grains per square foot . . . resistant to rot, mold and termites . . . expandable . . . quickly, easily and permanently installed . . . ONLY "Premoulded Membrane" meets them all.

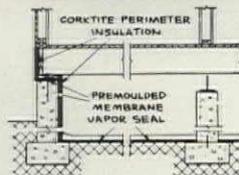
IDEAL FOR ALL TYPES OF CONSTRUCTION

SLAB-ON-GRADE



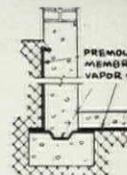
This illustration shows how the installation of Premoulded Membrane and Corkite completely isolates the slab and superstructure from soil moisture.

CRAWL SPACE



The proper installation of Premoulded Membrane and Corkite removes all danger of condensation and oxidation of metal installations in the crawl space area . . . eliminates the need for ventilation.

BASEMENT



The proper installation of Premoulded Membrane and Corkite removes all danger of condensation and oxidation of metal installations in the crawl space area . . . eliminates the need for ventilation.

ARCHITECTS, BUILDERS, DEALERS . . .

WRITE TODAY for complete information that tells you where, why and how to use Sealtight Premoulded Membrane, the only true vapor seal and Corkite, the resilient, impermeable perimeter insulation.

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