JUNE, 1957

AIA

Journal

OF THE AMERICAN INSTITUTE OF ARCHITECTS

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ONE DOLLAR

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ABOVE : U. S. Senate Office Building, Washington, D. C. J. George Stewart, Architect of the Capitol Eggers & Higgins, Associate Architects George Hyman Construction Company, General Contractor

AT LEFT : Installation of giant 30 ton "kneeler" stone; Mr. Mortimer R. Proctor pointing, Senator Ralph E. Flanders left, Senator George D. Aiken, and George Hyman right.

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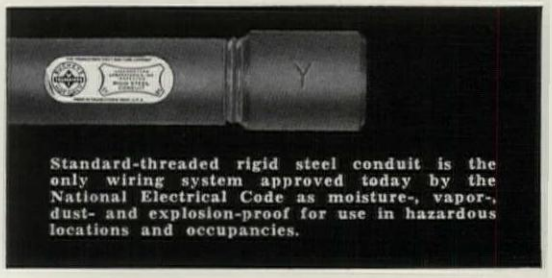

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ROBBINS METALTONE VINYL TILE, in bronze, was used in this section of Standard-Vacuum's executive dining room to achieve contrast in the over-all decor.

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Achieving both variety and unity in a floor area covering 250,000 square feet is not an easy job for even the most versatile designer. Yet this was the problem Mrs. Helen O'Connell, interior designer for Eggers and Higgins, Architects, faced and solved in decorating Standard-Vacuum Oil Company's new international headquarters at White Plains, New York.

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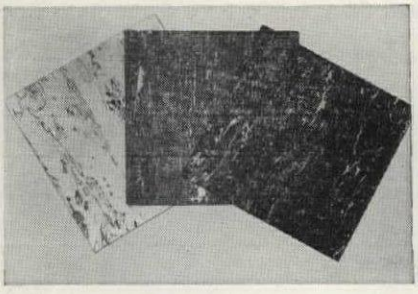

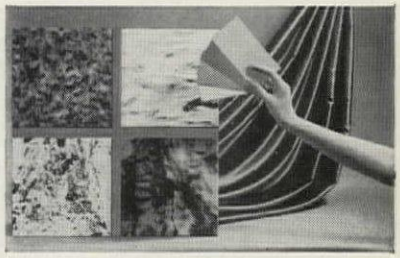

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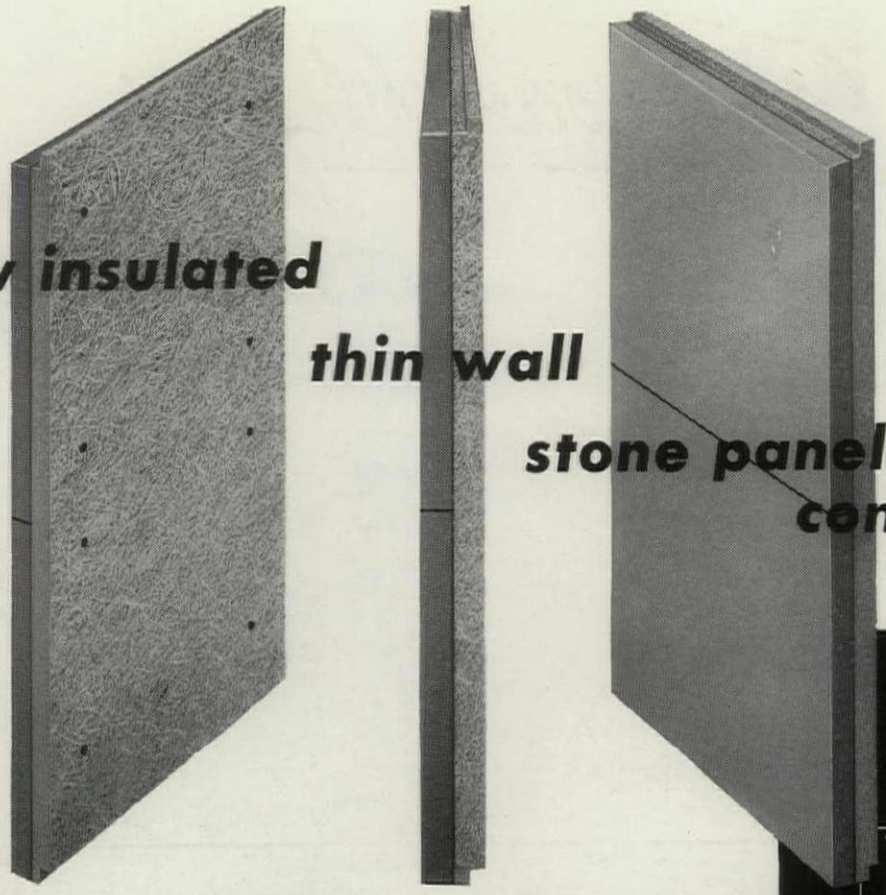

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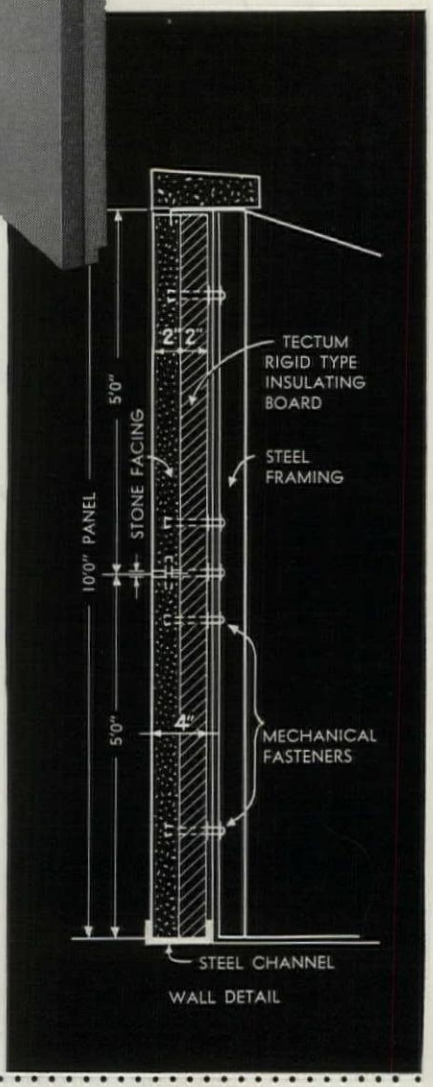

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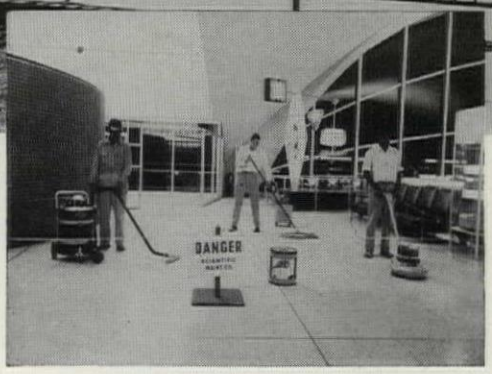

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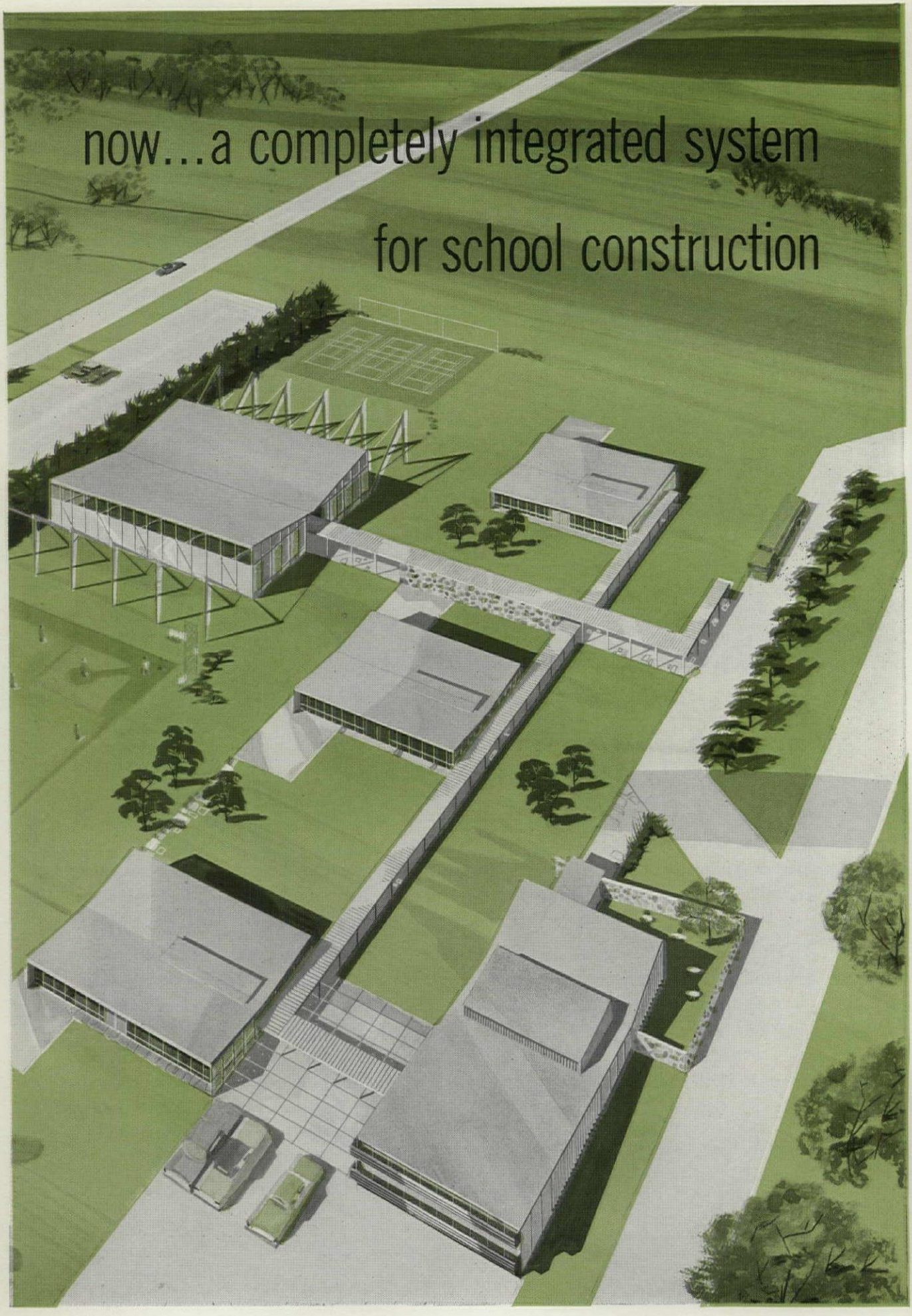
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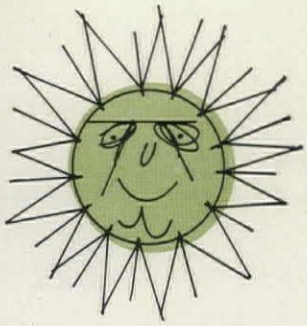

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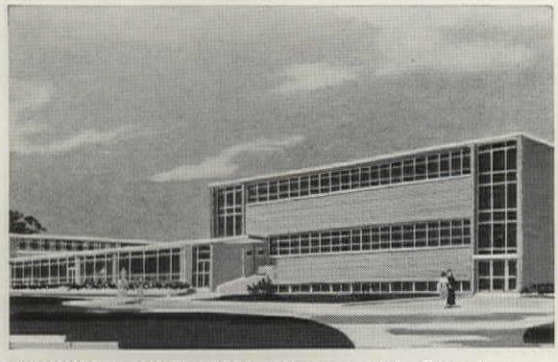

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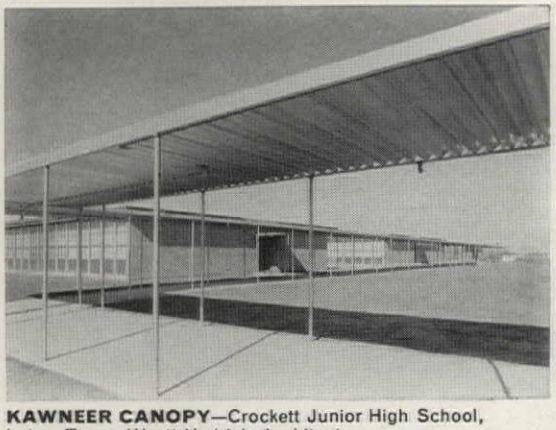

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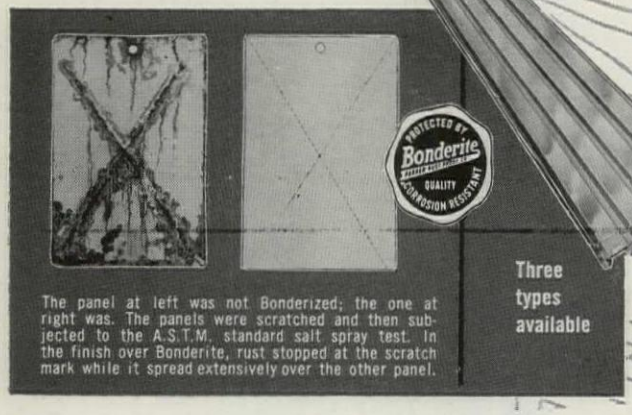

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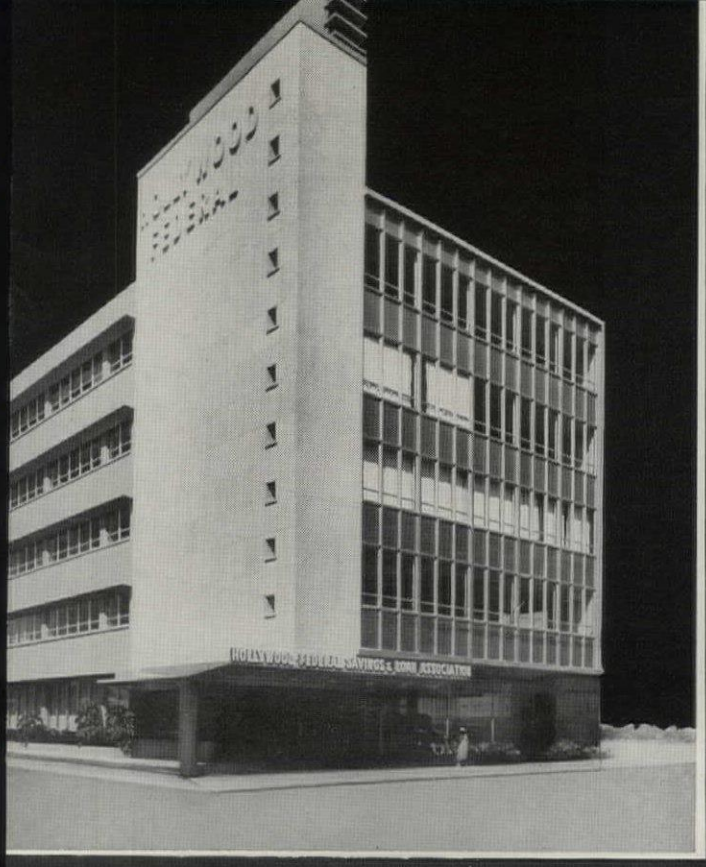

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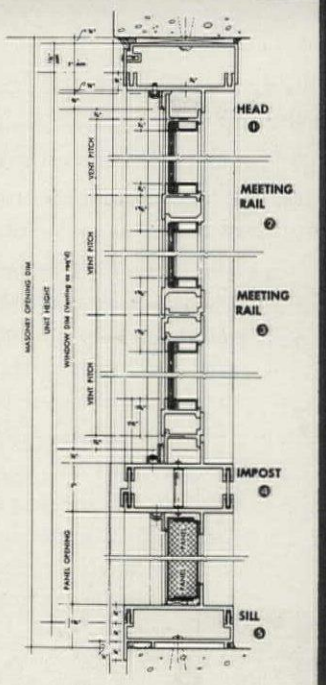

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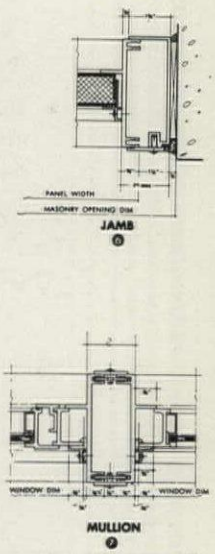

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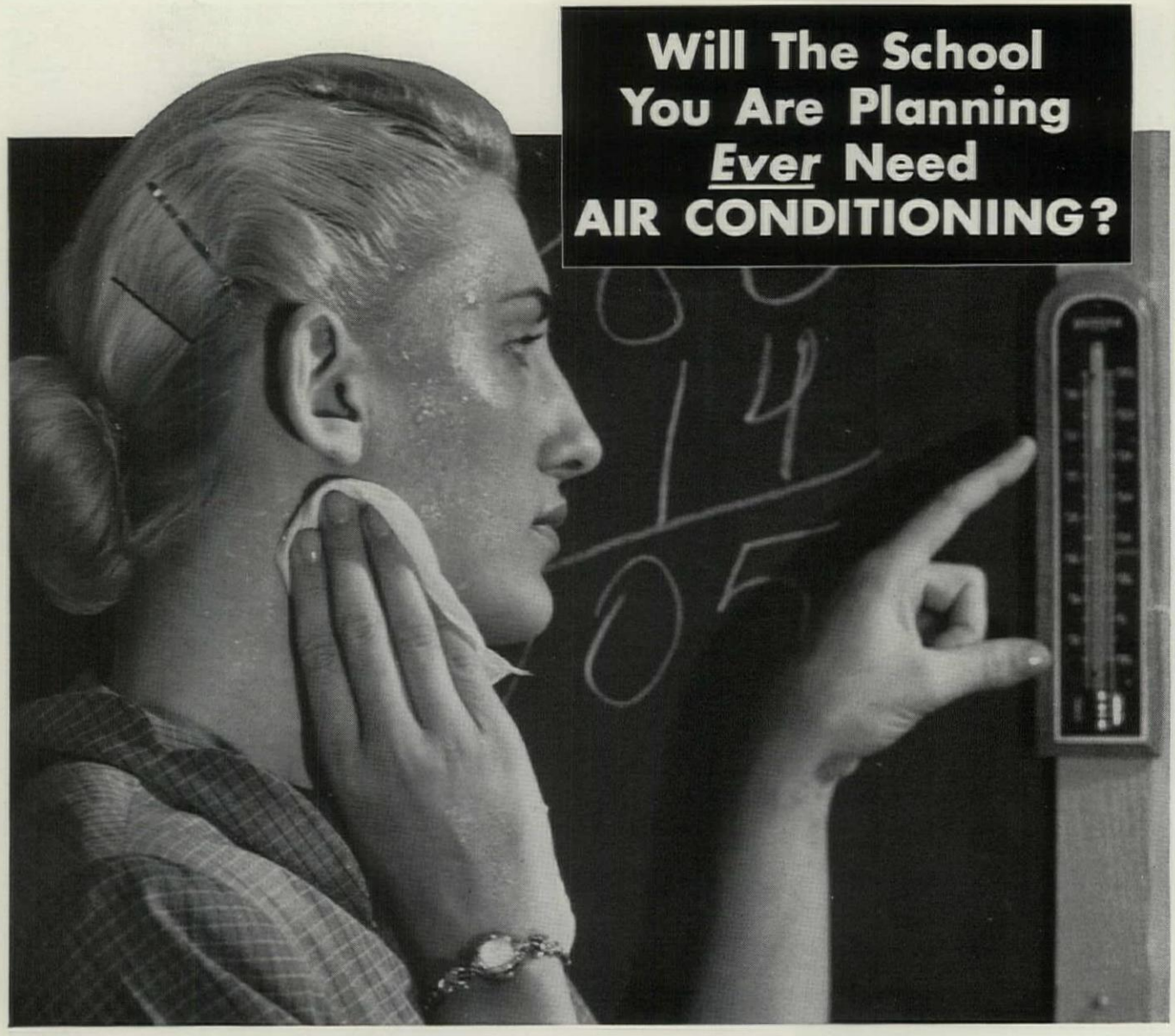

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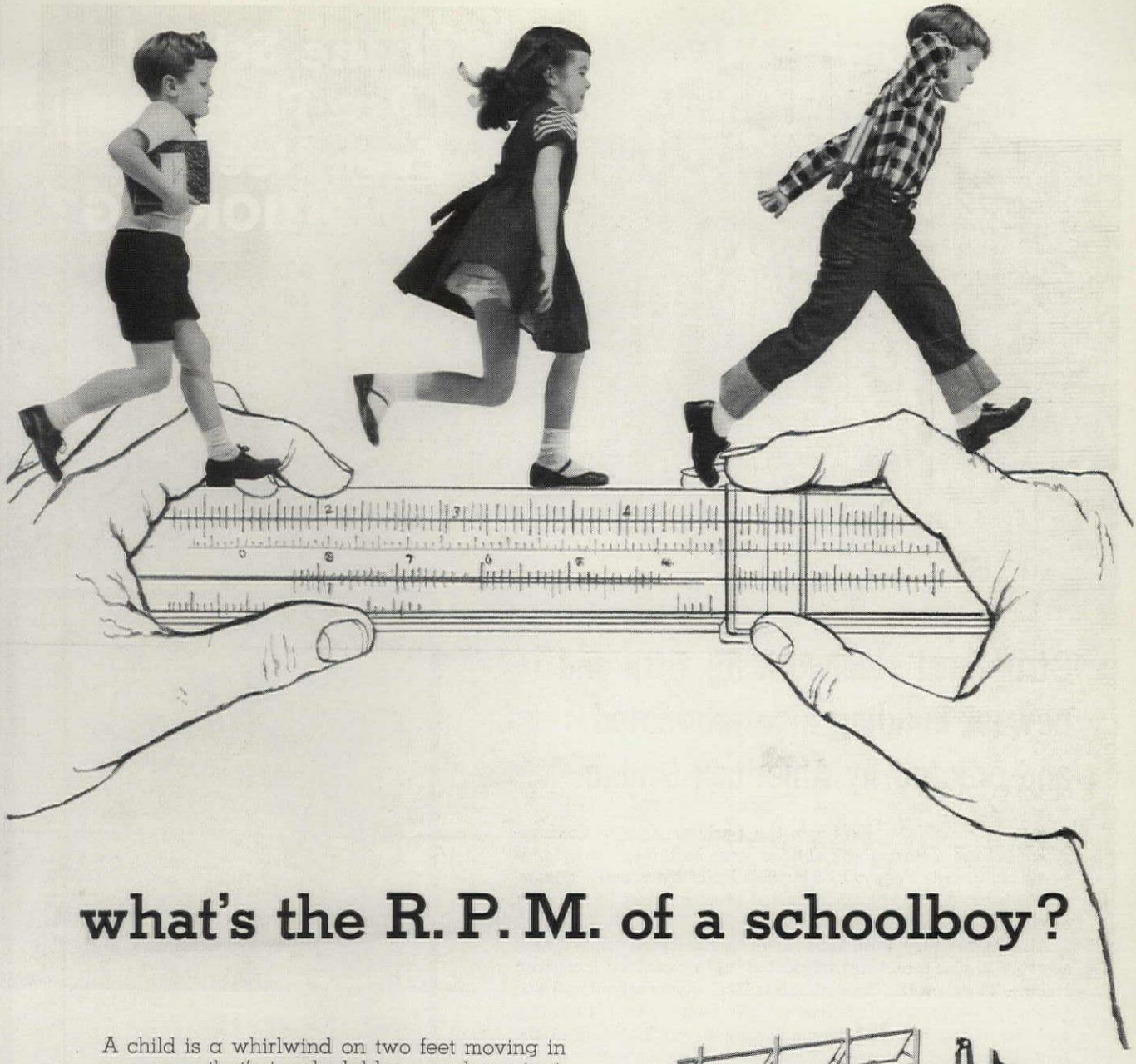

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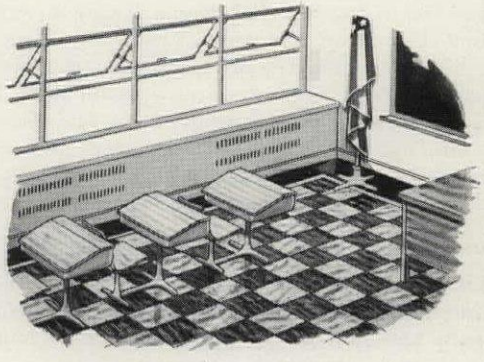

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still another steel-frame skyscraper for Pittsburgh's Growing Gateway Center

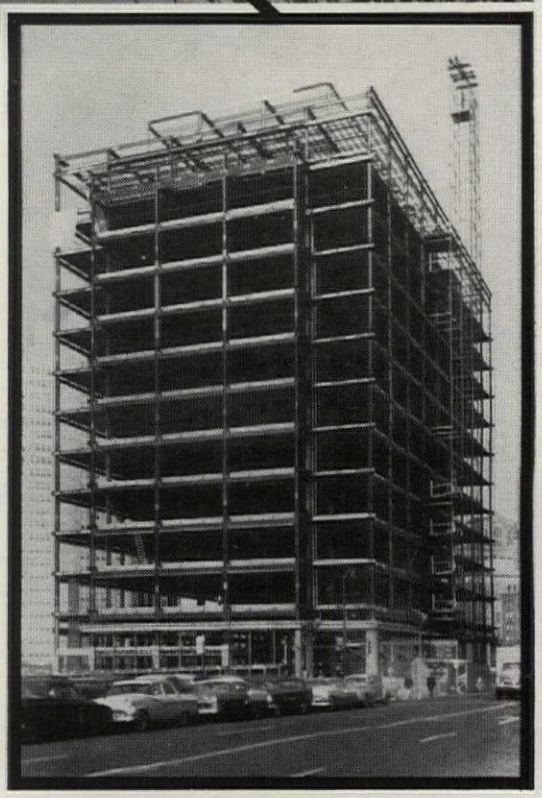
Structural steelwork for fifth and newest building also fabricated and erected by American Bridge

As recently as eight years ago, the parklike area in the foreground of the picture above and the large buildings bordering it just didn't exist. Today, Pittsburgh's Point Park and its growing Gateway Center have captivated even the most imaginative of our progressive city planners.

All five buildings built thus far in this newly developed area are steel-frame structures fabricated and erected by American Bridge. They are the three stainless steel skyscrapers known as Gateway Buildings 1, 2 and 3; the State Office Building; and the Western Pennsylvania Headquarters Building of the Bell Telephone Company, which is still under construction.

The new Bell Telephone Headquarters is a 12-story office building, 99′ x 208′, consisting of beam and column framing for 1st to 12th floors, mezzanine floor, attic floor, main roof and penthouse roof. A total of 2,350 tons of steel was involved. Field connections were made with high strength steel bolts except in the case of minor members, where ordinary machine bolts were used.

The use of steel-frame construction greatly speeds the transformation and development of business areas like Pittsburgh's Gateway Center. And American Bridge has the facilities, the know-how and the skilled personnel to handle any type of steel construction with maximum efficiency and economy.



Western Pennsylvania Headquarters Building, Bell Telephone Company of Pennsylvania, Pittsburgh, Pa.

Designed by Press C. Dowler and William C. Dowler, Architects, Pittsburgh, Pa. and Frank N. Kneas, Engineer, Philadelphia, Pa.

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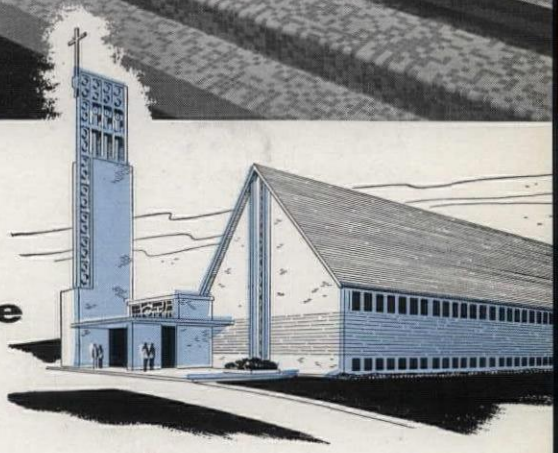

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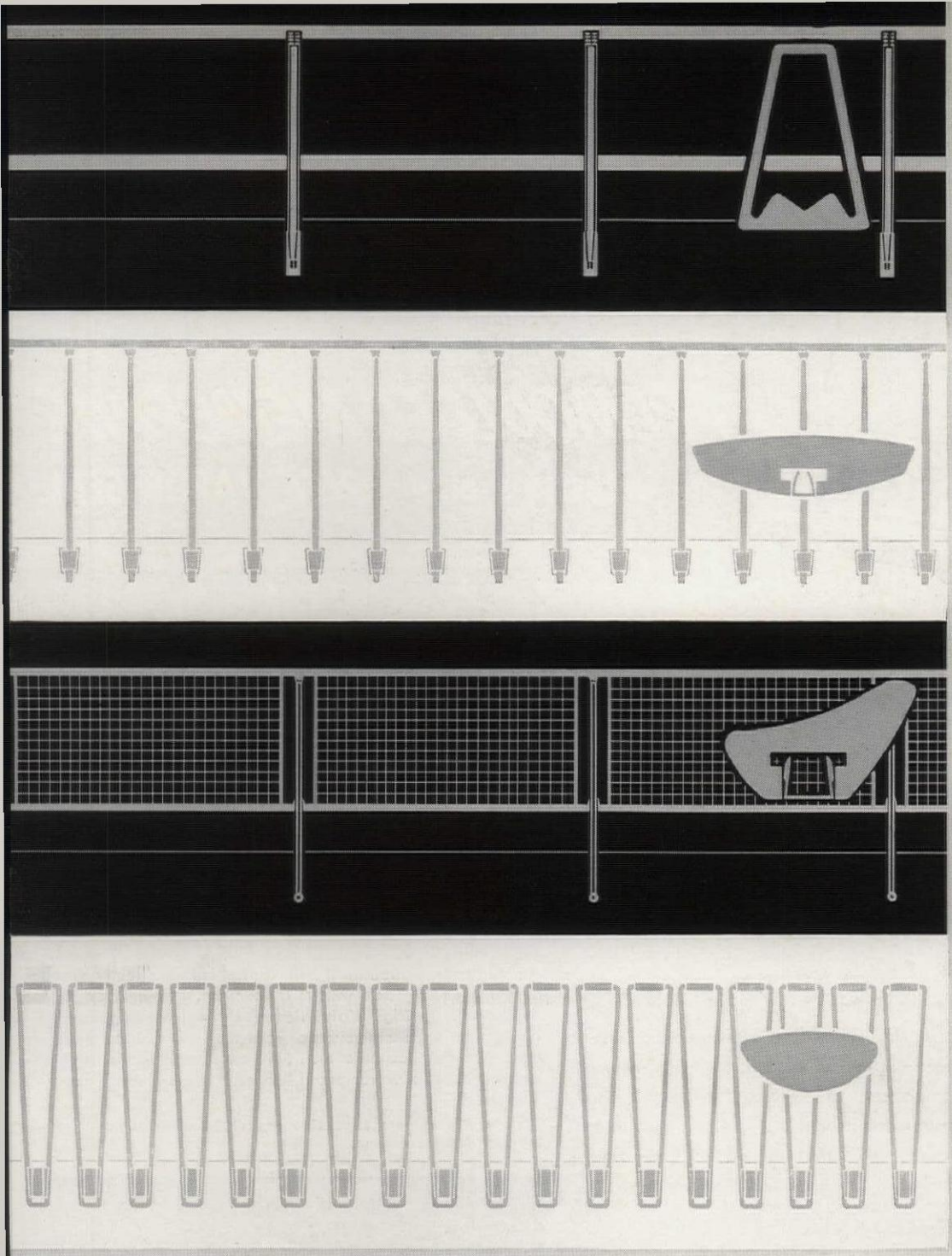

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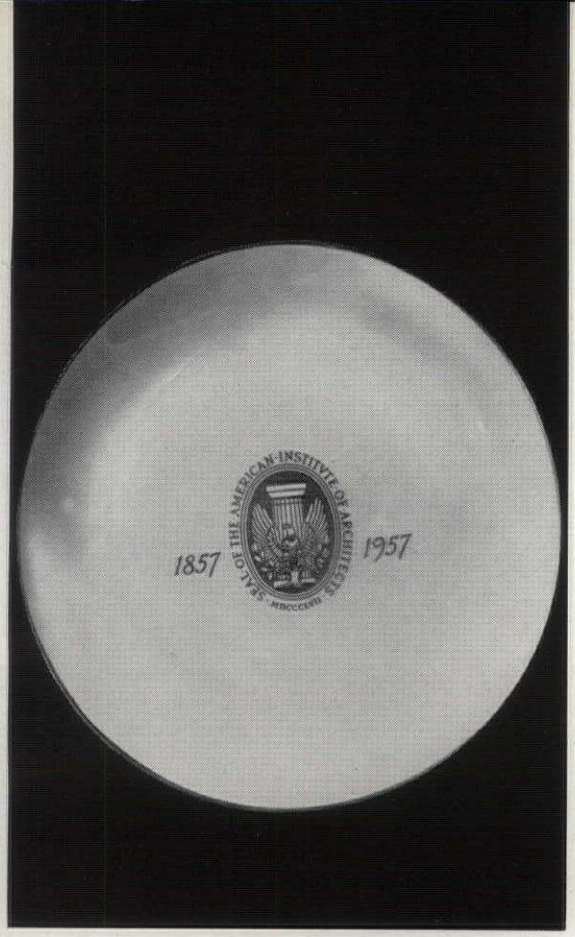

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AIA Journal

OF THE AMERICAN INSTITUTE OF ARCHITECTS

VOL. XXVIII No. 2 JUNE 1957

EDITOR'S NOTE:

This super-duper issue of the JOURNAL is an attempt to bring the Centennial Convention to members who were unable to attend, and to form a permanent record of it for everybody. All the addresses that were given at the Convention are contained herein—and the resolutions and some discussion from the business session. Furthermore, by photograph and cartoon, we have attempted to convey something of the atmosphere and the gaiety, as well as the appearance of some of the celebrities, on the platform and off. It was by far the biggest and best Convention the Institute has ever had, there being a total registration of about 4300—which will do for another hundred years.

CONTENTS

Opinions expressed by contributors to the A.I.A. JOURNAL *are not necessarily those of The A.I.A.*

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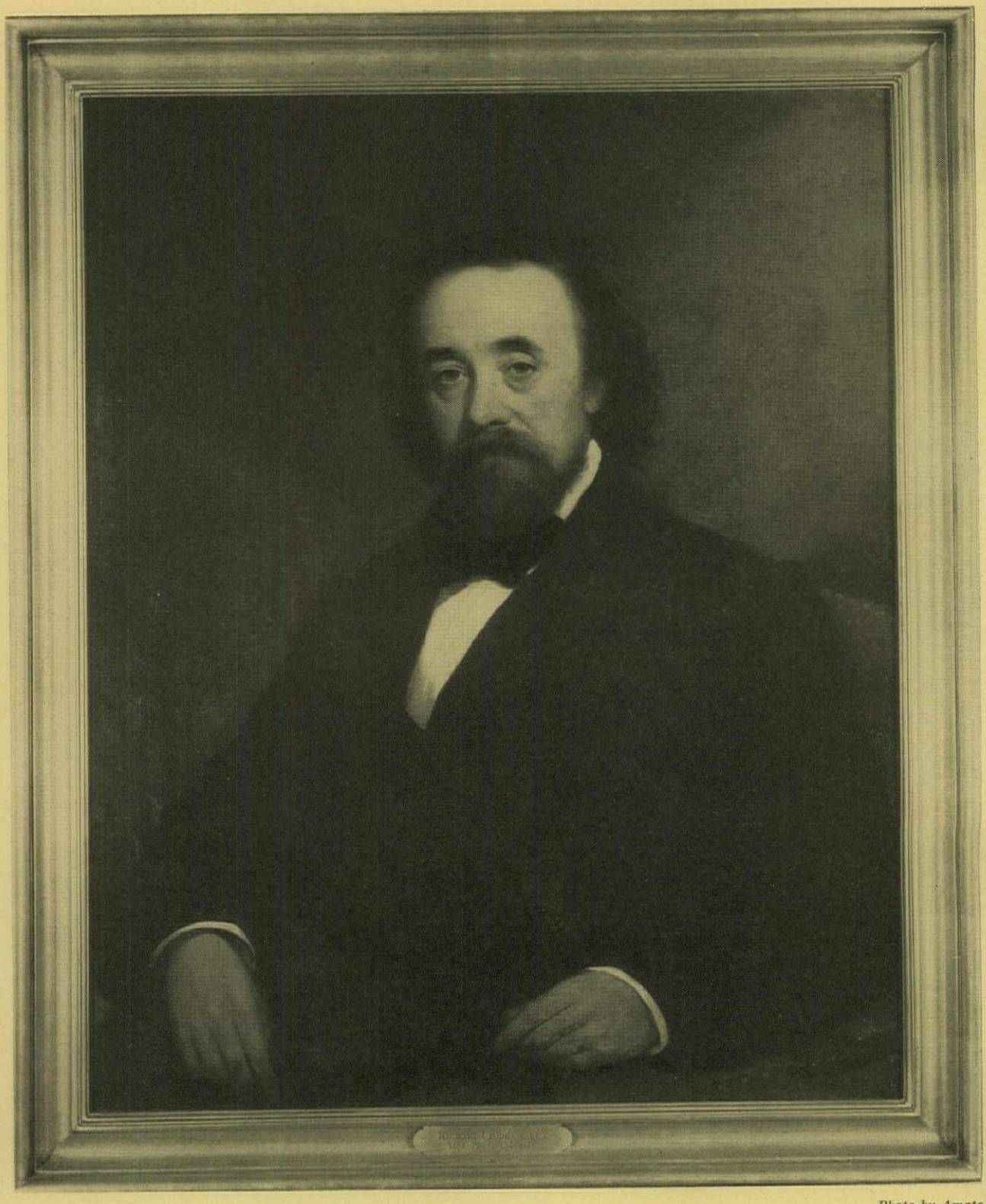

Photo by Amato

RICHARD UPJOHN, FAIA

First President of The American Institute of Architects

1857-1876

Opening Address

by President Leon Chatelain, Jr., FAIA

MONDAY EVENING, MAY 13, 1957

ONE HUNDRED YEARS AGO the entire membership of The American Institute of Architects, thirteen men, could have been seated at this dais—with plenty of room to spare. Today, this and other hotels in Washington can hardly contain the thousands of architects who have come to this convention—nearly half of the membership of the Institute.

Thirteen founders have become twelve thousand members. But that is simply a story of growth. There is another story written on all your faces: Achievement, and eagerness to achieve more. The mood of the founders of the Institute was one of solemn determination to create a profession out of an ill-defined craft. This they did, and the results of their determination have been ingrained into the very structure of the AIA. How different is the mood of this convention! The architectural profession has never been in a more secure position. You, and your predecessors have achieved much: For one thing, a truly American architecture has been created; for another, the evolution of your practice has been nothing short of amazing. Today you are equipped with knowledge, skill, availability of materials and access to a vast storehouse of technology to keep not just abreast, but ahead of the needs of your clients. And you have superimposed on all of this a creativity that is the marvel of our age.

We are not without our anxieties and our apprehensions, of course. But their very nature is a sign of the health and security of our profession, for our concerns are about others—not ourselves. We are concerned, for example, about seeing that our clients and potential clients get the best possible architectural service for their money, and we know that means the services of an independent architect, who acts as an agent to the client and a protector of his aims and welfare. From our position of security we view this as a matter of public interest, whether the public involved be the business community, whose needs for industrial and commercial structures seems insatiable; or the general public whose needs for schools, homes, and all types of public buildings seems equally insatiable. But this is but a symptom of our bigger interest.

And we are concerned, deeply, about the building needs of our nation—and of the world—during the next century and the centuries to follow. We are concerned lest the building urge that has gripped the peoples of this planet run wild, lest whole populations build themselves into an environmental prison from which there is no escape short of total demolition. Just now, as we move into our second century, the environmental situation is in the balance; we alternate between despair that the environment forever under construction is becoming the master of man, and satisfaction that we are materially helping man in his effort to bend the earth's climate and materials to his purpose.

There is much that we have to know about the coming world, much that we have been too busy to wonder about. To that end, we have assembled a program of speakers for this convention who will surely contribute much to our understanding of the enormous environmental problems toward which we move. We have asked distinguished leaders in the arts, sciences, business and labor to help us describe the coming needs of the world we serve. We will have the benefit of the experience, education, insight and philosophies of national leaders in their fields.

The assemblage at this centennial convention is truly global in nature. In addition to the overwhelming turnout of American architects, there are architects and representatives here from some 62 architectural societies—worldwide.

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Presentation of the Gold Medal to the President

THE WHITE HOUSE
WASHINGTON

May 14, 1957

TO THE AMERICAN INSTITUTE OF ARCHITECTS:

It is a pleasure to congratulate the American Institute of Architects on its one hundredth anniversary.

Through the centuries the architect has played a basic role in the life of mankind. From the earliest days of our Republic, the profession of architecture has contributed to the growing industry of our land, to the development of our public buildings, and to raising in form and fabric the aspirations of our people.

With improved materials and methods of construction, I am confident the architects of America will meet the challenge of the new century with their traditional initiative and integrity.

Dwight D. Eisenhower

SEVERAL DAYS PRIOR to the opening of the Centennial Convention the Officers and members of the Board of Directors of the Institute were received by President Eisenhower at the White House. The purpose of this meeting was to present the Chief Executive with a Centennial medal cast in gold.

Upon arrival at the White House the members of the delegation were first invited into the President's private office where they were introduced individually and where the group spoke briefly and informally with the President before adjourning to an anteroom for the formal presentation.

President Chatelain made the presentation to President Eisenhower, who accepted the medal with a word of appreciation for the honor.

Shown in the photograph above as they appear from left to right are: President Chatelain, President Eisenhower and Edmund R. Purves, Executive Director.

Introduction of EDWARD A. WEEKS, Jr. *by President Chatelain, Monday Evening, May 13*

ANOTHER GREAT AMERICAN INSTITUTION, *The Atlantic Monthly,* is moving into its second century this year also. The appropriateness of having that magazine's editor, Edward A. Weeks, Jr., as the keynote speaker of our centennial convention lies not alone in a coincidence of birthyears. I think we would have asked Mr. Weeks in any event, for he is one of those editors who combine extreme sensitivity to the thought currents of our time with the insight and force necessary to make his own commentary a part of those thought currents.

Mr. Weeks wasn't given his status as a great editor; he earned it. He began his career low in the hierarchy of publishing—as a manuscript reader and book salesman with Horace Liveright, Inc., in New York City in 1923. He sampled and gauged quickly the tastes in public reading and within a year was made an associate editor of *The Atlantic Monthly*. Within four years he was the editor of the Atlantic Monthly Press. Since 1938 he has been the editor of *The Atlantic Monthly*. We are understandably proud to have him as our keynote speaker.

A New Century Beckons

Address by EDWARD A. WEEKS, JR.
Editor, The Atlantic Monthly

SPEAKING AS ONE CENTENARIAN to another, let me begin by congratulating you on looking so much younger than your years. In America where we discard what we don't like with such devastating swiftness, any institution which has lived to be a hundred must have endeared itself to the country at large. This is true of The American Institute of Architects just as I like to think it is true of the *Atlantic*.

When a man or woman have lived to the ripe age of one hundred, we ask them to tell us their secret of life. Well, I think one reason for the *Atlantic's* longevity is that we have changed our editors more frequently than any of our competitors. Whenever there was a sag in our circulation, we brought in a new editor. He was always a young man and his first duty was to attract young writers and young readers. I suspect that the reason why The American Institute of Architects is so alive today is that you have managed to keep together in an outspoken but happy family the Traditionalists, the Transitionalists and the Modern architects. This must have taken firmness and tact, for you could so easily have broken apart as the art institutes have done. Instead, and very wisely, you have chosen to rub off on each other; you have pooled your resources and your fiercely differing tastes, and there is no doubt in my mind that you have all gained in vitality by so doing.

Ahead of us "A New Century Beckons," and all this week you will be peering forward, seeking to determine the new aspirations, the new opportunities, the new dangers which will call out your talent and forethought in the years immediately ahead. I am honored that you should ask me to be your keynoter; I had such a happy time with you at the Boston

convention when you came to hear me at the Hotel Statler with the breakfast coffee hot on your breath. This evening I am going to try to be a kind of spiritual weathervane, pointing where the wind is blowing, and showing what architects and editors, those arbiters of taste and thinking, need to do if they are to construct a life worth living in this ever-multiplying America.

For the past year I have enjoyed the sensation of living in two centuries. For part of each day I have been looking forward planning the contents of those special 20th Century issues of the *Atlantic* which will celebrate our Centennial in the autumn, and for the other part—usually in the evening—I have been looking back, back to the 19th Century, familiarizing myself with the early editors and reading those contributors whose work gave luster to the magazine long before I was born. I think what strikes me most is the leisurely way in which they did things.

The *Atlantic* was founded and christened at two gargantuan feasts which were held at the Parker House in the spring of 1857. A group of gentlemen, including Emerson, Longfellow, Oliver Wendell Holmes, James Russell Lowell, Underwood, and Phillips, sat down to dine at three in the afternoon, and they did not rise—perhaps they were unable to—until eight in the evening. Under the stimulus of oysters, steak, burgundy and brandy, the money for the new periodical was found, the policy defined, the first editor, Mr. Lowell (who was then thirty-eight) was chosen, and the baby was formally christened *The Atlantic Monthly*. Just to make sure they hadn't been dreaming, they assembled at the same hour the following afternoon, ate and drank their way through another five course meal and tidied up the details. Two of their decisions were unique: first, they decided to make this an American periodical, and that was a daring thing to attempt when all our competitors were busily engaged in pirating or importing English authors; secondly, it was decided that the entire contests should be published anonymously. When you think of the fame of their leading contributors, Hawthorne, Thoreau, Emerson, Longfellow, and Lowell, you will see how magnificently confident they were and how little they cared for publicity. "The names of contributors will be given out," said Emerson, "when the names are worth more than the articles."

Remember that this was taking place at a time of great tension when the Union was in jeopardy and passions were running high. It was a year of financial depression; money was tight; and people were worried. Abraham Lincoln was unknown outside Illinois. There was no trans-Atlantic cable and no telephone. "Our age is an age of daring and doing," wrote an *Atlantic* contributor. "The world has advanced from a speed of five miles an hour to twenty or thirty or more." (He meant of course by railway). Darwin's provoking book, "The Origin of Species," was still in manuscript; not until two years later would it challenge all orthodox belief. Dr. Sigmund Freud, who was to have such a profound effect on all twentieth century writers, had just been born. Thanks to Horace Mann, girls were at last admitted to our high schools on an equal footing with the boys. A woman teacher in the Boston public schools was paid $6.50 a month; a full professor at Harvard, such as our first editor, James Russell Lowell, received $1,200 a year.

In the architecture of that year Boston was capable of the very good, of the audacious, and of the very bad. The Boston Athenaeum, that cool, spacious, beautifully lighted library on the top of Beacon Hill, is an example of the very good. It is an oblong Italianate building designed by Cabot and Cabot—which you will recognize as a Boston firm—and it distills as conducive an atmosphere for reading as I have ever found. True it looks out on a burying ground, but then so do many of the public buildings in Boston. Burying grounds provide us with breathing room, air space, trees and flowering shrubs in the close confines of old Boston, and it might amuse you to know that in the cellar of the Athenaeum are some of the old tombs and gravestones. The architects needed the space and instead of changing their drawings, they decided not to worry the city fathers,—they just arched a bay over the encroaching graves, and no one was the wiser.

In the 1850's we were beginning to fill in with oyster shells the foundation of the Public Garden, and the long mall of Commonwealth Avenue, and that was audacious. And in the Boston City Hall and in the old Post Office, which was removed under Cal Coolidge, Boston showed how truly dreadful public buildings could be.

In the best and the worst, the characteristic which was carried over so conspicuously from the 1850's was the element of spaciousness. This element was just as decisive in the reading habits of the time as it was in the architecture. The educated, conscientious American of that time regarded reading not only as a necessity, but as a privilege, and a delight. He had a room just for reading—my Grandfather had one, and as I describe it, please check off the items in the libraries you remember as a child. My grandfather, Charles Crook Suydam, was Lt. Col. of the 2nd New Jersey Cavalry in the Civil War, and he stood six-foot-two. His bookshelves lined the room to the height of his chin, and on top of them were displayed his spurs, his saber, horse pistols, and faded Brady photographs of bearded officers seated

before Meade's and Burnside's tents. Grandfather's favorite chair—and you were never fool enough to sit in it—was to the left of the library table. On the table was a Confederate shell, a dud which had narrowly missed him; pens and ink; a spread of gray blotting paper; and at his shoulder a brass, goose-neck kerosene lamp with a green shade. By that soft mellow light, Grandfather Suydam could read aloud without needing a drink for fifty minutes at a sitting. There isn't a man in this room who could do that today. We're too restless. But I sometimes think that I inherited more than my long nose from Grandfather Suydam; I wonder if my love of books, my zest for the printed word, did not begin with the voice, the lamplight, the feeling of repose in that room.

You realize that the editors of my grandfather's generation had no doubt that their readers would spend leisurely evenings by the library lamp. That is why they never hesitated to publish long articles. The stories and essays in the early issues of the *Atlantic* are twice or three times what my readers will tolerate today. Books then had few competitors and people weren't so eager to get out of the house.

Reading habits are a nice index of American taste. People today read with a nervous expectancy, and they almost never read aloud. They have no patience for those endless passages of description in which Sir Walter Scott excelled; on the other hand, they have much more tolerance than their grandparents in matters of sex and violence. In this they have been conditioned by the two world wars. They have been trained to expect dialogue which will be rapid-fire, and characterization which will be revealed without moralizing. They are interested in the intricacies of the subconscious mind and bored to death by "purple passages." They read their books in snatched-at intervals of seldom more than an hour or two, and they read their magazines on planes, or while commuting, or waiting for the barber. Nervous expectancy has taken the place of leisure and spaciousness. This change may hint something to you about the homes of tomorrow.

I visit a number of college campuses each year in my quest for young writers. Last week I was at the University of Richmond, and while there I had a talk with Charles Van Doren who had just flown back from his honeymoon. This tall young man who thinks aloud more attractively than anyone else in television was talking about his reading. He says he reads incessantly, and whenever possible to the accompaniment of music: "When you read poetry," he told me, "against the background of the Ninth it all means so much more to you." Charles speaks for the best educated generation of music lovers this country has produced. The present undergraduates are spending as much for their library of records as they do for their library of books. Music they must have—and this is something more permanent than a fad.

The girls must have not only music, but music and the ballet. They have rhythm in their blood much more of it than our generation, or their grandmothers. More than three million of them are pres

Photo by Amato

The Danish Gold Medal

PRESIDENT FLEMMING GRUT of the Danish Institute of Architects presented the Gold Medal of the Danish Institute to the AIA. This is only the second time this award has been made to an organization, the first having been to the Royal Institute of British Architects.

ently studying ballet, and those who are not built for it dream of having daughters who will be. They express their aspiration by dressing like ballerinas off-stage.

As you well know, there is a great deal of new building on the college campuses today. The cheese-boxes which once housed the G. I.'s and their wives are being replaced by new dormitories, and these new dormitories for the married students are of two units. Small units for the newlyweds, and larger for those with babies. When I was an undergraduate at Harvard, you were automatically dismissed if you got married in term; now the Dean simply allows you an extra room. These young couples—these married children I am tempted to call them—are very eager to raise a family. Where we budgeted ourselves to have two, they throw the budget in the scrap basket and elect to have four, the sooner the better.

And there is one thing more which you will have observed. Singly, these young men and women are, many of them, fearfully lonely. I have been told that twenty percent of the undergraduates at Eastern colleges—one in five—are receiving or ought to receive psychiatric aid. The future seems much more luring to them than it ever did to us in the 1920's. I think the reason why they are marrying so early and are so intent on having a family is that the home,—their almost pathetically little homes,—represents the only form of personal security they can imagine. Whether their home-life will prove to be secure or a shambles depends to no small degree upon the kind of house, the kind of apartment you architects provide for them.

I have been speaking of the aspirations and of certain spiritual needs which I find in young Americans. Now I should like to consider what you architects can do to nourish their aspirations. In their daily living these young couples will be pulled two ways by conflicting impulses. Their first impulse will be to stay at home in their new pastel-tinted house which they have bought or rented with such high hopes; and these are the things which will hold them at home: Their children, their TV screen, their long-playing records; their books; their flowering shrub, and their little garden plot. If they find their home conducive to their needs and restful, they will stay in it; if not, the social mobility, which is a driving force in all Americans, will pull them out of their homes for longer and longer periods every year. It may pull them apart.

Let me tell you what I think of these newlywed homes which have been on the assembly line ever since the end of the Second World War. I find an initial fallacy in the proposition that we can go on making smaller and smaller houses for larger and larger Americans. The American boy and girl have been growing a fraction of an inch larger in each generation, and you only have to compare a football player's uniform with the suits of armor in the Tower of London to realize that this is a condition of the New World which is going to continue. But the prefabricators have not taken this growth into account, and if the cubic space of these homes continues to shrink, it won't be long before the newly weds will be feeling like Alice in Wonderland who could contain herself only by sticking one arm out of the window and a foot up the chimney.

Next, there is the picture window; people love to have a room with a view, and in many of these new pastel homes, there is a big picture window providing the inmates with a clear view of the public highway and its endless procession of motorcars. My wife and I spend our summers in a seaside resort north of Boston, and to get to it we frequently drive through the East Boston Tunnel. When my boy, young Ted, was ten, and having his first infatuation with automobiles, he loved everything about the East Boston Tunnel—the jam-up of cars, the gasoline stink, the fender to fender creeping, the out-of-state licenses. One day as we were battling our way through it, he remarked dreamily that he didn't see why we wanted to go away for the summer. "Why," said he, "don't we just put the Boston house on its side in the Tunnel and watch cars go by." It amazes me to find how many American contractors have the same idea.

The shortage of space in the modern home has obliged the occupants to put most of their furniture out of doors. The result is that when they have a party everyone sits on the floor. They try to make an art of it with sheepskin rugs, tables sixteen inches high, and bookshelves you have to kneel down to. I am told that the Bauhaus has inspired this movement for the abolition of the chair, and I wonder what Freudian bruise was inflicted on the members of the Bauhaus when they first came to sit. Speaking as a grandfather who is still addicted to the fly-rod, I do like a chair when the evening comes—a chair with a back!

More serious is the question of privacy. Most of you are too young to remember that old adage:

"Come when you are called
Do as you're bid,
Shut the door after you,—
And you'll never be chid."

That was a definition of American behavior in an age when children were quiet and houses had doors. But in these new homes, there are few interior doors. As the housewife says in the popular advertisement, "I can stand at the sink and just by turn-

ing my head see into every corner of the house and what the children are up to." Yes, and by the same token, dear lady, the children without turning their heads can see into every corner of you. I think that the lack of privacy is the crying deficiency in American life. My heart goes out to the young housewife who said to me recently, "I can stand it just so long, and then on Saturday mornings when Jack is home, you know what I do? I take a pillow and a book and I go into the bathroom and lock the door and lie down in the empty bathtub. It's the only spot in the house where I can really be unmolested." The reason why Mrs. Lindbergh's book, "Gift from the Sea," touched millions of American women was because in it she was reminding them of this precious privacy which they have lost and cannot live without. "Mothers and housewives," writes Anne Morrow Lindbergh, "are the only workers who do not have regular time off. They are the great vacationless class . . . . Woman's life today is tending more and more toward the state William James describes so well in the German word, *Zerrissenheit*—torn-to-pieces-hood."

Men need to have a private place, too, down cellar where they can putter, but in many of these modern houses there is no cellar, and so they find privacy in puttering over their cars. Men find privacy in commuting and some of them in their work itself. But I repeat, the lack of privacy, the lack of any place to get away from the pressure of world events, and the family clamor, is the greatest single deficiency in American living.

In an age of great insecurity we depend more than we realize upon that intangible known as community spirit. The cover of a recent issue of *America Illustrated* (the magazine which the U.S.I.A. distributes in Russia) showed a panorama of San Francisco's Sunset District, a panorama which made me shudder. For here were row on row, block after block, of two-storied, identical concrete houses with not enough room in between to swing a cat. The uniformity and the lack of space are stifling, and what was more benumbing was the lack of any green oasis. The only green spot in these square miles of concrete were the lawns and trees surrounding the public school. Californians have told me that in the beginning the city planners on the West Coast called for a ratio of one to ten, one acre of parks and recreation areas for every ten acres of buildings. But in San Bernadino County, that area which J. B. Priestley once described as "Six suburbs in search of a city,"—in Los Angeles today, the subdividers are having their way. Oases which should have been parks have been plowed up, and if this goes on much longer, the ratio will not be one in ten but one in sixty or

Photo by Amato

Plaque Presented by the Philippine Institute of Architects

THE PHILIPPINE INSTITUTE OF ARCHITECTS sent a beautifully carved plaque bearing the seal of the AIA. It was carved by Leon Cahatal, of one piece of Philippine mahogany, 15″ by 20″. The carving is of remarkable quality, and the bay leaves are in full relief.

one in eighty. It is not a pretty sight to see how the suburbs have devoured the orange and walnut groves in California. In Seattle, which has one of the most beautiful sites in the United States, one has to go ten miles out of town to find a reasonably good specimen of Douglas fir, that superb native giant. There once were beautiful trees on the campus of the University of Washington, but they have been destroyed to make room for more buildings.

Community spirit is kindled when people have room in which to devote themselves. It is kindled today in churches and in schools; it is kindled when old and young come together to watch the Little Leaguers play ball; it is kindled when the neighbors who believed in Ralph Bunche and who put together a purse of $1000 to send him East to study, meet together in the high school of an evening to hear their local boy tell them of what is happening in the Middle East; it is kindled by the Swanboats in the Boston Public Garden, by the picnics in Central Park, and by art festivals; it is kindled by having a place to fish when the shad are running; it is kindled by the P.T.A., by community orchestras (of which we have more than 300 in the United States), by community singing in which the Negroes took such a leading part in Westchester County; it is kindled when mothers, dragging fathers with them, go to see their daughters dance in the high school auditorium. When you scant the space for such gatherings in our metropolitan centers, you mutilate the community spirit.

If the home will no longer provide privacy and fulfillment, and if the community subdivides its green oases until they are no more, then, and inevitably, the American families will have to compensate by getting into their cars and seeking refreshment elsewhere. We are in the process of shifting from a five to a four-day week; it will come gradually, and it will come with the increase of holidays and the extensions of weekends. You architects should have visible influence on the use which is made of this new leisure. As the Eastern Seaboard fills in from Bangor to the Florida Keys, people in the thickly settled areas will take their Sunday suppers to the picnic grounds, the fringe of woods, the stretch of flowering shrubs which borders the great thruways and which may come to be the only uncut land in the vicinity. Already the picnic grounds on Route 128, the big road which encircles Boston, are jammed with family parties every weekend.

Your aid will be required in the piecing together and preservation of the old Colonial villages like Sturbridge in Massachusetts, like Shelburne, that vivid reconstruction of old Vermont which Mrs. Watson Webb has assembled on the shore of Lake Champlain, or like the Farmers' Museum and its Crossroads Village in Cooperstown, New York; you will have to fight for the preservation of historic sites which are in the path of bulldozers. (Fifty million visits were made to historic sites and buildings open to the public in 1956). You will try to set apart in every city certain old houses, certain breathing spaces, certain outlooks on the harbor or the river to show the more impressionable teen-agers that American life does not consist merely of gasoline stations, the drive-in diner, and the second-hand car park with its frantic little flags urging you in for the quick bargain.

In a state like Virginia, preservation has become a fine art. In Williamsburg where every fence-rail and Kleenex carries the arms of William and Mary; and in the gracious houses along the James: —Westover, Stratford, Shirley, and Berkeley Hundred —it is so easy for the 20th Century to imagine the grace and the quality of Colonial America. One is grateful for the care which has kept these shrines alive, and it is fortunate for us all that they do not lie in the path of suburbia, that relentless stone-crusher.

I must say the Virginians had a more difficult time with Jamestown. The natural surroundings, if you remember, were not too impressive. They had to begin with the crumbling ivy-covered ruins of a chapel, a small island from which the public was excluded, and a sandy peninsula holding a large statue from which someone had mercifully removed its head. Now, what have they done? They have left the island right where it is with the padlock on it; they have left the chapel right where it is with the ivy on it; they have left the winged victory right where it is—but now they have a head on it. They have dug out a couple of sod houses and a "little old fort"—and to this hallowed spot they are attracting thousands and thousands of tourists who can stand there and gaze at each other in a wild surmise. This is one of the most quietly spectacular achievements in the whole long history of sightseeing. Yet I notice that the *Mayflower* has been blown South, and maybe that will help.

But the real fight today, and the one which has challenged some of your greatest ability, is the fight to revitalize and to beautify an old smoke-streaked city. Recapturing the beauty of the Golden Triangle in Pittsburgh, as the Allegheny Conference has done; restoring the usefulness and beauty of the St. Louis waterfront, recapturing the open declaration of Independence Mall in Philadelphia.—these are the hard fights already half won. There will be many more of them ahead.

"Sleeping under a hedge," said the late G. K. Chesterton, "is not a new form of architecture." To that witticism I should like to add my postscript:

That sleeping by a thruway is not the most desirable form of American architecture. Men have always lived by the side of a road because it was convenient to do so. But this country we love is going to fill up at an astonishing rate in the next twenty-five years, and I say that we can no longer permit this filling to be done haphazardly, as the local contractors and subdividers choose. It is difficult to learn just how much rural land is being alienated for urban expansion each year, but Paul B. Sears, Chairman of the conservation program at Yale University, thinks that the estimates in the order of one million acres a year are not far off. One million acres a year of woodlands, meadows, abandoned farms, and marshes, taken out of the rural zone and into the city hoppers! At that rate, how long will it take us to convert the Eastern Seaboard into a replica of the neon-lit, chromium-plated landscape which stretches from Los Angeles to San Diego. If that urban sprawl is to be avoided, it will be avoided because you architects join forces with city planners and conservationists—men as far-sighted as Robert Moses and Paul Sears —in devising a building philosophy for the future.

If each man plans for himself, if each contractor or each industry works solely for a single aim, the intentions may be good but the country will suffer. As an example of what non-planning can do, look at lower Bucks County, Pennsylvania. Here on the Delaware River an enormous Steel plant has been erected to process the ore coming in from Venezuela. One hundred and sixteen allied firms dealing in iron and steel products followed in the wake of the giant plant. Houses were at a premium, and so a new town was erected, Levittown, Pennsylvania, a community of sixteen thousand houses for approximately seventy thousand persons. The questions of schools, sewerage, plumbing, and social services, were of incidental concern to Mr. Levitt; they were foreign to the steel company, and so there was a minimum of coordination between the local authorities and the newcomers as this huge slice of prefabricated America went up. There were even some hit-or-miss calculations on the part of the steelmasters. Not until the plant was erected did they discover that they had placed it at the exact spot on the Delaware where the fresh water from upstream meets the salt water from the estuary. Here the silt is deposited to such an extent that there was not sufficient depth to float the incoming freighters. So an eight million dollar pier was erected in Philadelphia where the ore could be transshipped to scows which would then be towed upstream. If the engineers are susceptible to an error in judgment as fundamental as this, think of the errors in human engineering, in human living which could be perpetuated as we fill in the future gridirons of industry.

On October 23, 1943, Sir Winston Churchill was speaking to the members of the House of Commons who because of the Blitz were meeting in secret. He said, "On the night of 10th May, 1941, with one of the last bombs of the last serious raid, our House of Commons was destroyed by the violence of the enemy, and we have now to consider whether we should build it up again, and how, and when. We shape our buildings, and afterwards our buildings shape us." In those simple magnificent words, "We shape our buildings, and afterwards our buildings shape us," Sir Winston revealed the nobility of architecture.

When you stand in the gloaming of Westminster Hall, that great cool, high-vaulted room, you may remember that here Richard II was dethroned and Charles I condemned, here were the trials of Sir Thomas More, of Essex and Warren Hastings, here the indecision and anguish of Parliament, and remembering, you feel the heartbeat of the English spirit. So the Cathedral of Chartres gives you to see the French genius, and with your first view of the Acropolis, you begin to understand the Greeks. And where does the *genius loci* reside in America? What are the buildings that have shaped American character so indelibly that when we visit them today, or stand in their shade, we too feel the invisible pressure of history? We find this deity in the New England village green with its church and white spire, its white orderly houses, its elms and quiet common; we find it in Mt. Vernon with its commanding view high above the water, the slopes, and the fields which Washington loved; we find it in Monticello where the enterprise and the vision of the man who wrote the Declaration of Independence still lives; we find it in the Lincoln Memorial, the most heart-stirring, evocative building in the Capital.

But what of the buildings of tomorrow, the buildings which you will shape and which in time to come will shape our grandchildren and great-grandchildren? What will they be? On the campus, in the new high schools which are more and more tending to be community centers, in the factories which have become so colorful with your use of new materials, in laboratories like the General Motors Technical Center, in the recreation areas, and most needful of all, in the network of new communities which cannot live without a heart—there you will find your greatest challenge to be American.

Tuesday, May 14

MORNING SESSION

Nathaniel Owings, FAIA, Chairman

"The New World of Technology"

DR. DETLEV W. BRONK

President, The National Academy of Sciences

"The New World of Ideas"

PAUL G. HOFFMAN

Representative of the United States to the General Assembly of the United Nations

THE OPENING LUNCHEON

PRESIDENT LEON CHATELAIN

Speaker

AFTERNOON SESSION

Dr. John E. Burchard, Chairman

Dean of the School of Humanities and Social Studies Massachusetts Institute of Technology

"Environment and the Individual"

DR. GEORGE H. T. KIMBLE

Director, Twentieth Century Fund, Survey of Tropical Africa

DR. PAUL TILLICH

University Professor in Harvard University

DR. MILLICENT C. McINTOSH

President, Barnard College, Columbia University

The New World of Technology

By Detlev W. Bronk

I FIND THAT I COULD ONLY with reluctance and termerity approach the privilege of being with you this morning.

But because of the fact that I have lived so many noisy hours (made noisy by the work of architects who were helping me build buildings for the Institution with which I have been associated) I have always felt I was at least a frustrated architect who could not be an architect because he could not draw.

But I have at least been able to benefit by what you have produced. And it is, furthermore, my pleasant privilege to bring greetings and felicitations to The American Institute of Architects on this great occasion from your younger sister, The National Academy of Sciences.

Not until six more years have passed can we of the Academy celebrate our Centennial Anniversary as you are doing now. But we respect you for more than greater age.

The Academy was founded to further science, to develop the security of our nation, and to increase human welfare.

If we as scientists are to increase human welfare we must depend on engineers and physicians and architects to translate the knowledge we discover into human welfare. And so it was a signal event of great significance in the history of the Academy when we were brought closer to you by the creation of our Building Research Advisory Board and our Building and Research Institute.

For reasons of which I wish to speak, we believe architects can be the master builders of a great new age of man that will give human volume to the world of technology of which we speak today.

The scientist discovers walls of nature; the nature of the world. With that knowledge, you and the engineers will reshape our world of the future.

Because the buildings you create are for the use of man and for his aesthetic satisfaction, you give human meaning to the bare bones of science. The first half century in the life of your Institute was years of rapid scientific knowledge. The knowledge was so great and so momentous that Professor Wallace, a colleague of Charles Darwin, was moved to write in 1900 that famous book entitled, *The Wonderful Century*. It was a wonderful century because men dared to wonder as they had never wondered before about the nature of the universe and man.

Wallace and his colleagues were impressed by the fact that to wonder and to wander leads upward in the course of life. They realized they had the hope that through the divine power to wonder and to investigate, man had before him a great new age that would bring to him many of his aspirations that had accumulated over the century.

The fifty-odd years since then have brought discoveries that far exceeded the dreams of Wallace's colleagues, some of whom were my teachers in their latter days. And in these last ten years, completing your first century, you and we have been engaged in common undertaking. The increase of scientific effort and the growth of scientific knowledge have been so great that one dares not to trust one's vision of the future.

But we may speak of trends and needs and hopes. Our new world of technology was made possible by new knowledge revealed by scientific research. Technology now provides new tools that make possible new research. And so there is a chain reaction of discovery, catalyzed by the enabling spirit of curiosity. From this I have hope that man will ever increase in understanding. Thus he grows toward his divine destiny, which marks man apart from all other living creatures.

Widespread craving of knowledge and freedom from the slavery of ignorance and uncontrolled natural forces have fostered the great forward surge of science. Through organic evolution, slowly acting over countless ages, man acquired his natural

powers. He became adapted to a limited environment.

Gradually, he learned to supplement curiosity with the use of observation, reason, and association. Finally, with the advent of the era of experimental science, he developed special techniques for unravelling the cause of things so that he might establish conclusions useful for man's life and knowledge. Thus man has extended his natural powers.

Through instruments, scientists have gained cleared insight into nature. The electron microscope brings viruses within the range of human vision. As in television, distant objects are brought nearer. Machines carry us swiftly across the land, under the sea, and through the air. By machines we have created our own environments, without regards for natural heat or cold, light or darkness. The power of a hundred thousand horses is held under the control of a finger, capable of releasing man from the bondage of labor.

It is now significant that a nation recently created by geographical pioneers would undertake to be the first to send a heavenly body made by man into the heavens, to look at the earth from outside our atmosphere, to look at all the heavens more clearly than they ever have done before, and to report back to us what they see.

I hesitate on that for a moment, despite the fact there has been much publicity, wild and restrained, regarding this great new adventure of man. It is truly a great forward step. God be willing and give us success in the undertaking, a great forward step in man's great Odyssey of the human spirit. That, to me, is science and its application in technology. It is a dis-continuity, if you will—man's quest for understanding, man's willingness, man's need to adventure into realms never before explored.

Certainly, the spirit of the pioneers who made our country great still lives in the scientists and engineers and all those who enable us to carry forward our undertaking.

Because of this continuing spur of the pioneer, I foresee an ever greater mobility for man. What will be the consequence of this, no man can say. Certainly this increased mobility and flexibility of life, will have a profound effect upon the stability of loyalty and affection. If I were an architect, I would think that man would be so mobile that he would have quite different needs for houses in which he would choose to live for but a time.

Flexibility of customs and the vitality of the adventurous spirit, however, will compensate for whatever lack of stability we may encounter in the future. The conservative regard for the best of the past is, however, I believe, one of the needs in the forward surge of technology which we must recognize. If we ever lose awareness of the fact that so many of what we now enjoy is a heritage from those who went before, we shall have lost a deep sense of the priceless continuity of human life, of history and of the human spirit.

The power of perception, the power of communication, the power of movement and of action, have all been vastly increased but they have increased due to one great power. That is the power of the human mind. And it is because of this that I have just spoken of the power of the continuity of history at a time when our forward progress, almost revolutionary in its nature, flows from the human mind and the stored wisdom of the past which we are now using in the development of our technology.

And here I must succumb to the temptation of saying what Churchill said of those who defended Britain in her trying time, "There are so many who owe so much to so few."

I heard it referred to the other day in a southern city as "those who sponge upon the efforts of the many." This is of no great consequence, I think—if we realize we are the inheritors of much which is made possible by those who will, through sacrifice and unique devotion, seek to understand the nature of the world and man.

Having said that these great achievements of modern science and technology have been made possible by the power of the human mind, I would go on to say that now, by that same power of the human mind, man has dared to increase the *power* of the mind. This is another great, forward, spectacular step in the evolution of man.

Mathematical machines have been designed by the human mind in order to extend the power of the mind to think. If you will stop to think on that, realize that this is a dramatic epoch in the history of mankind. The power of the human intellect, I must hasten to say, is *challenged* by the growth of scientific knowledge.

All of which I have spoken—these aids to man's senses and to man's mind—will be needed in order that man may be able to deal effectively with the growing body of knowledge.

So often when I was chairman of the Committee on Technical Information of the Research and Development Board did I hear it said it was easier to go to Congress and ask for another million dollar appropriation than it was to find out what had already been accomplished. Because in this great mass of information so much of value is so often lost.

This leads me to say that one of the important needed developments in this present time is the

creation of the development of a specialty of synthesis. Specialization is certainly necessary in order that we may be able to deal with the problems of our complex civilization, to deal with some small area of the vast body of knowledge all around us.

To you I certainly need not say this. For you come in contact with so many fields of science and technology which you must use that I dare say even you must employ in your firms many who are specialists in many special fields.

But I cannot avoid the opportunity to say that architects have a unique value in fostering synthesis because you draw on many fields of science. So long as we have physicists and chemists and geophysicists and so long as we must fragment chemists into organic chemists and inorganic chemists into colloidal chemists and high-pressure colloidal chemists, and low-temperature high-colloidal chemists—we will have increasing need for some who will be able to see science and technology in the large.

When I hear it said that architects are not as other scientists, I thank God because I know that you encompass much which few scientists encompass. So I would again urge upon you the value of your profession in giving unity to the great body of knowledge, the natural sciences, the social sciences and, the humanities, too.

This has a more widespread implication than in the furtherance of science simply. For we need a more general understanding if we are to build a wholesome democracy in these times of great technological development. At a time when I hear it said because of the pressure of populations that we must be more selective in those we admit to college and that fewer will be able to go in the future, I enter a hearty protest.

To me it is necessary that there be more, not less, higher education in this age of technology. If there be no more widespread understanding of the forces which shape the lives of men, our nation will be rent between those who know and those who do not know. That cannot be a democracy.

I recall several years ago on the occasion of the Bicentennial celebration of Columbia University that we spent a pleasant several days, discussing the "right of man to knowledge and the free use thereof." And in distinguished company we found difficult problems confronting us in understanding the exotic, esoteric language of the other.

It was my misfortune to speak on the last day of the convocation, back on the campus of Columbia in the city of New York and from that Summit Conference, intellectually on the Summit and on the summit of the hill also, I had to return through the crowded streets of our teeming city. As I saw those milling millions, I realized I could not say what I had thought to say because, in that rarified atmosphere of the intellect, how could it survive contact with the hundreds of thousands who were living their lives under the pressure of daily responsibilities and limited opportunities for thought?

OFFICE OF THE VICE PRESIDENT
WASHINGTON

May 2, 1957

Dear Mr. Purves:

I appreciate this opportunity to extend greetings to those attending the Centennial Celebration Program of the American Institute of Architects.

The Theme of your program "A New Century Beckons" is a most appropriate and challenging one. It seems to me that your horizons are practically limitless as you lend your skills and talents to the task of equating man's physical environment and knowledge of matter with his aspirations and spiritual needs.

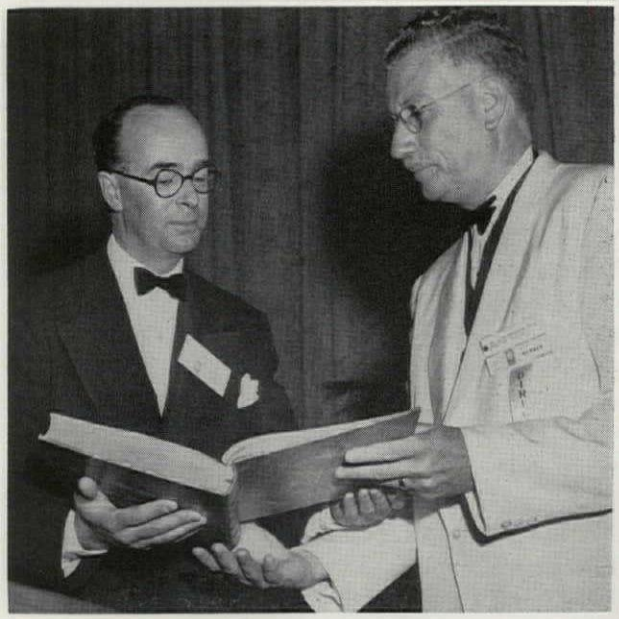
It has been said that the past is a prologue to the future, and on this basis, there is every reason to believe that the role of the architect will continue to be felt in a most beneficial way in the lives of all Americans and all the peoples of the world.

With every good wish for a most successful Centennial Celebration,

Sincerely,

Richard Nixon

Mr. Edmund R. Purves
Executive Director
The American Institute of Architects
1735 New York Avenue, N. W.
Washington 6, D. C.



CLIVE PASCALL, FRIBA, OF THE ARCHITECTURAL ASSOCIATION OF LONDON, PRESENTING BOOK TO PRESIDENT CHATELAIN

Then it suddenly occurred to me that what I could say would be of far greater significance than what I had thought to say—because I came for the first time squarely to the conclusion that unless we can translate our discoveries, our understanding of nature, and our knowledge of the forces which shape all mankind's life, we cannot have the desirable way of life which is the basis for a successful, happy and continuing future for our nation.

A democracy is a government of the people, by the people. But if our technological civilization becomes so complex that few can understand the thoughts and actions of others, we will not be able to fulfill our democratic function of intelligent self-government. If juries must pass on issues which involve scientific principles they do not comprehend, a traditional mechanism for the preservation of human rights will be in danger.

If many delegate responsibility without understanding the nature of the responsibility they delegate, we will not have a true democracy. Understanding of science and its implications need not be restricted to a few *if* scientists will work in partnership with others as interpreters of science.

Greater understanding of the nature and meaning of science and technology should foster greater regard for the human values of technology. Healthy progress of our technological civilization requires that the human significance of machines be recognized, lest great powers be inadequately controlled or man be subjected to unfavorable conditions which overtax his capacity for adaptation. If instruments and machines and chemical products are to satisfy the needs of man, they must be designed to satisfy the biological requirements of the user.

Unfortunately, architects and engineers have known too little of how the human body works. Biologists are unable to design buildings and machines.

All about us we can see the unhappy consequences of our great industrial civilization created without regard of biological requirements of physical and mental health. Millions who come together in cities use the machines of industrial life under the pall of an unnatural atmosphere polluted by the products of the machine. Death stalks the highways at night in high-powered projectiles illuminated without regard to the needs of vision. Machine-made noises make a constant assault on those who cannot escape to a more natural environment.

But these are not the faults of the machines. For machines and environments are as we make them. We can build them for our use or for our harm.

I remember vividly in the early days of the last war when we were preparing to launch the great assault on the Nazis' European fortress that we suddenly realized that engineers had not only enabled man to achieve his age-old dream of flight, but enabled man to fly to altitudes never reached by man or bird before. But how was he there to live and work upon his noble missions?

Well, the story is a long one but one chapter of it is pertinent to my remarks. We decided that it should be possible to substitute for the archaic oxygen equipment an environment which was natural to man. So we thought of a pressurized cabin. But no one knew that a man could live in such conditions and what would happen if the pressurized cabin were suddenly to be lost because of a piercing of the airfoil and the cabin shell. And so we made simple experiments, first on experimental animals and then on volunteers.

The significant thing is this. A brief ten years later, people by the hundreds of thousands journey from one coast to another, from one continent to another, in a natural environment, never thinking of all that went into making that so comfortable and possible.

Well, it is one more example of how one can, through science and technology, shape the conditions of life so that man can do what man has dreamed to do, do so with due regard for his natural limitation.

This greater control of the environment is pertinent to you. For buildings have always been for shelter against the elements. They are now containers of man-made environment,—even though I find that the man-made environment costs too great a part of the total cost of the structure.

I hasten to say one other thing which is for me a deep concern. You have built buildings as a shelter against the elements. You have built buildings to house a man-made environment. I urge upon you that you also think of making buildings a protection against the harm that man himself may now create.

It is obvious that protection against noise is desirable. I need not tell you that we have now achieved the power of pouring into the atmosphere pollution—and things that are worse than polluting in the usual sense—which can destroy the very life of man.

So you have a great challenging opportunity to protect man against the wilful desire of man himself.

You are, I think, in partnership with another group that translates science into a technology which makes for a more desirable way of life. I refer to the physician. Medicine has traditionally been concerned with preventing and curing the harmful effects of environmental forces. It should now be more concerned with the design and with the effects of

man-made forces and man-made environments. Many of the natural hazards have been overcome, but man, because of his natural desire to adventure, will make mistakes along the way, and will create hazards as well as advantages. He needs the guidance of those who are versed in the requirements of men, such as you and the physician.

There is a need—a great need—for scientists and technologists to be concerned with man *as man* rather than with sick man or with man in mass.

Each week it is my privilege to return to Washington and then again to return to New York by air. When I come into New York of an evening, I am always moved with awe and wonder that man has been able to fly so quickly for so far. Then when I come in sight of that wonderful city of light, it is hard for me to contain my emotions because you see there a tremendous achievement in which you have played so great a role. It is hard to remember that one is a mere mortal until one realizes that one has a mind and a spirit that is divine.

But then, alas, as I go from LaGuardia back through the slums of New York, all my humility returns for I see the great spread, the great gap between what man *can* do and what he has *chosen to do*.

I know full well the great handicaps of economic limitation, prejudice, inertia. I know from bitter experience the politicians of a great city have chosen to block a great development rather than dislodge a few people who have lived long in a miserable, dilapidated structure.

When I rise to the tower of the building in which I live and look out over the whole of the city and see it again in large, my hopes and my courage return because I again know we must not be lost in the small disappointments of the present. What we have done, we can do once more.

It is possible to modify the course of technology and shape new developments to the benefit of man. The internal combustion engine that carries bombers on their missions of destruction is the same engine that cultivates the fields for starving millions. The slums of modern cities, of which I have just spoken, and which blight the lives and warp the spirits of men, can be recreated by the same machines in behalf of human welfare. The aerial transportation that makes more difficult the control of epidemic disease is also available for the swift transportation of the sick and wounded.

The machine age of technology will be as we make it. Science gives us the building stones of a better world. If our primary concern is for the machine and the power of machines, it will be a world in which flesh and blood are less real than paper and ink and celluloid and steel.

The blast of the atomic bombs awakened men to an awareness of the human implication of the forces of science more than did ages of education. The time is, I think, ripe to supplement the generous instinct for human welfare with aggressive action by those such as you, who are familiar with the needs of men. Only thus will it be possible to give man their lives of usefulness and purpose with machines as their tools for biologically and spiritually significant accomplishment.

Those of us who have had the satisfaction of mountain-climbing also know of the sad, humiliating, overwhelming experience of seeing a man unable to go further when he is on a face of rock. Paralyzed by fear, he must be lowered on the rope by those who have not lost their courage. What is he afraid of? He is afraid of what he has already accomplished. It is through his power that he is at the height, in the position of potential danger which he fears.

Well, if we who have accomplished so much through science and technology lose our courage to go forward, we shall also be an object of pity; we shall lose all that we have already accomplished.

And so I return to the general theme of my remarks and that is that I see in the great forward movement of science and technology tremendous powers for the furtherance of human welfare, for the creation of a more desirable way of life. But we who are concerned with the discovery of the laws of nature in the laboratory need guidance—we need the help of you who can translate what we discover into a life which is a better life for men and women.

One last thing I would say because you will understand as so few do understand.

Science is not a part of a materialistic civilization. A materialistic civilization which is credited to our great nation is merely the divine urge to give to man greater power to live more fully. We are, I think, all convinced that in security of the status quo there is only atrophy of the spirit, whereas in change there is hope and growth. That, it seems to me, is the spirit of American industry. And I see American industry as a great spiritual undertaking in the greater realization of the divine powers of man, rather than as a sordid materialistic urge.

You know that science is pursued because men wish to know. It is this wish and this ability to understand which distinguishes man from all other creatures. Science is a vital part of the totality of human undertaking—spiritual in its context. If you, as I, ever grow weary of the continuing struggle, I would suggest that you recall with me the lines of Robert Louis Stevenson—"To travel hopefully is a better thing than to arrive." Science is a means for travelling hopefully to greater understanding.

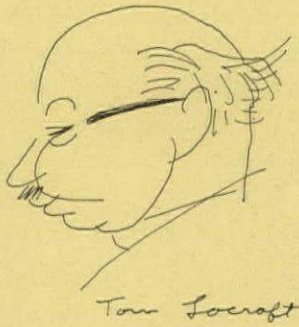
The Convention . . .

as seen through a MARTINI GLASS

Carf

Henry Saylor

David Finley



Tom Slocraft

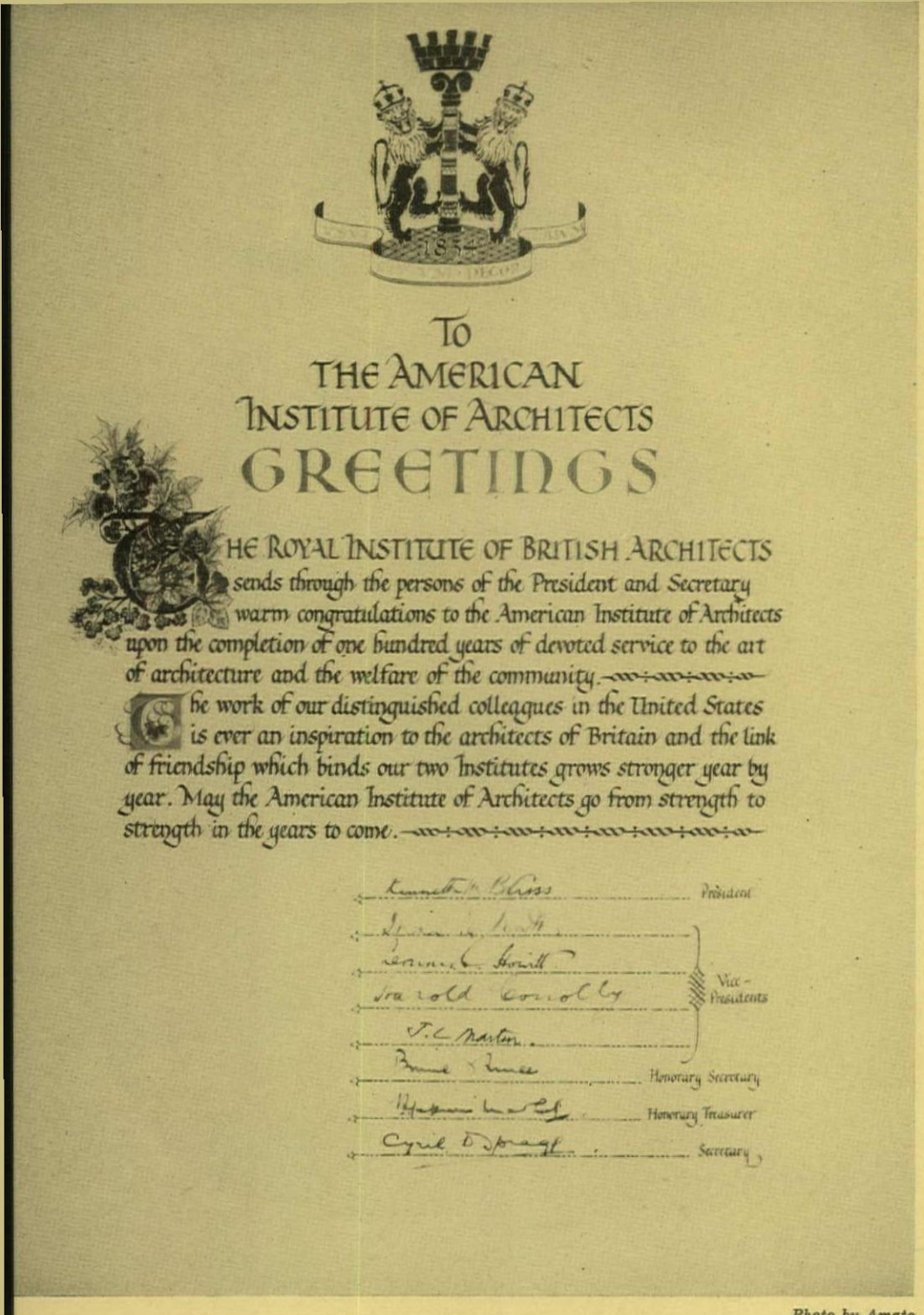
Clair Ditchy

Grut

Ralph Walker

Joe Leland

Sam Cooper



The British Scroll

Photo by Amato

THE SCROLL presented to the Institute by Presi
dent Cross on behalf of the RIBA is an exquisitel
illuminated manuscript, done in the best medieva
tradition. The lions rampant, the crown, the pilla
and the base on which they stand, are embossed an
overlaid with burnished gold leaf, as is the initia
letter "T". The floral embellishment is delicatel
and gracefully painted, as in a miniature.

The New World of Ideas

BY PAUL G. HOFFMAN

THE TITLE GIVEN ME FOR THIS address was, "The New World of Ideas." As a director of United Air Lines, I am well aware of the new ideas that are springing to life in the field of air transportation as we move into the jet age. As a former industrialist, I have some knowledge of the revolution which automation is bringing to our economy. And as a member of the United States Delegation to the Eleventh General Assembly of the United Nations, I have been alerted to many exciting new ideas in the field of international cooperation. This new atomic world is, in fact, teeming with ideas.

However, I would like to devote the full time allotted me to the exploration of one explosive idea and its implications. The idea? That because of recent happenings we are faced with a historic opportunity to bring about a change in the basic policy of Russia—a shift from aggressively attempting to communize the world to one of competitive but peaceful coexistence.

This shift of policy is an explosive idea because if it should take place the staggering cost of armaments with which the world is burdened and which is now costing annually more than 100 billion dollars could safely be reduced. Here in the United States a reduction of 20 billion dollars could become possible, and that would open the way toward that tax relief we are so eagerly seeking. Even more importantly, the world would be free from the terrible tensions under which we have been living since the end of World War II.

I would like to make it crystal clear that my hope for a shift in Russian policy does not rest upon any change of heart on the part of Russia's present leaders. The hearts of Khrushchev, Bulganin and the other leaders are filled with hatred of the free world, and their heads are still filled with dreams of world conquest. They are going to change only if forced to do so. But these leaders, whose hands are covered with the blood of a dozen purges, are hard-headed realists. If they are squarely put up against the danger of being purged themselves or changing policy, they will change.

There have been three recent developments affecting Russia, all of which must be giving her leaders pause. First, there is a situation within Russia itself. The Russian government, even though less responsive than any other in the world, is still not immune to internal pressures. We at the United Nations hear with increasing frequency and substance that among the younger leaders there grows an abhorrence of the old revolutionaries who took a leading part in the frightful crimes which they now attribute to Stalin. These younger leaders dare not speak out openly, but their influence is growing.

There is a new attitude also among the people of Russia—an attitude of increased freedom from fear which I believe is a big factor in strengthening the outlook for peace. I make no claim to being an expert on Russia, but I have had an opportunity to talk to many knowledgeable people, including some who have recently spent months inside Russia. It is their unanimous testimony that the people of Russia are much more interested in a better life for themselves than they are in communizing the rest of the world. Furthermore, the people do not share the hostility of their leaders toward the Western world, particularly toward America. They are friendly to American visitors.

Also, they are no longer frightened about that old bugaboo, "capitalist encirclement." They feel confident the Soviet Union is now strong enough to defend herself against all comers.

Probably this change comes partly from a sense of security that goes with having nuclear weapons. Partly also it results from the temporary post-Stalin propaganda line of "peaceul coexistence" which pictured the free countries in a friendly light. Of course, the party line has changed recently and we are once more "greedy warmongers" bent on destroying

Russia, but it is doubtful if the Russian people have faith in this new line. In any case, the fact that fear has largely given way to confidence is of telling importance because it means that the people cannot easily be panicked by their leaders.

There is a further change taking place inside Russia which may be of profound significance. In order to industrialize and modernize the country, Lenin and Stalin were compelled greatly to expand the professional and managerial group. There are present today in Russia in the body politic millions of professional people—teachers, lawyers, and doctors —and more millions of managers, supervisors and technicians. They are a well-educated group. In all but name they are a new middle class, a class which resents being pushed around by dictators whether they be czars or commissars. It is in this group that our best hope lies in the long run.

As yet, this new middle class is not organized; its members do not act as a group; in fact, they are not even class-conscious. Their influence is passive. It stems from their awareness, and that of the party bosses, that they are needed. How quickly, or to what extent a real class consciousness may develop, no one knows. If the members of this new class should become a cohesive group, they could exert great pressure for a basic change of policy.

Still more acute are the outbursts of independent thought and expression reported among university students in Moscow, Leningrad and other cities in the Soviet Union. It is as if these young men and women, having seen their own leaders deny the divinity of Stalin, were prepared to question authority openly for the first time. Such a thing has not happened since the earliest days of the Soviet Union. When these students graduate into the professional and managerial class, the results may be far-reaching.

A second development which must be giving the Russian leaders sleepless nights is the defection of the satellites. In the dream of empire cherished by Lenin, Stalin and Khrushchev, trustworthy and subservient satellites were essential to a realization of their ambition to communize the world. Instead of subservient satellities, they encountered first Titoism and then outright rebellion. Their calculations as to how the peoples in the border states would react to their propaganda turned out to be totally incorrect.

Russian policy rested on the Stalinist postulate that it would be possible through brain-washing to turn most of the adults of Eastern Europe—Poles, Hungarians, Czechs, East Germans and the rest—into completely loyal Communists. Those Stalin couldn't convert, he planned to purge. But it was the communizing of the children and the young people which interested him most. On their plastic and fragile minds he trained his batteries of state education and propaganda.

To give this propaganda a clear field every effort was made to insulate the satellite mind from non-communist thought. In 1948 in Rumania, for example, an official guide of "forbidden publications" listed these categories, among others: All pre-1947 school textbooks, all maps of Rumania showing "territories no longer belonging to us," all books dealing with Russian affairs in a critical manner, all books dealing with religious matters, all books complimentary to any regime or government except that of the Soviet Union; in addition to this schooling for the mass of children, Stalin set up a program in 1946 under which hundreds, perhaps thousands, of the brightest young people of the satellite countries were brought to Moscow for intensified training to qualify them for communist leadership. The idea was that by this kind of hothouse education the children and the youth of the satellites could be made immune to the infection of liberal ideas.

This did not happen. The Budapest Freedom Fighters of 1956, most of whom were in their teens or early twenties, gave a dramatic demonstration of the futility of that absurd experiment in human conditioning. Particularly interesting was the fact that many of the leaders among the Freedom Fighters were those bright young Hungarians who had been given special training in Moscow. Apparently the more they learned about communism, the less they liked it. It seems quite clear that a foreign ideology which has to be imposed upon people at the point of a bayonet will not be accepted; it will be rejected and despised.

A third development which came with startling speed was the change of attitude toward Russia on the part of the underdeveloped nations of the world whose 900 million people make up one-third of all mankind. It is against these nations and these people that the Russian leaders have directed their campaign to either convert or subvert them to communism.

The Soviet Union has spent and is spending billions of dollars on this campaign. In their propaganda they attempt to create two images: one of Soviet Russia as a country eager to live at peace with other nations and to help her sister "people's republics" to gain strength and independence; the other of the United States of America, materialistic, decadent warmongering, and ruthlessly bent on the annihilation of communism.

Russia has been as clever in her efforts to picture America as a war-like nation as she has been in picturing herself as a leader in the drive for peace

She has harped upon the air bases we have acquired in countries around Russia, claiming that the one purpose we seek is her destruction. She has tried to make capital of the fact that she has acquired no air bases in countries close to America. The real fact is, of course, that no neighbor of the U. S. A. would give her such bases. And then she has made excellent use of speeches and articles by belligerent Americans who have implied that we ought to start dropping bombs now.

Soviet cultural missions have gone around the world, telling bewitching stories of the progress the people of Russia have made under communism. There is some truth in these stories, because the material progress in Russia has been substantial. Of course, they do not tell the story of what their tyrannical government had done to the Russian people—how it had cast a pall of fear over them, withered their souls, and denied them even a trace of personal freedom.

The Russian propaganda drive reached its highest point of success in September 1956 when Poland was granted a measure of independence. Her concessions to Poland, so reluctantly given, were presented to the neutral world as proof of Russia's willingness to help her neighbors and to let them live their own lives. It is safe to say that immediately following the concessions to Poland an overwhelming majority of people in the neutral nations of Asia, the Middle East and Africa accepted the Russian propaganda at face value.

Two events which took place within the space of ten days drastically changed this. First, the position taken by the government of the United States of not condoning the aggression of Britain, France and Israel in the Middle East; second, the brutality with which the Russians suppressed the Hungarian revolt.

The position taken by the United States on the invasion of Egypt was just as much of a shock to the peoples of the uncommitted nations as it was to Britain, France and Israel. At first they could not believe that we would take a position against other western nations. They thought that when the chips were down we would always be found siding with our European allies. They apparently believed with Kipling that the East is East and the West is West and never the twain shall meet. Once it became clear, however, not only that we did not condone aggression but that we were also giving full support to the efforts of the United Nations to bring peace to that troubled area, the image that the Russians had been

Masks Presented by THE JAPAN ARCHITECTS' ASSOCIATION

THE MASKS presented to the Institute by the Japan Architects' Association are very fine examples of *noh* masks, worn by the *shite,* or principal actor, in the *noh* drama, one of the classic drama forms in Japan, used principally for entertainment among aristocrats and the warrior class. They are the work of Ujiharu Nagasawa, one of the greatest of the mask-carvers; most masks now used in the *noh* drama were made between the 14th and the 17th centuries.

The mask at the left is Okinamen, an old man from the drama "Okina"—his lower jaw is always hinged. The center mask is Hannyamen, a devilish and vindictive old woman. The mask at the right is Komen. Since *ko* means "little" and *men* means mask," Komen could be expressed as a delicate and beautiful woman—who in Japan, of course, would be little.

trying to build of a warmongering American was demolished. Nevertheless, the image of Russia as a peace-loving nation largely remained.

It took the second event—the ruthless suppression of the revolt in Hungary—to change that. I doubt if anything less than such an event could have done so. I recall vividly the first reaction of the delegates of the uncommitted countries when we asked them to join with us in condemning Russia for her intervention in Hungary. They said that they did not disbelieve us but that the Russian stories and ours were directly contradictory—the Russians claiming that the revolt in Hungary was a fascist plot financed by the U. S. A., while we, of course, stated that it was the spontaneous uprising of an oppressed people. We urged that they seek the truth through their own embassies in Budapest and that they do so quickly because men, women, boys and girls were being butchered by the thousands every day.

Notwithstanding Soviet efforts to obscure the facts, the truth did come out of Budapest and the attitudes of the delegates quickly reflected it. The climax came when Ambassador Pe Kin, of Burma, wound up an eloquent speech condemning Russia by saying that as he looked at the rape of Hungary, he couldn't help but think that "There, but for the Grace of God, lies Burma."

Don't let anyone tell you that the Hungarian men, women, boys and girls who fought for freedom and died gave up their lives in vain. In the long sweep of history that revolt will, I am sure, take its place as the most important event which has transpired since the end of World War II. The tragic happenings in Budapest opened the eyes of the 900 million peoples in the uncommitted nations as to Russia's real intentions. They no longer are seeking aid from Russia. Rather, they are looking to the free world for the guidance and help they need in bettering their situation.

I do not wish to exaggerate the situations existing in Russia or in the satellite countries. The Russian leaders unquestionably could stave off for years any uprising within Russia. They could for the foreseeable future suppress any revolt in the satellite countries. But, when in addition to these troublesome situations they are faced with the skepticism and the scorn of the very peoples they hope to convert to communism, they should, unless totally blind, see that there would be great advantages in changing from a policy of aggression to one of live and let live.

What can we, as leaders of the free world, do to hasten this reappraisal?

Clearly there is not too much we can do about the situation within Russia. Similarly we can help in only a limited way the peoples in the satellite countries who are struggling for more independence from Russia. What we can do we should do, but this is precious little.

But we can help—and influence—the world's uncommitted people. We must, in the first place, be sure that these people comprehend our motives and our purposes. One good way to bring this about is to try to understand them. This is done partly through exchanging students, teachers and leaders in all fields. The American story is also carried through books, radio, motion pictures, newspapers, magazines. A great deal of this work is carried out by private individuals and organizations—but these efforts are supplemented by the United States Information Agency. In the light of the paramount need for this kind of activity, the suggested cuts in the budget of USIA are in my opinion appalling. My own personal observation and experience leads me to conclude that USIA is doing a thoroughly effective job.

Similarly, I believe the suggestions to cut out—or cut down—our foreign aid budget are tragically impractical at this time in the world's history. If anything, we should expand our activities, because this extraordinary opportunity to commit the uncommitted nations to freedom and democracy may not come again.

Upon analysis, the request of the Administration for foreign economic aid is very modest. The total amount of foreign aid requested is 3 billion 900 million dollars. No figures have been released but it is my guess that all but approximately a billion dollars of that 3 billion 900 million is for military hardware (guns, bullets, tanks, planes) and for direct aid to the military establishments of our allies such as Turkey, South Korea, Taiwan, Thailand, and Pakistan. Of the remaining one billion, five hundred million is to be employed for loans to underdeveloped nations; the balance for technical assistance, administrative overhead, and direct grants. So it is not the billion 900 million that is being requested for economic development—it is one billion or less, half of which is to be used for loans.

I grant that you cannot buy friendship or loyalty. But you can show people—and nations—an interest in their efforts to improve their own life. You can help people to help themselves and thereby build up strong nations capable of defending their own freedom. A common interest in freedom makes nations good allies. In this common interest we have a great natural advantage over the communists.

Let us remember that 750 million of the people who live in the underdeveloped countries live in the nineteen new nations which have won their independence since the end of World War II.

These nations face problems which although dif-

ferent from the problems our new nation faced in 1787 are every bit as acute and overwhelming. In most of them the supply of trained administrators, civil servants, engineers, teachers, doctors and technicians is painfully short, so is the supply of capital, because income per person is at so low a level that savings are well nigh impossible. The best estimate of the per capita income of the underdeveloped countries is about $100 a year as compared with approximately $2,200 in the United States.

It is possible that some of these new nations, with all their problems, can survive as sovereign, democratic states through their own efforts, but for most of them outside help is essential.

If we turn our backs on these countries and they again turn to the Soviet Union for aid, we face all the dangers inherent in a shrinking free world. As the President said in his Inaugural address, "No nation can longer be a fortress, lone and strong and safe. And any people, seeking such shelter for themselves, can now build only their own prison."

There is a further significant opportunity for the United States to influence the world situation beneficently. We must dedicate ourselves anew to making in America a demonstration of a free, just and unafraid society at work. Our forefathers projected this demonstration by framing a Constitution, which, firmly grounded on the nature of man, combined freedom and justice. We must not let their aspirations escape us; we must offer the world dramatic proof that "a government of the people, by the people and for the people" serves the best interests of all the people. Those great but delphic words of Abraham Lincoln are, as Sandburg puts it "gnarled and tough with the enigmas of the American experiment."

By both word and deed Lincoln made this phrase a living reality in his day. If it is to serve us, we must interpret it in the light of current events. The room for interpretation lies mainly in those three immortal prepositions—OF, BY and FOR.

Government OF the people. What does that mean to us today? To me, the emphasis is on the word *people*—government of the *people*—and it means not the masses or the classes but all the people in this country in all their myriad walks of life. A government that is of the people differs from one that is not of the people in that it reflects the spirit of the people, their character, and their ideals. A government that was not of the people would be one that was alien to their tradition.

No single group—whether it be labor, business or agriculture—should expect more or less from our government than any other group, and no individual either. Government of the people is one that seeks justice for everybody and is impervious to special pressures from any minority, however influential, that might obstruct this goal. More simply put, a government of the people means good government.

Government BY the people. What does that mean today? Simply stated, it means government by the people themselves and by all the peoples.

Lincoln's theme in the debates with Douglas and ever after was that all men were created equal. Any disfranchisement of any race, any attempt to make any race or group into second-class citizens is contrary to the Constitution and to moral law.

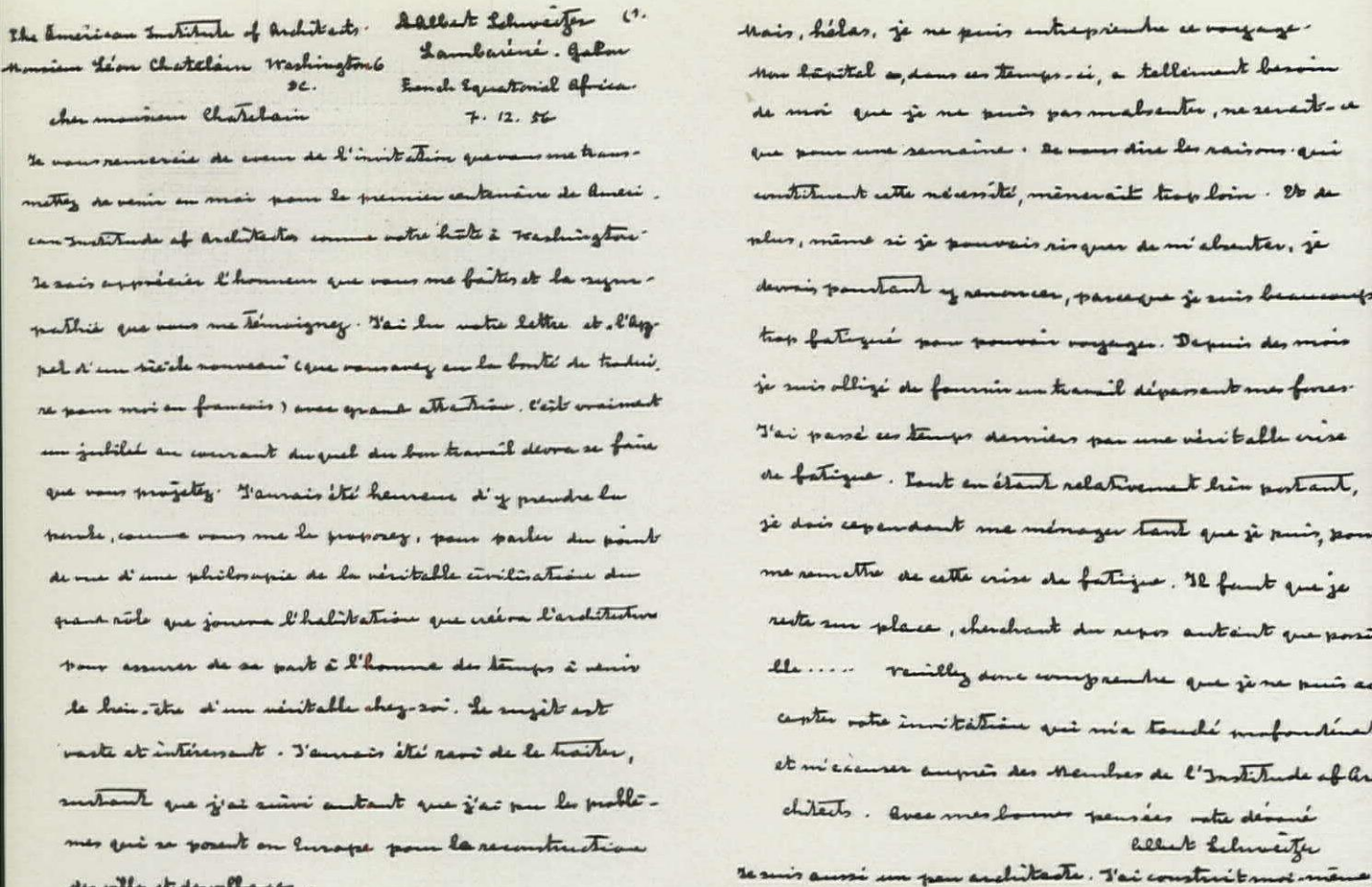
Government by the people is a revolutionary idea. At the time Lincoln spoke, Prussia, Austria, France, and Russia—the four most powerful nations of Europe—all denied this idea. Russia and Red China deny it today.

Government FOR the people. What does this mean to us today? In my opinion, just what it meant to President Lincoln. The phrase is, of course, one of the "taller riddles of democracy." Some of the world's worst governments, past and present, claim to be "for" their people; in fact, any and all governments can make this claim. The bread and circuses of Imperial Rome were "for the people," and so in cynical theory is the vast paraphernalia of controls which characterize the totalitarian state. Even the collectivizing of farms at the point of a gun is proclaimed as being "for the good of the people."

Democracy, even our own democracy, is vulnerable to the temptations of a dangerous paternalism, in which the equality it legitimately seeks gradually becomes the tyranny it wants to avoid. The resolution of this conflict between freedom and equality is perhaps the oldest problem of political science.

On this issue Lincoln spoke sharply and clearly. He held that a government should seek to equalize not the status or possessions of its citizens, but their rights and opportunities. It should also seek to multiply and expand those opportunities at every level of individual self-fulfillment. He emphasized that equality and freedom are not opposites or threats to each other, but two sides of the same coin.

In conclusion, may I say that if we meet the great responsibility which the leadership of the free world has imposed upon us, if we play our hands so well that we succeed in forcing a change of policy on the part of the Russians, and if we give that dramatic demonstration of a free and unafraid society at work, who can doubt the outcome of this competition between the free world and the totalitarian world of the Soviets—a struggle which has rightly been called the struggle of the century for the century. The free world is certain to win. Then we and our children and their children will live in a world of freedom, a world which, because of that freedom, will in truth be a world of new ideas.



The American Institute of Architects
Monsieur Léon Chatelain Washington 6 D.C.

Dr Albert Schweitzer
Lambaréné . Gabon
Fomb. Equatorial Africa
7. 12. 56

chez monsieur Chatelain

Je vous remercie de cœur de l'invitation que vous me transmettez de venir en mai pour le premier centenaire de l'American Institute of Architects comme votre hôte à Washington. Je sais apprécier l'honneur que vous me faites et la sympathie que vous me témoignez. J'ai lu votre lettre et l'Appel d'un siècle nouveau (que vous avez eu la bonté de traduire pour moi en français) avec grand attention. C'est vraiment un jubilé au courant duquel du bon travail devra se faire que vous projetez. J'aurais été heureux d'y prendre la parole, comme vous me le proposez, pour parler du point de vue d'une philosophie de la véritable civilisation du grand rôle que jouera l'habitation que créera l'architecture pour assurer de sa part à l'homme des temps à venir le bien-être d'un véritable chez-soi. Le sujet est vaste et intéressant. J'aurais été ravi de le traiter, surtout que j'ai suivi autant que j'ai pu les problèmes qui se posent en Europe pour la reconstruction des villes et des villages.

Mais, hélas, je ne puis entreprendre ce voyage. Mon hôpital a, dans ces temps-ci, à tellement besoin de moi que je ne puis pas m'absenter, ne serait-ce que pour une semaine. Je vous dire les raisons qui entraînent cette nécessité, mènerait trop loin. De plus, même si je pouvais risquer de m'absenter, je devrais pourtant y renoncer, parce que je suis beaucoup trop fatigué pour pouvoir voyager. Depuis des mois je suis obligé de fournir un travail épuisant mes forces. J'ai passé ces temps derniers par une véritable crise de fatigue. Tout en étant relativement bien portant, je dois cependant me ménager tant que je puis, pour me remettre de cette crise de fatigue. Il faut que je reste sur place, cherchant du repos autant que possible..... veuillez donc comprendre que je ne puis accepter votre invitation qui m'a touché profondément et m'excuser auprès des Membres de l'Institute of Architects. Avec mes bonnes pensées votre dévoué

Albert Schweitzer

Je suis aussi un peu architecte. J'ai construit moi-même mon hôpital qui compte un nombre considérable de bâtiments et un village pour 250 lépreux.

Photo by Amat

A Letter from Albert Schweitzer . . .

IN RESPONSE TO PRESIDENT CHATELAIN'S INVITATION TO SPEAK AT THE CONVENTION

Translated by Mrs. Edmund R. Purves:

Lambaréné, Gabon
French Equatorial Africa
December 7, 1956

Dear Mr. Chatelain:

Thank you with all my heart for the invitation you have sent me to be your guest in Washington in May for the celebration of the first centenary of The American Institute of Architects. I fully appreciate the honor you have conferred on me and the sympathetic understanding you show me. I have read with the greatest interest both your letter and the "New Century Beckons," which you so kindly translated into French for me. It is indeed a challenging celebration that you have planned and one that should produce fine results. I should have been glad to have given a talk, as you suggested, in order to express from a philosophic point of view the really great part that architecture will play in creating a truly civilized environment for the man of the future. The subject is a vast and interesting one. I should have been delighted to have discussed it inasmuch as I have followed, as far as I have been able, the problems posed in reconstructing the towns and villages of Europe.

But, alas, I cannot undertake the journey. My hospital, at this time, is in such need of my services that I cannot be away even for a week. To explain all the reasons for this would take too long. Also, even if I should dare to leave the hospital, I should have to give up the journey because I am much too worn out to travel. For many months I have had to work beyond my strength. Lately I have been through a real crisis of fatigue. Though now I am relatively well, I have to save myself all I can in order to get over this exhaustion. I must stay here where I am, trying to get as much rest as possible. Therefore you will understand that I cannot accept your invitation, though I am deeply touched by it. Will you be kind enough to make my excuse to the members of The American Institute of Architects.

With all best wishes,

Sincerely yours,

ALBERT SCHWEITZER.

P. S. I too am somewhat of an architect. I myself designed my hospital which includes a number of buildings and a village for 250 lepers.

HOUSING OUR NEW SOCIETY

Address by President Leon Chatelain, Jr.

At the Opening Luncheon

ONE HUNDRED YEARS AGO, the architect's task was one of providing shelter for a pioneer society that was extending its frontiers. America was alive with vitality, with the urge to build for new families and new business needs in the burgeoning economy of a young nation. Ideas, materials, even craftsmen were imported from Europe to fashion houses for the rich. For the general population, and for the new industries and marts of business, our national building program could be described in one word—expediency. Cheapness and speed were the criteria for the day; quality was a subordinate factor in the race to provide shelter.

Today, we have a new economy, a new society, and a new breed of Americans. We are no longer extending our boundaries; we are rebuilding within them. We still flourish in an economy based upon the concept of dynamic capitalism. We even believe we have safeguarded ourselves against the possibility of depressions, and there is evidence to bolster this belief. The economy has a broader base than ever before. We are no longer at the mercy of economic slumps in a handful of industries. In 1956, for example, there was a 25 percent decline in the production of automobiles. Yet, as a nation, we reached record levels of output. Our economy is diversified and able to withstand stresses and strains within its framework. It finds much of its prosperity in people's wants, rather than their needs. New technology, automation, industrial research, and progress in finding new sources of energy promise a brighter national future than could have been dreamed of when our professional society was founded 100 years ago.

Yet within this new world symphony there is a discordant jangling. We seem to be stuck on dead-center in an industry which is designed to provide one of man's real and basic needs—shelter. The housing industry is floundering. There is a new devil abroad in the financial world and it strikes terror to the hearts of builders. Its name is tight money. Housing starts declined more than 15 percent in 1956 from the previous year. At the moment, the picture looks little better for 1957. Builders complain that credit restrictions and the apathy of lending institutions are depriving them of the funds to build houses that people need. Economists claim that government on all levels—municipal, state and federal—competes for investment money so aggressively that it leaves an insufficient amount for our housing needs. We also are told that insurance companies and other lending organizations are refusing to allow housing money to flow to the communities which need it because the federal agency in charge of home loan banks is discouraging this natural economic movement to comply with the anti-inflation precepts of the administration.

There are other irritants. There is no effective way for a homeowner to put up his house as a trade-in against another house without massive complication. And, while the transfer of an automobile from one person to another may be accomplished within a matter of minutes at only a few dollars' expense, the transfer of a house title is a cumbersome, aggravating, and incredibly expensive procedure. This, in itself, a psychological relic of the time when ownership of real property bespoke genuine wealth, keeps a great many people from being able to afford

a new home. Consider another facet of the situation. The typical family spends about 20 percent of its income on housing, and about the same amount for taxes. It spends a little less for food and manages to put about five percent into savings. When the family buys food, it gets 100 cents worth of food for its dollar. When it buys an automobile or some other major appliance on time, it gets about 83 cents on the dollar. But when the family buys a home on a 20-year mortgage, it gets only a little over 60 cents on the dollar. The more liberal the credit, the longer the mortgage, and the less the homeowner gets for his house-buying dollar. Now we have the paradox of a concerted effort being made to give the buyer less house for more credit, instead of more house for less money.

Is tight money a curse or a boon? To liberalize credit artifically rather than by letting the interest rate and investment market find their own level may simply destroy the accumulation of equity. It also smacks oddly of depression psychology amid a general atmosphere of prosperity. It might be argued with some conviction that some postponement of housebuying does not eliminate prospective home owners, but, rather, strengthens ultimate purchasing power to buy better homes. Why did conventional buying of homes during 1956 hold its own, while FHA and VA buying fell sharply? Because there was no money to build, or because the investment revenues dried up when the houses wouldn't sell?

I personally feel that our present situation is a valuable breathing space in which we can reflect and try to divine the real reasons for the present inadequacy of housing.

Almost without exception, every American family wants its own home. Every dollar that goes into a house represents the soundest investment a man can make, and this is widely understood. I think that talk about resolving the housing problem through legislation and the supposition that everything would be as it was if credit terms were made easier is little more than a mirage.

Let's face facts. The crash program of housing is over; the honeymoon is ended; there is a new smart, tough and educated buying public already housed and waiting for better houses with better design before they buy again. There is growing selectivity. There is genuine buyer resistance, and with good reason.

The fact is that our vast suburban housing developments are being built, in large part, with little or no understanding of the needs of contemporary society. The speculative builder's house, nine times out of ten, is designed in a potpourri of styles whose overall result is imitation of the past and confusion about the present. The contemporary house is the most complicated building for its size in our architecture. Our early New England houses consisted of four rooms with a central chimney containing fireplaces that heated each room. One of them served as the kitchen stove. There was no inside water, no refrigerator, no washing machine, no dryer, no wall insulation, no interior plumbing, no vacuum cleaner, no electricity, no television room, no den, and no patio. The early house was a shelter. It was also a place of drudgery. Today's house is for family living in an era of emancipation and leisure time. Yet, with few exceptions, the house which is being built for today's living is a modern version of the grotesque "carpenter's classic" of the Civil War period. Its design shackles us to the living habits and household drudgery of past generations, since its form basically follows a function of household duties performed by servants, and we no longer live in a time of household servants.

The old center-hall plan, a mystic hangover from the past, has been compressed into today's smaller tract so that today's version comprises a postage-stamp house with a tiny hall, a mite-size living room, a tiny formal dining room, a tiny kitchen, and a tiny recreation room or den—this last a sop to informal living. We also have the broad picture window, sometimes facing the identical house across the street, perhaps with a view of the neighbor mowing his small lawn in undershirt and khakis, and perhaps only with a venetian blind as a make-shift shield against the simmering heat of the setting sun. We have the "split-level," the multi-story plan suited to a slope, sunk into a hole dug out of a level lot. In the huge tracts of small houses, we have the fantastic monotony of the average temporary army post. We still suffer from our hangover of pioneer expediency. Just provide temporary shelter, we are told, and we can rebuild everything later. Besides, it is argued, our population is on the move; we don't want permanence. What could be more wasteful? Besides succumbing to a psychology of expediency, we confuse ourselves by relating our philosophies to the automobile. Although we can learn many useful lessons from the automobile makers and promoters, we inevitably overlook one important fact. The automobile, as one of our distinguished architects, Robert Anshen, remarked some time ago, is a temporary contraption, and the reason for this is that it moves from place to place. "A house does not and should not move," he said. "It is related to a garden which takes years to grow to a satisfactory state of maturity. The only thing about a house which is temporary is its mechanical and electrical equipment, which can

be renewed through the years if the shell is considered as a permanent, abiding structure. Even though Americans may move . . . they do not build new dwellings when they move."

And what basic differences do we find in the twenty-five to thirty thousand dollar houses produced by our merchant builders? They sometimes buy architectural plans and, as a result, get one good design. But they don't know *how* to use it, or *where* to use it. The result often is a series of identical houses laid side by side on identical lots, and the sin is compounded in that the identity is based on a striking and valid design.

So much for the esthetic aspects. It is doubtful whether anybody knows more about his housing needs than the homeowner himself. Yet what is known about consumer attitudes? Results of an illuminating survey of this subject were published by the U. S. Department of Commerce in 1955, using data gathered by the University of Michigan. Although it relates to a study of an earlier date, it should be required reading for those who plan to build houses. For example, 74 percent of the consumers queried wanted one-story dwellings. The housing industry supplied 86 percent, or more than was wanted. When 32 percent wanted brick or brick veneer, 18 percent were built in that fashion. While 40 percent wanted six rooms, only 17 percent got them. More than 50 percent wanted three bedrooms; 33 percent had them. Up to 47 percent wanted two baths; three percent of those queried received them. The conclusion drawn from the data contained this telling statement:

"What other American industry could hope to survive if one-fifth to more than one-half of its customers were patently dissatisfied with up to 10 or a dozen of the most salient features of the product it was offering?"

To cite one more conclusion: "The great majority of these houses resulted in fact from an agglom-

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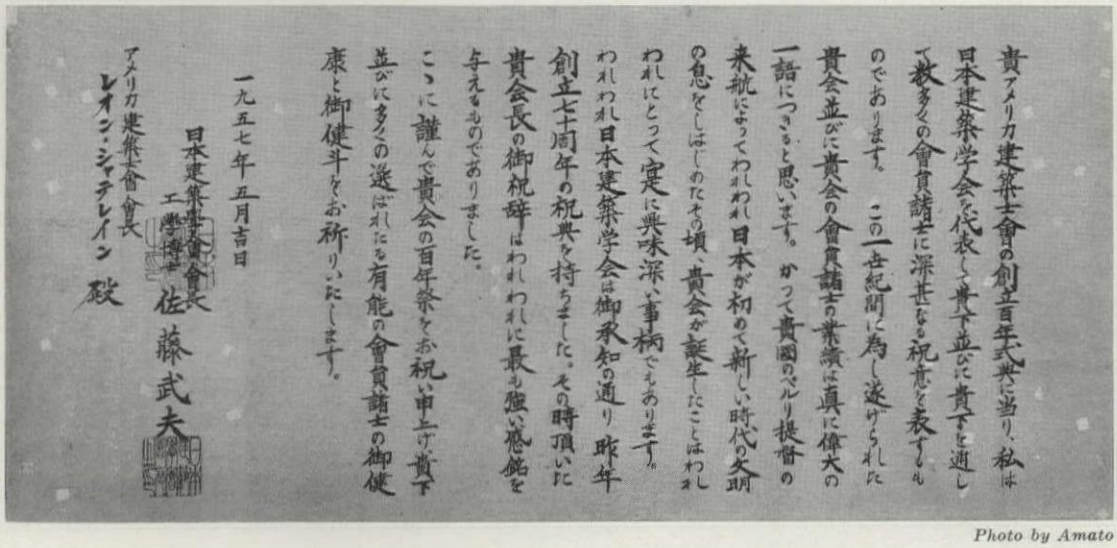
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われわれ日本建築学会は御承知の通り昨年
創立七十周年の祝典を持ちました。その時頂いた
貴会長の御祝辞はわれわれに最も強い感銘を
与えるものでありました。
ここに謹んで貴会の百年祭をお祝い申上げ貴下
並びに多くの選ばれたる有能の會員諸士の御健
康と御健斗をお祈りいたします。

一九五七年五月吉日

日本建築学会會長
工學博士 佐藤武夫

アメリカ建築士會會長
レオン・シャテレイン 殿

Photo by Amato

To Mr. Leon Chatelain:

To The American Institute of Architects on the occasion of the Centennial Ceremony, to you, Sir, and to your many members, may I extend my most sincere congratulations.

The work produced by your Institute and its members in the past one hundred years has been, if it can be stated in a word, magnificent.

It is interesting to note that The American Institute of Architects was first established when Commodore Perry of your country came to Japan about 100 years ago. Japan, as a result, merged from her isolation and first breathed the air of the modern age.

As you know, our Institute of Architecture here in Japan celebrated its 70th anniversary last year. We received your message at that time and were most inspired by it.

May I congratulate you again on the Centennial celebration of your Institute and wish you and your many gifted members the best of health and a most productive future.

Takeo Sato, Doctor of Engineering
President
Institute of Architecture of Japan

May, 1957

eration of activities, largely uncoordinated, of carpenters, general contractors, special trade contractors, one-time and speculative builders, land owners, land speculators, private lenders, banks, building associations, building code and other authorities and inspectors, zoning authorities, material manufacturers and dealers, construction labor, and just plain private citizens with highly individualistic ideas; with here and there an architect thrown in, and a sparse smattering of the people who know how to plan a community and how to guide its physical growth."

Instead of housing Americans as our national welfare demands of us, we are speedily building bigger and better slums of the future. You may say this is a harsh indictment of our home builders. Perhaps it is. But, and let us face it honestly, it is also an indictment against ourselves. With some very commendable exceptions, the architectural profession as a whole is neglecting its responsibilities to help Americans live in houses planned to satisfy modern needs and living habits, create a recognizable form of beauty, and meet the demands of our economy. The reason has been an economic one.

The institutionalized practice in the profession has been for young architects, newly out of school or recently in the employ of a large firm, to take on house commissions and have the fun and profit of "doing" a building. When they acquire more experience and stature, they leave house-designing for bigger buildings and more profitable fields. The situation is roughly comparable to that of medical interns undertaking brain surgery.

There will always be a few well-to-do people who will ask architects to design their homes. A number of architects specialize in this field today. But we will never see the day when *every* American can have an architect individually design his home for his individual needs, wants, and habits. Some other way must be found.

Instinctively, this is a repugnant thought to the seasoned architect. The very foundation of architecture is to design a structure according to who will live inside it and what he or they will do in it. We design for the function of the enclosure and we try to do this in a way which also produces beauty. Indeed, many of us say that function is incomplete without beauty. But the residential housing field provides a special case. It would be economically impossible for an architect to study, design and supervise the construction of every new house in America.

Thus we must reluctantly abandon the idea of designing for individual needs and tastes, and design instead for the needs and tastes of the new society as we recognize it. We must design on a mass basis, working together with the builders, and lend guidance in land planning, plan houses to fit the potential occupants and the site terrain, produce accurate production drawings which will enable contractors to make savings that can be passed along to the consumer, and devise a system for effective superintending of the work to insure that the plans are followed and that any difficulties which arise can be effectively resolved.

This requires professional skill worthy of our very best. The field must no longer be left either to the imaginative pioneers—of whom, thankfully, we have a few—or to the young men just beginning to earn their bread and butter. Youth and enthusiasm are admirable, but, in themselves, they are hardly enough to produce valid design and sound planning. The planning and designing of houses requires architects of maturity whose imagination and talent are combined with proven experience.

We live in a servantless society. Let us realize it and design our houses accordingly. We have labor-saving devices and fine materials available to us such as kings and pharoahs could not enjoy. Our society has become an informal one. We have leisure time and we spend a great deal of it at home. As has been always the case, culture flourishes in leisure time and, today, Americans are surrounding themselves with both knowledge and beautiful things as never before. Their houses should reflect this developing spiritual maturity. We also need houses which, for economical reasons, squeeze the maximum human use out of the square-footage. At the same time, we want a feeling of space, which the old-fashioned house plan does not provide on our smaller lots. We require "open" design which often provides the large family room for living, dining and recreation. Properly designed, it can give a feeling of separation between living and dining without destroying available space through erection of needless partitions. The kitchen becomes a utility core to save the housewife steps and fatigue. In the new house, there often is need for a quiet room for privacy, in addition to bedrooms and baths. There is glass so that one can look out on his garden, but the house is oriented in such a way that the late afternoon heat will not drive him from his chair; nor will the householder be made restless by the steady gaze of a stranger from the street because it will be understood that no one wants to become the central composition of his picture window. We must restrain the bulldozer operator and leave to ourselves our gently rolling hills and slopes, our foliage, and our trees.

What are our prospects for doing all this? I believe they are good. The long-range economic picture is a good one.

At the peak of the construction boom, the expenditure for residential building accounted for more than six percent of the gross national product. In 1955, in housing's second biggest year, it was four percent. Last year, the percentage of the gross national product was 3.7 percent. It is predicted that this percentage will hold steady for an indefinite period. At the same time, the long-range forecasts for the growth of our economy indicate that the dollar volume of housing will rise from its 1956 level of fifteen billion dollars to approximately twenty-three billion in 1970—an increase of fifty percent. I think this is very conservative! If something is done to inject the same intelligence, professional skill, and attention to marketing, financing, and research in the housing field as is customary in most other major industries, we may see housing advance faster within the next few decades than comparable programs in other major fields.

As a nation, we have both the need and the opportunity. Our builders have made considerable advances in mass production techniques, both on and off the building site. We are beginning to see better prefabrication of building units, although, as architects, we must admit dismay at some of the examples of the so-called prefabricated "packaged" houses, which demands that either its plan or the site be altered to make it work—not to mention the conformity it demands of its occupant, or the peculiar requirements of the regional climate and soil. The house "package" dealers, as in the case with all fields of architectures, are creatures born out of vacuums. They move in only because there is no one else to do the task. The result is mediocrity and, in the residential housing field, it must be blamed upon the architect, who thus far has chosen to neglect his responsibility to the public. Our builders, by and large, are doing an excellent job of building. They know better than any comparable group in the world how to build. Where we, as architects, can perform a great public service, is to use our professional training to help them know what to build and where to do it.

This is being done in a number of instances and localities today. One excellent team of architects, for example, has evolved an effective professional relationship with a number of large-scale home builders utilizing mass-production methods. The results demonstrate that the buyer resistance which is holding down house production and sales on the national level evaporates completely in the face of valid planning and fine, medium-cost housing. The developments in question range in price from ten to twenty thousand dollars per home. The architects provide guidance in developing the site and establishing the type and variety of house designs which should be created for the community and its terrain. The houses are oriented properly on the sites. Design fits contemporary needs and wants. There are even touches of luxury. Once the plans are placed on paper, no changes are allowed for the purposes of expediency or the use of left-over materials. In fact, because of the more accurate estimates on material needs, there is little or no waste. The architects superintend the work and trouble-shoot as the situation requires. The buyer benefits by a better house at no increase in cost, the builder sells his product easily and at a profit, and the architect profits through a fee system tailored to fit the program.

According to this particular agreement, the architects receive fixed fees for preliminary work and drawings. Afterward, they receive a royalty per house, whose amount is fixed on a sliding scale that diminishes according to the number of dwellings involved. I could mention many other similar case histories of success in this relatively new field of architectural practice, but it would serve no purpose here.

There are, of course, several systems of fees which are suited to architect-builder cooperation. The FHA recently called upon us to aid the government in developing a comprehensive fee schedule to enable builders to engage architects on a true professional basis.

It is time for our professional society to meet this challenge, not in isolated communities, but on a national level. We must strengthen our ties with the home builders, the major materials producers, suppliers of other items that go into house construction, and with officials of the appropriate agencies of government. We must also undertake an informational program designed to tell architects throughout the nation how they can and should fit into the residential housing field, and to tell builders of the methods and benefits of such a relationship. We must study means to lend guidance on the professional level in the area of marketing and market analysis, so that architects and builders will have solidly-founded data on which to shape their plans in respect to shifts in the economy, changes in income distribution and age groups, and needs and preferences of potential homeowners.

This will require the discarding of old prejudices and ideas on the part of a great many people, and it is an ideal which can be realized only over a very long period of determined effort. However, we can do no less to satisfy the high ideals of our profession, the needs of our home builders, and our responsibilities to the American public.

Left to right: Dr. Kimble, Dr. McIntosh
Dr. Tillich, Dr. Burchard

Environment and the Individual

Opening Remarks by the Session Chairman

Dr. John E. Burchard

I AM SORRY that in his introduction Mr. Will didn't make more about my having been a draftsman. I was a very, very good draftsman. The reason I am not an architect is that I had no talent whatsoever as a designer and I thought that was an important part of being an architect, and so I became a critic instead.

I can still lay a wash against the line on the twelfth part of the circumference of an Ionic column, and every once in a while when Dean Belluschi and I are bored with a meeting, I have noticed that he doodles in Byzantine capitals. He also is remembering his past.

My mission is to get the speakers before you as rapidly as possible. I made no preparation on the theory that I would be able to restrain myself from saying anything. Coming to a meeting is like coming to a circus: You see people performing on a trapeze and pretty soon you're on one yourself.

Dr. Bronk quoted a line from Robert Louis Stevenson which read—"To travel hopefully is better than to arrive."

And we are going to travel hopefully for some days here in looking forward to the problems we might face and the larger problems of people. That has something to do with the physical environment in which people are going to live.

Already something is emerging but it is the cumulative experience of these meetings which will matter. This is the fourth out of nine rounds. I think if I were to admonish you, if you were my students, I would say above all be critical, not because there will be conflict of ideas; particularly be critical if you find harmony.

I have found some harmony already. No one expects consistency in a keynote address and I have often noted it to my own advantage.

So when Mr. Weeks contrasted the Parthenon and Chartres with Levittown, he was talking about quite different things. He passed by quickly, he didn't say much about the houses of Chartres. There were bigger things being built in the eyes of the people of Greece and of Chartres, and now we are concerned only with the house. That's a difference in scale that I wanted to call to your attention.

Another thing that is suggested, though not implicitly—and we might remember this—the Parthenon, the Baths of Caraccalla, St. Etienne of Bourges were all, for example, products of a kind of certainty, a society that had been sure up to that moment as to what it had built. A lot of Greeks, by the time the Parthenon was built, were no longer interested in the sacrifice on the altar before the building but looked to another place to go—to the agora. The people Seneca berated in the baths were not really in the baths but around the corner where the basilica was located. For there was something else which was going to subvert and destroy the Roman Empire. And the Cathedral of Bourges was in fact being challenged by another building, built a little later in the same community, the house of the great merchant prince of all time, Jacques Coeur.

It is clear from what has already been said, and I think it will be abundantly clear as we go through

these sessions, that we live in great uncertainty and are peering very nervously about to see what we can find out. This session is part of that peering and a great many of the addresses this afternoon, and a great many of all addresses, turn out to be Jeremiads with always the *non sequitur* of a happy ending put in the last paragraph so people go home happily.

Both Mr. Weeks and Mr. Bronk talked about moving. Mr. Weeks doesn't like to sit in the picture window watching the cars go by. Mr. Bronk commented on ever-increasing mobility and flexibility and he spoke for the power of the human mind in meeting this mobility and flexibility and did not question whether the human mind has the further power to know why it wants to move around anyway. That is a good question for all of us to ask ourselves.

I have to remind you up to now—of course history may not repeat itself—but nomads have not produced much architecture. We do not have many memories of architectural history. Communities however beautiful in which everyone would be instantly at home the moment of arrival would be very dull, each of us covets the exotic somewhere else.

Now we are to look a little more closely at "Environment and the Individual."

The Earth and They That Dwell Therein

ADDRESS BY DR. GEORGE H. T. KIMBLE

THE ULTIMATE ASSETS OF ANY NATION ARE TWO—land and people. No nation can become great —as our world reckons greatness—without land, and no land is much of a place without people. (Even the penguins of the Antarctic sense this. At any rate they do their best to behave like people, and show the greatest respect for people when they meet them.) Then, again, no nation can long remain great unless it learns to show as much regard for the welfare of its land as of its people. The hurt of the one is the undoing of the other, as surely as the good of the one is the benediction of the other. This has always been so, but the symbiotic relationship of the two was never closer than it is at the present time.

Let us take a look at these assets. First, those of the land. All told there are approximately 33 billion acres of land on the surface of the earth, which sounds like a lot. But not all of it is land that anybody especially wants. About 40 percent is desert, hot or cold. Another 30 percent approximately consists of forest and rough pasture, much of it mountainous. Which leaves only about 30 percent, or less than 10 billion acres, that can be called choice real estate. And much of this, alas, is not as choice as it used to be. True, some poor land in countries like Denmark, Holland and Belgium has been made better over the centuries by assiduous effort, but for every poor acre that has been made more productive, in a farming sense, at least two acres have been made less productive by erosion, desiccation, and neglect. But the earth is more than acreage—even good acreage. What gives it its "fullness" besides its fertility and fruits, are its forests and fish, its metals and fuels, and the stuff of which bricks and mortar are made. And most of these are wasting assets. Man can make trees grow in Brooklyn and other unlikely places, but not even the Good Lord can restock a mine with iron and copper, or a quarry with stone.

What is the cause of all this wastage of the earth? The people that dwell in it. Some of the people, we readily admit, are smaller wasters than others. The 20,000 or so pygmies who live in the forests of the Belgian Congo aren't really wasters at all, judging by their ability to keep land in its pristine condition. For that matter you can't really say that the

500 (or is it 600?) million Chinese are wasters. Indeed, what is waste to us, be it river mud, night soil, or offal, is wealth to them. It is we Westerners who are the wasters, who strip the earth of its forest mantle for the making of books that nobody should read, who with our drills and bulldozers perform miracles of surgery on its womb only to render it barren, and who tear up a thousand-year old sod for a crop of wheat that must be burned for want of a buyer.

Granted that we can do many well-begotten things with the earth as well. We can make grass grow where once there was nothing but sand. We can make a pond seethe with enough scum (*algae* to the botanist!) to supply the protein needs of a city. And we can make wood do the work of iron, salt water do the work of fresh, and fresh water the work of coal and oil. But, with all our alchemies we cannot run the kind of life we are living, and want to live, on current receipts.

What is more disturbing, the deficit—the wastage—is getting bigger. For two reasons: The number of consumers of things made from nonrenewable resources is getting bigger, and the per capita consumption of such things is getting bigger. The first is getting bigger because there are more people, and the second is getting bigger because more of these people are yearly being made to feel that such consumption is important—mostly, it seems, by those dependent on such consumption for a living. So that we live in a world where the accommodation is fixed (give or take a few "rooms"), where the demand for the accommodation is increasing, and the standards of those to be accommodated are rising. The arithmetic of such a situation is, to say the least, disconcerting.

At the present time, the population of the world is somewhere between two and one-half and two and two-thirds billions, giving an average density of about 50 to the square mile. But this is an entirely meaningless figure, since people do not live in "averages." Furthermore, they do not as a rule live in deserts, or in high mountains, or in marshes. If we take only the ecumenical earth—to borrow a word which the theologians have cornered— the earth that is neither too hot nor too cold, neither too wet nor too dry, and neither too high nor otherwise too difficult, we get a density of approximately 150 to the square mile, or slightly over four acres per person. Before we say that this sounds about right for the contemporary style of living, we have got to take out something for the raising of food and something for public utilities, roads and other transportation services, schools, shops, offices, churches and so on.

Now I am sure that the members of this audience know all about the "something" for public utilities, roads, etc. But I wonder whether they know as much as they should about the "something" for food-raising. Naturally it varies with many things, including soil, climate, the efficiency of the farmer and the diet he lives on. In the closely settled parts of Western Europe where the standard of living is high and farming efficiency is the highest in the world, we find that about one acre of land is needed to support one human being. If we could apply this one:one ratio to the whole world, it would mean that, at the very least two and one-half billion acres would be needed solely for raising food at the present time. The actual figure needed is of course very much higher since very few parts of the world, including the U. S. A., come up to the standard of farming efficiency of Western Europe. How much higher nobody knows for sure, but according to the best guess of F. A. O. experts it is certainly over 8 billion acres, or approximately three acres per person. By the end of the century, barring plagues and other calamities, and the adoption of as yet unimagined technological devices that would make it possible for man to live mushroom fashion above his plowed fields and pastures, this per capita allowance of land for food raising will have declined, and probably be nearer one and one-half acres than two acres. By 2050 A.D.—the end of your "beckoning century"—it will be nearer one than one and one-half. As little as a one percent increase will give us a population of four and one-third billions by 2000 A.D. At the same modest one percent increase, the population of the world will have increased to approximately seven billions by 2050 A.D.

I do not doubt that by 2050 A.D. the efficiency of farming in most of the now inefficiently farmed parts of the world will have increased, but it is most unlikely to have increased to the present Western European ratio of one acre to one person (which, incidentally, has not changed appreciably in 40 or 50 years). For one thing, large parts of the habitable earth are simply not amenable to the intensive farm systems of Western Europe. Nor do I doubt that by the same year much new acreage, some of it in presently unoccupied territory, will have been brought under the plow, thanks to irrigation, cloud seeding and other manipulations of this sort. But judging from the rate at which occupied land is being made uninhabitable by the depletion of its underground water supplies, the stripping of its plant and soil cover, etc., we'd be insane to suppose that the amounts added will exceed significantly those taken away.

From which it seems likely that, a century from now, the average per capita amount of space avail-

able for the putting up of houses *where they are needed,* and all the utilities and services that go with them, will not be more than one-half acre and may very well be less.

So that the millenial vision of every man eating his split level turkey in the breezeway of a seven-roomed house located on a one-acre lot shaded by vines and fig trees begins to look a trifle like a TV commercial. And there are other things about the vision that may not come true either. The metals and some of the non-metallic materials needed for that house, its appliances and utilities, its books and other embellishments will take some finding. If the steel consumption of the whole world were to be on a par with that in the U. S. A., the known iron ore resources would be exhausted in less than twenty years. If the same were to happen to the copper consumption the known copper resources would not last beyond 1961-2. True, we shall discover some more iron ore and some more copper, but in doing so, we shall be leaving that much less for our children, and children's children, to discover. As for our great-grandchildren, a hundred years hence, by the look of it they will be reduced to using trees for their plumbing, running brooks for their laundry, and stones for many things besides sermons.

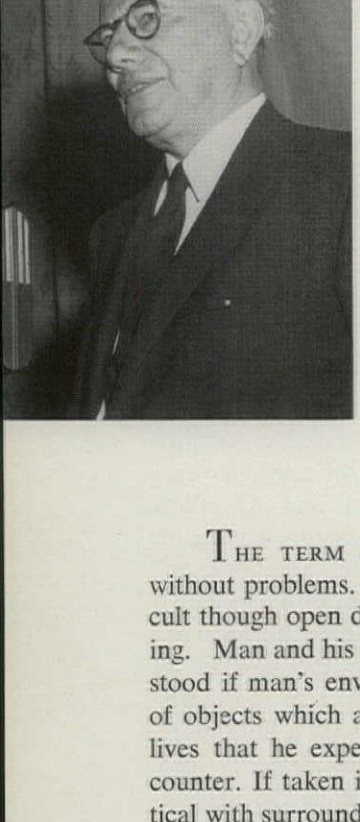
But, you will tell me, it is only Western man who dreams this kind of dream; that the rest of the world has its eye on other objectives. I am not so sure. From my observation of him African man is also interested in bigger and better homes with copper wiring, lead plumbing, aluminum pots and pans, and in garages with chrome-plated cars inside them. And what is more, he plans to see that the copper, lead, aluminum, chrome, and iron ore needed for them are kept where he can get at them, instead of being exported to Europe and North America. I gather there is no lack of evidence to show that Asian man is of the same persuasion.

Just what am I expected to do about all this, you may ask? Well, obviously there is nothing much you can do about the size of the habitable earth, or the size of its population. But surely there is something all of us can and must do, whether we are architects or theologians, educators or geographers, and that is learn to live within our terrestrial means. Too many of us are, I fear, "bigger-barn" minded. Like the farmer in the parable, we refuse to believe either that we have reached the limit of our needs or that Mother Earth can ever reach the limit of her productive capacity. And so we go on needing more (or should I say wanting more?) and wheedling more out of the Grand Old Lady's store cupboard. Instead it is high time we became "smaller-barn" minded, inuring ourselves to the idea of living with a little less—less plumbing, fewer gadgets, more modest homes and simpler pleasures—for the purpose of enabling those on other continents, and those who come after us on our own, to live with a little more.

An un-American—indeed an un-Western—idea, you will tell me; but maybe it is none the less important for being that. Anyway, I do not imagine it would have availed the farmer of the parable anything to have carried an American, or a British, passport. Had he done so, his soul would still have been required of him, I think.

T. T. RUSSELL OF FLORIDA AND
MR. AND MRS. STEVE ALLEN OF CALIFORNIA

NEW DIRECTOR RIBLE AND NEIL DEASY, OF
CALIFORNIA, WITH PRESIDENT CHATELAIN



Environment and the Individual

Address by DR. PAUL TILLICH

THE TERM ENVIRONMENT seems simple and without problems. Actually it is complex and a difficult though open doorway for man's self-understanding. Man and his relation to his world are misunderstood if man's environment is defined as the totality of objects which are so close to the place where he lives that he experiences them in a continuous encounter. If taken in this sense, environment is identical with surroundings. In order to know the environment of a man one has to register, within an arbitrarily chosen orbit, every single object which he may regularly encounter. For instance, every single tree along the road he uses daily, every single figure in the pattern of his drapery, every single car he sees passing his street, every color, every sound by which he is consciously or unconsciously affected. All this and an infinite amount of other objects surrounds him. But they are not his environment. Environment is made up of those elements of his surroundings which are relevant for him as man. A man and his dog have the same surroundings, but a different environment. The Bosch painting in my living room is environment for me; it is not environment for my dog for whom only the peculiar smell of oil and varnish may have environmental character. For my maid, the environmental character of the picture may consist of the awareness of the subject matter of the painting and of her duty to dust it from time to time. All this means that environment is not identical with surroundings and that it is correlative to him who has surroundings. The question is not environment and the individual, but the individual and *his* environment.

This means that the same surroundings are something quite different for different kinds of individuals. If one takes a New York Puerto Rican out of his slum surroundings and out of the environment which was his environment, and puts him into an apartment within a new housing project, he will bring his old environment into the new surroundings and deal with them in terms of his old. They soon will become a slum. Conversely, if somebody who grew up in a cultivated house and for whom the Bosch picture was a picture, he could make of a cave in a wartime trench a small underground living room. This is the first limit for the influence of surroundings on the individual. He selects from the surroundings what shall become his environment.

In this man is not different from any other living being—the dog, the fly, the migrating bird. But there is a difference between man and all other beings: Man's environment has the character of world. The environment of animals remains environment. It never can become world. What is world?

The Greeks called it cosmos, which means beauty, order, structure. The Romans called it universe, which means the unity of an infinite manifoldness. A definition of man in which all other definitions are implied is that he has not only environment, but also world. World is the structured unity of an inexhaustible number of actual and possible things. It is *the structure* which makes the world world: If we encounter world, we encounter it as a whole which is structured in time and space, in geometrical and biological forms, in things and consciousness of things, in laws and spontaneity, in the positive and the negative. All this makes the world world, and determines the relation of world and environment. One could say that in man's environment world is present and that every piece of his environment points beyond itself to his world. This is decisive for any attempt to change man's environment.

The criterion of every change in environment is the character of the world which is manifest in the changed surroundings and which determines the character of the environment which people can make of it.

The presence of world in an environment expresses itself in many ways. And each of these expressions has symbolic character. It points to a particular self-understanding of man within his world. As such it reveals something about man and world in themselves and in their encounter. The environment as the result of an encounter wins spiritual significance. Let me give a few examples.

Environment is by its very nature limited in space. But world, present in environment, drives beyond any limited space. The world-space is open in all directions without a noticeable or even imaginable end (whatever physical theory may say about the limited space of the universe). This infinite space is potentially present in the limited space of the environment, producing two reactions each mixed with anxiety and courage. The infinite space is both threatening and liberating. It threatens to take away any place upon which one can stand by its endlessness and emptiness. It liberates from the bondage to a particular space its narrowness and its tendency to isolate from the world. Narrowness, on the other hand, has given the name to anxiety, *angustiae* in Latin. It is the cutting off of life-potentialities which produces such an outbreak of basic anxiety. At the same time the narrow place is the protected place—the mother's womb, the cave, the narrow streets of the wall-protected medieval town. The modern functional house with its large open glass walls seems to express the same courage which has conquered the space above the surface of the earth and is conquering the cosmic space itself. But man remains man, and often just in contract to his wide openness, needs the place which is a separated part of endless space to give him a feeling of psychological as well as physical protection.

Connected with the question of the endless and limited space is that of environment which gives privacy and which prevents privacy. The spiritual problem in this respect is even more urgent than that in the former example. External privacy makes inner solitude possible or at least easier. And nothing is more needed in a period of loneliness within the crowd than solitude with oneself and the divine ground of one's being. The interdependence of the individual and his environment has produced an environment in which solitude is less and less possible. Both time which leaves no time for solitude and space which is organized without a space for privacy work against it. There is no privacy in houses for the individual member of the family. This is being caused by owners and builders under the false assumption that the family is a unity which must always appear together. But the family consists of individual selves who need self-encounter. Otherwise, they become lonely within the family group and hostile to it, or they resign to their fate of losing their individuality. It is here that a large responsibility lies with the architectural profession.

Connected again with this problem is that of environment and conformity. Its spiritual significance is still greater. Driving through the housing projects which are found throughout Long Island in commuting distance from New York, I asked myself: What does this mean in terms of human existence? Settlement after settlement with little distance between them, each with exactly the same model of house, small differences in color and design, each for itself in immediate vicinity of the others, each surrounded by a small garden. The whole things seems to me a disturbing symbol of loneliness in a crowd, breeding as well as confirming the patternization of present-day industrial society. The impression given by the metropolitan apartment house developments is different. They lie more in the direction of mass concentration, but they seem to leave more freedom for individual non-conformism—as big cities always do. What will these development do to the individual is the question that now arises? In the daily movement of people between model homes, office, factory, school, train, social-togetherness with people who live under the same laws of existence, are these symbols left which break the conformist compulsion?

The answer may be: It cannot be done from outside. Neither the city planners nor the architects nor those who direct the movement of the population can produce such symbols. They must come from inside. They are the concern of education and religion. But if we look in the light of this answer at the educational institutions, from family and school to public communications and at the way in which the churches consecrate conformism every Sunday morning, we shall become skeptical about this answer. Adjustment to the demands of our competitive mass society is the aim of most directly or indirectly educational activities. Such developments are useful for the ruling groups in a society and they given security to the others, not only in dictatorial but also in democratic systems. But there is a limit to their usefulness. When man becomes dehumanized in patternized security, the whole system loses those who can support it in the future, those who can say "no" to a given pattern, those who are able to experience the new in a creative spirit, those who take the risk to fail. Are there elements in the en-

vironment of our society which have symbolic power for this "no" out of which a new "yes" can spring? Let us remember that environment is a correlative concept and that surroundings are not yet environment. It may be that the surroundings develop in a way which makes non-conformism almost impossible. But they cannot suppress it completely. Every man has a source of uniqueness in his self. Participation is only one pole of being, individualization is the other. And every man has a direct approach to the ultimate ground and meaning of life—the divine. Certainly, solitude seeks for privacy. But it can even be experienced within the crowd.

And since this is so, symbols of non-conformism will always appear in the midst of surroundings which try to compel adjustment to models and patterns. We are made by our environment and we make it at the same time. Out of this follows our task, the task also of a group like this today. We should not imagine that we can change our cultural trend, either as architects or as theologians or as educators. But where there are trends there are also opportunities. Symbols cannot be produced intentionally. They are born and grow and die. But one can tell how they are conceived and born: Out of the personal passion of individuals who in total honesty and total seriousness penetrate into the demands of the material with which they work, who have a vision of the form which is adequate to their aim, and who know that in the depth of every material, every form and every aim something ultimate is hidden which becomes manifest in the style of a building, of a poem, of a philosophy. Out of this depth, symbols can and will be born which, by their very character, say "no" to present conformity and which point to an environment in which the individual can find symbols of his encounter with ultimate reality.

The Contemporary Paradox

ADDRESS BY
DR. MILLICENT C. McINTOSH

I THINK THERE ARE PROBABLY, if they only knew that I were here, about sixty million women in the United States that would envy me my chance to talk to a group of architects and to tell them some of the things that women feel about the home. This is not primarily my task today and I have had enough experience as a non-professional living in a world in which education is a profession but in which every one has the feeling that they know the answers to educational problems, not to launch into a field which is beyond my competency to deal with.

I have been asked to talk with you today about the effect of the environment and the changes in our environment on the home and to weave into my fifteen minutes, if I can, some remarks on the present status of women and the relationship of that status to the production and the solution of some of these problems.

I call my talk, "The Contemporary Paradox" which is not original since it is a phrase that has been used by many people. The last talk that I read which used this term was by Robert Moses who spoke at Smith College to their assembly about the paradox of the modern city with its problems and with the various possible solutions that could be found to those problems. But there certainly is no area in which there are greater paradoxes than in the home that home that all of us know in one way or another and for which you as a group of professional people are profoundly responsible.

Never has there been a time when there has been so much opportunity and so much privilege and yet never has there seemed to be so many problems that were difficult if not impossible to solve. This is truly the nature of our contemporary paradox.

If you analyze it for just a minute you know that this paradox reaches into all phases of the relationships of the home.

There has never been a time when a standard of living was higher and yet families seem to be con

used as to exactly what they want to do with the many opportunities they have available to them in the home and as individuals in families.

There has never been such universality of education, not only in this country but in the world in any time in history, and yet there is hardly any one of us here, who is really satisfied with what education is achieving even in its most fundamental and elementary phases and most of us are puzzled as to exactly where education is going in the next ten years as we read the terrible statistics that we are faced with and hear from our own institutions of the enormous problems that they are facing. We realize that universality of privilege is not identified with the solutions of the problems that go with it.

We are all very familiar with the increase in the number of gadgets and other conveniences that are available to us as families and yet we seem to be swamped at the moment with this multiplicity of advantages, mechanical advantages, and we are not even sure that these in themselves are good.

They have brought to us a kind of feeling of being swamped and we don't really know the answers to exactly what should be done with them.

And finally there has never been a time when there have been so many sociologists, psychologists, psychiatrists, when the church has been so strong in its number of parishioners and the number of people whom it influences, and yet at the same time there has never been a time when there has been so much ill-adjustment in families.

I was talking just the other day to our college physician who had come back from the Association of College Physicians and she told me she was greatly cheered by this meeting and I said, "What could be cheering about such a meeting?"

"I discovered that other colleges has just as many acute psychiatric problems as we have, in fact possibly they may have more," she replied.

So this is the kind of cheer we get from the sort of plenty and sort of increase in information and increase in privilege that I have been talking with you about!

I am not going into reasons for all of this because they are very well known by informed people. Sociologists write their articles and books and everyone knows that we have been living through a period which I think I might sum up by saying in which everything has happened too quickly.

This, of course, is an over-simplification but if you had to get one single theme to explain the paradox of our time, this would be perhaps as sensible a theme as any.

Too many people have gotten too many high wages too quickly and have not learned how to deal with it. Too many new houses have been built, too many housing projects have been produced. Too many city housing projects are with us, being built just like mushrooms overnight.

The picture is a familiar one to us. Too many streets are being dug up all at the same time. When one street is finished another group of people comes and begins to dig it up again. Even at luncheon today in a peaceful Washington home, with flowers in the background, there was someone drilling in the middle of the street. I thought to myself, all brothers under the streets, all subjected to having our streets dug up. This is something that binds human beings together at the present time.

There is no doubt that people have begun too fast to want higher education and to have universal education, because this has happened to us so quickly that we haven't got time adequately to plan for it.

As we know, we are people that go from one extreme to another. My generation was brought up with the doctrine of spaced families. We were also brought up to expect not to marry until the young man we were interested in had completed his training, and most of us married in the middle twenties at the earliest. And we had perhaps one, two or three very carefully regulated children.

Now the swing has gone, particularly those of us who have marriageable children know this, in exactly the opposite direction and everybody marries very young and everybody has a great many children and close together, without regard to the actual circumstances in which the family may find itself.

Should we, therefore, despair of the family and say we have reached the point of no return? We have come to a situation where we simply cannot solve these problems, as New York City says about its traffic problem—the only solution for this is for everyone to move away from New York. Must we abdicate, must we eliminate the family, must we try to eliminate our industrial age so as to solve some of the problems that Dr. Kimble is talking about? Only this is so—and I am going to show Dr. Burchard that my talk is not going to be a talk of gloom—that it seems to me that our problems can be solved. Perhaps this is the difference between the teacher and the architect. The teacher is always eternally hopeful.

I always remember something about Dr. Griggs when he was dean at Harvard—that he could fire a student and make him feel as though he had been knighted.

This particular belief in a person and in the possibility of the future and in the solution of problems is, I think, characteristic of those of us who work with young people and it should, of course, be characteristic, too, of heads of families when they

get a chance to get outside of their families to look at them and get some perspective on them.

In the first place it seems to me the time has come when our problems are so acute that we are being shaken out of our complacency and this in itself is a tremendous strength. It will be possible for us if we are willing to mobilize our resources as human beings, as families—let us put it that way since this is the area I am dealing with. If we can mobilize our resources as human beings it is possible to tackle these problems and to come up with solutions because changes can be made in communities. We can by taking action persuade city councils to do proper planning. We can by uniting, as we have done on Morningside Heights, all of the institutions that are there, having united in a group known as Morningside Heights Incorporated. We have not solved all our problems but we at least know what they are and we have begun to solve them, and no one of us is particularly expert in this field. We have simply decided that we were going to do it because we had such a big stake.

One of the troubles with families is that things catch up with them before they are completely aware of what the problems are.

It seems to me that now that we are better informed and that there is adequate information, which can by a conference of this kind and by the procedures and discussions you are having, we can get human beings to get together to solve their problems and do a major part in the communities in which they live.

As Agnes E. Meyer said in her book,—a book which you all ought to read, blessedly easy to read—"Education for a New Morality," "Our prime need is a science of man which will be as capable of transforming society as the natural sciences have been of transforming our concept of the Universe."

This particular approach of the complete determination to solve our problems and to mobilize what resources we have on the human side as we have so readily mobilized them on the industrial and scientific level, is our first responsibility and it is not out of the realm of possibility.

The fundamental to a great many of our problems is working toward a good approach to education. But as Mrs. Meyer points out in her book, and as she has said in many of her articles, the school is the natural unit to draw families together to solve their problems because it is universal. The church is doing a splendid job wherever it is possible for it to do it, but in many cases the school is the only organization which touches practically everybody or at least every family.

And here it is not enough for us to have conferences and to publish statistics and to make reports. As a people this is our chief disease, it seems to me. We are often content with conferences and content with reports. We may read them ourselves but we don't really expect anyone else to read them and after the reports are made what then? Then it is up to individual human beings to act and action is what is required now on the educational front.

It is really not sufficient to understand that teachers' salaries must be raised. We have been saying this for years and we have been talking about the need for more buildings, for schools, colleges and universities, and this great drive has reached a climax now, but this particular apprehension must be transformed in terms of action and we cannot act unless we get a new point of view toward education. So long as we rate our amusement higher and our comfort higher than we rate education actually in our feelings as well as in our hearts and in our minds we shall not solve the problem of education.

We must take what I might describe as a giant step to make infinitely more money available and action can't be taken until people really understand the relationship of the whole field of education to the home. And through our schools, if they are properly set up, we shall touch the lives not only of our children and influence them, conserve our natural resources, but we can touch the lives of our families who are faced with great problems in bringing their children up in this materialistic society.

Leadership is absolutely necessary if we are to have this, and leadership now leads me naturally into what few words I would like to say about the changed status of woman and how she may put her shoulder to the wheel with the assistance of her husband and with the assistance of her family and with the assistance of architects of good will to solve some of these problems.

The enormously increased number of women who are graduating from our colleges—in 1900 we had about five thousand women graduating from institutions of higher learning. In 1950 it was one hundred fifty thousand—an increase of one-thousand percent in the course of fifty years, and this increase is going up steadily. And as you know, women are joining the labor force in large numbers and many women are taking responsibility and going into professions in ways they have never done before.

But most important, it seems to me, is the different attitude toward wives that husbands have. Wives are regarded at least by the younger generation of married people, as partners, and if they are partners, they are capable of taking responsibility and of giving leadership to the solution of these problems.

There are many things one could say about

other changes in the status of women but it seems to me this simple fact is the most important: That women are *accepted* as partners in the present world by almost all intelligent, nice men and since this is so and there are a great many intelligent, nice men in the world, the intelligent, able women can be expected to take their part in going to work to solve the problems that are brought upon the home.

The difficulties that come from the thousands of environmental factors that beat upon the home are not possible to discuss today within this short time. What I had hoped to do is to point out that our problems are acute; that we are faced with certain paradoxes which are familiar to us all, and the time has come for action on a high level of the type we expect in realms of industry, for architects who are tackling these huge problems of our modern city and problems of science which have demanded and received the very best in the way of intellect and execution in our society. The time has come now to take this giant step and to apply our very best effort to the solution of the problems of the home. We can understand them if we will face them and when we have mobilized all of our human energy and when women have taken their full responsibility, as it is now possible and expected for them to do, then indeed the paradox of the present will become the promise of the future.

The President's Reception and the National Gallery Opening

ON TUESDAY EVENING almost 6,000 architects, their wives, and guests of the Institute braved a sudden Washington downpour to attend the President's Reception at the National Gallery of Art, and to see a photographic exhibition illustrating the development of American architecture over the past century.

Members and guests entering the Gallery were met by one of the most spectacular sights in all of Washington—the magnificent rotunda with its towering black columns and dramatically lighted fountain banked with white flower arrangements. In the background the United States Marine Band, in brilliant scarlet tunics, was playing the works of the elder Strauss, Rogers and Hammerstein, and John Philip Sousa.

The visitors moved through the galleries into the West Garden Court past a string ensemble playing beside a tinkling fountain, and on down a wide marble staircase to the exhibition halls on the lower level.

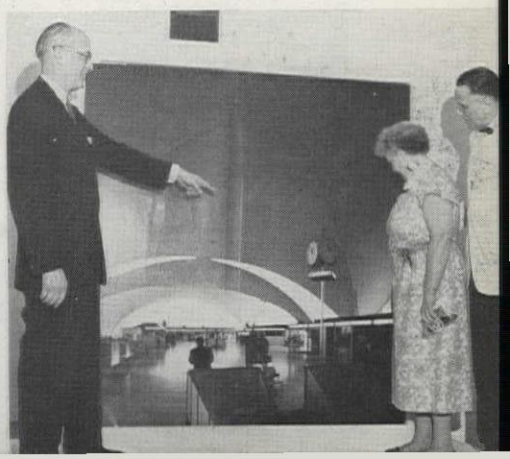
Here President and Mrs. Chatelain received their guests, and here the visitors saw the first large-scale architectural display ever to be held at the National Gallery.

Highlights of the show were ten enormous color transparencies by W. Eugene Smith, showing trends and characteristics considered significant of future development of American architecture. These were made possible through the generous cooperation of *Life* Magazine and the Eastman Kodak Company. Two hundred black-and-white photographs were also shown, of 65 buildings representing important steps historically or esthetically in the narration of the story of American architecture over the past one hundred years.

Brilliant banners, ingeniously made of burlap, beads and jewelry, especially sewn and embroidered by students of Sister Mary Magdalene and Sister Mary Corita at the Immaculate Heart College in Los Angeles, California, provided a colorful relief from the stark black and white of the photographs. The banners had as a common theme architectural references from the Bible.

Frederick Gutheim, Washington planning consultant and architectural historian, was the director of the exhibition, working under the Centennial Observance Committee of the Institute.

MR. AND MRS. FREDERICK GUTHEIM AND MR. AND MRS. ALEX COCHRAN



COMMITTEE CHAIRMAN ALEXANDER C. ROBINSON, III, FAIA, MRS. ROBINSON, AND MR. W. B. POTTER, EASTMAN KODAK CO.

PRESIDENT CHATELAIN AND
SENATOR THEODORE GREEN OF R. I.

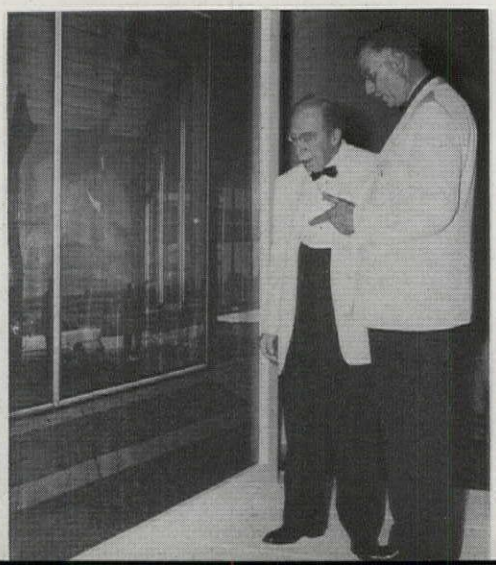
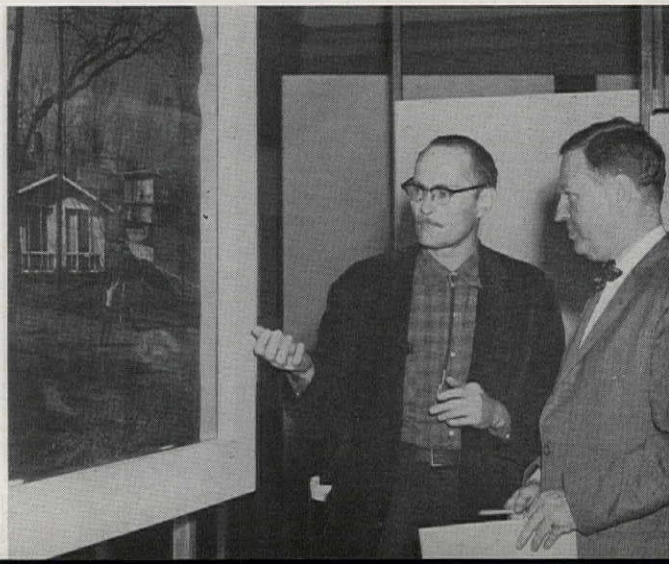


EXHIBIT DIRECTOR GUTHEIM AND
PHOTOGRAPHER SMITH



Wednesday, May 15

MORNING SESSION

John S. Detlie, AIA, Chairman

"The Arts in Modern Society"

BENNETT CERF
Publisher of Random House

"Government and the Arts"

LILLIAN GISH
Actress

DR. HOWARD MITCHELL
Conductor of the National Symphony Orchestra

DR. LEO FRIEDLANDER
Past President, National Sculpture Society

AFTERNOON SESSION

Business Session and Boat Trip to Mount Vernon

Laying a Wreath on Washington's Tomb. L. to R.: JOSEPH H. SAUNDERS, JR., *Chairman of Arrangements Committee, Virginia Chapter;* President CHATELAIN; First Vice President RICHARDS; RICHARD L. MEAGHER, *President of the Virginia Chapter.*

L. to R.: MR. SAUNDERS; MRS. SAUNDERS; MR. MEAGHER; MRS. CHATELAIN; President CHATELAIN; FRANK J. DUANE, *President of the Washington-Metropolitan Chapter;* MRS. DUANE; WALTER MACOMBER, *Resident Architect for the Mount Vernon Restoration.* Photos by Marl

The Arts In Modern Society

An Address by

BENNETT CERF

THANK YOU, LADIES AND GENTLEMEN. This isn't going to be the best speech I've ever made probably but I'll tell you one thing it's certainly the earliest one. Nine-thirty is an ungodly hour for a book publisher, but then I guess it is for architects too. So I thank you very much for getting up so early to hear me.

You're going to hear an optimist this morning. I've just been reading the Washington paper and see that you got what for all day yesterday, being told that you were building the slums of the future and that skycrapers were hideous and Lord knows what else. This to me is a lot of sheer arrant nonsense. I believe that American architecture is wonderful. My office is right back of St. Patrick's Cathedral in New York and we're a half block from Park Avenue, which is changing before our very eyes. It seems to me that every morning as I come down Park Avenue two more buildings have been torn down — that is when the demolition workers are not out on strike, as they are at present — and beautiful new shiny edifices are going up, which represents everything that I love about America, crisp, new, daring, wonderful. So I come with nothing but optimism and congratulations to you architects for what you are doing to the sky-line of America. I hope the publishers are going to keep pace with you.

It may interest you to know that when I left New York last night, it was teeming with rain. I don't know whether it rained here in Washington last night, but New York was awful. I was very glad I took the night train down because I remembered just two weeks ago I flew out to Chicago to make an address and we got above the airport and began that horrible business of circling around the airport, which I am sure most of you have experienced at one time or another. You drone at half speed waiting for a hole in the clouds, and as you continue going around everybody in the plane gets a little more nervous every moment, making believe they're not, but you can feel the tension rising in the plane.

After we had been circling for about thirty minutes, the man who was sitting next to me, said, "Right now I'd settle for a broken leg." But, if you keep your ears open even at a time like this you can pick up a story. People ask me again and again, where do you get all these stories that you print in your columns, books and what not? It's not difficult if you remember a lost art, a lost art in America anyway, the art of listening. Nobody listens in America anymore. We're all so busy talking ourselves that we regard the other man's speech as merely a stage-wait. We're just waiting for him to finish talking so that we can start in again. And we don't hear what he's saying nine times out of ten. But I have trained myself to listen to what the other man is saying and thereby hear some very interesting things about other peoples' businesses, and other peoples' stories.

While we were circling the Chicago Airport, for instance, I picked up a very valuable bit of information. The co-pilot walked back through the cabin to reassure everybody, told them we were right over the Chicago Airport, would come down just as soon as it was possible, not to worry. He told me that being a pilot on the DC-7 had special problems because there are sixty-four passengers on these planes, and there are only two conveniences in the back of the plane, and whenever a member of the crew feels the urge to wash his hands, let's say, he walks back through the whole plane and invariably finds both of the conveniences occupied, and it's very embarrassing and sometimes very uncomfortable. But he said he has found the solution to this problem. Now when this urge comes over him, he simply presses the button which lights the

sign saying, "Kindly fasten all seat belts." And then he saunters casually back and has a fine time for himself. So you see there are ways of doing everything.

Well, if I may before I get to my favorite subject which is treating everything with a laugh if possible, I would like to tell you something about our business, the publishing business, and how we are trying to keep pace with the foreward march in American civilization in culture.

You know, we are a great people for deprecating ourselves and at not giving ourselves credit for the cultural background that we have been gradually but steadily acquiring during the past fifty or sixty years.

You're celebrating your hundredth anniversary; well in publishing we have a record about the same, but we didn't start keeping statistics until some sixty years ago, and to see the progress that has been made in books and in the literary taste of America you have to consult these old best-seller lists, which unfortunately were never compiled before 1895.

But looking back just fifty years, looking at what America was reading fifty years ago, then looking to see what America was reading twenty-five years ago, and then seeing what America is making its best-sellers today, you couldn't possibly be more encouraged about the progress of intellectual attainments and to some degree, intellectual freedom in America.

Some fifty years ago the best selling novels in America were being written by people like Gene Stratton Porter, Harold Bell Wright. There was a book selling all over the country called "Pollyana" a soap opera that made the present day slop that you see on radio and television look like something by Jean Paul Sartre.

Almost unbelieveable pap. Frances Hodgson Burnett with a book called "Little Lord Fauntleroy" — a snobbish story if ever there was one. There was no nonfiction selling at all. People didn't read books that were not hammock reading — simple, idle, love stories.

Twenty-five years ago was the fateful year of 1932 when we were in the middle of our worst depression — by this time we were reading non-fiction, and the best selling book in America was a book of scandal about this very city we're in, Washington, called "Washington Merry-Go-Round" by Drew Pearson, still on the job, and his partner at that time, Robert Allen.

The best-selling novel of the time was a book about China, called the "Good Earth", by Pearl Buck. People were happy to read about Chinese troubles because they certainly didn't want to read about the troubles they were having right here in America.

But now look at the best-sellers today. And when you talk about national best-sellers today, it's an interesting sidelight that whereas twenty-five to fifty years ago you might differentiate between the best sellers in cities and the best sellers in the country because the farm population was way behind the city population in the kind of books they were reading and the kind of entertainment they were patronizing.

Today it's one single audience, one side of this country to the other. Not only the people in New York and Seattle and Tampa, Florida and Portland, Maine, are reading exactly the same books, seeing exactly the same pictures, of course watching the same television shows, but the people in the most remote farm lands are reading the same books, movies, and television. Cheap automobiles have welded this country into one single unit, and if a book is number one in New York, it's number one in Ottumwa, Iowa, and number one in the valleys of California, Colorado, Wyoming, Washington and Oregon. It's fantastic to see how a book can start selling in New York and within a week orders for that same book come pouring in from all over the country.

What starts these books? None of us have ever been able to discover. It's not advertising because we haven't reached the small towns with advertisements by the time they become best-sellers. Some magic word must be passed around the country. For instance we published about four weeks ago a book by Dr. Seuss, Theodore Geisler is his real name but he calls himself Dr. Seuss. He draws those fantastic animals that we used in "Quick Henry the Flit" and now in children's books.

He wrote a book for six-year-old kids called "The Cat In The Hat." There has never been a decent book for little boys and girls who have just learned to read by themselves. They've had these primers called "With The Ball That's Round", "The Boy Chases The Cat", "The Mouse Runs Away From The Cat", "Susie Has A Red Umbrella". Well, kids of today won't go for this stuff. They are watching sex dramas on television — they are reading Kraft-Ebbing and they will not go for this slop that we used to read when we were children. You've got to give them books that are tailored to the century that the people are living in.

This book came out and it does tell a story that the kids love. And we were marvelling yesterday in our office. "The Cat In The Hat" came out six weeks ago — we haven't advertised it at all yet, we thought we'd wait till the fall to advertise it —

but the orders are pouring in from all over the United States. The kids themselves have discovered this book. It's quite fascinating to watch.

Now in non-fiction today the two best-selling books in America are the kind of books that twenty-five or fifty years ago people simply would not buy. One of them, I'm happy to say a Random House book, is "The FBI Story," and the other one is a book called "The Nun's Story." A strange pair of books to head the national best-seller list. A contemplative story telling about the life of a nun and another book which not sensationally but directly and honestly tells the whole history of the Federal Bureau of Investigation.

These two books are leading the best-seller list in every city in the United States. I think this is a very encouraging sign. Now don't think for a minute that this is accomplished any more easily in the book business than you achieve your results in the architectural field.

You know we all think we are the only ones who have troubles until we start hearing the troubles of people in other businesses. In publishing we are beset by our own problems now and one of them is a serious national problem that I don't suppose touches you people in architecture at all.

The bugaboo of national censorship has come up again. This is a wave that seems to sweep over the United States every fifteen or twenty years. I don't mean laws in every state of the union that take care of pornographers, to cart off to jail where they belong the people who print dirty books and pictures. I mean self-appointed censors — blue-noses who think it is their duty to tell other people what they must think, what they must read and what they must see. Now there's always some excuse for bringing these people into being, or at least, releasing them from their penthouses and getting them on the warpath.

It's usually a spate of filthy magazines that seem to come out every fifteen or twenty years. We're having that kind of a spectacle right now when three or four really dirty magazines have achieved circulations of four or five million copies an issue and people are very properly aroused about this kind of filth and smut being available in drugstores and stationery stores where children get hold of it. But this is merely an excuse for the censors to get going. They start in by saying these magazines must be suppressed. Next, they take it upon themselves to give a list of books that must not be sold in America. And if they are allowed to go on unchecked undoubtedly the next step is the stop books not because they're dirty but because they have ideas in them that these people do not approve of.

Once you let such censors on the rampage and don't check them you are losing of course one of the great liberties of America, and the publishers and the booksellers and the librarians, I am happy to say have rallied to the cause along with the authors and we are now going to fight this business of self-appointed censors everywhere it raises its head. In Detroit the Police Commissioner took it upon himself some weeks ago to declare a book objectionable. Here's a city with automobiles thieves rampant, rape, kidnapping, murder going on, but the police chief is busy telling the people of Detroit what books they should read. By what authority nobody has ever discovered. He suddenly suppressed the book called "Ten North Frederick", by John O'Hara, after it had been a best-seller in the United States for thirteen months. Of course it had never come out in the paperback before. It now was published in a paper back edition and Commissioner Pitkins of Detroit took it upon himself, backed by some committee or other — we have a vague idea what the committee may be — and he has now declared that the people of Detroit must not read John O'Hara's "Ten North Frederick."

He can't do it by means of legal censorship but he has worked out a system that is just as effective. He sends a notice around to the drugstores and to the stationery stores saying that in his opinion this is an obscene book and anybody who sells it will be holding himself liable to arrest. In other words this is merely a threat. He can't actually arrest the people but the threat is just as effective as a law being passed because obviously no little stationer or druggist is going to be fool enough to sell this book after he has been warned by the chief of police that he may be arrested for it.

Now I'm sure you can see where this can lead to if it's allowed to spread all over the country. And therefore I'm proud of the fact that the publishers and all the people in the book business with them have determined that they will not allow this to continue.

That's one of our problems. We have some more humorous problems. Things are always happening in publishing offices because we do not run our business in as scientific a way as some others. We are dealing with human beings, not with steel, cotton or horses. We've got temperamental authors to deal with and they present one problem after another I can assure you.

Right now there's a wave of plagiarism sweeping over the United States. This also happens periodically. It started last year when a reputable publishing house up in Boston called Little, Brown, one of the best publishers in the country, got a manu

script from a prisoner in the Ohio Penitentiary at Columbus. The book was written on the yellow foolscap that prisoners are given, in pencil. And it was a very good novel. Little, Brown accepted it and sent the prisoner an advance of six hundred dollars, which is a very fair advance — particularly for a Boston publishing house.

The book was set up and galleys — that is, advance galleys were sent to certain key people who are always sent galleys by publishers with the thought that they may catch last-minute errors before the book goes to press.

One of the people who got these galleys was a remarkable lady in New York named Virginia Kirkus who reads all these advance books so that she may tell the small libraries and small booksellers all over the country whether they should buy the book or not. It's a service that allows the librarians and booksellers to ignore the siren calls of the saleswomen that come to see them and they know whether or not they should stock the book before it's published.

Miss Kirkus read the galley and something struck her memory and after she had read three chapters she suddenly realized why it all seemed familiar to her. This prisoner had borrowed a novel from the prison library and had simply copied it word for word on his yellow paper. It was a book by a man named Ernest Gann, who achieved best-sellerdom two years ago with a novel called "The High and The Mighty" which was later made into a big movie and a hit parade song. But this was an early novel of Gann's, had not sold very well, and you certainly couldn't blame Little, Brown for not recognizing it. Lordy, how could anybody keep up with all the novels that were published in this country in the last hundred years. We have trouble enough reading our own books. Little, Brown had accepted it in good faith and had it not been for Miss Kirkus' telling them that it was one of Ernest Gann's early novels, this book would have been published and the fat would have been in the fire.

I think what infuriated Little, Brown most about the whole thing was that they couldn't do anything to this fellow because he was already in jail.

Well, this seemed to set loose a whole tide of similar cases. This fall a young publisher came out with a new mystery story which he said was very much in the Eric Ambler tradition — you know the man who wrote "Journey Into Fear" and "A Coffin For Demetrius."

He didn't realize quite how much it was in the Eric Ambler tradition until it came out and he discovered from the reviews that the author had simply copied one of Eric Ambler's books and sent it in, word for word, and he had published a book that had been done three years before.

The magazines have got into this rut now. *Good Housekeeping* published a story about six months ago which appeared again in the *Saturday Evening Post* two months later. The *Post* didn't know this. They found out about it when the issue came out and about five thousand people wrote and said, "Why we just read this story two months ago in *Good Housekeeping.*"

The *Ladies' Home Journal* was the next to go into this plagiarism routine. They got a story from a very rich lady out in Phoenix, Arizona and they printed it, and what's more they sent her a bonus

DAVE BRINKLEY, NBC COMMENTATOR; GEORGE ORRICK, AIA STAFF; LEE CAMPBELL, NEWSWEEK; PANEL CHAIRMAN CHARLES LUCKMAN

DAVE BAER OF HOUSTON AND RETIRING DIRECTOR DON KIRBY

because when the issue came out the editors liked is so much they felt they hadn't paid her quite enough. About three days after they sent her the bonus they discovered that this story had appeared some years ago in Scribner's Magazine. This was a very fortunate case because she was a woman who didn't need the money, she was a President of some literary society in Phoenix and she just wanted to show her girlfriends that she could get a story in *Ladies' Home Journal*. Of course the money was sent back by the depressed husband, and I guess this lady won't show up at that literary club for quite a while.

But these are the kinds of problems that we have in publishing. You see there are problems in every business.

I'd like to tell you of a little incident that took place at Time-Life two years ago, to show you that even in a tremendously successful business organization like Time-Life there can be troubles. Mr. Luce is going to speak to you tomorrow night. I don't think he will refer to this particular episode I'm going to tell you about.

About two years ago, Mr. Luce and his Yale friends — you know you don't get a job there unless you come from Yale, suddenly looked over the balance sheet and discovered that the circulations of *Life* and *Time* were at an all-time high and that the advertising rates had gone up to something like thirty thousand dollars a page. Despite all this, the continuously rising spiral of costs was cutting down the profit margin of the Time-Life publications to the point where a ten percent drop would mean red ink. And they didn't like that, of course. So Time-Life called in one of the country's great efficiency organizations and said, "Can't you find some way of cutting down this fantastic overhead?"

They went through the Time-Life organization with a fine comb and they suddenly discovered one department that seemed promising. It was a department staffed by three hundred and fifty girls and their sole job was to take care of expiring subscriptions to *Time* and *Life*. You know, about eight weeks before a subscription expires to one of these big national magazines the magazine begins a frantic effort to get you back to renew your subscription because that is the life-blood of the magazine business. They can't afford to get new subscribers every year. It costs too much. If they can't get back seventy percent of the old suckers, they're in trouble. And that's why about six to eight weeks before your subscription to any magazine expires you begin to get a series of the most heart-breaking letters that have ever been written in this country. They start in on a low note such as will you dare face your children without *The Saturday Evening Post* coming every week—or what would life be without *Redbook Magazine?* And then they grow increasingly frantic as the time for expiration draws on. You begin to get gold badges, silver badges, and blank checks saying that because you are an architect you can have eighty-two weeks for a dollar-seventeen. You know the sort of thing.

Well, there were three hundred and fifty girls doing nothing but sending out all these letters — the come-on letters. The efficiency staff said to Mr. Luce, "If you could find some machine that would do all of this automatically you could save about one million dollars a year." So that's about all Mr. Luce had to hear. He grabbed his hat and went up Madison Avenue to an old friend of his named Tom Watson of the International Business Machine. Mr. Watson was running around his office tacking "THINK" signs up.

Some jokester once wrote underneath "THINK," "THWIM." They never found out who he was.

Mr. Watson stopped tacking up "THINK" signs long enough to hear Mr. Luce's problem.

"Why, Harry, of course we can make you a machine that can do this. We can make a machine for anything."

And I believe IBM can do it, too.

Sure enough, they built a machine for Time-Life—a small thing, smaller than a bread basket, as big as this entire auditorium. It took about a thousand people to install it and it was done with the secrecy for which Time-Life is noted, sixteen letters to the subscribers and four-colored pages in *Life*. They made a big deal out of this. And it worked like a charm. Everything was now done automatically. The name of every subscriber in *Time, Life, Fortune,* and *Architectural Forum* were put on little plates and these plates were sent through the machine and by a series of dots and dashes at the top of the plates when they came to a name that was within four to six weeks of expiration, that plate would drop down a slot and the name and address of the subscriber would be printed automatically on one of these heart-breaking letters.

It was folded, inserted, sealed and went down a chute to the basement where there is a branch of the United States Post Office that was open because Mr. Summerfield was off playing golf that day, and these letters went out on trains all over the country without one human hand touching the entire operation. Everybody was delirious happy except possibly the three hundred and fifty girls who were fired.

But as you must know, as everybody knows, you don't make a change like this without a day

of reckoning. There is always a little trouble in effecting a big change in a business operation. And Time-Life's day of trouble, one of the happiest days in the history of *Look* and the then existing *Collier's,* was when we had in New York last summer one of those unbelievably humid days that we get about six times a year, when everything in town sticks to everything else. You get up from your chair—the chair gets right up with you. You shake hands with an old friend and you have to pried apart. It never occurred to the sons of old Eli who were toiling at Time-Life that this wonderful machine that they heard clanking away merrily, might also be a victim of the humidity.

One of the little plates had got stuck in the machine. Nobody knew it until news percolated eastward that a lonely sheep-herder out in Montana had suddenly received twelve thousand six hundred and thirty-four letters, telling him that his subscription to *Life* was about to expire.

They say the town where he lived never received as much mail in its history before.

They had to hire a special truck and they put all the letters into two big burlap bags and drove up to the sheep-herder's little hut and dumped these two bags on his verandah. That night the sheep-hearder came wending his way slowly toward the house probably with a copy of *Confidential Magazine* under his arm, and as he stepped onto the porch he saw his mail and he was mildly surprised because he hadn't received as much as a postal card for the previous six months, and here were two great big bags full of letters.

But he was a brave fellow. He took a knife and slashed open one of the burlap bags and started to read his mail. And after he had read about thirty-four letters he got the general idea, and he went inside and he made out a check for six dollars to Mr. Harry Luce personally and mailed it to him with a note saying "I give up."

You see there are troubles in every business. If Time-Life can have that kind of trouble, smaller people can be expected to have a few too.

Ever since I was an editor of a funny-paper at Columbia, before practically anybody else in this room was born, I have subscribed to the idea that laughter is really a better medicine than all the new magic drugs put together. Laughter was a weapon given to us by God to ease us through stormy days. We're living in a time of obviously perpetual crises. The world today might be compared to an old inner tube in an old tire. We get one hole patched up and just about the time it's all fixed up there is a hissing sound and another hole pops up on the other side of the tire. We patched up Formosa for the time being. The next day we suddenly hear about troubles in Egypt and Jordan. We get that patched up—there'll be trouble again in Hungary or Poland. And even with fine Mr. Dulles at the helm we're going to have trouble with our State Department, regardless. We've got to get used to that. If we don't we're in trouble. This is a time when people have to learn to roll with the punch and accustom themselves to scare headlines in the paper four days out of five.

If you can laugh your way through these things and not take all the worries of the world on your own shoulders, it isn't so bad—if you can remember this wonderful sense of humor that we all pride ourselves upon. That's one thing no American will deny himself. He is convinced that he has a better sense of humor than practically all his friends. No matter how pompous a bore he may actually be, in his heart he thinks he is a great wit and a man of humor and he shows this by laughing heartily, not only at his own stories but whenever life is going along beautifully, when he is surrounded by his friends, when his business is successful. In short at the time he doesn't really need the sense of humor. But the moment he needs it, when the

A BUSY PRESS CONFERENCE

LEFT TO RIGHT:
WILLIE VAN HOYE, BELGIUM
CARLOS CONTRERAS, MEXICO
ELSA STROM, SWEDISH PRESS
INGE TEGNER, SWEDEN
FLEMMING GRUT, DENMARK
WOLF VON ECKARDT, OF AIA PR
ERNIE MICKEL, F. W. DODGE CORP.
JERZY HRYNIEWEICKI, OF POLAND
MRS. LEWIN, OF AP
WALTER LITELL, WASHINGTON DAILY NEWS

going gets tough, very often this is the time when he forgets it entirely and turns apoplectic with rage over some ridiculous trifle which leads to coronaries and bleeding ulcers just as sure as fate.

This is the time when he really should be throwing back his head and clearing the vapors by giving vent to a hearty belly laugh—in my opinion, the most beautiful sound in the whole wide world.

Somebody once said that the way to get over these bursts of rage and anger that beset us day after day is to remember that. But suppose your kids have just done something that they were told forty-two times they must not do. Try to remember that at the very moment you are screaming at them and saying things you're going to be apologizing for the rest of the day—because when we are angry we do say ridiculous things that we have to unsay for hours afterwards, going around virtually on our hands and knees—trying to remember that in five thousand other homes in the United States at that very second five thousand other kids have just done exactly the same dastardly deed.

If we are screaming at a secretary because she has lost an important letter from the files just when we need it most, let's remember that five thousand other secretaries have just done the same thing.

If our wives have just walked in at the very moment we have finally persuaded the new little blonde stenographer to sit on our lap, let's remember five thousand other wives have just been inconsiderate enough to do just the same thing.

If you can remember that, all these things will not seem like such terrible crises. They will just seem part of the pattern of life. If you can just learn to laugh your way through, roll with the punch, life is going to be a much pleasanter deal for you.

Jokes are the common denominator of this country. People love telling funny stories. People often ask where the funny stories come from—how is it that there are always new stories that people can tell because for every one person who reads a serious editorial in the paper, there are ten thousand who will pass along a funny story—will actually call people up, sometimes long distance, just to tell them a new story they heard. I get calls from the darndest places from people with stories they have saved up for me.

Where do they come from? Well, it's been estimated that there are only about thirty basic funny stories in the whole world—basic stories. They're old as the Bible and Homer. But there are always practitioners, professional humorists, who know how to take these old stories and twist them into something relatively new. They change the cast of characters. They change the scenery. They change the last line just enough to make the whole thing seem as new as a 1957 Cadillac. But to a professional humorist the origin is almost always apparent. You can trace it back to some old, old story very quickly.

But how these new stories fly around the country! Somebody gets a new gimmick or twist to a story in New York at 9 o'clock, it's being told down here in Washington at ten minutes after nine; Mr. Detlie is telling it in Seattle at 9:30; at noon four radio comedians have got it on the air; that night it's on the Bob Hope television show; and six months later to the day, Walter Winchell originates it.

That's how these stories go around and they can accomplish almost any object that the people who start them want to accomplish. They are not always just funny stories. Since so many people tell stories you can use humor for propaganda and don't think for a minute we don't all know that in the professional publishing business.

A funny story can destroy people's reputation. It can hurt minority groups. It can do almost anything you want it to if you can conceal what you're after with a sugar-coating of humor and have several million people doing your propaganda for you by telling a story that plants some kind of a seed in people's minds without their knowing it. I'd like to tell you of an example of how one story did more than a thousand serious articles and editorials. To give you an example of what I mean maybe you can try something yourselves in your business that will be comparable.

About six years ago in the United States there was a sudden worry that socialized medicine was going to sweep the country. It had taken England by storm. Everything was socialized medicine in England and under President Harry Truman—remember?—he was going to spread socialized medicine in America.

Every wealthy doctor and dentist in the country was frantic because all agreed, as I did, that socialized medicine for poor people was a wonderful thing, but that for people who could afford to go to private doctors and be given a little extra care, socialized medicine was worthless. As for the doctors themselves, they saw years of building up handsome practices going by the board, suddenly working for the government at that old minimum salary business.

So the American Medical Association, which is not too different from your own organization, except that it's doctors instead of architects, all

frantically chipped in money to lick socialized medicine in America. They sent lobbyists to Washington, they had articles printed in all the big magazines by the leading writers of the country—you can get great writers to write on almost any subject if you pay them enough. And they did a tremendous job. But by the testimony of the American Medical Association itself, one story did more to kill the socialized medicine move in America than all the editorials and articles put together. It came along at just the right time from England and this is the story that did the trick.

It seems that one morning a beautiful young London matron woke up in her luxurious studio, yawned luxuriously and suddenly was seized with a dreamy idea that she was going to present her young husband with either an heir or an heiress. Well, to make sure whether or not she was correct in her surmise, she bent her foot-steps to the nearest socialized medical station, because in England socialized medicine had become so all-inclusive that it even took care of so intimate a matter as childbirth.

The lady walked into the office and a young doctor came forward to meet her. She had never seen him before in her life but she knew he was a doctor because he had on a long white coat. In London the doctors have managed to hang onto those white coats. In this country they've all been grabbed by TV announcers for dental creams and tobacco.

But in London the doctors still have white coats and this young man said, "What can I do for you?" And the lady said, "I think maybe I'm going to have a baby." So the doctor said, "We can soon find out about that." He gave her a cursory examination and assured her that her fondest hopes indeed were to be realized. But then instead of prescribing a diet for her or a series of exercises or whatever it is a doctor tells a young lady at moments like this (I've never been in on one of those conferences), all this clown did was to go over to the window where there was a ink pad. He took a rubber stamp and he banged it down on the ink pad and stamped this beautiful young lady on her beautiful white abdomen, and said that's all. She went home completely mystified, and when her husband came home that night she said "Socialized medicine is too much for me. This man told me I was going to have a baby and all he did was to stamp me on the stomach and send me home."

Her husband was a normally curious man. He said, "What does it say?"

She said, "I can't read it—it's upside down I think."

Her husband volunteered to read it for her. But he couldn't read it either because the type was too small. So he got a magnifying glass and all that it said was, "When you can read this without a magnifying glass, take your wife to the hospital."

That story, believe me, told and retold to every Senator and Congressman here in Washington ended the threat of socialized medicine in no time flat.

You can accomplish things with a laugh that you can't accomplish by cajolery, threats or angry denunciations. I think it's something we should all remember.

In closing, may I say, let's be prouder of our achievements and not keep running ourselves down so much. The European culture that we adore and properly admired for so many centuries has not kept pace with our own. They've had so many troubles over there they can be excused for this. But the fact of the matter is that American art, American music, American literature, and as you well know, American architecture, have more life and vigor today than all the European cultures put together. We've had the advantages and it's right that we should have them. But let's recognize the fact that we have them.

People are now coming to us for ideas. We get the ideas—we now give the ideas to Europe and they send us English and French and Italian automobiles. It's just the opposite of what used to be. We used to be the ones who constructed the great mechanical gadgets and we would send them our mechanical gadgets and they would send us their ideas.

Now the manufacturers in Detroit insist on making monstrous cars with enormous fins that won't fit into any garage, and when you bend one of them in a little accident it costs you four hundred dollars to have it straightened out. If the automobile manufacturers of America insist on building that kind of car we will continue to bring in these little foreign cars.

But in exchange we are giving the people of Europe not only our dollars but our ideas. And we are in a fine healthy state. And if we only recognize that fact and give ourselves the pats on the back that we deserve we will not have to go through life this ridiculously apologetic way, always telling people, "Well, we know we're money - grubbing people but we'll get there some day."

We *have* gotten there. I am an optimist as I told you at the start but I'm very happy about what's happening in this country. I think everything is going to be mighty fine and I hope you all agree with me that it's people like ourselves that can keep it that way.

PANEL:

Government and the Arts

ONE:

Lillian Gish

I BELIEVE THE GOVERNMENT should play a definite role in encouraging the arts in America. To date our country's official interest has been outstanding by its absence. Such neglect could not have been the intent of our founding fathers, else our first president would not have commissioned the French architect Pierre Charles L'Enfant to draw plans for this city. As you know, he worked only one year when he was dismissed because of his "untoward disposition" though his plan was in general followed. Our third president, Jefferson, supervised the building of his own beautiful home and our lovely University of Virginia.

In France, Napoleon III with the help of Haussman planned Paris as it exists today. Without the Greek statesman, Pericles, who was a patron of the arts, the Acropolis could not have been planned and rebuilt after the Persian War. The Greek population was brought up to be sensitive to it, to criticize it and to be proud of it.

This new nation, growing so swiftly, had better pause and look to its future here at home. Since 1917 we seem to have concentrated on other lands more than on our own. We have given away many billions to others while our own shrines come down one by one for lack of funds to care for them. Why? Because the artist has no Court of Appeals as the laboring man, the war lord or the business man. They all have a Secretary in the President's Cabinet; but not the artist, not the scientist. He does not exist in our Republic.

When they opened the George Washington Bridge, that dream of beauty over the Hudson in New York, President Roosevelt came up from Washington, the Governors of all the states around, the mayors, bands played for hundreds of thousands of people. But they forgot to ask the architect! Of all the hundreds of people I have asked if they knew the name of the man or men who created this beautiful bridge, only one person knew, and he was an architect. When the brochure was prepared for cornerstone laying of the New State Department Building, all participating officials, all responsible government officials, contractors, etc. were listed, but not the architects.

You architects are not entirely blameless. You remind me of my own family, who believe a lady should have her name in the public print just three times—when she is born, when she is married and when she dies. In my lifetime I have heard of only two architects: Frank Lloyd Wright, God bless him for what he has done to make even the word "Architecture" known to us; and the other is a memory of my childhood, Stanford White, who got shot. A prizefighter gets more publicity and in some instances a truck driver is better paid. It would seem that our system of values has reached an "Alice in Wonderland" absurdity, worthy only of satire.

A nation is great only when the essence of its nind and spirit is great. We judge every ancient cul-ure by its works of art. Why should we not judge ourselves by the same standard? Think for a moment vhat we would be like without the contribution of our Rockefellers, Fords, Mellons, Carnegie and our other great philanthropists. Where will we find the reat, generous and farsighted men in the future? Who will have enough private capital to restore Wil-iamsburg? Where will we get our art collections to equal Widener, Kress, Chester Dale and Cone? Our normous taxes make it less likely that we shall have nen and families like these in the future. Such great ums of money are going to the Federal Government. Billions for arms and armies to defend this country nd not one cent for the background and beauty vhich these arms and men defend. Why should our overnment not take some responsibility and give us Secretary of Fine Arts independent of the party in ower, who would devote himself solely to getting he best possible assistance to help and advise each ranch of the arts? This is really one of the most ssential things for a Government to consider.

For art, the most lasting product of a civilization, as no value that can be assessed in money. Imagine rying to sell the Parthenon, a Mozart Mass, or *Paradise Lost* today. Yet art is the only lasting ristocracy. Kings come and go; countries, govern-nents come and go—only art remains. You and you nd you, more than any other, are the unsung artists f our time. You have the ways and means to reach very part of this nation.

Nothing lasting is ever put into construction vithout a plan and solid structure. You devise the lan and let the Government put up the structure vhich is recognition and some authority in your case. You have to look ahead since you build for tomor-ow. You are the future. As an artist you come retty near to working in eternity. You start with a lan for a church, a house, or a bridge. Then why ot a plan for our cities that will enrich living by lacing all the needs of the populace within harmoni-us reach in beautiful surroundings? That could end he confusion of running in narrow streets, many of vhich originally were cow-paths from one end of own to another looking like a hairpin. Does this ound fantastic? As you move through the United tates, growing so swiftly, it is not too late for lanned cities instead of those that "just growed" ke Topsy.

Every town or city place has something of vhich it is proud and would like to keep lovely or ake beautiful. At Phoenix, where we were playing few weeks ago, the natives pointed with pride at heir camelbacked mountain, but told us it was being ruined and would soon look like any hillside dotted with houses. You are the ones to preserve our landmarks, the parks we already have and to see to it that other parks are made in this swiftly expanding land. But for this you must have authority and help.

If you agree that we need a Secretary of Art and Science, will you not devise a plan to be submitted with the plans of all the other branches of the arts and sciences so that we may take it to the White House? Our President has already gone on record and said that something should be done for the arts. Now it is up to us to tell him what that something is. Since he gave us a Secretary of Health, Education and Welfare, because he believed it was a good thing for the country (and by the way since then there has been *one grant alone* of half a billion dollars) if we can persuade him that our cause has an equal value to the future of America, we have every reason to hope that this dedicated man will support us in every way. Canada has its Minister of Fine Arts. The British Government is a patron of the arts. In 1950-51 their expenditure was $81,-998,000. Sweden, France, Italy . . .

In Austria the summer before last, we were looking at one of Fisher Von Erhlick's (an Austrian architect of several centuries ago) lovely buildings when two school children, around 11 or 12, came by and told us that if we liked his work we could find a much better example two blocks further down the street. All the cultured nations of the world look to their artists to help build and preserve their civiliza-tions. Every nation in the world, except ours! If you share my belief that we need this recognition, please work on your plan and make the artists of our country at long last belong to our country. "For-give me that I cannot speak definitively on these mighty things. Forgive me that I have not eagles' wings. That what I want I know not where to seek, except through you."

TWO:

Howard Mitchell

SOME OF MY FRIENDS demand more government patronage of the arts. Some of my friends are against government sponsorship of the arts. I hold with my friends.

It's a tired old joke, but in this case it's true. I am somewhat divided on the subject.

The government, I believe, has a legitimate interest in the arts. It must represent us as a nation and that representation demands high artistic standards. Furthermore, our federal government is charged by our Constitution with the responsibility of promoting the general welfare. The arts are a vital and integral part of our general welfare and our pursuit of happiness.

On the other hand, as practically every preamble to proposed legislation on the subject states, "The arts depend upon freedom, imagination, and individual initiative." Getting the government too deeply involved in the arts may well curtail their full freedom, make the artist dependent on the imagination of officials and bureaucrats and stifle his individual initiative.

So there must be some middle ground. I realize that the middle of the road is rather crowded these days, but in this case I would take it.

Actually, government has had a hand in the arts for a very long time. We all know that for centuries the arts were entirely dependent on pharaohs, kings, emperors, and lesser principalities. Then the church took over. But since Pericles, governments of all kinds, have, in one form or another, spon sored the arts, including our own.

In 1797, Joseph Perkins proclaimed that ou buoyant, young democracy must become "the sea of the muses, the Athens of our age, the admiratio of the world."

Jefferson shared this dream and labored for i He encouraged John Trumbull, who is perhaps be remembered for his four paintings in the Rotunda o the Capitol, to argue before Congress that the gov ernment sponsor works of art which would memo rialize the spirit and events of the Revolution. Thank to Jefferson and John Adams, he was successfu One biographer points out that Jefferson "was able t believe that life in the young republic he had helpe create should be joyous, and that art should be means of doing so."

Congress in those days did much to make th nation's capital what it is today. I hate to think wha sort of vista the City of Washington would presen today if The Capitol, The Supreme Court, The Na tional Gallery, and our park and monuments ha not been sponsored by our government, but by th land promoters and commercial interests of thos times.

If our government did not do more for the ar in our early days, the historians tell us, it was du to the austerity of the times and to a certain ant esthetic bias in our Puritan heritage.

As an example of what the government didn do, we know that in 1835, a joint resolution callin for the purchase of a $40,000 collection of painting to be hung in the President's house was defeated i the Senate by but two votes. Too bad, for I unde stand that same collection would be worth millio today.

Nevertheless, in 1891, Congress established th National Conservatory of Music. Anton Dvora was brought to this country to be one of the Con servatory's first directors and it was this America experience that led to his writing of the "New Worl Symphony."

In 1910, the Congress established the Commi sion of Fine Arts which served as an advisory con mission to the government on matters of visual art

In 1935, Congress joined the movement for national theater and authorized a charter for Th American National Theater and Academy. It mu be said that Congress never appropriated enoug money so that ANTA could fulfill its original func tion. So private funds, of necessity, were solicite and have been forthcoming.

This, I believe, is a serious shortcoming. A yea or two before ANTA, we launched a grand exper ment of government sponsorship of the arts and gov

ernment aid to the artist. Franklin D. Roosevelt's Federal Art Project was a child of the depression. It was coupled with the relief program. It was admittedly temporary and purely expedient.

In launching this program, President Roosevelt pointed out that "no more than one out of ten of our citizens had ever had the chance to see a fine picture . . . to find out that art is an added enjoyment of life and an enrichment of the spirit."

About that time, Philip Murray, the late labor leader, while traveling through the mining towns of West Virginia, noted that people were living in hovels, with "no pictures on the walls, no carpets on the floor, no music in the home."

This Federal Art Project served two important purposes. Through it the government came to the relief of the artist as it did for the bricklayer, the teacher, and the farmer. It demonstrated that in a time of distress the American government, as the representative of our people and our society, cared.

The other purpose was to encourage public appreciation for, and participation in, the arts. Art classes were conducted. Galleries were opened. Concerts were held. Theater plays were performed. All this happened not just in the then often somewhat pink environment of New York's Greenwich Village, as some assert today, but all over the country. Many worthy art projects that were started in those days such as the North Carolina State Museum of Art, are growing and prospering today under local auspices.

And if, in the years to come, pictures went up on the walls and music was heard in the home, this bold and useful federal program had, I think a lot to do with it. It brought a new awareness of art into the hinterlands of America. It produced much that was good and enduring in the arts.

And it had the courage to stop, once its primary purpose—to put artists to work in their own profession,—had been accomplished. Those who won't give the late President Roosevelt credit for starting this program as part of his New Deal, should at least give him credit for stopping it. That, particularly, in government it seems, is much harder. But I firmly believe that help in distress must not turn into permanent subsidy.

Yet the end of the Federal Art Project did not terminate all government sponsorship in the arts.

We have spent millions each year during the last three years to send American performing artists abroad. "Porgy and Bess" went overseas and delighted audiences in friendly, neutral, and hostile countries alike. So have many of our symphony orchestras, ballet companies, cellist Gregor Piatigorsky, violinist Isaac Stern, baritone William Warfield, and jazz conductors Benny Goodman and Louis Armstrong, among many others.

We spend money to send art exhibits around the world. Among many others, I understand, the government is subsidizing the showing abroad of your wonderful Centennial Exhibit, "A Century of American Architecture."

Some, of course, feel our government should do more for the arts at home. "It is ironic," the *New York Times* stated in an editorial last January, "that this one substantial federal contribution to the arts is limited to backing them outside—not inside—America. Practically every other civilized country (and some not so civilized) has recognized that the government has a proper interest in promoting the arts, and in promoting them with cash. It would be a mark of maturity and enlightenment if we were to do the same."

President Eisenhower, in his 1955 State of the Union Message, declared: "The federal government should do more to give official recognition to the importance of the arts and other cultural activities. I shall recommend the establishment of a Federal Advisory Commission on the Arts—to advise the federal government on ways to encourage artistic endeavor and appreciation." I want to call particular attention to the words our President used. He asked that a Federal Advisory Commission on the Arts be set up to advise the federal government on ways to encourage artistic endeavor and appreciation. I hardly see how anyone could quarrel with the President on this point or any effort by the federal government directed toward encouragement or recognition of the arts. As to a direct subsidy in the form of patronage to all of the musical organizations in our country, that is another question. I don't know if we really need federal patronage in this way. The government would certainly tread on delicate ground, for soon the question would come up as to what constitutes art, and I don't think any two government commissioners could agree on that (any more than can two music critics—or even you and I). They might finally compromise on some basis—a little modern and a little classic, a touch of Texas, and a little of New England, and the result could spell utter mediocrity. Art, by its very nature, is controversial, and government officials—like most of us—loathe controversy.

When the Roosevelt administration helped the arts, they were clearly in distress as was nearly everything else. There was need for a strictly temporary yet dignified relief program. Today there is no such desperate need, and something within tells me I would dread to see some noble contributor to one of our political parties appointed to a government commission or, heaven forbid, as secretary of culture, and

tell me what symphonies I ought to conduct and what symphonies I ought not to conduct. Let's leave federal patronage to politics and political jobs.

Here I would like to point out that direct financial assistance in the form of a subsidy on a local basis has been tried. Many of our local orchestras receive this subsidy directly from their city or state governments. From all reports, this form of subsidy can work out very well, and I think there is good reason for it; namely, the orchestras receiving this aid are expected to and do render return services in the form of concerts to the very same people from whom they receive the grant of financial aid. Even in this form, however, there is one danger: experience has already shown that unless the money given is earmarked for a specific purpose or service such as—let's say—children's concerts, free concerts, or some other form of community service, the orchestra faces the possibility of losing more in public support than it has gained by its small subsidy.

But that does not mean, as I said at the outset, that the government does not have a legitimate interest in the arts. There are a number of things the government should and could do to further the arts.

I am a musician, so let me mention music first. While more and more Americans are able to enjoy music, fewer and fewer Americans are able to make a living doing so. There is a steady diminution of professional opportunity. There are many professional musicians who do not dare bring their musical instruments home for fear their children might be inspired to play them and want to become professional musicians themselves.

True, a musician might make $43 a day or more in a recording session, but how many days does he record? Often not enough to support his family. He is forced to seek some additional income by giving music lessons, or selling real estate, or some other second occupation. He is pretty tired when he plays a concert after a day of selling houses.

The government could help this situation by simply removing the burdensome cabaret tax from music and theater arts. Many—a great many—places which offered live music have been forced to close or fire musicians because of that tax.

Another area where the government could help the arts is by making greater efforts to preserve our historic sites, buildings and art objects. I understand the AIA is working hard in this area.

Another important project the people cannot realize for themselves—certainly not the voteless citizens of Washington—is the establishment of an American National Theater and Music Center in the Capital. It is needed to make this city the world center of the living arts of music, drama, poetry, and dance. We deserve no less.

There are undoubtedly other measures our government should take to advance and encourage the arts in our country. But we should not overlook the fact that the growth and flourishing of the arts in general is up to the imagination of the individual artist and the private sponsors.

On the whole, I think there is cause for considerable optimism. As work days shorten and life expectancy lengthens, the arts, I am confident, will play an ever increasingly important role in the life of all our citizens and thus in our nation as a whole. But let us keep government participation in this field limited to the essential.

EXECUTIVE DIRECTOR AND MRS. EDMUND R. PURVES AND MR. AND MRS. DOUGLAS WHITLOCK

RUSSIAN ARCHITECT A. G. MORDVINOV (RIGHT) AND RUSSIAN EMBASSY INTERPRETER A. G. MYSHKOV

THREE:

Leo Friedlander

I AM VERY SORRY THAT SENATOR CAPEHART, the speaker originally scheduled to give his views on the role of Government in the Arts, could not be here today. I ask your indulgence, therefore, as I strive to substitute an artist's viewpoint for that of a distinguished legislator.

It is my belief that every proposal for cultural betterment should be given a fair hearing and that the pros and cons of the issue be waived without prejudice or narrow self-interest. During two terms of my three years as President of the National Sculpture Society, various legislative proposals pertaining to the relationship of government to the fine arts were carefully reviewed and discussed both by our council and general membership.

The proposed Congressional bills are complicated. There are many aspects which are more suited to interpretation by the academically-trained and the legal mind. Therefore, being a layman legally but primarily a practitioner in the fine arts, my reactions must necessarily be limited to the areas of these bills in which my fellow practitioners and I are directly involved. My principal objection to all of the proposals I have seen is the "step child" status accorded to the fine arts. Under the proviso and stipulations of these bills, the practitioners of the fine arts could become essentially the wards of museum directors, art historians and critics, patron of the arts, teachers and so called "experts." In other words, these non-practitioners might well be the determining factor in awarding of commissions, selection of competitors and the collaborative projects and the awarding of prizes. They would also be the screening panel in judging whose work will or will not be exhibited in future art shows both at home and abroad.

The dangers inherent are obvious. Personal artistic taste cradled among these non-practitioners would naturally influence many decisions. Certainly, the work of a rational contemporary would be at a disadvantage if considered by a panel or jury of museum directors whose tastes and tendencies are decidedly "avant garde."

Let me illustrate further: When a person is critically ill or is afflicted by a baffling ailment, the attending physician, I am sure, does not call in a medical historian or a pharmacist or a medicine man from a tribal community. He consults with a specialist—a fellow practitioner in his profession. The situation is analagous. When fine arts are the patient, let them be treated by fellow practitioners rather than by appointed groups of allied non-practitioners.

It may be appropriate for me to relate here a personal experience with government in art. As some of you in my audience may know, I am the sculptor who designed and executed the models for the two equestrian groups flanking the District approach to the Arlington Memorial Bridge. This art work, which I did under the aegis of the Interior Department, was cast in Italy under a special arrangement between our State Department and the Italian Government, whereby Italy underwrote the cost of the bronze casting of these groups and presented them to our government as a token of appreciation for our post-war military and economic assistance.

All well and good—except for one minor detail. Today, every tourist and casual visitor to Washington is told by sightseeing bus guides, picture postcards and city tour brochures that the group, "The Valor" and "The Sacrifice," are a gift from the Italian people, thereby promoting the erroneous impression that my sculptured creations are the product of Italian sculptors and craftsmen. Neither the Interior nor the State Department have done anything, to my knowledge, to dispel this notion and to give me "by-line credit" as the creator. However, I suppose I should not feel too badly, for if one looks very closely under the 6 inch gold letters on the pedestals which proclaim these gifts from the Italian people, one will find in small print "Leo Friedlander, Sculptor."

But my purpose here is not to vent personal grievances. Nevertheless, the above anecdote serves to emphasize yet another pitfall which may well arise

out of governmental influence in the fine arts. That hazard would be the placement of the artist into the background. His role in a project might be clouded or obscured by non-practitioners having a political or propaganda interest—even though such interest might be altruistic. In other terms, there is the possibility that the artist, participating in a highly individualistic profession, may find himself regimented toward standardization and achieve anonymity rather than recognition as a reward. To say that the government does not have a proper and legitimate function in certain areas would be absurd. For example, the National Commission of Fine Arts has functioned long and well in its capacity to recommend, reject, or approve proposed architectural or fine arts projects related to the city of Washington. This is a commission composed entirely of practitioners. Its membership is restricted to three allied arts—architecture, painting, and sculpture. It is a continuing body and probably as free from political pressure as is possible in a city whose life-blood is politics. The seven commissioners serve without financial recompense and often at considerable sacrifice of time from their own professional work. This government commission has every right to exist and to pass judgment on the merits of artistic design because its activities are entirely confined to governmental projects or privately-sponsored artistic ventures whose aesthetic considerations are of vital concern to the preservation of the beauty, tradition, and artistic welfare of the District of Columbia. The National Fine Arts Commission is not a dictatorial body. It has the power to recommend—not to demand—compliance.

The nature of the government bills are further complicated in that some provide for commissions of "representatives" in such dissimilar fields of art as music, dance, radio, television, and motion pictures. I do not believe that I, as a sculptor, can usefully apply myself to the problems of these other arts. By the same token, I do not believe that an expert in the problems of music should be allowed a view as a member of a federal commission upon questions concerning sculpture. Yet, as one bill reads, a sculptor's problem could be passed on to a group of 24 individuals, no more than one or two of whom would necessarily be familiar with the field of sculpture. In my opinion, this would be most impracticable. The arts are not interchangeable. The problems of music are not those of sculpture.

Then too, the powers of the proposed Federal Advisory Commission are ill-defined and, to the extent that they are defined, dangerously broad. Among other functions, the commission is empowered to give advice to any governmental agency that has an artistic program in hand. It is authorized to make "recommendations" as to methods of stimulating creative activity in the arts. Such activities may encroach upon the personal confines of artistic taste. The taste of the general public, as well as of the artist, are too diversified to permit an appointed commission to develop into an arbiter of public taste.

In the field of architecture, painting and sculpture, there exists a profound schism between the contemporary professions who work with an eye to traditional methods and disciplines, and those who believe they have outgrown all tradition and discipline. It has been my objection that proposals of the latter group are among those most avid in favor of government supervision. I believe you can readily appreciate that many sincere people and self-styled "artists" whose sole talents consist of making impressionist ink smudges with carbon paper, will welcome this legislation as a veritable bonanza. The government-sponsored Fulbright scholarships for international student exchange are an interesting case in point. While I believe these scholarships have done much good in promoting international culture, understanding, and have benefited many deserving artists, I have personally encountered some awful duds, diletantes, and artistic misfits who enjoy the free ride and a little stipend at the expense of the American taxpayer.

I am sympathetic to and conscious of the need for pushing the interchange of fine arts and cultural information between the free nations. However, the manner of approach and formulation of such a bill should take into consideration that these foreign countries have a long-standing art tradition—a factor to be considered seriously. To understand that factor the problem should be approached broadly by including a representative coalition of a cross-section of contemporary fine arts thought. This should be accomplished without the presence of a political flavor or character. Governmental sponsorship of such activities might be acceptable under certain conditions. On the other hand, there are many opponents of these federal measures whose opposition stems only from blind fear or the hungry desire to establish themselves as self-proclaimed "champions of individual freedom and democracy." While it is true that the fine arts have suffered greatly under communism, and in the dictatorship countries where the government has usurped the individual freedom of the artist, let us nevertheless remember that this is America and we are a democracy. The congressmen and senators sponsoring these various legislative measures are not evil men. They are dedicated and conscientious public servants who sincerely believe that much good will be accomplished through the enactment of their proposals. Knowing they are rea-

onable men, but laymen when it comes to artistic natters, the National Sculpture Society has under-aken personal correspondence with these legislators ince 1953, with objections, suggestions and amend-ients thoroughly expounded.

Although I and many of my colleagues in the ociety actively oppose passage of this legislation, we o not dismally predict that we shall be plunged into blivion if one or more of the bills are enacted. We ecognize that governmental participation in the arts ay be beneficial to drama, music and literature, ut we certainly do not feel, after substantial evalua-on, that this condition would be true in the visual ne arts field of endeavor.

Therefore, I shall sum up my particular objec-ons to the various Congressional proposals:

First, the bills deal too pronouncedly with a olitical approach, whereas the subject is of a dis-nctly cultural nature and should be directed and resolved as such, primarily by renowned practitioners and masters of the arts in all of its branches. Second, the bills tend to give the impression that the movement is largely inspired by the philosophies of a definite group of art credo rather than of a cross-section of outstanding practitioners in the arts; which would be misconstrued as undemocratic in approach. Third, there is a danger that the proposed Federal Advisory Commission might tend to establish an overall supervision, controlled to a great extent by too few artists.

I wish to thank the officers and the members of the AIA for extending to me their kind invitation to give my view on the multi-faceted subject, and for hearing me out so courteously and attentively. I hope that I have contributed in some small measure towards making this the most successful and productive meeting in the history of your Institute.

The Boat Trip to Mt. Vernon

Photos by James L'nebettor

The Convention . . .

as seen through a MARTINI GLASS


Neutra


Julian Levi


Lee Lamme


Mr. President


Pascal


Carl de la Fontaine


Matsuda


Wells


Douglas Orr

Thursday, May 16

MORNING BUSINESS SESSION

Report of Resolutions Committee

Discussion of Business

Report of District of Columbia Auditorium Committee
Mrs. Agnes E. Meyer, Chairman

Presentation of Awards

AFTERNOON SESSION

JOHN KNOX SHEAR, Chairman
Editor, Architectural Record

"The Future of the City"

CARL FEISS, AIA
Planning and Urban Renewal Consultant

PHILIP M. TALBOTT
President, Chamber of Commerce of the United States

HON. JOSEPH CLARK
United States Senator from Pennsylvania

DR. HOWARD MITCHELL
and the National Symphony Orchestra

"Music and Architecture in the Environment of Man"

ANNUAL DINNER

Presentation of the Gold Medal of the Institute to
LOUIS SKIDMORE, FAIA

Presentation of Centennial Gold Medal of Honor to
RALPH WALKER, FAIA

Address — "The Architecture of a Democracy"

HENRY R. LUCE
Editor-in-Chief, Time, Inc.

BUSINESS SESSION

Report of the Resolutions Committee

The Following Resolutions were Presented and Acted Upon by the Convention. Some are Printed in Full, Others are Summarized

Resolution 1. SCHOOL OF ARCHITECTURE IN PUERTO RICO.

The Institute expressed interest in and approval of a bill before the Congress of Puerto Rico for the establishment of a School of Architecture.

Resolution 2. WORLD CONSTRUCTION YEAR AND WORLD CONSTRUCTION CONGRESS.

The Institute accepted the invitation of Northwestern University to become co-sponsor of the proposed program for the 1960 World Construction Year and the 1961 World Construction Congress.

Resolution 3. RE-DESIGN OF EMBLEM.

This resolution, introduced by the Nebraska Architects' Association, was not passed. It would have called for a re-design of the Institute's emblem.

Resolution 4. 50TH ANNIVERSARY OF R.A.I.C.

The Institute extended its greetings and best wishes to the Royal Architectural Institute of Canada on the occasion of its 50th Anniversary. Trevor W. Rogers, President of the New York State Association of Architects will represent the Board of Directors of the AIA at the meeting in Canada.

Resolution 5. THE FULBRIGHT PROGRAM.

The Institute endorsed the program of interchange of persons in the arts, sciences, and allied fields, as exemplified by the Fulbright Program. The Board referred this resolution to the staff for implementation.

Resolution 6. PRESERVATION OF ROBIE HOUSE.

The Institute requested its Board of Directors to use its influence toward the preservation of the Robie House in Chicago. The board referred this resolution to the Committee on Preservation of Historic Buildings for action.

Resolution 7. NATIONAL CAPITAL PLANNING.

Whereas, the members of The American Institute of Architects, meeting in the Capital of the Nation, may look back over the first century of their organization with some pride in The Institute's share in the development of the Federal City, and

Whereas, that share included the rediscovery of the L'Enfant Plan adopted by General Washington, Thomas Jefferson and other founders of our Capital City; the inception of the McMillan Plan of 1901, based on L'Enfant's vision and adapting his plan to the needs of a rapidly growing people; the formation of the Commission of Fine Arts and the National Capital Planning Commission; the preservation of the Mall, backbone of the L'Enfant Plan, from serving as a site for the Union Railroad Station and again from intrusion by the Department of Agriculture Building; and from the fancied economy of narrowing the Mall from the designed 890 feet to 600 feet; the saving of the White House from the desecration of unskilled remodeling in 1900; the discovery of Pierre L'Enfant's bones in a forgotten grave in a Maryland farm and establishing his monument on the heights of Arlington, overlooking the city of which he had the first prophetic vision, and

Whereas, the Institute, by its emphatic protests, has repeatedly prevented the ill-advised location of important buildings—the Lincoln Memorial among them—now therefore be it

Resolved, That The American Institute of Architects reaffirm its conviction that this Capital City is the heritage, not only of those who dwell in or about the District of Columbia, but the heritage of all the people of this country as the seat of their government, a capital which has been expanded in a manner that calls for the exercise of the utmost wisdom and skill our 190 millions of citizens can muster, and be it further

Resolved, That the Institute believes that the time has come when the people and their Congress should grasp the outline—not necessarily the details—of the next half century's development of their National Capital, a slowly rebuilt Capital City worthy of the United States of America. And be it further

Resolved, That to these ends The American Institute of Architects has the honor to memoralize the President and the Congress and urge that closer attention be given to the recommendations of those agencies of Government which have been made responsible for the comprehensive planning of the Nation's Capital; that this planning be entrusted to those truly representative of the architectural and other planning professions; and that more effective respect and conformity be observed for these plans and for the procedures established by law to obtain the broad

objectives of a plan commensurate with the Nation's Capital. To that task The American Institute of Architects pledges its aid in the century that beckons.

Ralph Walker
Clair W. Ditchy
George Bain Cummings
Stephen F. Voorhees
Raymond J. Ashton
Douglas D. Orr
Glenn Stanton

Resolution 8. FEES ON MILITARY WORK.

This resolution urged the Board of Directors to authorize a national survey on the experience of Institute members with regard to fees in connection with military work. The Board referred it to the staff for action.

Resolution 9. JEFFERSON NATIONAL EXPANSION MEMORIAL.

The Institute advised Congress of our interest in the earliest possible completion of the Jefferson National Expansion Memorial in accordance with the plan approved by the United States Territorial Expansion Memorial Commission. Referred to the staff for action.

Resolution 10. PRESERVATION OF HISTORIC AND ARCHITECTURALLY MERITORIOUS FEDERAL BUILDINGS.

Whereas through the lack of proper jurisdiction and controls, buildings of historic and/or architectural value have been destroyed, and

Whereas such indiscriminate action deprives our Nation of an irreplaceable part of its heritage, and

Whereas there are important Federal buildings at this moment in danger of destruction, now therefore

Be it resolved, that The American Institute of Architects, assembled in Convention in Washington, D. C., recommends to the Congress of the United States the creation of a permanent commission to be entrusted with the preservation of buildings important to the American Public as milestones along our historical and architectural pathways, and

Be it further resolved that copies of this resolution be sent to the President and Vice-President of the United States, Members of Congress, and the clerks of the appropriate Congressional Committees, and circulated among all other groups and organizations sympathetic to its purpose.

Resolution 11. PLANNING FOR WASHINGTON METROPOLITAN AREA.

The Institute endorsed Senate Concurrent Resolution No. 19, calling for the establishment of a joint committee of the Senate and the House to study planning procedures for the entire metropolitan area surrounding Washington. Referred to the staff for action.

Resolution 12. EAST FRONT OF CAPITOL.

The Institute re-affirmed its conviction that the East Front of the National Capitol should be preserved in its present form and position. The staff was directed to call this to the attention of the proper authorities.

Resolution 13. CLARIFICATION OF DOCUMENT 330.

The Institute resolved that Mandatory Standard No. 2 of Document No. 330 be rewritten to clarify it and to eliminate the possibility of more than one interpretation.

Resolution 14. RE-STUDY OF ARCHITECT AND PHA.

The Board was requested to appoint a special committee to meet with the proper Federal agencies to re-examine the whole matter of the private architect's role with regard to design, the administration of the Public Housing Administration, and the scope of the architect's services. The board appointed Norman J. Schlossman, FAIA, as a special committee of one, and requested the staff to proceed immediately to obtain the basic background data.

Resolution 15. FEDERAL ADVISORY COMMISSION OF THE ARTS.

The Institute went on record as favoring the principle of creating a Federal Advisory Commission of the Arts, and making known its actions to the sponsors of the several bills pending in Congress relating to such a Commission. The staff was asked to implement this resolution.

Resolution 16. Journal TO BE AVAILABLE TO ASSOCIATE AND JUNIOR ASSOCIATE MEMBERS.

The Institute resolved that the new *Journal* of the AIA be made available to Associate and Junior Associate members, the cost to them and method of collection to be determined by the Institute. The Board amended the resolution to include Student members, and directed the matter to the staff for implementation.

Resolution 17. ACQUISITION OF ADDITIONAL REAL ESTATE FOR HEADQUARTERS.

Permission was granted to the Board of Directors to appropriate and expend sums for the acquisition of additional real estate from time to time, subject to the approval of the Finance Committee. The Board will take steps to acquire certain properties as indicated.

Resolution 18. STUDY OF REGIONAL STRUCTURE.

This resolution recommended that the Board of Directors initiate a study of the entire regional structure of the Institute and recommend to the 1958 Convention desirable changes to improve the functioning of the regional organizations. Action was referred to Committee on Regional Conferences.

Resolution 19. URBAN RENEWAL PROGRAMS.

The Institute declared its full support of the national Urban Renewal Program, and endorsed the further authorization of $35 million for each of the next two years as recommended by the President.

Resolution 20. DEPARTMENT OF URBAN AFFAIRS.

The Institute endorsed in principle the concept of a Department of Urban Affairs of cabinet rank as proposed by Senator Joseph Clark at this Convention.

Resolution 21. APPRECIATION OF NATIONAL SYMPHONY PROGRAM.

Whereas, The musically illustrated lecture "Music and Architecture in the Environment of Man," presented and conducted by Dr. Howard Mitchell assisted by the National

Symphony Orchestra, has been one of the outstanding highlights of the Convention, and

Whereas, This was made possible through the generous sponsorship of Mr. Charles F. Murphy, A.I.A, and the Structural Clay Products Institute and its affiliates, under the able leadership of Mr. Douglas Whitlock, and presented by the National Symphony Orchestra under the baton of Dr. Howard Mitchell, therefore be it

Resolved, that the members of The American Institute of Architects, in Centennial Convention assembled, express to these sponsors and artists its warmest appreciation of their generosity and ability.

Resolution 22. APPRECIATION TO HOST CHAPTERS, COMMITTEES, BOARD AND STAFF.

Whereas, This Centennial Convention, our greatest, draws to a close following a most successful and satisfying series of accomplishments and events, and

Whereas, All of this resulted not from the waving of a magic wand, but from many hours of midnight oil, hard labor and intelligent planning, and

Whereas, All those attending will long cherish and remember this outstanding meeting, therefore, be it

Resolved, That the members of The American Institute of Architects in Centennial Convention assembled, express their warmest appreciation and sincerest thanks to all those responsible, whose number is legion and whose names are found on the rosters of the Washington-Metropolitan Host Chapter, assisted by the Potomac Valley Chapter, The Producers' Council, the Centennial Committee, and its many subcommittees including so many architects and their ladies, the Officers and The Board of The Institute and The Octagon Staff.

Resolution 23. APPRECIATION TO ALEXANDER C. ROBINSON III, F.A.I.A.

Whereas, Alexander C. Robinson, III, FAIA, as Chairman of the Centennial Observance, has contributed so unstintingly of his time, energy and wisdom over a period of many months, and by his guidance and vision, has made of this Convention a fitting and outstanding observance of the Centennial Celebration of The American Institute of Architects, now, therefore, be it

Resolved, By The American Institute of Architects in Convention assembled, that the members hereby express their recognition and appreciation of his magnificent personal contribution to the great success of this event.

Note: Mr. Robinson took the floor and disavowed his right to this acclaim, stating it was the work of his whole committee. He asked that his committee members stand and receive the honor which was rightfully theirs. The applause of the Convention was eloquent tribute to their work.

Resolution 24. THE TUNNEL-BRIDGE CONTROVERSY.

A resolution was presented from the Convention floor suggesting that the Institute support the proposal to build a tunnel under the Potomac River near the Memorial Bridge, rather than adding another bridge over the river. However, the Convention agreed with the statement made by Louis Justement that since the Institute was not in possession of the full facts of the case, it was impossible that the Convention be well enough informed to make an intelligent decision on the matter, and that the Institute should not, therefore, take a stand one way or the other.

THE PACKAGE DEAL COMMITTEE

BELOW IS A RESUMÉ of the report made by C. E. Silling, retiring Chairman of the PD Committee:

Following a series of exhaustive studies, the Package Deal Committee developed the interesting idea that ". . . the broader service which the package dealer offers—and which certain clients find attractive—is also being offered by many architects in varying degrees," and has been so offered on a professional basis long before the "package deal" connotation came into being.

Realizing the potential of this premise, the PD Committee found an excellent base in the April 15th, 1956 report of the AIA Committee on the Advancement of the Profession, outlining the environment under which the package dealer has operated during the past ten years, and their implications suggest a searching examination:

1—What type of client will use the "package deal?"
2—What character of service does such a client seek?
3—Will there be larger fees for expanded service, and how measured?
4—What educational factors are essential in accepting the demands of this type of service?
  a—Do we need to educate the public?
  b—Do we need to educate the architect?
  c—Do we propose to educate the student in these broader responsibilities?
5—What about the licensing laws?
6—What about corporate practice?
7—Should there be increased stress on technical and other non-esthetic aspects of practice?
8—Should there be degrees of registration and specialization, as in Medicine?

There are other Institute committees already at work on these problems, and the PD Committee has subcommittees at work inviting this wider examination. The PD Committee has also a subcommittee working on the immediate problems created by existing package dealers. Serious situations of this nature should be brought to the attention of Vincent Kling, Alonzo Harriman or Herbert Millkey. Ultimate resolutions and policy determinations await the fuller studies of these committees.

Report of the District of Columbia Auditorium Committee

Delivered by Mrs. Agnes E. Meyer
Chairman of the Committee

I AM GRATEFUL FOR THIS OPPORTUNITY to present a progress report to The American Institute of Architects on the work of the D. C. Auditorium Commission, or as it is soon to be renamed, The Commission for the Nation's Cultural Center. I think it is fair to say that the Nation's Cultural Center is the most important architectural project contemplated in this country at the present time.

Therefore, I shall begin by trying to explain why this enterprise is of such importance, not merely to the nation's capital, but to all Americans and indeed to our country's prestige throughout the world. As one distinguished naval officer wrote me when our report was published, "This project is a dynamic symbol of our nation's faith in the future." Judging by other letters we have received, the enthusiasm aroused by the practicality and beauty of our plans has stirred in people's heart's the hope for a better and more tranquil world. Thus, the responsibility assigned us by the Congress with the approval of the President, the Vice President, and the Speaker of the House of Representatives, who appointed the members of our Commission, may well gain international significance. For it will surely capture the imaginations of all free peoples when it becomes known to them that our political leaders of both parties are determined to build in the nation's Capital a great cultural center as the focus and inspiration for the arts and sciences, for important national and international gatherings, and for the broadest possible education of the American people.

Never was such a project more important than at this crucial period in our nation's history when our republic must lead the world in the defense of freedom. "Freedom for what?" the foreign nations are now asking us with passionate concern, since they have been made far more aware of the shortcomings of our society than of its deep and lasting virtues. Our allies as well as our enemies accuse us of an obsessive preoccupation with purely material achievements. There is just enough truth in this arraignment to put us on the defensive.

It is time we realized that the test of our democratic society lies in its ability to give leadership to the world in the realm of ideas, and that the freedom of which we boast will not be convincing to other nations unless it finds expression in cultural manifestations of enduring value and thus in the flourishing amongst us of the arts and sciences. We must recognize as clearly as the Greeks, who developed the first democracy under Pericles, that the spirit which freedom engenders is a greater power than all our material resources and achievements.

It is obvious, therefore, that the new cultural center we wish to build must reflect by its architectural simplicity, by its setting and dignity, the highest ideals of the American people. Just as the Acropolis of Athens still expresses the universal and permanent values of ancient Greece, so our cultural center must convey to our people and to all mankind the most significant and enduring values of modern democratic civilization.

What, therefore, are the factors that must receive prime consideration if these high purposes assigned our Commission are to be carried out in a worthy manner?

The architecture of this complex of buildings, if it is to express not temporary but enduring values, must be modern and yet classical. It must avoid eccentricities. It should not be so modernistic that it has not relationship to the past, for then it could have no relationship to the future. It would become dated. Let me assure you that our Commission members are keenly aware that they are building

for all time. No less important than the architecture are the surroundings, the landscaping, the setting, and the command of magnificent vistas.

Because our Commission was aware of all these esthetic factors, we were, with the exception of one member, in favor of the only beautiful site left in Washington, — Foggy Bottom, just north of the Lincoln Memorial. The Congress long ago recognized the value of this beautiful piece of property, for it authorized that it should be reserved for public buildings. This notable site also has many practical advantages that are important to the people and to the various business interests of Washington. It is close to the city's population centers, to the hotels, and easily reached by existing transportation facilities. This would improve the income potential of the Center and also increase the business of our hotels and shops. The underground parking space of the Center — big enough for two thousand cars — would be helpful to the adjacent offices of the State Department, to George Washington University, and other public buildings already in existence or planned for this area. This would bring in a steady revenue for the center, and revenue is of great importance, for once constructed the Center must pay its way.

There were great obstacles to be overcome before we could be sure that the Foggy Bottom site could become available for the Commission's use. But the District of Columbia Commissioners, the National Planning Commission, and the business men who had in good faith bought some of the property were so cooperative that there is no longer any doubt that together we shall work out a satisfactory and exciting solution of our common problems.

Now let me discuss the methods used by the Commission to formulate the report on the Cultural Center which was sent to Congress and the President three months ago. As we were confronted with highly technical problems, which we as laymen were not equipped to solve, the Commission decided to invite eight of the nation's leading architectural and engineering firms to do the research needed before we could come to any conclusions as to the best available site, what facilities the Center should contain, and how large each of these elements should be. We were delighted when each firm we invited accepted at once. This is the list: Pereira and Luckman of Los Angeles and New York; Faulkner, Kingsbury and Stenhouse of Washington, D. C.; Giffels, Vallet and Rosetti of Detroit; Holabird, Root and Burgee of Chicago; MacKie and Kamrath of Houston; Reynolds, Smith and Hills of Jacksonville; Shepley, Bulfinch, Richardson and Abbott of Boston; and the Stanford Research Institute of Washington, D. C. These distinguished men have served the Commission on a voluntary basis; they were reimbursed only for their actual travel and living expenses.

As the Congress was impressed by the report and the work thus far accomplished, a bill has been introduced to continue the life of our Commission until its task is accomplished. Since we could not have achieved our first goal, the report, without the hard and unselfish work of these firms, the Commission has decided that we shall continue to depend on the joint efforts of these various architects and engineers to design the final plans for the Center.

The Institute of Architects has recommended that our Commission should arrive at its final plans by an open competition. The Commission felt that it would not only be unjust to dismiss the eight firms who have worked for us on a voluntary basis for a year and a half, but wasteful to lose the experience these firms have had — their familiarity with the local problems and the techniques they have developed for pooling their ideas and for cooperating with the ideas and wishes of the Commissioners. Just as our planning board was able to issue a unanimous report on the preliminary plans, we are convinced that they can work with the same harmony in resolving the final engineering and architectural problems. As the Commission is eager to retain the good will of the American Institute of Architects, I hope you will approve of this novel procedure. Indeed we are convinced that this experiment in voluntary cooperation between government and private industry may well establish a new and valuable precedent.

Now let me try to envisage for you how majestic our American Acropolis will look on the rising slopes of the Potomac. Close to the Lincoln Memorial, the White House, and other monumental structures, our building would lend these other public edifices an additional splendor. Visitors will approach the Center from the Potomac River side on a broad entrance stairway. Their first impression would be gained by a view of the Court of States featuring a reflecting pool bordered by colonnades. In the center of the pool will be a fountain. High flag staffs, bearing the flags of the forty-eight states will surround the pool and be reflected in it. Entering the building, the visitors will see the Tourist Information Center, directly in front of the main entrance is the auditorium-music hall, seating 3,800 to 4,200 people. To the left, a theatre seating 1,400 can be used not only for dramatic performances, but for more intimate musical and dance events. Both the music hall and the beautiful theatre are

greatly needed in Washington. Foreign visitors have been shocked that the capital of America has never had proper facilities for the arts, music, drama, dance and so on.

Of all the various buildings that comprise the National Cultural Center, the great hall will probably dominate the others. It will have an unobstructed floor-space of 100,000 square feet, providing ample space for the Inaugural Ball, civic receptions, conferences of national and international importance, organizational conventions, exhibitions, and other events.

How, you will surely wish to know, is so vast a project to be financed — the purchase of the site, the plans for construction, and finally the 36 million dollars needed for the execution of the plans?

Despite the arguments concerning the national budget, the Commission hopes that the Congress will be sufficiently enthusiastic about the prospect of a National Cultural Center to help us acquire the site. A Conference Committee of the House and Senate has approved a bill authorizing the federal government to purchase the Foggy Bottom site. Action must be taken by the Congress during this session, if our important project is not to be delayed. It is disconcerting that some private real estate interests have raised the price of the land, since our Commission made public its preference for this site. I hope the Congress will not be disturbed by this but will take note that District Assessors valued the property, together with improvements, at a little more than 2½ million dollars when we were preparing our report last year.

Once the project gets underway, the Commission will have to work hard to drum up the amount needed for its completion. We cannot succeed in this campaign unless we stimulate interest in the cultural importance of the Center throughout the nation. To help us reach the public, the Commission has already set up a Council of Sponsors, made up of organizations of the arts and sciences, as well as commercial agencies, that will actually want to make use of the Center for activities. All these various national or state organizations will serve as liaison between us and the public, raise what funds they can, but chiefly put in motion the nationwide impetus needed if we are to get the bulk of our funds from foundations, industrial leaders, and individual donors.

Since the convention program of the American Institute of Architects reveals a philosophical interest, allow me to define my own attitude as Chairman toward the construction of a National Cultural Center. I confess I was reluctant to accept the Chairmanship. I thought I had arrived at years which should be devoted not to more executive jobs, but to summing up my experience in writing and speaking. Gradually I perceived that this task sums up all my interests. The first half of my life was mainly devoted to a study of the arts. World War II forced me back into my scientific training, as I became more and more involved in the solution of our acute social problems. The work of the planning board, as it progressed, has pulled together my love of beauty and my scientific attitude toward life's problems. I am enchanted to learn once more how practical action solves our philosophical dilemmas. For there is no more significant question before the world today than this question of reconciling the attitudes of science and contemplative aesthetic appreciation. Our Commission and our planning board, I feel confident, will produce an answer to that question — a monumental answer of lasting value and delight to the American people.

Report of the Select Committee on Mrs. Meyer's Report

Following Mrs. Meyer's address, there was considerable comment from the Convention floor regarding whether or not there had been unethical procedures on the part of the AIA members in the eight participating firms.

President Chatelain thereupon appointed a Select Committee to investigate the situation and report at the Friday morning meeting.

Following is the report of the Select Committee, as made by its Chairman, Philip D. Creer, FAIA:

The Committee formed for the purpose of studying the program of the District of Columbia Auditorium Commission met yesterday and today. In the course of this study, the committee also interviewed architectural firms which have participated in the preliminary research and planning of the National Cultural Center.

Mrs. Agnes E. Meyer, Chairman of the Commission, addressed this Convention yesterday and stated that this "is the most important architectural project contemplated in this country at the present time," and is important "not merely to the nation's Capital, but to all Americans and indeed to our country's prestige throughout the world."

Your committee congratulates Mrs. Meyer and the Commission for this full understanding of the significant importance and impact of this project. We call your especial attention to the vision, zeal and

devotion with which the Commission seeks to forward the interest of this preeminently important work.

Mrs. Meyer in her address to us yesterday commended architects Pereira and Luckman of Los Angeles and New York; Faulkner, Kingsbury and Stenhouse of Washington, D. C.; Giffels, Vallet and Rosetti of Detroit; Holabird, Root and Burgee of Chicago; MacKie and Kamrath of Houston; Reynolds, Smith and Hills of Jacksonville; Shepley, Bulfinch, Richardson and Abbott of Boston; and the Stanford Research Institute of Washington, D. C. for their "hard and unselfish work."

In the course of a conference which your committee held with several of the participating firms, the committee has established the following facts concerning the retention of the firms and the programming of the work:

When the Auditorium Commission convened its first meeting of the 8 architectural, engineering and research firms which it had selected, the firms were asked to undertake the planning, research and site-selection for a proposed National Cultural Center. The Commission agreed to pay all 8 firms for the work which was to be done, including reimbursement for all partners' time except one name partner from each firm. Congress subsequently appropriated $135,000 for this programming, research and site-selection work and all 8 firms have been paid to date for services rendered.

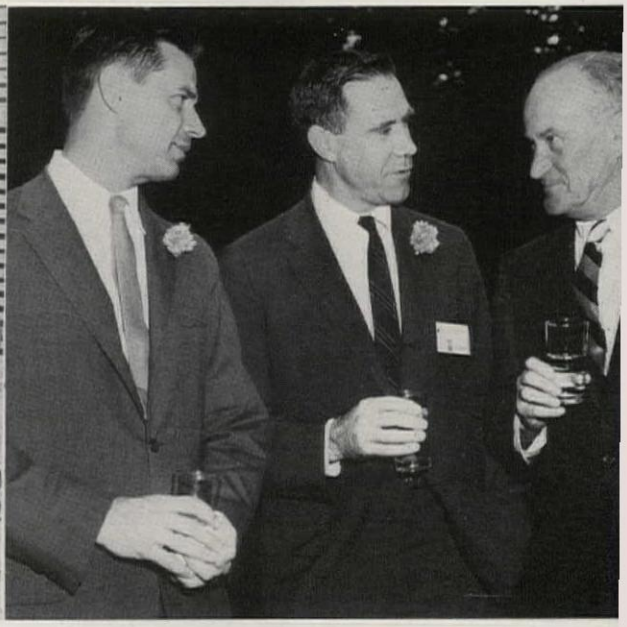
On May 16th, the Auditorium Commission met and after discussing the work done to date, asked the 8 firms comprising the planning board to submit a contract to cover their services in the preparation of architectural and engineering drawings for the proposed projects. Following this meeting, the planning board met and unanimously agreed to submit a standard A.I.A. contract for this next phase of the work.

At the inception of the project The American Institute of Architects communicated to the Commission the established policy of the Institute that "whenever it appears appropriate there be suggested to federal, state or municipal agencies the possibility of using a method of competition in the selection of architects for public work." Mrs. Meyer referred to this communication in her address to this Convention yesterday.

This committee recommends that The American Institute of Architects reaffirm its previously stated opinion that a national competition should be held to select the architect for this kind of project. We wish to point out that such a competition would elicit world-wide interest for the project, generating strong national public support and enthusiasm.

The above recommendation was approved and adopted by vote of the Convention.

Left to Right, Seated: Mrs. John Knox Shear, John Knox Shear, Mrs. William Stephen Allen. Standing: Ulysses S. Rible; Neil Deasey, *President of the Southern California Chapter;* Director Albert Goleman and William Stephen Allen.



Left to Right, Arthur Hawkins Keyes, Jr., Franci Donald Lethbridge, and Antonin Raymond, faia.

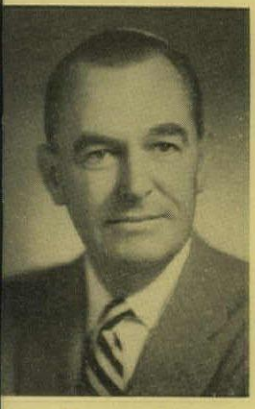
Carl Conrad Britsch
Toledo, O.
Service to the Institute

Harold Eugene Calhoun
Houston, Tex.
Service to the Institute

Waldo B. Christenson
Seattle, Wash.
Service to the Institute

Carl Wesley Clark
Syracuse, N.Y.
Service to the Institute

Newly Elected Fellows, 1957



Philip Douglas Creer
Providence, R.I.
Education

Roscoe Plimpton DeWitt
Dallas, Tex.
Design

Alden Ball Dow
Midland, Mich.
Public Service

William Elliott Dunwody, Jr.
Macon, Ga.
Public Service

Leon Nello Fagnani
Wilmington, Del.
Service to the Institute

Arthur Fehr
Austin, Tex.
Design

Thomas Kevin Fitz Patrick
Charlottesville, Va.
Education

Albert Frey
Palm Springs, Calif.
Design

Arthur Banta Gallion
Los Angeles, Calif.
Literature

John Thomas Grisdale
Philadelphia, Pa.
Design

Barnett Sumner Gruzen
New York, N.Y.
Design

Samuel Wood Hamill
San Diego, Calif.
Public Service

Newly Elected Fellows, 1957

William Henry Harrison
Los Angeles, Calif.
Design

Paul Malcolm Heffernan
Atlanta, Ga.
Design and Education

Douglas Honnold
Los Angeles, Calif.
Design

James M. Hunter
Boulder, Colo.
Design

Henry Leveke
Kamphoefner
Raleigh, N.C.
Education

Donald Beach Kirby
San Francisco, Calif.
Service to the Institute

Hermon Frederick Lloyd
Houston, Tex.
Design

Anthony Lord
Ashville, N.C.
Service to the Institute

Fred J. MacKie, Jr.
Houston, Tex.
Design

Fred Lewis Markam
Provo, Utah
Design and Service
to the Institute

Charles J. Marr
New Philadelphia, O.
Service to the Institute

Charles Franklin Masten
San Francisco, Calif.
Public Service

Newly Elected Fellows, 1957

Charles Ormrod Matcham
Los Angeles, Calif.
Public Service and Service
to the Institute

Frank Veach Mayo
Stockton, Calif.
Service to the Institute

Francis Joseph McCarthy
San Francisco, Calif.
Public Service

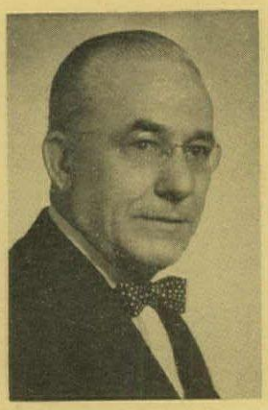
Howard Raymond Meyer
Dallas, Tex.
Design

David Howell Morgan
Philadelphia, Pa.
Service to the Institute

John Frederic Murphy
Santa Barbara, Calif.
Public Service

Joseph Denis Murphy
St. Louis, Mo.
Design

Arthur Gould Odell, Jr.
Charlotte, N.C.
Design



Archie Gale Parish
St. Petersburg, Fla.
Public Service and
Service to the Institute

Ulysees Floyd Rible
Los Angeles, Calif.
Design and Service
to the Institute

Albert Sidney Ross
Ada, Okla.
Service to the Institute

Leon B. Senter
Tulsa, Okla.
Service to the Institute

Newly Elected Fellows, 1957

Benjamin Lane Smith
New York, N.Y.
Design

Whitney Rowland Smith
Pasadena, Calif.
Design

Walter Andrews Taylor
Washington, D.C.
Education and Literature

Glen Herbert Thomas
Wichita, Kan.
Public Service and
Service to the Institute

Paul R. Williams
Los Angeles, Calif.
Public Service

Edward Lawrence Wilson
Fort Worth, Tex.
Service to the Institute

George James Wimberly
Hawaii
Design

Marcellus Eugene
Wright, Jr.
Richmond, Va.
Public Service and
Service to the Institute

PRESIDENT CHATELAIN PRESENTING A CITATION OF HONOR TO LOY HENDERSON, DEPUTY UNDERSECRETARY OF STATE, WM. P. HUGHES, HEAD OF OFFICE OF FOREIGN BUILDINGS AND HENRY LAWRENCE FROM THE OFFICE OF FOREIGN BUILDINGS.

DAVID E. FINLEY, LEFT, RECEIVES AN HONORARY MEMBERSHIP FROM PRESIDENT CHATELAIN

PRESENTATIONS . . .

AWARDS, CITATIONS, HONORARY MEMBERSHIPS

NRY H. SAYLOR, RIGHT, EDITOR MERITUS OF THE *Journal*, RECEIVES A SOLUTION HONORING HIM FROM ESIDENT CHATELAIN.

PRESIDENT CHATELAIN PRESENTS J. WINFIELD RANKIN WITH AN HONORARY MEMBERSHIP AS A TRIBUTE TO HIS YEARS OF SERVICE AS ADMINISTRATIVE SECRETARY OF THE INSTITUTE.

TON HORN, SCULPTOR, OF CHIGO, ILL., IS SEEN HERE RECEIVING CITATION OF HONOR FROM PRESINT CHATELAIN.

THE INSTITUTE'S EDWARD C. KEMPER AWARD BEING PRESENTED BY MR. KEMPER TO DAVID C. BAER, OF HOUSTON, FOR SIGNIFICANT CONTRIBUTIONS TO THE PROFESSION.

PRESIDENT CHATELAIN PRESENTS AN HONORARY MEMBERSHIP TO J. GEORGE STEWART.

The Future of the City

Opening remarks by the Session Chairman,
JOHN KNOX SHEAR

IN THE CENTURY that has commenced this week for the architects of America, the city must be their initial and essential and ultimate concern.

There will be no substitute service which we can render our communities. Brilliant individual buildings will not be enough. The continued fractioning of our approach to urban environment can only feed the growing conviction that we are not indispensable. If we are to survive as a profession—respected and *required* by the community—we must accept this awful responsibility. There is no other way. We cannot give green stamps.

We will hear today—as we have heard before—that in our cities there are great evils. We will hear, too, that they are possessed of great blessings. The city organism has been peaceful society's most difficult invention. Difficult almost in direct proportion to its capacity to delight.

History's most celebrated urban spaces have all too often flowered in the heart of the most cancerous decay. There is a little even in today's miserable slums which approaches the filth and fear which surrounded—which spawned just beyond its fringes—the medieval cathedral square. We must never forget that the people of the world's ancient and honored places paid most painful prices for the cathedrals and palaces and temples whose gardens were rooted in despair and death. And it is only a century of tourism that has paid for the latterly harmonious environments which have now replaced the long-since burned and crumbled collection of hovels which these places first were. And while we reproach our own shortcomings—at the same time we must no longer maintain the myth that there were before us very many men especially endowed with a "sense of city." In presenting this topic and these speakers today, I want simply to ask these five questions:

First: Relative to the multiplication of means we now possess to do something about it, is our situation essentially worse than in any previous day in history? Has there ever been a totally good city and has there ever been a place where men have gathered that was without virtue?

Second: Are we really fearful today that w don't know *what* to do? Are we still intimidated b the sophomoric and oversimplified table-cloth dood lings which have so frequently served as our ex amples of master planning? Do we not now recogniz that the true genius of LeCorbusier and Wright ha not depended fortunately on their early vision o cities—these geometric patterns which were derive from the crystal structuring of *inorganic* nature hav been a poor substitute for the lessons we must lear from the cellular habits of growth in organic natur which so much more directly approximate the con ditions and circumstances of the constantly evolv ing city?

Do we not know that principles are more vita than plans? That a good plan is the expression of th needs of many rather than the private conceits of few? Are we not at least convinced that a trul effective master plan can never be finished; mus always consist of a related series of infinitely variabl alternatives; must always be prepared to accept th unique incident and to reject the contrived unity must let us profit from the experience of changin use?

Are we not now sufficiently aware to suspec the dangers inherent in the dictum "make no littl plans"? That dictum which has produced such grea and static and empty abstractions. We do know thi now. We do know that though we must eventuall make bigger plans, they will have vitality only i they are compounded of the small plans which com from the ceaseless study of our intimate and per sonal uses of space. We do know what to do an this should not continue to divide and delay us.

Third: Does it matter, in the final analysis, hov our plans are implemented? Must we continue th fretful quarrel over the proper roles of governmen and private enterprise; the fruitless contention i which method has obscured motive?

Fourth: Is it of great import *who* is to take th credit as long as the community's interests are wel served? Does there exist—really—an expert on th total city; does there exist an expert on the living o

ife? Are not our most dogmatic voices too often our least knowledgeable and least creative? Considering our pitiful efforts to date, is not the constant quibble among personalities and professions very like quarreling for the distinction of being named losing pitcher in a disastrous ball game?

And fifth, and finally: Is it not true that many must care if many are to profit; and that it is the continuing concern of the few to induce the many to care? Is it not our job as architects (the few among the many) to seek out in the towns and cities of history those instructive examples—those rare wholes, but frequent fragments,—to seek them out, to save them, and to urge their lessons on the many? And, if we truly care, is this not our job? But do we care with that degree of intensity that is measurable only in terms of action? Do we care, even we, in a time that manifestly is fearful—not of *what* to do, or *how* to do it, or *who* is to do it, but of the question of our WILL to do it?

Those are my questions. Our speakers come from three widely different backgrounds. Collectively, what they say may be responsive to those questions and to others; individually, what they say will be provocative for that man who listens with a caring ear.

". . . And we rebuild our cities, not dream of islands"

an address by CARL FEISS

To each one of us, awed by the mathematics of this moment in our history, comes the stern, personal obligation to judge ourselves by our own accomplishments. Only we in our hearts can evaluate what is said in the millions of words at this great convention, the words of challenge, praise and assessment, the causes laid at our feet, the future spread in glittering clouds before us. Collectively, we are here to honor the art and science of architecture and to pool our individualities in an open forum. Singly we sit within the isolation of our beliefs, habits, and understanding, listening for those silent communications between men on which society and the advancement of civilization has always depended.

We are here today to think of cities we have built. Cities are collective architecture. We cannot see cities from this closed room. But it is always hard to see cities. It is hard to feel them, to understand them, to love or hate them. We are too close, too loyal, too overawed by complexity, too inert, or too disinterested. And yet some 64 percent of America's people live in urban places. We live, work and play in some kind of urban architecture. Most of us are born in urban architecture, grow up in it, enjoy it, suffer with it. It affects our physical and mental health, our habits, our business acumen, our industrial productivity. Our very nature now becomes urban, despite the vastness of our rural world and the great natural spaces of mountain, forest and desert. The extraordinary new means of communication and intercommunication we are inventing bring the power of urban thought and influence directly to what had been the most isolated and rural family. Shortly the political power of cities will replace rural power in our legislatures and the final conversion will take place. No other mass movement of people since our first migrations is as significant in our social and physical history as this.

We are a mobile people. In the new least common denominators of living and work place there is little room for the old tap roots that held our European progenitors tightly to a plot of ground until New World forces yanked them out. Our cities therefore become vast agglomerations of hives for constantly buzzing swarms, moving through, circling around, and lighting for a lifetime or for a quick hot-dog at a drive-in.

But what a monstrosity is this urban place we have built! Is this the architecture of the future? It certainly is not that of the honored past. It obviously

is the architecture of the present. There isn't much worth keeping for the future when we get right down to it. What is this smoky torch we pass on to the next generation? And these great structures, wrapped in Christmas papers of stone, metal and glass, stuck like glistening darts thrown into a swamp by a blind man, are these our only and best architecture? Is this all there is to architecture? Or do we now rebuild our cities and build new ones in which the totality of building is the architecture of the future—a useful, beautiful and worthy architecture fit to house the world's finest democracy?

So let us here and now mark the termination of the 100 primitive years of American architecture! The 18th and early 19th centuries were eras in which a sophisticated architecture achieved culmination in what we now term and revere as the "historic styles." However, this was the architecture of another continent transplanted by brave galleons and brave legions of men from within their own inspired history. But Stephen Vincent Benet said,

"The Thames and all the rivers of the kings
Ran into Mississippi and were drowned."

And so it was in large measure with our inherited architecture, with an occasional turgid bubbling up of muddy historical revivals in the great, slowly accelerating stream of New World building.

This is no moment in which to review history of American architecture. Others have done this for us, many times and supremely well. However, we must have a full understanding of the limited nature of the architecture of those immediately past 100 years—its exploratory and restricted nature—in order that we may more willingly accept the Olympian tasks we face in the next 100 years.

The great names of our primitive years are not belittled here. The lustre of experiment, innovation and extraordinarily artistic and creative genius of Richardson, Sullivan and Wright, their progenitors and successors, is bright and will never diminish. Nor will the names of their contemporaries and peers in companion fields, Roebling, Henry Ford, the brothers Wright, Edison, Bell, Darwin, Pasteur and Curie. The myriads of innovators in all of that wonder age of invention form an extraordinary complex of people and accomplishment, reaching to this moment when the age of nuclear energy dawns, when man finds limitless energy at his trembling finger tips, and when all of society in terror, bewilderment, and pride, finds that the control of its own destiny is now its surcharged responsibility.

So with the invention of new uses for old building materials, the adaptation of sanitary and electrical inventions to building, the acceptance of the human use of building. These have been the highly personal, frequently egocentric, often beautiful expressions and inventions of great men, acting as individuals, creating as individuals, and building individual monuments to their genius and the genius of their extraordinary times. But like all hand-tooled and personal concepts, whether mighty as a pyramid 4000 years old or a Park Avenue skyscraper of the past 4 months, these are individual concepts. The pyramid is today physically and socially isolated but the skyscraper is not. Within the limited architecture of the past 100 years and of our day, this is still a world of isolated structures, judged on the basis of limited foundations, within the carefully composed frame of the built-in viewfinder of our camera and the myopia of habit.

Search your cities for these fine scattered island monuments of our immediate past accomplishments. The rest is muck, dross, rotting, to be discarded. Five millions of our homes are blighted and slum. Vast areas of our vast cities are worse than ever were the medieval European city by any reasonable standard. Vast new areas now building are today's shame, to become the scorn of our children.

The title of this address is from W. H. Auden's poem, "Hearing of Harvest," in which he says,

"Hearing of harvest rotting in the valleys,
Seeing at end of street the barren mountains
Round corners coming suddenly on water,
Knowing them shipwrecked who were launched from islands,
We honor founders of these starving cities,
Whose honour is the image of our sorrow."

And Auden goes on to say,

"Each in his little bed conceived of islands
Where every day was dancing in the valleys
And all the year trees blossomed on the mountains,
Where love was innocent, being far from cities."

Having selected our islands, we dream of them as though they really were islands. Alas, they too often are only isolated footholds in a swamp.

From time to time, in moments in the history of urban culture, a city has appeared which, because of the collective nature of its architecture, we find is itself an architecture. These old cities are prototypes perhaps, for my theme. They prove, within the confines of their special purposes, that collective architecture can exist and that it can create values non existent in today's America. We name Peking, Nara Venice, Paris, Bath, the New City of Edinburgh pre-Hitler Nuremberg, Segovia. There are others both of natural growth and consciously planned. In America we had a few starts in this direction with our New England and Pennsylvania villages, in old

parts of New Orleans, Charleston, and Philadelphia. They did not get very far.

The last half of the 19th Century and the first half of the 20th have left us with untold city problems. 59 percent of our population, 95,304,000 people, now live in our Standard Metropolitan areas. At the rate we are going we can expect an added 10 percent in these areas by 1975 and conservatively a national population of 220,000,000. At that time we can expect 150,000,000 people in our metropolitan areas, approximately all our present population. This figure of course has been adjusted to anticipated increments in highway death rates. According to Wilfred Owen,* in 1975 we can expect one car for every 2½ persons, or 88 million cars and 15 to 20 million trucks.

Since we have congested our land without other than gain as a reason, we generate by such action the very traffic congestion we abhor and fear. Urban and suburban real estate speculative practices have now so strong a control on our total development that reasoned land use objectives through city planning and zoning face almost insuperable obstacles to their accomplishment. Slum clearance, urban redevelopment and urban renewal, programs of incalculable potential but only struggling for a start, pay exorbitant prices for land and buildings which by all reasonable grounds of morality have no value at all. This part of the compounded foolishness of the last 100 years needs our frank and honest recognition and indignation. But it also requires fighting action to overcome.

City living could be a wonderful thing. There is nothing inherently wrong with living in cities. Neither is there anything inherently wrong with living in suburbia. But when urban sprawl is created in the flight from the city, a flight that has turned into a rout, then something is very wrong with both the city and the suburb. Now we add to the problems we have created the gigantic resources of federal aid to highways—many times more aid to the automobile than the mere pittances for urban renewal. Without adequate overall planning, without provision of the social consequences as well as the physical, we are blasting through the cities great Panama Canals for the next 100 million automotive vehicles. They are the great new shiny, high speed dictators of our urban destiny with all the power of the automotive world—oil, steel, concrete, rubber—behind them. This vast structure—a truly vital new industry—scarcely heeds its own headlong pace, driving, enlarging, reckless, killing people and places. Whatever Autopia will turn out to be, it will not be the city of the past. Whatever it will be in the future, it ought to be planned and designed for man and man's places, not just for machines.

Now you say that as architects you are satisfied with our scope of work. City building has no method. There is no client. How does one come to grips with something as big, as messed up, and as time-consuming as all this? When a client wants a house, an office building, a school, a hospital, a factory, or even a housing project, you know where you are. There is a parcel of land, a program of sorts, some money, zoning and building restrictions. You design the building, write the specifications, fight a bit with the engineers, the client, his contractor, his lawyer, listen to the client fight with his banker or the FHA, pay your draftsmen, figure withholding taxes, your rent, do your supervision, and after a while, there is the building. Of course, it's not that simple and it takes time and worry and hard work. But this is the way architecture is made. And this is the way cities are built. Piece work on demand. How else can it be done?

How else can it be done? First, are we clear that what we have done is not satisfactory? We are in the curious position of not liking what we have done, not daring to change tried methods for fear of the unknown, and having no plan for next steps. But within the unknown is the challenge of the next 100 years. Who will face it? Will it be the law? The law does not build. Will it be the banker? The industrialist? The automobile salesman? The mayor? The builder or contractor? The city planner? The architect?

Obviously, all of these people together and many more have roles to play in the clearance of slums, the redesigning and renewal of cities and metropolitan areas. But who is to set the program? Who is to prepare plans? And who is to design and build? Can the traditional pattern of architectural individualism be reformed into architectural collectivism? When an epidemic strikes a city, the doctors group in collective action and the individual professional merges with the group for joint action in a common cause. Here is an illness all around us and little or no collective action exists to effect its cure.

The architecture of city building is comprehensive. There are no cut-off points. If a $70,000 house is architecture, so is a $7,000 one. If a 30-story office building is architecture, so is a filling station. Singly, each is part of an architectonic whole. Together in the city they form architecture. In the comprehensive architecture of cities each building is to the whole what a door or window or building part is to the "architecture" of the past 100 years and today. It is no more complicated than that and it is true.

* "The Metropolitan Transportation Problem" Wilfred Owen, Brookings, 1956.

Therefore, those who create each part of the comprehensive architecture of the city, wittingly or unwittingly, are architects even though they would not all be welcome here today. This is one of the fundamental unrealities of this curious profession. A doctor may prefer a Park Avenue practice but he is no less a doctor when he treats the patients of a hospital ward. By singling out those special buildings to be blessed by the architect's seal, we have relegated to the "unknown builder," uncelebrated here for his last 100 years of work, the vast majority of buildings in our cities. Could we have done better service if we had adjusted our fees, sold our services, become contractors ourselves? It is hard to believe that our buildings could have fared worse and the American people might well have fared better. So search for your works of architecture—swallowed up, lost, in the black wastelands of brick and wood in St. Louis, Cleveland, Chicago, Boston, or where you will. Addresses are known to you. Pictures are buried in the stacks of magazines on your shelves.

These are cruel words. But the relentless tide of undesign has washed over us, swirled around us, and spread the long streamers of road-town into the virgin fields, miles out from here. No place is now spared this fate or the fear of this fate. We are disturbed and frightened people. We are searching for islands of firm architecture. But these are big seas of cities.

America has the money. It is beginning to have the will. It still must invent the methods for building cities commensurate with the need imposed by obsolescence and decay, overcrowding of people and traffic congestion. It still must invent the methods for building order and permanent beauty into old cities and into the suburbs and urban regions. Not only the pollution of air and water must be halted but also the pollution of land. And land pollution in its many forms reaches its saturation point in cities. We measure land pollution in specific terms of substandard and overcrowded structures, the wrong residential and working densities, ugliness, confusion, drabness, and deterioration. We measure it most easily by very human judgments—"I wouldn't go back to where I was born. The place stinks."

America has the money. It is beginning to have the will. It is soon going to invent the methods for rebuilding our old cities and building great new ones commensurate with the genius and the destiny of the New World.

There is at present some confusion as to who does what and this clouds our objectives. When the Congress passed the Housing Act of 1949 providing the first true mechanism and the first dollars for city rebuilding, and the United States Supreme Court validated this activity in 1954, it was clear in their minds that the clearance of slums and the rebuilding of cities needed to be in accordance with a plan for a "suitable living environment for every American family" and that such legislation should further the "development and redevelopment of communities" in accordance with "general plans for the locality as a whole."* Somebody makes the plans, they must be feasible of accomplishment, and buildings must be built in accordance with the plans. There are many kinds of planning. We apply the term to programs to finance, to social problems and every kind of activity. The planning we are considering here is directed towards the three dimensional results which create better physical environment, indoors and out-of-doors, above and below ground, in natural and designed spaces for all of our people under all circumstances in which they find themselves. This then is both a definition and a challenge. Paul Valery puts it better than I can in his wonderful Socratic dialogue, "Eupalinos, or the Architect":**

"But the constructor whom I am now bringing to the fore finds before him, as his chaos or primitive matter, precisely that world order which the Demiurge wrung from the disorder of the beginning. Nature is formed and the elements are separated; but something enjoins him to consider this work as unfinished, and as requiring to be rehandled and set in motion again for the more especial satisfaction of man. He takes as the starting point of his act the very point where the god had left off." And later the Constructor himself says, speaking of the Demiurge, the Creator:

"He has given you the means of living, and even of enjoying many things, but not generally those which you particularly want.

"But I come after him. I am he who conceives what you desire a trifle more exactly than you do yourselves; I shall consume your treasures with a little more consistency and genius than you consume them; and without a doubt I shall cost you very dear; but in the end everyone will have gained. I shall make mistakes sometimes, and we shall have ruins; but one can always very profitably look upon a work that has failed as a step which brings us nearer to the most beautiful."

I therefore recommend to the American Institute of Architects that it launch at once a profound investigation of its future responsibility for city building and the comprehensive architecture which such building requires. The people of the United States through their Congress have given this charge to you.

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* Quotes from the Housing Act of 1949.

** Paul Valery: DIALOGUES, Pantheon Press 1956.

Your own mayors, city planners, redevelopment authorities and building entrepreneurs are looking for guidance. And we can be hopeful and even proud in some instances of the speed with which some of you have already moved in this direction. In Pittsburgh and Philadelphia, in Chicago and Cleveland and Detroit, in St. Louis and Kansas City, in New York and Washington, major large scale programs for city rebuilding have begun. We can begin to see the results in these and in other cities. For many reasons beyond the responsibilities of the architects today, the work is slow and halting. There are seemingly limitless problems. But we would not be here today to talk about them if there was not already an awakening interest among you in the job ahead.

Finally I want to speak here of Utopia and the American Dream. If you look at the letters between George Washington, Jefferson and Major L'Enfant as they discussed the future city of Washington, you will find that these very practical men were not in the least bit afraid to think in the biggest possible terms of their day. Today we have such new and extraordinary tools at hand that the scope and scale of our plans for the future know no conceivable physical limitations. With nuclear power, the mastering of chemical and physical properties of materials enter new realms of scientific possibility. The building of planned and controlled environment at large scale enters the realm of reality. We already can heat our streets—we are now covering them as they were covered years ago in Milan. Shortly we will cover whole neighborhoods, if this is the plan. How these things are designed for the best social purpose becomes part of our new role in our country. And the definitions of the best social purposes, while they may come from philosophers, scientists, technicians, and artists, must be dovetailed in team play, working together in yet unknown patterns and possibilities. As we look around in our communities, surprisingly enough, the clients are here.

Comprehensive architecture is the new imperative. We cannot wait for another 100 years to find out how to do it. Let us devote all of our experience, our foresight, our organizational capacity and our design skills to the building of the cities this country of ours so badly needs. This is our great responsibility and fully within our capacity as we pass beyond the old islands.

Address on

the Future of the City

by PHILIP M. TALBOT

YOU HAVE ASKED ME TO TALK about "The Future of American Cities," and I am grateful to your program committee for that assignment. As a retail merchant, I am naturally very personally interested in the future of our cities, or, to put it another way — in the future of what we call "Downtown."

But first of all, I would like to congratulate The American Institute of Architects on its 100th birthday. One century is just a wink in the eye of Father Time in older nations, but it's a long, long stretch of years in this young republic. Our country was half in wilderness when your Institute was founded. The year 1857 witnessed the first attempt to lay the Atlantic cable. It was the year of the Dred Scott decision. James Buchanan was President of the United States. The bitterness between the north and south which culminated in the Civil War was written in between the lines of almost every newspaper of that period. Our history books tell us all about that, but they seldom tell us much about the way our people lived.

If you have ever spent a few afternoons prowling through the files of a century-old newspaper, you have had a rewarding experience. It is the only way I know to catch the flavor of life in a by-gone day. You have to skip the editorials — and the long-winded dispatches about mutinies in India and go through the personal columns, the social notes, the market pages and the advertisements.

We can imagine that the busy architect of 1857

kept up with the national and the international news as best he could, but the chances are that after business hours, his principal concern was with local events, with the cost of living, with civic problems and with the doings of his own neighborhood. Here in Washington, a real estate concern was advertising for an experienced, top-flight salesman, and it promised that the right man could earn all the way up to the spectacular figure of four dollars a day.

A three-story brick house with a brown stone basement, hot and cold water, a bathroom, gas fixtures and a kitchen range was on the market for $5,000 — and $1,700 in cash would swing the deal. Eggs were 16 cents a dozen. Fresh beef was 12½ to 20 cents a pound. Ham was 15 cents a pound, and it seems there were two chickens in every pot. It appears to have been the standard practice to sell chickens by the pair — at 67½ cents per pair. Let me hasten to explain that I mention this only for its possible historical interest, and not out of any wish for the return of the good old days.

Your predecessor of 1857 wore a shirt bosom made of linen or cambric. The Cheap Cash store between 7th and 8th Streets here in Washington was offering some fine bargains. Linen bosoms were 18 cents; cambric bosoms were 12½ cents.

Every now and then you can run across an item in an old newspaper which makes you realize how little human nature changes. Today, we seem to think that the 'teen-ager is a new invention. There is no truth in it. The good citizens of Washington in 1857 were upset by the high jinks and the loud noises of the brash young fellows who staffed the volunteer fire department. It seems the boys made too much noise when they went racing down the street at night with the hose carts and fire engines.

This, however, was a minor problem. The real domestic problem of the moment had to do with the fact that the city of Washington was considered too large for the population. One newspaper editorialized on the subject in the following language:

> "The chief sufferings, inconveniences, vexations, aggravations and annoyances experienced by the people of Washington proceed from the fact that their city is too large for them. What is our present population? Say it is 70 or 80 thousand. That number, multiplied by 10, could live in comfort upon the area we occupy. We have too much space around and about us as is fully proved by the disordered condition in which it is kept."

And there you have it. That concludes the history lesson for the day — and it very conveniently brings me right into the *future* of American cities. Only yesterday, our cities were too large for the people. Today, we seem to have too many people for our cities.

You have probably heard it said in various uninformed quarters that the phenomenal growth o Suburbia in America today represents a flight fron the cities, and you undoubtedly know better. Th development of suburban areas reflects the tremen dous growth in population and the opportunity fo additional business and does not necessarily mea that the city is moving to the country.

But this tremendous population growth ha created a downtown problem all over America Only a cursory examination of the present situatio quickly reveals a number of undeniable facts.

First, Downtown, which was once the target o every consumer with a dollar to spend, has lost measure of its attraction to the public. Secon Downtown has suffered as a focal point of soci life. Third, the very physical aspects of Downtow have deteriorated over a period of years, and fourth congested traffic conditions, lack of suitable parkin areas, and poor mass transportation facilities ar contributing to public antipathy in connection wit Downtown as a whole.

In these four areas lie the major Downtow problems. We would be blind to say they did no exist. But to my mind we would be anything bu courageous or farsighted if we said they could no be solved. It is just such short sightedness that ha led to the Downtown defeatism of the past. What more, it has probably done more to harm America greatest market places than any other single facto Undeniable, too, are the serious consequences tha have come from our failure to take early action whe the obvious threats to Downtown first appeared. refer to the threat inherent in congestion — th threat involved in poor transportation facilities – the threat of blighted areas and slum areas.

For some reason we have taken Downtown fo granted. We have not heeded the danger signals s long evident in our crowded streets. We have joke about slow and uncomfortable transportation. W have looked the other way when passing throug the blighted districts. We have cursed a little whe parking was difficult to find. I suppose we felt "some one" would come along and straighten out thes inconveniences. Someone would improve the face o our city. Someone would build wide streets, and re move all the bothersome traffic. "Someone" woul build airy, fast busses with seats for all. And "Some one" would come along to construct arteries tha would make driving Downtown to the new parkin places the pleasure that it was a few short years ago

But there is a happier side. Though we hav gone down the road that could lead to disaster, w have not gone so far that we cannot retrace ou steps. As a matter of fact we are doing just tha

and happily doing it successfully in many instances. Downtown is not an illusion. It is a living, vital force in community life.

Traditionally, America's main streets have been, and still are, America's backbone. They have been, and exist today, as the centers of our economic, social and cultural lives. To our citizens, Downtown has always meant the hub of our activity. To you and me it has meant the world's greatest shopping center, the nerve center of our community, its guiding influence and the heart of the trading area. As such it is the very essence of our enterprises.

If we have any reason to doubt these facts, they are confirmed in a *New York Times* article on the day following a recent Labor Day. The headline said, "Visitors crowd Broadway Area." And the story noted that "despite a heavy holiday exodus, it seemed as if every New Yorker who had left town had been replaced by a visitor from the suburbs or distant places."

The same story was repeated in the press of every major city and of every locality across the nation. It should serve to dispel the convictions of those who would have us think that Downtown may become a ghost town. What is more important it should encourage the ever increasing legions who are devoting themselves to Downtown vitalization. The problems of Downtown have become a major issue for our entire economy, in local government and for the public at large, because Downtown is known for more than its great stores. It is the hub, the lifeline of every community and every city. It stands as the center of our nation's financial life, boasting the offices, banks and business enterprises that maintain the flow of goods and services throughout our country. It is the focal point of all transportation systems, and the crossroads of communications. Wherever it may be, Downtown is the heart of all activity, and from Downtown emanate the economic impulses that maintain our farms, and factories, our governments and industries.

No matter what the community, its tax rolls will indicate that its major tax income is derived from its Downtown area.

The taxes that Downtown pays go a long way to supporting local government and its public services. If we could follow those tax dollars, we would see them at work in our police and fire departments, our school systems, our health facilities and in every single facet of community life. They are a major source of the services that make a community a good community, and make it desirable as a place in which to live, work and shop. In contrast, if Downtown suffers as a market place, its income suffers and the tax monies it provides must fall. The obvious result is a detrimental and serious effect upon the entire community.

There is encouragement in the fact that tradition is on the side of Downtown. Traditionally, the public's natural desire is to shop in centralized areas and buy in stores centrally located and convenient to theatres, hotels, banks, professional buildings and art centers.

I am an optimist. I do not now believe, nor have I ever felt that Downtown America is doomed. In my opinion there has been far too much negative thinking along those lines. The negative way is the easy way. It may be a bit more difficult for us to take the positive approach, but only by reverting to positive thinking can positive results be attained.

Our country, our businesses, and our cities have reached their present stature as a direct result of a positive approach to problems. Problems exist Downtown, but I do not recognize Downtown itself as a problem. Its problems are not insurmountable. Their solution is a project in which every segment of business and civic life must cooperate if we are to maintain our cities in their rightful and traditional position. There is nothing wrong with Downtown that the interest and joint action of a community's leading citizens cannot correct. If I were to recommend a check list for action on the vitalization of Downtown, I would include these immediate objectives.

First and of utmost importance is the organization of a small but representative group of business and civic leaders to establish a program which has as its sole objective, an economically, culturally, and socially strong Downtown area. The committee should be small; composed of men with prestige standing — successful in their chosen vocations, and with a personal interest in Downtown. Once organized, that small but representative committee should devote itself to the prime sources of the Downtown problem itself. The main objectives which stand out in almost every community that has undertaken a Downtown vitalization are:

By-passing highways around the downtown district to relieve traffic congestion.

Elimination and beautification of slum sections.

Ways and means of providing off-street parking facilities and garages.

Off-street mass transit terminals to prevent the blocking of streets by buses that are not moving, or loading and unloading passengers.

The construction of expressways for "thru" traffic.

Easing of traffic congestion through the provision of one-way streets in congested areas.

The provision of fringe parking areas outside the business districts from which public transport to Downtown is available on a frequent schedule.

The existence of bus systems confined to Downtown and oscillating within major Downtown terminals to shuttle passengers within the Downtown district itself.

Traffic and pedestrian subways under major Downtown crossings to speed the flow of traffic.

Study of all building codes to determine if parking space can be provided in new buildings, and that they are so constructed as to provide helicopter landing areas.

Improvements made in downtown buildings and fixtures should be publicized — such publicity has a psychological effect on property owners, and inspires confidence in the public as well as their own business interests — and may suggest further improvements.

In every city and town, the challenge exists. But this is not a challenge for the proverbial George. It is a challenge for everyone, because a sick Downtown district spreads its infection into every area of community life. When Downtown falters, all business within its influence falters, and so does the community itself. Downtown is more than a business center. Downtown is everybody's business.

Address on

the Future of the City

by the honorable JOSEPH CLARK

YOU ASK TWO QUESTIONS: First: Will the city continue as a meeting and working place, or surrender to decentralization? My answer is both will happen, and Second: How can the city be restored? My answer is only by spending a lot of money, changing a lot of laws and eliminating an enormous amount of lag and apathy.

Let me elaborate the answers.

The city will continue as a meeting and working place because wherever people go to exchange ideas, conduct business and continue the development of western civilization, there a city springs up.

For the immediate future, the continuance of our present cities is assured simply by the economics of housing. For some time the rate of new housing construction has been less than enough just to take care of new family generation and to replace substandard dwellings. The prospect for the future shows little chance of improvement. So people will continue to live in cities for the simple reason that there is nowhere else for them to go. There is a grave question, of course, as to what kind of cities they will be, but in any case our central cities will continue to house at least as many people as are there now. So there can be no surrender to decentralization in the absolute sense.

On the other hand, there is no alternative but to continue the fringe development that is now going on. Catherine Bauer recently pointed out that, even with the most optimistic assumptions as to urban renewal, we can expect to house in our central cities only 17 million more people of the total population increase estimated at 55 million in the next 20 years. Thus, at least two-thirds of our population growth must be housed outside the core cities of our metropolitan areas. In other words,

the metropolitan explosion cannot be stopped. It is inevitable; there just isn't the room in the central city, even if there were a great demand for skyscraper dwellings. Nor is it likely there will be a mass movement back to the farms.

So it seems pointless to talk about radical new patterns in the distribution of population. We are going to have central cities and rapidly growing fringe areas which surround and swallow many smaller cities. It is entirely possible that within another generation the remaining gaps will be filled in the continuous urban and suburban belt reaching from Portland, Maine to Alexandria, Virginia. The problem is to make of these inevitable concentrations as civilized an environment as possible.

What is wrong now is familiar to all of us: The decay of the older areas of central cities; blight and slums; the flight of the middle class to the suburbs; the vicious circle created as creative people desert the central city, leaving a leadership vacuum filled by those less skilled culturally, economically and politically. And on the other hand, the often barren life in the suburbs: inadequate community organization; the haphazard provision of services through inadequate special districts; and the oppressive problems of transportation and communication — traffic bottlenecks, lack of downtown parking and consequent strangulation of the commercial areas in the central cities. This is not a pretty picture; but most of you, I suspect, will agree that it is not overdrawn.

What can we do about it? You ask: "How can the city be restored?" I suggest three things are needed: More money, changes in political structure and elimination of political lag.

First, money. Our cities are in mortal danger not only through strangulation from traffic congestion but through financial starvation and attrition. The city, still the hub and nerve center of the area, must provide more and more services at increasing costs not only for the people who live in it but for those who work in it, use its facilities, but no longer live, vote and pay taxes there. Moreover, the people who can best afford to sustain the increasing cost of maintaining and improving the city's facilities are the very ones who have moved to the suburbs.

Some recently published figures on the Washington area illustrate this point. They reveal that the average family income for families living within the District of Columbia in 1956 was $4,900; but in the surrounding area it was $6,773 — or over one-third higher — and ranged up to $7,735 in Montgomery County, Maryland. I suspect the same relative income levels hold true for other metropolitan areas.

As the city's costs go up, its tax resources go down. Those who move in are poorer than those who move out. Moreover, in the competition with State and Federal governments for tax revenues, local government comes off a poor third. Business, looking for lower tax rates, is following the flight to the suburbs. The city is left with the problems of providing the needs and services required for civilized living, without the money to cope with them.

I don't believe the way out of this financial dilemma will come through local taxing systems — even as they may be revised. Wealth is too unequally distributed; its location bears too little relation to the need for services. Hence the property tax is unfair and relatively unproductive as well as relatively inflexible. And there is hardly any other kind of tax available which can be well administered on a local basis. Local sales taxes drive business outside the taxing jurisdiction. Graduated income taxes have been largely pre-empted by State and Federal governments.

There are only two alternatives: One is to establish a new level of government that will correspond geographically to the new community— the metropolitan area. The other is to use the larger jurisdictions that already exist—the State and Federal governments, and in practical fact that means the Federal government, because the States are limited in their financial resources as are the cities.

All the evidence I have seen indicates that despite the current outcry, the Federal budget is less of a strain on the national tax base than local budgets are on local tax resources. Since 1946, State and local taxes per capita have risen three times as fast as Federal taxes, and State and local debt — which is a rough measure of the excess of need over resources — has also risen much faster than the Federal debt.

That is why it seems to me that the economy campaign now being waged by some powerful organizations in this country is totally misguided when it is directed against those parts of the Federal budget which would relieve the burden on local taxpayers — for example, Federal aid to education. Equally misguided have been the Administration's cuts in urban renewal, which is a splendid example of something that could not be done at all if the communities had to rely on their own tax resources.

The second obstacle to restoration of the city is obsolete governmental structure. The legal and political framework in which we struggle to provide for the city of the future is sometimes our own worst enemy, when it should be our greatest ally.

What would we do if we were the founding fathers, and were creating a national political structure in this year 1957 instead of 1787? Of

course, we would still create a Federal system, but would we have 48 states — plus two more — with the present boundaries? Of course not. We would pay attention to the natural boundaries of metropolitan communities — and knowing how these change, we might even try to make possible some adjustment from time to time in boundaries.

But we are the captives of the mistakes, as well as the beneficiaries of the wisdom, of the founding fathers and their successors. We can't do much about illogical state boundaries in our lifetime. We can only try to moderate their effects.

In the meantime, there is great opportunity for political invention at the local level. Instead of the unimaginative labyrinth of special and *ad hoc* bodies created in our metropolitan areas, let's continue to search for new approaches to metropolitan government, for the need is great. I favor and applaud such developments as those being worked out in Toronto and Montreal, in Dade County, Florida, and Allegheny County in Pennsylvania. And, in seeking larger jurisdictions, let's use intelligently the larger jurisdictions that already exist — the county; for problems which cross county lines, the State; and for metropolitan problems that are characteristically interstate, the Federal government.

If this last sounds like a dangerous invasion of our honored tradition of local home rule, consider what's happened in highways. Very few of our communities had made any real start in building the metropolitan highway system of the future until the new Federal highway program was enacted. Now superhighways within metropolitan areas are an accepted part of the interstate system. Communities have the wherewithal to get these highways built, yet local control over the location of the highways is not truly lessened. City authorities participate to the full in these decisions. Under Federal leadership we have improvised a *de facto* metropolitan structure for highway building which is working.

The same evolution is evident in regard to metropolitan water supplies. Municipal water supply has already become an important factor in Federal river development projects; eventually, it may be the major factor.

But to use our higher levels of government as we should in the solution of urban problems, two other political reforms are required: First, we must bring the State legislatures up to date, so that the tail of the rural counties stops wagging the dog of our huge urban populations, and second, we must reorient a Federal government superbly equipped to deal with the nineteenth century problems of agriculture and natural resources, and hardly equipped at all to deal with the urban society which today it largely represents.

A Federal government which does not pay as much attention to urbiculture as to agriculture, to the conservation of cities as to soil, to the movement of people and goods within as well as between cities is not adapted to twentieth century America. One immediate step that I am proposing is the creation of a Department of Urban Affairs with cabinet status, in which will be placed such programs as housing, urban renewal, community facilities and probably civil defense — those functions where the Federal government is dealing most directly and exclusively with urban concerns.

The third obstacle to restoring the city I have called political lag. Thomas Jefferson warned that "the laws and institutions must go hand in hand with the progress of the human mind . . ."

We must overcome the lag that separates the politician from the planner — your calling from mine. But remember that the successful politician reflects the people as well as leads them. Overcoming the political lag means educating not just the politicians but the public.

This is a task where your profession has an extraordinary responsibility. You architects and planners, after all, are ready to move, anxious to make things better than they are. Whether public opinion is aroused will depend to a great extent on how much you, yourselves, take part in the process of communicating to the people your conception of the better city, and how well you succeed. When public opinion is aroused — as any politician will tell you — things do get done. When politicians planners and the people work together — as they did in Philadelphia — toward the common goal of making the city a better place in which to live and work and play, they *make* a future for the city.

The restoration of the American city is perhaps man's greatest challenge in his age-old battle to control and shape the environment in which he lives. The struggle between man and his surroundings— both those he found and those he made himself—is the stuff of which history is made. Along the path of this struggle, civilizations have come and gone.

In many ways, the city is civilization. The city is more than form; it is substance, life, spirit. Streets buildings and facilities exist for a purpose; they came into being because people need them to learn the type of existence which they preferred to any other. The desire to live in cities, the desire for urban culture — these will continue as long as civilization lasts. You who are assembled here today — your vision and ideas and action — will have a great and perhaps a decisive influence in determining how well these desires will be met — and, thus, in determining the degree to which our daily living is truly civilized.

Music and Architecture in the Environment of Man

A Musically Illustrated Lecture by

HOWARD MITCHELL

and the National Symphony Orchestra

ARCHITECTURE, WE ARE TOLD, IS FROZEN MUSIC. Sir Joshua Reynolds has told us that architecture applies itself, like music, directly to the imagination. Music and architecture are more closely allied, perhaps, than any of their sister arts. They have certain basic things in common—good proportion, conformity among mass movements, flowing melodic line, high and low points of interest, and a climactic focus of action which produces an emotional, as well as intellectual, impact. Both have abstract forms. Often, musicians and architects employ the same terms in describing these forms—expressions such as warmth, texture, energy, movement, space and beauty.

Of course, musicians have advantage over architects in one respect. We can express our thoughts more safely. A good piece of music may receive the stamp of public approval and be played forever. Its composer, if he is living, and his descendants, if he is not, need not blush if his work proves to be worthwhile. On the other hand, a bad piece of music need never be played again. It can be locked away. It can easily be burned. It can even be eaten, if the need is sufficiently desperate. Architecture is far more indigestible. A building is there for you to see, and if it is a well-constructed building but badly designed, it will outlive all our apologies. Like Mount Everest, it is there!

Architecture stretches backward into thousands of years of antiquity. Music, at least until now, has always been the last of the arts to flower, since the inspiration for music comes after the pioneers and builders provide leisure time for listening. However, it would mean little to discuss antiquity today, for neither the caves nor rude huts of primitive man, nor his pounding on hollow logs with a stick would qualify for more than mere mention as the misty origins of these two arts. We will start at a later time.

An unparalleled constellation of events, circumstances, men, and ideas presided over the cultural climax that took place in Athens, Greece, in the latter half of the fifth century B. C. A long line of historical events, the multiple birth of human genius, and the capacity for inspired changing—these were some of the factors which contributed to the cultural prosperity of this small city-state on the shores of the Aegean Sea.

Pericles' great building program began with the Parthenon in 447 B. C. Only ten short years later, this temple was dedicated in honor of the patron goddess of the city, Athena. For sheer technical skill the work as a whole is astonishing. No mortar was used anywhere, and every block was fitted together with such precision as to defy detection. If this were all, however, it would still be just a case of skillful engineering. The Parthenon goes far beyond mere

technical execution and becomes a work of art through the infinite care expended both on its design as a whole and on the minute details of its parts. It remains as one of the peerless achievements of the mind of man.

The word *music* today usually carries with it the connotation of a fully mature and independent art. It must be remembered, however, that such contemporary events as symphony concerts, chamber music, solo recitals, and operas are relatively modern. In ancient Greece, the word music meant any of the arts and sciences that came under the patronage of those imaginary maidens known as the Muses. Music in both its broad and narrow sense was closely woven into the fabric of the emotional, intellectual and social life of the ancient Greeks. Surely no more eloquent tribute to the power of music in public affairs has ever been made, than when Socrates said that music is so fundamentally related to government that "when modes of music change, the fundamental laws of the state always change with them." The most important Greek contribution to the development of western music is—and probably always will remain—the discovery of the mathematical ratios of the melodic intervals, and the subsequent establishment of the first rational basis for musical theory.

While much is known about Roman architecture and Roman literature, there is a dearth of exact information on the nature of Roman music. Since no actual examples survive, the only available sources are occasional literary references, sculptures, mosaics, and wall paintings which show music-making situations, and some of the musical instruments themselves. Fróm these it is clear that the Romans heard a great deal of music, and that no occasion, public or private, was complete without music of some kind. In truth, the practice of music and poetry enjoyed higher favor among the educated Romans than dabbling in the visual arts. Suggesting a plan for a building was all right for a landowner, but from there on it was the architect's and carpenter's business. With sculpture and painting, a wealthy man might make an imposing impression as a collector, but the actual chiseling and daubing was something for the artisans and slaves. But when it came to the writing of verse or singing to the accompaniment of the lyre, amateurs abounded in the highest ranks of society, right up to the emperors themselves.

Now, we have no manuscripts of this ancient music, but this is not to say that music has gained nothing from the splendor of ancient Rome. It has served to inspire many musicians of many times. As I said at the beginning, in the early eras, music developed whole centuries behind the visual arts. This gap narrows as time progresses, until today they can occur simultaneously. Imperial Rome was a time of pomp and beauty; of incredible barbarity and excitement. This time and this feeling were captured many centuries later by Hector Berlioz in his splendid "Roman Carnival." Thus, for our opening number, we will not attempt to fit music into architecture segment by segment, but apply the free spirit of music to the environment and architecture which it fits. In this fine composition, we *hear* the architecture of Rome; the pride of its nobles; the blood lust of the crowds; the spectacle of the great arena.

BERLIOZ - *Roman Carnival Overture.*

Another jump of centuries is in order, with just a word on the early Christian and Byzantine periods, to say that all the arts from the fourth to the tenth centuries were invested in the service of either the Byzantine empire or the Church of Rome. Something very important in the history of music must be mentioned here. In the tenth century, Odo of Cluny, a priest, brought the monastery its earliest musical distinction through his active fostering of choral music. His great success in teaching choirs made it necessary for his teaching methods to be written down, and from this fortunate circumstance came the arranging of the tones of the scale into an orderly progression of A to G. By thus assigning to them a system of letters, he was responsible for the earliest system of western musical notation. Now, singers could be taught to read notes and it is said "with the passage of not many days, they were singing at first sight and without a fault anything written in music, something which until now ordinary singers had never been able to do, many continuing to practice and study for fifty years without profit."

By the end of the thirteenth century, Paris was a capital of growing importance. The Ile de France thus became the setting where the superb Gothic style originated; and where, many years later, it reached the climax of its development and planted the seed of contemporary architecture. Likewise, France at that time was the scene of the most important innovations of Gothic music. Specifically this was the development of polyphonic, or many-voiced music, in contrast to the one-voiced art of Gregorian chant.

Passing on, we find the fourteenth century straddles the medieval world on one side and that of the coming Renaissance on the other. The grip of the icy intellectualism of the medieval universities was bound to thaw in the wake of the warm flood of Franciscan emotionalism. St. Francis of Assisi, in his music as in his religious work, drew the sacred and popular traditions closer together, and in the lands he encouraged people to sing. He gave them a music which they could feel with their hearts without having to understand with their brains. I like the perceptive words of G. K. Chesterton when he says that "what St. Benedict had stored, St. Francis scattered."

As the centuries passed, the world was enriched by the Cathedral of Florence, the Medici Riccardi Palace, and St. Peter's Basilica of Rome. From the world of music, the Renaissance period produced three men whose names still remain with us today and are acknowledged to have been composers of extraordinary creative ability. They are Dufay, Josquin des Prez, and Palestrina.

We have now arrived at this point in our program where one of the earliest musical examples of the past can be played as it was originally heard. This takes us to the last part of the sixteenth century in Venice,—a new idiom of independent instrumental music has been founded. The greatest single influence for this new idiom was without doubt architecture. The architectural plan of St. Mark's Cathedral in Venice predisposed the choir towards this new development. In St. Mark's the choir was placed on both sides of the transept, in two distinct groups, and each was supported by its own organ. These broken choruses added the element of special contrast to Venetian music and new color efforts were made possible by them. The resultant principle of duality is the basis for the concertato or concerting style, both words being derived from "concertare," meaning to "compete with" or to "strive against." It is in this era that composers first called for such combinations as violins, bass viols, trumpets and trombones, and their work thus lays the foundation for the modern orchestra. So, we are going to play one of these short pieces for brass instruments as written by Giovanni Gabrielli. It is well to remember that this is one of the first pieces to be written for instruments alone—with no assistance from the human voice.

G. GABRIELLI . . *Canzona No. 2 for Brass Choir*

This new Venetian musical invention found ready acceptance in secular circles because of its greater freedom from the liturgy, and, precisely because of its deviation from orthodox Roman models, it was welcomed by the new Protestant faith. Two contemporaries of Giovanni Gabrielli—Jan Sweelinck, who was to become the Netherlands' foremost composer, and Heinrich Schutz, of Germany—were both fellow students of Giovanni in Venice. These two outstanding musicians were responsible for bringing Venetian musical forms to their respective countries. This artistic tradition was thus established in Germany through Schutz and his successors, and they in turn transmitted this intact to Johann Sebastian Bach. Thus this Venetian baroque style became one of the solid foundations of Bach's greater art. We are now going to play for you the Gavottes from a suite written for strings, trumpets, oboes, and tympani by Bach and ask you to take particular note of the great strides made in the art of music in little more than one hundred years.

BACH . . . *Gavottes from Suite No. 3*

Out of all the struggles and wars which took place during the Reformation, one thing emerged which was to have the greatest influence on art in all its forms. From that time to even the present day, the center of interest for the architect, the painter, the writer, or the musician, was to be the home.

Inevitably this pageant of architecture, of music and the arts, must bring us to England. This is a time which vibrated to the thunder of John Milton's poetry; spoke with the polished rhetoric of John Dryden; wondered at the mathematical ingenuity of Newton's equations; marvelled at the majesty of Christopher Wren's architecture, and heard the harmonies of Henry Purcell's music.

Through the efforts and genius of three men in particular, Wren in architecture, Dryden in literature, and Purcell in music, continental influences were absorbed, adapted, mingled with native traditions, and finally emerged into a distinctive Restoration style.

The picture of Henry Purcell and his career as a great creative artist is simply that of a professional composer, diligently active at all times. He must have been, because he wrote a great deal of music and lived to be only thirty-five years old. He was technically capable of fulfilling any commission which came his way, whether from church, court, or independent sources. We are now going to perform two excerpts from music which Purcell wrote for a girl's boarding school.

PURCELL . . . *Barbarolli, from Suite for strings, two flutes, four horns and English horn.*
Largo and Allegretto Giocoso

The eighteenth century is called the Age of Reason. Certainly there was more precise and thoughtful planning in residential architecture, because it is significant that the eighteenth century house is liveable today with minor changes. It is also significant that the eighteenth century brought us a great wealth of music which even today we find most companionable. Haydn and Mozart were among the first to explore the expressive possibilities of the symphonic form. To be specific, we find that within a few bars, these composers can be both gay and profound, serene and agitated, cheerful and exuberant, calm and turbulent, ethical and diabolical, yet all takes place within an ordered framework and nothing gets out of hand.

With the passing of Mozart, we find ourselves in the time of the French Revolution, the rise of Napoleon, and genius of Beethoven. Napoleon was determined that Paris should be replanned as a capital city. He therefore undertook the ordering and commissioning of new buildings with the same incredible vigor that marked his activities in other fields. His

interest in music, which was substantial, was always conditioned by the effect it would have on the people at large and by its function in the service of the state. Unknown to Napoleon, however, the essence of this ideal was being distilled in musical form by a musician in one of his conquered countries. I speak of Beethoven. Many years later, another Frenchman could speak with the full weight of history on his side when he said: "Here is an Austerlitz of music, the conquest of an empire. And Beethoven's has endured longer than Napoleon's."

In the music of Beethoven, called by many the greatest of all composers, and referred to often as the greatest *architect* in music, invariably we find him involved with the quest for individual liberty and the cause of popular freedom. Every one of his works for the theatre is based upon this theme, and while he admired the music of Mozart, he was shocked by the immorality of the plots and some of Mozart's characters. In his only opera, therefore, Beethoven insisted on a libretto that would reflect the highest moral purpose and steadfast resolve. We are now going to play for you one of the most definitive pieces of music ever written—one of the overtures to his only opera, Fidelio. In his instrumental compositions, these self-same ideas of liberty, equality, and fraternity attained in his fluid forms their most abstract and universal expression. Beethoven used the power of his art to convey the spirit of these great human declarations, and, in so doing, he illuminated the path of man as he works towards his ultimate destiny of progress and perfection. We now play for you the Overture known as Leonore No. 3.

BEETHOVEN . . . *Leonore No. 3*

During our program, we have had little occasion to bring America into our discussion. Obviously, before its discovery, we had nothing to talk about and our program has brought us just past the time of our Declaration of Independence. In America during this era, we had a mixed environment, a mixed architecture—some of it superb, some little more than rude shelter. We had started with mean little cottages in Jamestown. In Williamsburg, in the Eighteenth century, we find beauty of building, exquisite craftsmanship, orderliness of life, obedience to religion, a formal but graceful society. Elsewhere, city planning is being discussed. William Penn is talking about his ideas for Philadelphia. He says: "Let every house be placed in the middle of its lot . . . so that there may be ground on each side for gardens or orchards or fields, so that it may be a green country town, which will never be burnt and always wholesome." In Washington, the public buildings lean upon Roman architecture. Many think it a recollection of Versailles. The Capitol occupies the site of the Palace; the White House that of the Grand Trianon; the Mall that of the Park. Whatever the case, L'Enfant's plan endures today in a city of sunlight, open spaces, and greenery.

The beginning of the Nineteenth century is a romantic time. It is a time, also, for artistic expression of commerce. Instead of the feudal castle, the palace, and the market place, there are the railroad station, the warehouse, the office building, and the businessman's mansion. People and their dwellings follow the railroad tracks as the medieval citizens followed the foot-paths and roadways. It is also time for genius. Richard Upjohn, the first president of the American Institute of Architects, designs Trinity Church at Wall Street and Broadway in New York. It is a brilliant symbol in stone of the Anglican Communion in America, and it is certainly one of the greatest of American churches. In New York, Charles Dickens calls the new Tombs a dismal-fronted pile of bastard Egyptian, like an enchanter's palace in a melodrama. This architectural critic looks with horror on a massive Gothic castle which is the Eastern penitentiary in Philadelphia. It is a huge, gloomy place with cells for solitary confinement. Dickens hears that every prisoner who leaves the place has a nervous tremor. A guard tells him this isn't so. He says it's not so much trembling—more a complete derangement of the nervous system.

New engineering is helping to make a new architecture and many things are attempted. Some are discarded; some remain. Are metal-clad buildings new? In 1848, James Bogardus' factory was constructed of cast iron. He said it could be fastened together by the most ignorant workman, and if a client for some reason did not like it, it could be unbolted and carted away. Are glass buildings a novelty today? Paxton's Crystal Palace was glass in 1851. Are curtain walls a recent invention? There is an apartment house in Washington which is half a century old. It has a steel framing system with 12-inch brick curtain walls.

In the nineteenth century, a virtuoso architect perhaps for the first time found himself free to build in any style he chose. Likewise, a virtuoso composer was now free to pull out all the stops on his musical organ at will.

The tendency of all artists in the latter half of the Nineteenth century was to face the facts of life with greater frankness, and sometimes, with harsh realism. As we arrive into the twentieth century we find the machine has become an object of vitality of great interest, even of reverence. Music felt it. Dissonance—harsh, insistent, rhythmic disturbance—marked the serious compositions of the period. Architecture also felt it in cold and stark structure based on efficiency and devoid of emotion. The depression of the thirties accentuated this, perhaps

Thus it is nothing short of a miracle that in this time of poverty in America there arose something in architecture which was almost unbelievable and beyond human scale—Rockefeller Center. Here was something truly staggering, an achievement whose ability to take the breath away has remained undiminished for two decades.

There is an interesting point to be made about skyscrapers which appeals to me as a musician. The classic idea was that a building should have a beginning, a middle, and an end. At the top, something had to be done to stop it—so elaborate cornices, buttresses and the like were placed there to create a concentration of interest, a sort of climactic ending to the building. When the Radio City Building in the Rockefeller complex was designed, this was all changed. The building was just cut off. It stopped by itself, and became, in the whole, a sculptured mass. Thus it has been with music. Tchaikowsky probably brought the idea of the formal ending—the climactic concentration of interest—to a height from which music has never really recovered. As an example, think of Tchaikowsky's *March Slav*. As you listen to one final chord following another, think of the cornices, the buttresses, the ornaments and all the devices that were used to stop buildings.

Ending of March Slav.

To get back to the new method of just "cutting off" buildings. Twentieth century music has also produced composers who just cut off a piece of music at the end without a sense of loss. As an example, let us hear the March from the opera, *The Love of Three Oranges,* by the Russian composer, Prokofieff.

PROKOFIEFF . . . *The Love of Three Oranges*

In the beginning of this Twentieth century many things were tried, both in architecture and in music. Some turned out seemingly well; some turned out very bad, even horribly. Le Corbusier, as an example, deliberately turned his back on the past, saying shockingly that a house is a machine—"a machine for living." He had a musical counterpart, Arnold Schoenberg and his 12-tone scale, which to many is nothing but a machine for musical listening. Both have received much attention. It's difficult sometimes to know whether what they've done will have lasting beauty, or is simply bizarre. There is the common point of agreement: the work is certainly different, and to the professional artist, it's often interesting.

SCHOENBERG . . . *Peripetia.*

Today we have extremes in both architecture and in music. We have the architectural proponents of the International style—the one world, so to speak, who create the simplest possible design, abhor ornamentation, and revere industrial materials. Their work often has an emotionless quality. There are, at the other extreme, the organic architects. They have few prejudices as to new or old. They employ natural materials, and harmony with nature. To them, the site is everything. There are still other creative geniuses who pass through the battlelines of both sides.

The same thing is taking place in the world of music. In contrast to the international flavor of the Schoenberg piece you just heard, we will now play one which is very much on the other side. There is no doubt about the nationalism of Copland's *El Salon Mexico*. It is purely American, with influence from our good neighbors to the south, and could have been written nowhere but in this part of the world.

COPLAND . . . *El Salon Mexico*

None of us knows where the arts are going. Being professionals, we are tempted to think we know. The trouble is, of course, we have no vantage point far enough removed to give us the necessary perspective. Most of us are able to distinguish the good from the bad of the past. It's a different matter, however, to appraise creations of our own time. I remember very well the remarks of a celebrated conductor who said that Scriabin was writing the greatest music of all time. This man was a distinguished musician who knew a great deal about his art. Was he an authority on the present or the future? He was not. Enough time has passed so that today we know Scriabin substituted perfume, lace, and dust for real musical content.

All of us are in the hands of the public. In the mass, and over an indeterminate span of time, the public has a sure instinct for greatness. Music is no longer composed and performed for the feudal lord. Architecture is no longer the plaything of the lonely merchant prince. Both belong to the people of the world. They will have to decide what is good and what is bad. This moves me to make a prediction. The pendulum is swinging away from mechanistic expression. We are entering a new romantic field of inspiration. It is abundant with individuality. To be great, architecture must be liveable, beautiful, and of the earth. This is the same as saying that music must be listenable. The ability to *startle* is not enough. The performance must stand the test of time. As our concluding work, we will play a piece written during the time of Scriabin. It didn't take the people of the world long to decide that Ravel's *Daphnis and Chloe* was far superior to anything written by Scriabin. The decision as to whether this composition will remain as one of the greatest creations of this Twentieth century is still to be decided by future generations.

RAVEL . . . *Daphnis and Chloe.*

THE ANNUAL DINNER HELD IN SHERATON HALL. THE PHOTOGRAPH ABOVE SHOWS APPROXIMATELY ONE-HALF OF TH 2100 DINERS, THE LARGEST NUMBER SERVED AT ONE TIME IN THE HISTORY OF THE HOTEL. THE OVERFLOW CROW WERE SERVED IN ADJOINING ROOMS.

Introduction of Louis Skidmore, FAIA, winner of the Gold Medal of the Institute, by President Chatelain

ONE AFTERNOON DURING WORLD WAR I, Captain Ernest Lewis of the aviation section of the American Expeditionary Force stood looking up at the vaulted roofs of Winchester Cathedral in England with a young aviation corporal. Captain Lewis had been an architect as a civilian and the young man with him had sought his advice in deciding on a career to follow after the war. The two had come to the cathedral to study its design and structure, as they had other historic English buildings on other weekend afternoons.

The young corporal said: "I think I want to be an architect." He became one, and his name is Louis Skidmore, and he is here tonight to receive the coveted Gold Medal of The American Institute of Architects.

The decision to become an architect probably was not a hard one for Mr. Skidmore to make; but its fulfillment surely taxed his determination. He earned his first three years' tuition at Massachusetts Institute of Technology by teaching mechanic drawing in a high school in Pullman, Illino Scholarships carried him through his fourth and fif years.

Even in his early years as an architect the was something about Louis Skidmore that cor manded recognition. In the spring of 1930, just few months after he had joined the design staff the Century of Progress Fair in Chicago, he w made design chief. This threw him into worki contact with some of the great ones of his day. Ral Walker—Daniel Burnham, Jr.—Raymond Hood.

He needed more help, so he called on a m whose sister he had met in Paris and married. The were the years of depression, and an architect wor ing at architecture was indeed a rarity. Hum combinations born of adversity often prove i dominatable when times ease. And as Louis Ski more and his brother-in-law, Nathaniel Owin worked together on the Chicago World's Fair th

alked of someday starting an architectural firm. But hey didn't take their own plans seriously until after he fair was demolished a few years later. They met n Paddington Station in London, shook hands and he firm was born.

Mr. Skidmore's concept of architectural practice was large, and the firm grew to match it. The air and the organization they were building were lmost sufficient to meet their ideals of what an rchitectural firm should offer its clients. Almost ufficient. So they sought out John Merrill, an architectural engineer, in twenty years the rest has become architectural history.

I met Louis Skidmore this morning at breakfast for the first time and I think I understand some of the greatness that has won this man the Gold Medal, which has been institutionalized over the years as the highest periodic honor The American Institute of Architects can bestow.

Mr. Skidmore, it was a pleasant breakfast, and now it has been a perfect dinner. Here is our Gold Medal.

Acceptance by Louis Skidmore of the AIA Gold Medal

IT ADDS IN LARGE MEASURE, both to my humily and to my pride in accepting this, the Gold Medal f our profession, that the citation you have just eard expresses so well some of the ideals that I ave always held of the concerted effort that is the odern profession of architecture. In their impliations, the words include all those who have worked my side, with such diligence and understanding, our attempt to create a pleasing, satisfying and ficient architecture.

Twenty-one years ago, my co-founder, Nat wings, and I felt that the scope of the profession architecture was far greater than had been realed, and we have never found its boundaries closing . Because architecture, even in its narrowest limits, the housing of all human activities, it immediately volves all the approaches to, and the extensions of ose activities. The boundaries recede at once, and e architect discovers the need of knowing all that can learn of human living, of its needs, its conact, and its ends.

The architect must, therefore, constantly, grow stature, and his younger partners with him; and e collaboration must have a life beyond and eater than his own, that its services may be conuous to the continuity that it serves.

Louis Sullivan wrote, in his *Kindergarten Chats*: "Furthermore, the true architectural art, that art toward which I would lead you, rests, not upon scholarship, but upon human powers; and, therefore, it is to be tested, not by the fruits of scholarship, but by the touchstone of humanity." These, I am positive, are the footings on which all our architecture must be erected.

To these ideas, I would add the further thought that while times of strain and stress and change are stimulating to architecture, as to other arts, history has shown us that times of peace and well-being are necessary to the contemplation and cogitation and cooperation that are required for the flowering of the great artistic growths.

So may we view the future with hope, confident in the strength to bring our own era to the start of a full architectural bloom.

If I seem presumptuous, I ask your pardon. The fault lies, not in any innate pride, but in my home environment. Mrs. Skidmore insists that the beagles no longer sit in my presence — they kneel. It may be well that I have retired.

I am filled, nevertheless, with what Gilbert — The Songster — called "Legitimate Pride." It is a sobering and an awesome thing, to be placed in the company of the scalers of the heights. I can only bow, and, most humbly, thank you.

Introduction of Ralph Walker, FAIA, winner of the Centennial Gold Medal of Honor, by President Chatelain

A FEW MONTHS AGO when we told Ralph Walker that he had been chosen to receive the Centennial Medal of The American Institute of Architects, he did a characteristically human thing. This medal was to him the ultimate recognition of a lifetime of public service. He went to the little stone study near the house on Roaring Brook Road in Westchester County, New York, where he has lived for 34 years. The honor attached to the Centennial Medal was great, and Mr. Walker had some rearranging to do to make ready for it. There in the calm of his library he regrouped the medals tacked to the natural-finished wood panel above his fireplace. When he had finished there was an open place on the panel among the medals of the Belgian Order of the Crown, the French Legion of Honor and the symbols of the other singular honors that had been bestowed upon him. The open place was the place of honor, in the center of all the others. Mr. Walker was now ready for the highest award of his career.

Ralph Thomas Walker is unique, and it appeared to the board of directors of The American Institute of Architects that his unique contributions would be recognized most fittingly through the creation of an award to be given only once—on the occasion of our centennial celebration. Mr. Walker was chosen for the unstinting use of his talents and energies in many fields of public service. If I were to read you the full list of his activities outside the field of direct architectural practice, you would be astounded that so much could be done in a single human lifetime. The wonder of it is that Mr. Walker is still moving at top speed. This is no ordinary man; this is a man who cannot stand still. He has been in Paris 30 times in the past decade, for example, and he has been known to fly from New York to Chicago for no purpose other than to keep a lunch date.

Ralph Walker is all that an architect should be: He is a designer— and a notably successful one, a planner—his name appears on the roster of planning groups from the township level to the national level. He is also a humanist. For example, he is a Fellow of the Pierpont Morgan Library, an honorary member of the Bricklayers, Masons and Plasterers International Union,—and the chairman of the board of trustees of the New School for Social Research in New York City.

He is an inventor. He was co-inventor and fi president of the Vitarama Corporation, now knov as Cinerama, Incorporated.

You all know him best, perhaps, as the seni partner of the architectural firm of Voorhees, Walke Smith and Smith. The scope of that firm's work a the roster of its clients and its projects, especially the field of research facilities, are familiar to all of u

It is to Ralph Walker, the man, that we give o Centennial Medal. Ralph, here it is, for that spec place on your library wall.

Acceptance by Ralph Walke of the AIA Centennial Med

SANS DOGME, SANS MONOTONIE

YOU WILL GRANT THAT ON THIS occasion might be thought entirely proper if I were permit the full fountains of emotion to well and even spl over, and, I assure you, the spring within me flo deep and free. However, I shall say, simply, how h ored I am to possess these symbols of your esteem

hall not belittle them by expressing any false humil-
ty. I now take myself at your fair value and thank
ou for this moment of immortality, no matter how
rief it may be. I accept this beautiful medal, in all
ts singularity, and I will sport it, whenever most
lesirable for our mutual fame, upon my breast in
asting pride and pleasure. Certainly, I may not take
ther than further pleasure in these ennobling, if per-
aps too flattering, words on what is, I hope, unfading
archment. For a long time to come I will live in
n ecstasy almost unbelievable.

I am approaching man's fated three score and
en, and that which once seemed a tiny cloud in the
ery dim distance indeed, now appears as the great
nfolding wings of inevitability. Strangely enough
hey do not seem fearful. It has been said that life
egins at forty, but I hope from seventy on, to fully
avor its still unusual possibilities. It is my desire,
oon, to start life once more and afresh, and with that
elightful advantage, one so often expressed and
ished for so poignantly: "Oh! If I could only do it
ll over again with what I know now."

You have momentarily elevated me to a stylitic
eight. I am not quite sure whether it is on a Greek
Corinthian or a doubtful twentieth century capital.
t least both would give me "elevator shoes" so that
may look over the no doubt marvelous century
hich beckons to you, that new century in which few
f us here, if any, will shake the hand of the next
entennial medalist. We can at least speed to him our
ood wishes and moreover our exaggerated hopes.

I would wish that he still might be regarded as an
rchitect, a philosopher, and a humanitarian, but
ore important that he be thought of as an individual
—one who does not merely reflect the few days in
hich he will have lived, but rather that he will have
ontinued to glimpse and fight for new Utopias, new
ir cities, and to preserve the lovely valleys beside
em; even though again, in his time, they unfortu-
ately exist but in dreams, not really transmuted
to reality. For these dreams, these Utopias, are
lways the recurring genesis of a live and continuing
ulture. I would have, therefore, your beckoning
entury end, as well as having had throughout its
ngth, individual human purposes.

I would hope this medalist of 2057 might agree
ith Julian Huxley when he says "Cultural inter-
hange does not necessarily result in cultural uni-
ormity; the world community which we envision
nd hope to bring to birth is a variety in unity; it
nvolves an orchestration of cultures."*

I pause to wonder, will this future colleague
ink our cities to have been endemically ugly, and
that in their vast unplanned growth the quality of community life had been dissipated in greedy magnitudes? Will he think, with reason, that our buildings have been ever more brittle in their design, and that, increasingly, any possibility of tenant individuality was lost in sterile, unrhythmic repetitions of standardized parts—standardizations in which nowhere were the incidentals, the accidentals or the intuitions permitted in evidence? Will this colleague of ours say these buildings were hard, and while outwardly indicating a doubtful efficiency they more truthfully expressed an enormous and inword growth of anonymity; that, having completely destroyed the individual they sat glittering in the sun with a reptilian fascination?

Will our successor think of us as having constantly destroyed the beauty of our landscape, replacing greensward with hard pavement, and that despite a high standard of living we had as constantly increased the extent of our slums; and like soldier ants, in this our century, had marched across our land leaving aridity in our wake? The stroke of these generalities may seem too harsh but the average traveler as he now speeds through the land cares but little whether his vistas are controlled by hoardings or green tunnels and often prefers the former.

Might 2057 again find that the variety of climate will control, and the same schemes, the same details so universal now that you find them braving the sun and winds on mountain tops, far into the frozen north, deep in the humid south and all across the blistering plains, will have long since proclaimed their false validity? *For surely the "unity in variety" which we might have sought has become, unfortunately, a monotony, one bred within too narrow dogmas.*

It would seem to me that it is necessary for the architectural profession to have a cultural philosophy for this new century, one to guide not only itself—its teachers surely—but also its possible clients, now seemingly, the whole world. This philosophy should be greater in its impact than might result from the mere desire to prove a technical competence or to show how clever it might be; and I would hope further that this philosophy would be one of our own making and not one reimported. It should encourage invention but never fail to evaluate it in terms of human desirability.

It is then with our own culture, with its individuality and its innate variety, that our new century should be concerned and in a realization that we *have* a rich culture, one our very own. For were it not as generous and as free as it is, the immigrant world would have used us as a way station rather than, as it has, a destination.

* Evolution in Action.

The American cultural pattern for all the dry practicality of its Yankee beginnings was developed within the idealism of an Emerson, a Thoreau, and in the rich understanding of emotional depths by a Melville, and in the lovely curves of a Bulfinch moulding, in the graceful urns of that wood carver of Salem; and perhaps most interestingly in the social amenities which blossomed in the South even as luxuriantly as anywhere else on earth.

Might it not be true that the failure of the earliest known *stripped clean school,* founded in that depression in the eighties of the last century and in Chicago, was caused by the realization that the American continent had fabulous wealth and that the American people realized, for the first time, they were on the road to a great destiny and that they had come to *live by bread alone?*

As we enter this new century we might well then raise these philosophical questions: What is mere shelter? What is just engineering? What is architecture? And are the so-called aesthetics of all these manifestations alike? Is there to be any place in them for human aspirations, and for that precious individual who, always, has led others into new adventures and into, especially, his own response to life; or, is the march toward anonymity as relentless as time? Finally, do these present manifestations represent to us an heroic age? Is this machine-made life of ours the end of man's long search for a soul?

It is without question an end of a kind, and its future offerings are doubtful, and possibly there even might be indicated a need for a new, a more humane revolution; and, I do not think this revolution too remote in time. Now, I am not a lost soul whistling in the wilderness—a Jeremiah fulminating against a chosen people; for many others see that while the bloody job of stripping a tiresome distinction from the past was necessary, we cannot always face a future in which we, doglike, constantly pick at the dry bones of structure.

Our century is going through that ever painful experience of developing a new aristocracy, one which again will appreciate elegance and that richness of ideas which always indicate an upward thrust to a new level of a "Toynbee" civilization; a level in time when gay extravagances will be encouraged, those which lead into pleasurable amenities and when we will have forsaken the gloomy meagerness now so often seen in the conspicuous waste, which in its initiation and finality, is dreary indeed.

As early participants in a new century, we will want, as individuals, to achieve the crowning privilege of designing on our own, to seize upon the glorious opportunity offered in the abundance of our times to create a culture worthy of us, otherwise th hand of fate may wipe its fingers across our effort and leave little other than broken shards and plentifu rust. We might well ask: Is architecture to be re membered only in words and by illustrations on disintegrating piece of pulp?

We will want once more to recognize the poetr of magnificent rhythms, for whenever in the turmo of a material civilization the voice of the poet be comes the singing commercial, rather than the epic— whenever the painter willfully drips paint instead c depicting the godlike—the speed of the approachin folly is rapid indeed. I would think that in these earl moments the angels might well look down anxiously lest we trip over our stereotypes and smash our worl to bits.

A friend of mine has several children, and the came all excited one day, filled with space thought saying: "Mother, isn't it marvelous? Soon we wi be traveling to the moon!" Looking into rapt face she replied: "Perhaps you will do it, but I am afrai that I will not live to see it." Whereupon the young est looked up and said, with real anxiety in h voice: "What's the matter, Mother? Aren't you fee ing well?"

What crystal ball will lose its murkiness to e press our future? What could a Voltaire imagine c a Verne further describe? We seem to be consciousl aware that in time we must be space-men and dwe in plastic domes with quivering antennae, but are w as consciously aware of the desperate need to s quietly alone, to contemplate our individual destinie and to seek other ways, other patterns, even age-ol ones, as they may seem desirable?

In glimpsing a century that beckons one may well dream a little and hope for a greatness th seems so possible and yet so far removed from ou feverish hands. There are many things which in ou thoughts seem feasible. There are so many things hand to create a marvelous civilization. It is in the use and with an appreciative sensitivity within ou talents, and desire for spiritual as well as materi benefits, that we should march into the century whic beckons—not as lost souls in a wasteland, but farmers who sow their seeds in hope of glowir harvests.

While I have little hope that I may live to s them realized, I would, in closing, salute those of yo now living and those yet unborn who will work achieve our dreams; our dreams which we, as arch tects, should ever enclose in lasting beauty. May w be worthy of our opportunities so that we may s with Shah Abbas, the Great: "God hath plant beauty in our midst like a flag in the city."

Introduction by President Chatelain of HENRY R. LUCE

INTRODUCING OUR SPEAKER for this evening is probably my most difficult task of this convention. Henry Robinson Luce does not seek the limelight; he does not speak often. I admit I have been curious about him for a long time. Putting together some biographical facts about him for this introduction has been a satisfaction of my curiosity. And now the curiosity has been replaced with awe. But I hesitate to tell you this, because one of the things I discovered about Mr. Luce is that he cannot stand being regarded with awe.

Henry Luce is known to us as the editor-in-chief of the six magazines of Time, Incorporated, and as a founder of five of them. The only one that he did not establish is the one that is in many ways closest to us, *Architectural Forum*. Time, Incorporated bought *Forum*, and I have wondered for a long time just how that came about.

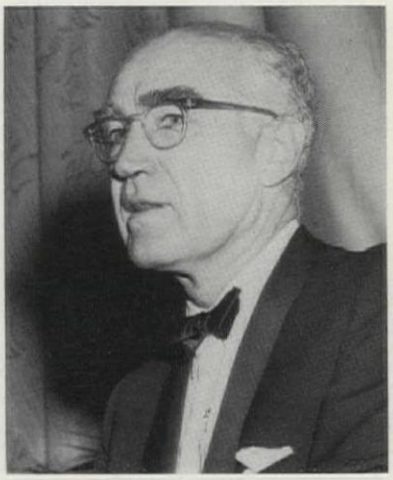
Henry Luce has been called a publishing genius, but seldom at the times when the magazines of Time, Incorporated were first making their appearance. When he and Briton Hadden, his Yale classmate, started *Time* in 1923, they did so out of the conviction, obviously not shared by the press of this country, that the American public was not well informed. Mr. Luce established *Fortune* in 1930, when anxiety over the stock market crash of '29 was reaching its peak, and when many were wondering if capitalism was dying. Then came *Life*, in 1936, and the laughter and derision were repeated. There were some dark years in which *Life* could have died, literally of too much success, but Henry Luce would not let it.

Today the six publications of Time, Incorporated have a total per-issue circulation of ten million copies. *Life* is the most successful magazine in publishing history, yet there is ample evidence that it means much more than that to Henry Luce.

Mr. Luce understands the press of a democracy; in many ways he typifies the responsible press of a democracy. He will talk to us tonight about the architecture of a democracy.

The Architecture of a Democracy

Address by HENRY R. LUCE



THE MAJOR PREMISE of my remarks tonight is that the 20th Century revolution in architecture has been accomplished. And it has been accomplished mainly in America—no matter how great our debt to European genius. The founding fathers of the revolution in architecture, the great and the colleagues of the great—many of them are in this room tonight. I salute you. If I should live to an old age and my grandchildren should ask me where I was and what I did during those world-shaking decades of the mid-Twentieth Century, I will tell them that on May 16, 1957, in Washington, D. C., there was celebrated the 100th Anniversary of The American Institute of Architects. And I was there. If that doesn't sound as exciting to my grandchildren as might the mention of war or interplanetary travel

—then I will explain to them that, here, on this occasion, I shook hands with the men who gave the shape to *their* America, the men who raised the towers toward the sky, who stretched the roofs across the land, who formed the facade—the face—that their America presents to all the world. And I am sure I will be able to add—these were the men who, in the fullness of time, made God's country a splendid habitation for His most fortunate children.

Is this wishful thinking? Objective facts support the prophecy.

The American revolution in architecture has been accomplished at a providential moment. For it comes precisely at the moment when there is taking place, and is about to take place, the most staggering mass of building ever done on this planet.

The quantitative projections must be more vividly in your minds and imaginations than in mine. There are tens of millions of properous Americans to be housed and rehoused. A quarter of a century from now, only a fraction of the houses which now stand will be tolerable to the Americans who in 1976 celebrate the 200th Anniversary of this nation. And besides houses, there is everything else to build—factories, offices, stores, schools, churches, airports, sports arenas, parks, places of art and entertainment—the list is endless, as varied as American life itself. And let's by no means forget highways—a great symbol of a continental and democratic people. This moving of the earth and making the waters to flow—this is the picture of modern man, the American, making a new dwelling-place on earth.

Well within a decade this picture of a whole new physical environment for Americans will be in the imaginations of the people. It will even be in the algebra of politicians.

But, you may say, granted the hundreds of billions of dollars, granted the millions of tons of iron and concrete and glass that will be put in place, what guarantee is there that any appreciable part of all this will express good architecture? Does not a lot of the evidence so far point to ugliness rather than to beauty?

I must now take account of two things—the appalling of ugliness in the American scene and the degradation of democratic taste. Nor do we have to go to our friends in Europe to hold a mirror up to us and find ourselves to be monsters of bad taste.

We find outraged critics right here at home. Thank God we do. In fact, the most readable description of ugly America is to be found right in the *Architectural Forum,* written by an esteemed colleague, Mary Mix Foley. In one sweeping phrase she speaks of "this mess that is man-made America." In her catalogue of horror, she lists "nineteenth-century buildings modernized at street level with chrome, glass, and neon—the restaurant in the derby hat, the candy-striped motel and the frozen-custard stand, dripping silvered concrete icicles . . ." "Probably never in the history of the human race," she continues, "has a culture equaled ours in the dreariness and corrupted fantasy of a major part of its buildings."

The whole story is even more appalling. For dreariness and ugliness were not thrust upon the American people; they chose it, they, the freest people in history. To quote Mrs. Foley once more: "In no previous culture have people in general been so free to choose what they like with so little deference to authority."

Here I am prophesying a splendid age of architecture on a continental scale. What chance has architecture if the will of the American people is for ugliness?

This cry of distress raises many more questions of philosophy and sociology than I can even venture to list tonight. There is implicit, for one thing, the old question as to whether democracy is, after all, any good. None of the world's great architecture up to now, none of the architecture that America tourists go to see every year—almost none of it arose at the wave of the magic wand of Democracy. Except Periclean Athens, you might say. But then you might also say the Parthenon, that wonder of light in the shining sun, is really a monument to the fall of Greek Democracy which was in any case a very short-lived affair. As for the Versailles of Louis XIV—*l'etat c'est moi;* as for the Taj Mahal, as for the Great Wall of China so infinitely romantic, as for the Mayan temples, as for the stately homes of England—you go on with the list—nearly all of majesty or beauty in architecture springs from imperial autocracy or from Aristocracy with a very capital "A."

Is then our choice between democracy and architecture? Is real political freedom incompatible with pervasive beauty?

These are big questions. In the phrase made famous by Dr. Tillich, they are even "ultimate questions." I shall not attempt ultimate answers. But there is one answer which can be given—an answer drawn from the character of the American people.

Stated in briefest terms, my argument — and prophecy—is this: First, for two hundred years, the American people have been faithful to one dominant purpose—namely, to the establishment of a form of government. Secondly, that purpose has now been fulfilled and we are at present seized by a broader challenge, namely the shaping of a civilization. Third, we will meet that broader challenge;

we will succeed in creating the first modern, technological, humane, prosperous and reverent civilization. This creative response to challenge will be most vividly expressed in and by architecture.

Having told you what I'm going to say, let me now try to say it.

The founding of the United States of America was an event unique in all history. As is stated in a famous passage of our national scripture, this nation was conceived in liberty and dedicated . . . to what? Dedicated to a proposition. What proposition? That all men are created equal? That's one way of putting it. More precisely, dedicated to the establishment of a form of government. A form of government which, while profoundly recognizing the frailty of human nature, should nevertheless seek a realization of all political wisdom—the balance of liberty and justice, the balance of freedom and equality, the balance of individualism and social cooperation.

That is the American proposition. Here is how a poet says it—Walt Whitman: "Sole among nationalities, those States have assumed the task to put in forms of lasting practicality and on areas of amplitude rivaling the physical cosmos, the moral political speculations of the ages, the democratic republican principle. . . ."

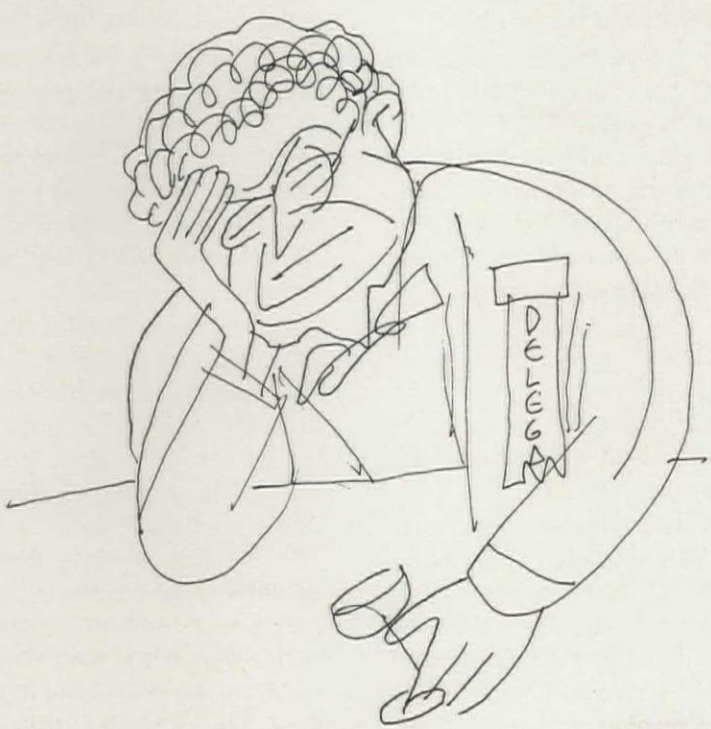
This task was providentially begun by our founding fathers — the most remarkable group of men ever brought together for the making of a nation.

And now after 200 years, here in this city of Washington, we can say that, to an extraordinary degree, we and our forefathers have carried out our tremendous purpose. Today our America is an amazing example of functioning law and order — in all the turbulent flow of our commerce and our daily life. Today America is an amazing example of liberty. Of course we must keep everlastingly vigilant to keep it so—and we will. We will work at it. We will be deterred neither by smugness nor by fear, neither by the atomic bomb nor by any other terror.

So here we are, here is the plateau we have reached after so long a struggle. And now what? Now we are not satisfied. We are enjoying immense prosperity, widely spread among our people, and yet we are not satisfied with the quality of American life. If too many Americans seem contented, that is an illusion. Millions of us are grateful, as we ought to be, for the blessings we enjoy. But divine discontent is at work everywhere. We must have more and better education, says this one. We must have more and better medicine, says another. And mental health. Yes, and though we go to church in tens of millions, we must seek deeper spirituality.

All of this I have summarized by saying that we are challenged to build a civilization. In the American idiom: we must build a *better* America!

A curious fact strikes one at this stage. When an American today hears the words "build a better



America" he will understand it more readily in a figurative than in a literal sense. "Let's have better education," he will say, "more pay for teachers, more scholarships—but let's don't spend too much money on 'bricks and mortar'!"

Today the American people are "sold" on education, as they always have been. They are sold on medicine, yes, and on culture, too. Witness, in the last 20 years, the tremendous increase in the enjoyment of music, of the theatre, of painting—from Giotto to Picasso to the Sunday painter! And now, at last, comes architecture. To use an American expression of elegant classical lineage, the American people are beginning "to get the word" — about architecture.

It's up to us to send out the word more vigorously. You have accomplished the American revolution in architecture. Now it's for editors and enlightened citizens to make known the news of that revolution.

We couldn't have done this 20 or 30 years ago. Your revolution was under way then. But there weren't enough actual buildings to show it. And those that were, seemed odd. But now you've given us the buildings—enough of them. And to millions of Americans they don't seem queer, on the contrary, they seem *right*.

Furthermore, millions of Americans, not only the professionals, have begun to see that in our 20th Century, architecture is more than a building here and there, vitally important though each *good* building is. Architecture is a plaza, a civic center, a great redevelopment area. Architecture is a whole city. Architecture is the whole sweep of the continent.

That is my answer to the nightmare doubts about the derby hat and the candy-striped motel. Not that all ugliness will be abolished. This is indeed a free country and a man must be free to sin against beauty just as he is free to sin against truth. We will not have a state with a capital "S"—*l'Etat, lo Stato, Das Reich*—we do not have, we will not have any "State" to decree our morals, our religion, our culture, our taste.

But we do work at these things—and they work on us. The ideal will not leave us be. It nags us, prods us, inspires us. The vision of the good, the true and, yes, of the beautiful, is like our conscience — it catches up with us sooner or later.

Today, the vision of good architecture has been held up before us, the vision spreads. There is the conviction that architecture is essential to the physical and spiritual health of this nation. The vision and the conviction will spread—and as they do, ugliness will recede and grace and worth will grow.

I have spoken of the revolution in architecture, but I have not defined it. Perhaps it is best defined in terms of an extraordinary modern affirmation: Good architecture is good economics.

Modern architecture did not grow up in the palaces of emperors or maharajas. It was not designed to proclaim pomp and glory—except the glory of a free and self-respecting people. Modern architecture, or at least a large part of it, grew up in response to the people's needs. They were badly housed: Let us build good, clean, economical housing. That is only one example of the fact that modern architecture is not the servant of imperial luxury or of aristocratic vanity; it has to meet an economic test and its chance for freshness and vitality was in making use of the vast wealth of material and the wealth of technology produced in a profit-and-loss economy.

To be sure, a great deal of bad building is being done and people still make money out of bad building. A curse be on them. But the affirmation remains. I am speaking of the idea which is now implanted in our civilization: Good architecture is good economics.

Tonight in this capital city of Washington let me make a further affirmation: Good architecture is good government.

Good architecture is good government for a number of reasons. First of all, in our age, good government is required to be good economics. Good government in our age must meet the economic test

But government is more than economics. Government must *stand* for things, for principles, for ideals. Government must be a symbol. And architecture is, above all, the symbolizing art.

I would be the last ever to agree that human life is bounded and prescribed by economics. Let us clearly reject the economic interpretation of history or of life — a narrow, wretched philosophy shared by Marxists and robber barons. Life is more than economics! And so is architecture! You would be miserable if you felt you could never express anything but economics. And indeed perhaps you do often feel miserable because you feel bound in an economic straight-jacket. Never fear—life will burst that straight-jacket. But also, rejoice that as modern architects you can express good economics. I do not say you always *do*,—but you *can*. And that makes you contemporary—servants of our present and future needs.

But will you be given the chance to transcend economics, the chance to express the non-economic the more-than-economic character and aspiration of the American nation? That is what we must mainly strive for, now: To get buildings, many of them, big and little, which point beyond themselves

to the best in American life. The chance to express more than economics must be given you by the home-builders of America, by the industrial corporations, by the universities—and notably by Government in all its many branches, federal and local.

The relation of Government to architecture may be put under two heads. Most importantly perhaps there is the effect of government laws and policy on architecture. Government's influence for better or for worse is enormous in terms of urban renewal, city planning, housing policy, even the lowly local building codes. All Americans who wish to build a better America must learn how to teach politicans that bad architecture is bad politics.

There is one powerful lobby missing from the American scene—the lobby for architecture. Let us try to develop a powerful lobby for architecture. Not for hand-outs, for favors; but for good architecture as such. When that is done the better and beautiful America will be in sight.

But Government is itself a big builder. It is in its own buildings that Government has the duty—and the right! — to symbolize what Government stands for. This is the proposition which brings together the threads of my thought tonight.

We applaud the founders of this capital city because they laid out a magnificent city plan. But they did something else, equally important. They fixed on a style of architecture to symbolize the great American determination to establish a form of government. The choice of style was the classical Greco-Roman style—the natural and perfect choice for that time. To be sure Rome did not symbolize democracy or liberty in our hard-won sense of the word. But it did symbolize good government—it symbolized order, law, and equal justice under law.

What the founding fathers said and what years later Jacksonian Democracy said was this: We *will* have a government of free men, we will even have a democracy, and we will prove that a democracy does not have to slide into chaos and tyranny. We will prove that you can have a democratic government which will be both honorable and honored. We will prove that a nation of free men can be dignified, maintaining self-respect at home and respect throughout the world.

That is what our forefathers said long years ago: They said it partly as fact, partly as bold aspiration. They said it symbolically.

Today, America has the same thing to say—in greater fact and in greater aspiration. We, too, must say it symbolically. And we have more to say, new things to say—the determination to build a great civilization. We must say the old and the new in new language—your own language, the architectural language of the 20th Century.

We are already doing it. Witness the new American embassy buildings. Some of them are triumphs of modern architecture. They are also great acts of statesmanship. The Department of State deserves, I think an award from this Institute not only for the buildings themselves but for the magnificent directive under which they are being built. The Department of State has written a Magna Carta of fresh, imaginative architecture—an architecture of symbolism symbolizing the dignity of this republic and its profound concern for all mankind.

What we have done abroad we must do at home. We must do it here in Washington and down to every county courthouse and post office.

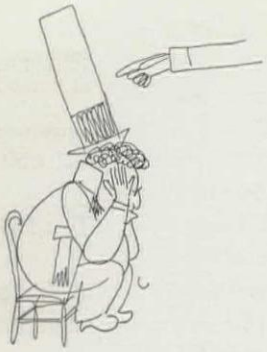
No one architect can tell another how to express a great virtue or a great aspiration. And certainly a layman cannot. This sort of expression is an act of inspiration. But the architect who touches government has a duty to steep himself in the meaning of America. The citizen and politician has a duty to pray that out of the architect's profound understanding of America will come the inspiration to express what we want to say as a nation.

What do we want to say? Perhaps it could all be put in two words. We want to say Democracy and we want to say Dignity.

Modern architecture can certainly express Democracy. We say Democracy by requiring that buildings meet an economic test—the test of wise, farsighted economics. We say Democracy by buildings which are frank, open and unaffected. Our welcoming shopping centers, our cheerful new schools, our glass front banks, all emphatically say Democracy.

And what about Dignity? I choose that word because in World War II and after, the phrase most commonly used to express what we fought for was the Dignity of Man. It may not be your favorite phrase, it isn't mine because it so readily reminds that most often man exhibits himself as a most undignified animal. Yet right there perhaps is the clue. Man is not a noble savage—and never was. He is a created creature having implanted in him the power to create nobility. He is a striving creature. We Americans are striving creatures. We have achieved magnificently. And now we have set out upon a magnificent adventure—to create the first modern, technological, humane, prosperous and reverent civilization. To express step by step, the progress of that adventure, to express it in fact and in aspiration—so to do will be the fulfillment of the American revolution of architecture.

In the dawning light of that fulfillment, I salute you. I salute you in faith and in hope. In reasoned faith in our own fellow-Americans. In confident hope that the divine discontent which has led us to this hour will abide with us now and forever.



The Convention as Bendiner Saw It

As the new century gets under way, greetings from the only cocktail lounge in the hotel, where it is hard to type, what with that cart bar flowing by in the haze and the waiters from the Palladian Room looking untidy. This room is supposed to be Colonial Architecture which makes it even more confusing.

For five days I have listened to the words of Ralph Walker, the Magi from the R.I.B.A., the Irish R.I.A.I., Norway, Sweden and Denmark, the U.S.S.R., New Zealand and Turkey. The President was strung with foreign medals, buried under encomiums, given a Japanese gift of three shrunken heads on a butter board, a set of "Olde Manors of England," and a mahogany carving of Magonigle's crest of the AIA.

To open it all, Mr. Edward Weeks reared back on his Boston Ancestry, gave a history of *The Atlantic Monthly,* and proceeded to tell the Architects that people now move around from flattop to flattop, having bad-mannered children who like to listen to background music while reading *The Atlantic.*

Tuesday evening was the President's Reception at the National Gallery of Art. The heavens flooded the white shirts and the expensive copies of Dior. The President shook hands. There was naught to quench the tempers as at past President's Receptions. A wonderful show, beautifully arranged, well designed and executed. The people looked lovely, the marine band played in the alcoves, the palms swayed in Ionic harmony. It was a fresh second act for Rosenkavelier.

Afterward we adjourned to the seat of learning which is right behind a glass. Back in that saloon of culture we were floored into a drink by one of these zillion dollar talkers who is rebuilding the country with an office here and there and Texas. He was for a lobby for architects.

Wednesday a steaming Washington afternoon, a steamer was hired to float us to Mount Vernon. Eighteen hundred architects swarming to the barge and everybody happily immersed in gin and tonic. The yellow badges of the delegates floated lazily in the breeze and the band played on and on. President Chatelain in a natty blue suit and russet shoes descended and followed the swaying mob up the steps to put a wreath on pore old George Washington, see the furniture, and rush back for supper. As the last architect disappeared up the hill the first worn out architect wandered back for supper. Finally eighteen hundred worn and steaming architects had come aboard and were packed nine deep under legs of fried chicken, whiskey, banana splits and salad. Then sixteen bartenders spooned out whiskey, gin, tonic, ice and sodas until I was insulting a couple of Hungarian architects, kissing Fenhagen's daughter and Giovanna of the Pensione Annalena.

Thursday, Mr. Mitchell, the conductor of the Washington Symphony, gave a history, showing how architecture is just frozen music, starting with Cleopatra wooing Anthony to the sounds of the gittah, harp and pitch pipe. Frozen architecture is the love of three oranges, Romancarnivaloverture, Gabrielle's Canzona Number Two for brass choir, Bach gavottes, Purcells, the Leonore Overture, Marche Slav, Prokofieff, Copland and Ravel. It was lovely, just lovely and it really explained everything.

The Annual Dinner was at nine, with swarms overflowing the Convention hall, the galleries, the Piranesi lobby and the balconies. The President introduced foreign architects who rose, the new Fellows arose. President Eisenhower sent a letter. Three presents and six more medals arrived. Little Skidmore was hung with the Gold Medal and hardly reached the microphone to thank us politely. Ralph Walker was hung with the Centennial Medal and pushed his locks back, waxed poetical, predicted, profounded, and retired for the One Hundredth time. Mr. Luce arose and predicted for *Time, Life, Fortune,* the *Architectural Forum*, President Eisenhower, the Republicans and also the architects. It seemed as if the Two Hundredth Anniversary had arrived. For being patient we got a door prize, a beautiful plate with the crest of the AIA, packed in a box too large to get under a bar chair.

The closing hours were spent by the late architect Pietro Belluschi reading typewritten pages of philosophy. I remember when he was an architect designing those beautiful, personal buildings which are a great inspiration to all of us. Now he is Herr Doktor full of dire predictions, warnings and finger shakings. It is all too sad.

Boys, am I glad I can still see well enough to make a drawing which is not earth-shaking, momentous, far reaching, significant or symbolic—but mine all mine. I am going right home on those awful super highways and have lunch at a brown derby and take off my shoes in my air-conditioned room and look out my picture window at the devastation I have wrought and have a good cry.

Friday, May 17

MORNING SESSION

Charles Luckman, Chairman

"The New World of Economics"

DR. EMERSON P. SCHMIDT

Director of Economic Research
Chamber of Commerce of the United States

JAMES M. ASHLEY

Director of Public Relations
Libbey Owens-Ford

WALTER REUTHER

Chairman, Economic Council
A.F.L.-C.I.O.

AWARDS LUNCHEON

Presentation of 1957 Honor Awards of Current Architecture

Presentation of the Fine Arts Medal of the Institute to MARK TOBEY *for Excellence in Painting*

Presentation of the Craftsmanship Medal of the Institute to CHARLES EAMES *for Excellence in Furniture Design*

Presentation of the R. S. Reynolds Memorial Award for Architectural Use of Aluminum to CESAR ORTIZ-ECHAQUE RUBIO, MANUEL BARBERO REBOLLEDO *and* RAFAEL DE LA JOYA CASTRO, *of Madrid, Spain*

AFTERNOON SESSION

"Architecture 1977"

Premier of a film prepared for the AIA by Time, Inc.

"A New Century of Architecture"

PIETRO BELLUSCHI, FAIA,

Dean, School of Architecture and Planning
Massachusetts Institute of Technology

The New World of Economics

ONE: Address by Dr. Emerson P. Schmidt

The new world, as we reach it, is never quite as new as the anticipations had pictured it. Change is the order of the day—more so now than ever before. Nevertheless, the more things change the more they remain the same in some respects—and perhaps in most respects. Change and progress are not synonymous—one for the other.

POPULATION EXPLOSION

The law of diminishing returns has not been repealed. In addition to the march of science and technology and the political and sociological ferment, our world is today faced with a population explosion.

The world's population is increasing at a prodigious rate. In 1492 there may have been under half a billion people in the entire world. By the end of the Napoleonic Wars in 1815, the figure may have reached one billion. Thus, it took over three centuries to add only half a billion people to the world's population. The New World of Economics is a strange world.

At the bottom of the Great Depression in 1934, world population had reached approximately two billion. It took somewhat over a century to add an additional billion people. But in the brief period of 17 years in our own generation from 1933 to 1950, and in spite of World War II, the world added another half a billion to its population. It increased at the rate of a billion people in less than 35 years.

The biological wheels keep on whirling at an accelerated rate. Since 1950 and for the period up to 1975 world population is probably increasing by over a billion people in only 25 years. Thus from 1492 to 1850, it required over three centuries to produce an additional half billion population. Now it is done faster. Automation or something seems to have stepped in. From 1950 to 1975, a period of 25 years, will produce a full billion of new mouths to feed and backs to clothe.

This is the great population explosion of our time. It really puts to the test the law of diminishing returns. Assume that the rest of the world equalled our per capita use of steel, copper and nickel, where would the raw materials come from? In terms of better living for all, the production problem is still the basic problem. Those who talk glibly about raising "purchasing power" as a solution, may be Marxists, unwittingly.

Our world compares with the age of the fall of the Roman Empire, out of which eventually emerged the modern West. In that period, America appeared on the stage of history, the sea routes of the globe were opened and the worldwide supremacy of Europe began—a supremacy that is coming to its end in our time.*

Another great revolution of our times is that released by the communist movement. A billion people have fallen under its sway. Although many in the West have renounced communism in words, many of them, particularly the alleged liberals, many politicians and some labor leaders, are dedicated Marxist in their economic thinking, sometimes deliberately, perhaps more often unwittingly. For these reasons the next 100 years are likely to be even more turbulent than the past 100.

THE DISCOVERY OF THE NATURE OF THE FREE MARKET

Capitalism, private property, the free market and a profit-and-loss-system are in many respects valid, automatic expressions of human nature, whereas communism and its offspring—overall tight economic planning—was invented by bookish introverts and handed down from above. Or, we should say, forced down from above on the masses.

It is a startling fact that the masses have been lifted above the subsistence level only where private property, freedom of enterprise and the free market have predominated. Yet, today, a most powerful and vigorous attack on capitalism, the free market and the profits systems exists in the New World of Economics—both here and abroad.

* William Bober, "The Forces That Are Loose in the World Today," November 15, 1956.

There is abundant reason to believe that freedom of education, of thought, of religion and of expression are integral parts of the private-property-free-market-economy. Wherever central all-pervasive planning has displaced the free market in allocating resources and rewarding the agents of production according to their economic contribution to the market place, freedom of speech, of education and of religion have also been liquidated. And economic progress for the masses has been thwarted. In short, it is no accident that a Peron, or a Hitler or Stalin, sooner or later find that they must control the church, the teacher, the editor and the writer. If this is a correct interpretation of the New World of Economics, it means that every time any one of us asks the government to do something that we should do ourselves, or that we should do in voluntary groups, we are laying another brick for the foundation of totalitarianism.

In our complex and highly inter-dependent economy it is inevitable, of course, that government assume a larger role and do some things that were not done in earlier generations. The authentic liberal, however, should ask that every sociological and political innovation prove its case. It is the proper function of the conservative to help conserve what is good from the past, but not to resist change when change is needed though he should always resist change for the mere sake of change.

Government should assume a few responsibilities, concentrate upon them and carry out these few functions with skill, integrity and competence. But as government assumes a new responsibility it is very likely to do a progressively inferior job in the areas where its prime responsibility rests—establishing national security; carrying on certain major public works that cannot be carried on by private individuals; providing the framework for individual effort; conducting monetary and fiscal policies which encourage high level employment and create an environment in which enterprising, innovative and imaginative individuals can find new ideas; developing new products and services without undue hindrance or interference by private groups or by government.

WHEN THE FREE MARKET IS DISPLACED

We now have literally hundreds of illustrations to demonstrate that when government goes beyond these essential functions it "hams" up the works. Right at our doorstep is the classic illustration of detailed intervention—the case of agriculture. For more than a generation, Congress has legislated on agriculture. But today the Secretary of Agriculture tells us that our agricultural programs are a failure. These programs have set aside the free market as the guide to production of food and fiber. As a result, we have some $7-8 billion worth of farm products in storage with growing surpluses on the threshold. Experts tell us that in spite of our population explosion here at home, the march of science and technology is likely, for the indefinite future, to yield greater volumes of products from the farm than we can absorb at current prices. The outlook is dim. There is only one basic fundamental solution and that is to encourage a prosperous industrial and urban civilization which can absorb more people and more dollar-seeking investment in the urban community and reduce the resources devoted to agriculture. Then let the free market guide farm production.

On scores of other fronts, we have seen similarly, that when the free market is set aside chaos takes over. The only recurring electric power shortages are in regions where we have publicly-owned power. The reason is obvious. When kilowatt-hours are underpriced, demand tends to exceed supply. Yet the political demand for public power, with its deceptive pricing, continues! The only reason we have fabulously wasteful highway and street congestion, which seems to be beyond correction, is because we have socialized streets and highways. If we had privately-owned streets and highways, operated as private enterprises, this accentuated problem of congestion would never have arisen and would be self-solving. The railroads, for example, accommodate their rolling stock to their roadbeds, or vice versa.

France has had rent control (price fixing) since the beginning of World War I. More than 90% of all the people in Paris live in houses built prior to 1914. The average French tenant need allocate only 2 or 3% of his income to rent. It is perfectly obvious to any architect, builder or contractor that this is not enough to produce adequate housing. Yet there is such a vested interest in low rent that no political party could win an election on the basis of abolishing this artificiality and market interference. Thus the French are destined to be underhoused for the indefinite future. In short, we liquidate the market at our peril.

TOTAL PLANNING

After World War II Professor Oskar Lange, a Polish-born economist, a colleague of mine at the University of Minnesota in the 1930's, and later on the faculty of the University of Chicago, rushed to renew his Polish citizenship in time to become his nominally-freed country's first Ambassador to Washington. Later he was returned to Poland as a semi-prisoner, to serve as an economic adviser to the government.

Lange was—and is—all for the idea of central planning, as a confirmed Marxist. Nevertheless, it is from Lange that we now learn the full scope of the horrifying results of planning as it has been applied to Poland's economy over the past six years. In a paper which has just reached this country, Lange tells of "disproportions" under the Polish *gosplan* which have brought the economy to the "verge of collapse." Living conditions, he says, have become incredibly hard; a general "indifference" to work "paralyzes our daily life." The consumer goods industries produce "sub-standard or unusable goods (rejects)," and this wastage has "extended to the mechanical industries, production of tools and transport equipment, etc." There is "bureaucratic anarchy" in distribution; farmers can't get industrial products, especially building materials; and there is a general resistance to increasing the production of livestock for "fear of being qualified in the category of kulaks."

Though Professor Lange pays his respects to overall planning by asserting piously that "socialist ownership of the means of production has become the irrevocable basis of our national economy," no free enterpriser, not even Professor Ludwig Von Mises, could have painted the results of planning in the dire terms used by Comrade Lange.*

Have we the wit as we look into the next 100 years to profit from these failures?

GOVERNMENT HOUSING INTERVENTION

In the field that is of some interest to architects, we have had a steady growth of intervention in government.

In the early years, FHA offered the private mortgage market a single formula for spreading risk on a mutual basis. This was available to lending institutions and accessible to all borrowers. Though a government creation, its support was to come entirely from those who benefited from it and any profit was to accrue to the borrowers who paid its premiums. The government's position was kept remote. It made no distinction between persons or classes or groups and had no direct relationship with individuals.

But it didn't take long before the indirect and impersonal concept of governmental relationship as embodied in the FHA was seriously undermined and corroded. Strong forces were at work to give the government a more direct and positive role through which, by grant and subsidy, it was proposed to provide every family in the nation a good house, irrespective of considerations other than that of assumed need.

* Source: National Review, New York, May 11, 1957.

The supporters of the FHA, unaware of what was taking place, were lured into a succession of compromises, as Miles L. Colean has so well pointed out.* Since direct lending and public housing purported to offer a cure for many of our social ills, the FHA felt that it also had to offer a cure. In fact, a whole series of alleged cures were provided, as special insurance programs were set up to encourage low-priced houses, farm houses, housing in outlying areas, housing for war workers (two programs), housing for veterans, for slum dwellers and those displaced from slums, for men in service and, now, for the old folks. Along came programs to promote cooperatives, prefabricated houses and "industrialized" housing and to help the armed services, and possibly some others, avoid asking for direct appropriations—to say nothing of low-income and then middle-income public housing.

Mr. Colean goes on to say:

> "In this panic to set up a special program to meet every real or invented need, the original, limited, practical objective was lost, and FHA was caught up in the spreading delusion that there was no limit to the power of government to remedy every human ill and solve every social problem. As a consequence, the agency began to be looked upon not as an impersonal device for improving the functioning of the private market mechanism but as a tool for directing and controlling the flow of funds to meet current social and political objectives."

Originally, the housing program for veterans involved a basically simple and practical idea. The interest rate established in the early years was in line with the market forces. But, like the FHA rate, the VA rates became outdated with the overall rise in the demand for loan funds.

It is significant that the bulk of the instability in housing starts has been in the FHA, VA and public housing sectors, while the starts in conventionally financed houses have been much more regular in the past decade. Yet, many of our citizens, including some architects, seem to be incapable of learning that when we invite government into our profession or enterprises, we invite instability, not stability, uncertainty and not certainty, chaos and not order.

In England, where government has assumed an even larger roll in all types of construction, the architectural profession has been largely socialized just as the medical profession. By taking the short-

* *1956 Savings and Loan Annals* of the United States Savings and Loan League, Chicago 1, Illinois, address, November 15, 1956.

run view, rather than the long, we, too, are inviting socialization of ourselves.

Furthermore, under the housing programs, the alleged beneficiaries, government bureaus and the politicians have developed a vested interest in the artificially low interest rates.

Congress, by fixing the interest rate for U. S. Treasury loans for college dormitories slightly below the free market rate, has by-passed the private money market and shifted the burden to U. S. Treasury financing. This process can, in time, ruin the private money market and indeed the free economy as a whole.

CREDIT RESTRAINT DELUSIONS

On April 8, Senator Sparkman said in a speech* that "hard money" policy threatens to "not only curl your hair, but take your scalp as well." Senator Stuart Symington made this remarkable statement:** "Secretary Humphrey has given the bankers a billion dollars additional for the price of money to the government."

Such criticisms of the alleged tight money policy have emanated almost on a daily basis from politicians, Leftists and even some businessmen. Here we see a basic organized drive against the free market system. Few see the implications for a free economy. There is good reason to believe that a free economy and, indeed, human freedom are impossible unless we also have a flexible money market. This is an idea almost never discussed in the economic literature or the popular press.

If the interest rate is driven downward by artificial forces, it drives the demand for capital ever upward. It generates pressures for government intervention on a geometric scale.

Lord Keynes, the most influential economist of our generation, during the depression of the 1930's wanted to drive the interest rate to zero—"the euthanasia of the 'rentier' class." He has had many followers in Washington and elsewhere. They are regimenters and totalitarians—whether consciously or not. To make the point clear: Interest-free perpetual loans, for example, would be the equivalent of making capital a free gift. When things are free, there is no possible limit to the demand for them. Then rationing and detailed government planning replace the free choice of the citizen.

Similarly, government guarantees of loans, easier and easier borrowing arrangements with interest rates forcibly depressed below market levels by law or by fiscal and monetary policy as prior to March 1951, likewise drive the demand for capital through the roof. This puts the economy under constant inflationary pressure and creates political pressures for direct government lending, direct controls and regimentation. It must finally lead to capital investment rationing, compulsory saving, price and wage controls, profit controls, the allocation of labor to specific assignments—in other words, a regimented economy.

This set of ideas on economic interrelationships has been inadequately discussed in the United States by those who favor human freedom, a free economy and mass human welfare.

Opinion polls have found that a vast majority of persons for more than a decade consistently have said "Yes" when asked: "Do you favor price controls?" What they actually want is lower or reasonable prices. They see or understand only one way to get such prices, namely, price control. And interest is the price of money.

Unless we can get more individuals all across the land, individuals in whom the people have confidence, to understand the anatomy of money, credit, commercial and central banking, and the function of a flexible interest rate, we may drift by default into the regimentation and controls which have gripped and weakened other nations.

Several members of the Joint Congressional Committee on the President's Economic Report in the Joint Economic Report of 1955 argued:

> "Instead of being used to promote full-employment, maximum production and purchasing power, fiscal and monetary policies have been, and are being, used to promote the interest of the lending and investment classes and a handful of giant corporations at the expense of the farmer, small businessmen and employees." (page 43.)

A number of members of Congress have continued to reiterate the same idea. Thus, on October 2, 1956, a Congressman said that this policy "has been dipping in the pockets of small businessmen, home owners, farmers and consumers and exacting interest rates which favor lenders."

It is clear from this that the foundations of sound-money-maximum-employment policies are imperfectly understood, even in high places. Since the U. S. Treasury-Federal Reserve Accord of 1951, the Federal Reserve has been striving to protect the purchasing power of the dollar. The mechanics at its disposal are not perfect. But when everyone is trying to borrow the maximum and when our economy is apparently trying to do too much and we have over-full-employment, something has to give. During inflation, credit restraint means that some potential borrowers or would-be borrowers are not only to pay somewhat higher interest rates, but, perhaps,

* *Evening Star*, Washington, D. C., April 8, 1957.
** *Chicago Tribune*, February 12, 1957.

borrow somewhat less than they had intended. Again, something has to give.

At the same time, as the purchasing power of the dollar is preserved, all dollar savings, such as mortgages, bonds, life insurance, savings deposits, have their values preserved.

It is inevitable that lenders in such a period will get a better return. But contrary to demagogues, this is not the objective of a sound money policy. It is an incidental effect. Increases in interest rates tend to raise the income of savers and other money lenders. Critics of flexible interest rates are making a mockery of one of the essential function of the government, namely, to maintain an honest currency.

While the 3% rediscount rate, existing in all 12 of the Federal Reserve banks is the highest in nearly a quarter of a century, this rate is not high by historical standards. Prior to 1930, 3% was the bottom of the range for rediscount fluctuations. Under boom conditions in earlier periods, the rate went to 6% in 1929 and 7% in 1920. In 1955, interest payments accounted for only 3.3% of the national income, as against 6.3% in 1939. These facts should help put the "money controversy" of recent years in better perspective.

The average person can never be expected to take the time and trouble to master these intricacies. But urgently needed are informed thought-leaders in every community, whose judgment and public spirit is unquestioned, who will lead in the struggle for freedom—including the flexible money market.

The power to prevent inflation (and to some extent, deflation) unquestionably is now at hand in the U. S. Treasury and the Federal Reserve System. Enlightened public support on the side of reasonable price stability and sustained high employment is indispensable to strengthen the hand of these monetary authorities.

While the Federal Reserve or, even more carelessly, the Administration is blamed for tight money, actually, the Federal Reserve has *followed* the money market far more than it has led it.

For example, total loans and investments of commercial banks rose from $156 billion at the end of 1954 to $165.7 billion at the end of 1956, or by $9.8 billion. In this same two-year period, however, total private and public debt increased $84.3 billion. In 1956, private and public debt increased by approximately $32 billion, while the rise in commercial banks' loans and investments was only $4.8 billion. In other words, in the overwhelming majority of loans, the borrower and lender are perfectly free to negotiate whatever rate is mutually satisfactory. The Federal Reserve has no legal or direct control over such transactions whatsoever. The tail does not yet wag the dog.

Nevertheless, because of the alleged tight money policy, innumerable efforts are made by politicians, government bureaus and pressure groups to get around this alleged credit restraint, via direct loans, via taking on state and local responsibilities and in other devious fashions.

C. Canby Balderston, Vice-Chairman of the Federal Reserve Board, made it clear that every attempt to create a preferred position for any group concentrates, in a full-employment economy, the stringencies on the balance of the economy that much fiercely. He put it this way:

> "The alternative to free markets is to resort to government subsidies, guarantees and tax benefits. These may shelter preferred groups and meet apparent social needs, but we must not forget that each time we use them we subtract from the credit, materials, and labor available to others who must rely upon the free market. The greater the amount of special shelter provided by government, the more difficult becomes the situation of those not so protected. In a free society, it is axiomatic that not everyone can be sheltered. It is understandable, therefore, that free markets should be looked upon as the central feature of our private enterprise system."

This now brings us to the problems of wage inflation and undue concentrated labor union power in our New World of Economics.

THE WAGNER ACT OF 1935

In 1935, Congress passed what many believe to be the most revolutionary law in our history—the Wagner Act. Today frustrated Congressmen, having inherited the octopus provided for by the Wagner Act, don't know what to do with their inheritance. They probably will end with setting up a vast government bureaucracy, at taxpayers' expense, to check on tens-of-thousands of union elections, dues collections, administration of welfare funds, etc. But such surveillance would not get to the heart of concentrated labor union monopoly power—which Congress helped to create, and which will make for continuous wage inflation because of labor leaders' reliance on force, coercion and even violence to get their "demands."

To rationalize these morally and economically indefensible practices, their spokesmen maintain a persistent attack on profits. This, in spite of the fact that from 1950 to 1956 gross private product increased by $112 billion and compensation of employees by $86 billion, while corporate net profits were actually $600 million lower in 1956 than in

950. To say that inflation is due to exorbitant rofits—as many do—is hard to fathom from the fficial statistics.

By outlawing compulsory unionism, by strict nforcement against the private use of force and iolence and by amending the Taft-Hartley law to equire that the employer need deal only with union epresentatives chosen by secret ballot from among ie individual employer's own employees, not only ould union racketeering be minimized, but collecve bargaining would again be made *free collective argaining*. Anti-social wage inflation would be held check. A sense of community could again be reored.

Power-hungry labor leaders will cry out against iese democratic proposals and they will clothe their ies with high-sounding "public purpose" phraseogy, but individuals dedicated to freedom and ecoomic progress will progressively see their soundness. the end, it may be seen that these may be essential eps to save a free labor movement.*

CO-DETERMINATION

In spite of the dismal failures of detailed govnment planning in agriculture, rent control and in any other phases of the economy here and abroad, owerful forces are trying to extend such detailed control to other sectors of our economy. For example, in May of last year, the United Automobile Workers union played a key role in the International Automotive Conference in Paris, held by the Automotive Department of the International Metal Workers' Federation. The Conference resolution on automation gives a clear indication where we are being led. Thus, the resolutions says, "We propose, and in our respective countries we will insist, that governments prepare without delay to carry out these responsibilities through specific measures . . ."

Then the resolution calls for measures to insure "fair distribution of the fruits of automation." This means political determination of wages, prices and profits. But the resolution goes on to say:

> "This objective requires that prices be reduced to reflect the sharply reduced costs of production flowing from automation. Depending upon the particular circumstances, governments may fulfill this responsibility by rigorous investigation and full public exposure of profiteering, whether by monopolies or otherwise; by setting price ceilings for particular commodities where they can be administered effectively; by the breaking of monopolies through the creation of additional publicly owned production capacity with prices set so that, through competition, they drive down the prices set by the private

* As evidence of the dawning light, see: "Are rade Unions Necessary?," by Peter Wiles, *Encounter*, ondon, September 1956.

FT TO RIGHT: MRS. CHLOETHIEL WOODARD SMITH; MR. RMAN J. SCHLOSSMAN, FAIA; MRS. NORMAN J. HLOSSMAN.

LEFT TO RIGHT: MRS. KATHERINE GROVER; REGIONAL DIRECTOR BRYANT HADLEY; MRS. BRADLEY KIDDER; MRS. HADLEY AND REGIONAL DIRECTOR BRADLEY KIDDER.

profiteers; and by co-determination and outright nationalization.

"(d) Measures to regulate the volume of investment and to direct the flow of investment capital in accordance with the needs of the economy as a whole—

"In addition to regulating the volume of investment it will be necessary in economies experiencing rapid technological advance to ensure that investment is channeled:

"(i) so as to provide ample employment opportunities in distressed communities; and

"(ii) under some circumstances, toward industries and activities offering expanded employment opportunities as against those seeking merely to modernise in order to reduce labor requirements."

Thus, it is clear that aggressive forces are out to control the rate of investment and when and where investments are to take place. Prices are to be controlled by government price-fixers and government is to set up competitive yardstick plants, or simply socialize our economy. This is over-all detailed centralized planning, so frequently discredited elsewhere. Is this to be the New World of Economics?

In another connection, another UAW proposal stated, "Just as in the Korean War, the percentage penetration of any given company would be set in advance by government action." In other words, if you wanted to buy a Ford, but the Ford Motor Company had sold all the cars that the government would allow it to make, you would have to buy some other model which you might regard less well. This is a new Fascism. This political control in place of free-choice consumer direction.

While our potential growth for the future is fabulous under a favorable economic climate, such threats of labor union and government intervention can bring about economic stagnation and even poverty. Progress is not inevitable. It has to be earned. Growth has to be earned. Its foundations have to be understood.

UNDERSTANDING THE BASIS OF GROWTH

Professor David McCord Wright of McGill University, a most widely respected economist, speaking on foreign aid, used some very strong words about our muddled thinking. He said:

"Next, as to growth itself, the ideas that I am talking about, let me stress once more, are not just communist but Marxist and entertained by many sincerely anti-communist people. Yet we cannot export understanding of growth, if we don't have it ourselves. Our numerous, effete, silly intellectuals living still in the great depression are about the last people who ca help. What the 'backward' nations need is no just money, not just machinery, not even jus skills. What they need is knowledge of th *political* and *social* institutions and attitudes o mind which make for the growth of a fre people. Thus we need to talk about the nee for creating a desire to achieve, the need fo permitting incentives for effort, i.e., inequalit of rewards, the impossibility of avoiding som conflict, and the fundamental paradox of capita ism which is that on balance *my* more does no mean *your* less—but more for all. Yet to man sincerely anti-communist people what I hav been saying is just about the equivalent o original sin."*

Again, Professor Wright said:

"We, if we are to be worthy of the gre hope of our nation, have got to get the fu out of our minds, to peer through our pictur windows beyond the flowers in the tidy new fro yard to the sobering, dreadful problems th lurk beyond. A stern choice of alternatives li before us if we are to survive. No more c we vote 'this'—if we want to survive and pr vent inflation—without realizing that voti 'this' means giving up 'that'? Nowhere do the shoe pinch harder than in the case of we fare expenditures. If there were no other cris increased welfare services would be possib without inflation or increased taxes. But, aft military aid, after moderate and careful forei aid, where is the surplus left for our Fede Government—even if such heavy centralis were desirable? Particularly, where will t saving come from to build the plants to p the wages we want, to provide the producti we need? This is *not* 1939. The rate of intere if anything, should be higher, not lower."

CONCLUSION

Again, the foundation for merging freedom a mass economic progress are well reasoned and u derstood—but only in limited circles.** Power forces—both in government and some outside pr sure groups—are threatening to destroy both freed and progress. Some know what they are doing a some are unwittingly paving the way for the n slavery and poverty. The law of diminishing retu has not been repealed in the New World of Ec nomics.

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* For further explanation, see: *The Ethics Capitalism*, Chamber of Commerce of U. S. A., Wa ington 6, D. C.

** Address, The Academy of Political Scien Columbia University, New York, April 22, 1957.

The New World of Economics

TWO:

Address by JAMES M. ASHLEY

WITH THE SINGLE EXCEPTION of the time Mrs. shley and I were married, this is by all odds the ost thrilling and exciting day of my life. I am stonished to find myself on the same platform with ese distinguished men. I am even more astonished be addressing this great audience—responsible for terpreting in three dimensional form the miracle of ur country.

It strikes me that your convention committee d well to include a session on economics in your rogram. For in my opinion, there is no facet of e culture you interpret more significant than the *nd* of capitalism which flourishes here, and, quite erally, nowhere else in the world.

And because no country exists as an economic tity unto itself, it behooves us to be knowledgeable out the way other systems function, lest we lose e precious ground we have won.

The concept of our kind of capitalism was prob- ly first enunciated by Henry Ford. In answer to l the excitement and criticism that followed his 1914 nouncement of a $5.00 a day minimum wage, he id, "If I pay my men at least $5.00 a day, they n buy my Fords."

A ridiculous policy for one company to an- unce unilaterally? Of course it was ridiculous— d pronounced so by most of the thoughtful people the time. Obviously no company could survive d still pay so great a premium for so important item in the cost of production.

Two factors combined to enable Mr. Ford to confound his critics. In the years following his announcement, immigration, first because of World War I, and then by the imposition of rigid immigration quotas, dropped off sharply. In the ten years ending in 1914, about 11 million immigrants accepted the warm invitation of the lady who "lifts her lamp beside the golden door." In the ten years that followed 1914, there were less than four million newcomers. Now the stream has dried to a trickle.

The second factor was the production boom that had its genesis in World War I. To get labor, all companies bid higher and higher. And when the dust had settled, industry here discovered to their amazement that these workers constituted a tremendous new market.

No informed person believes that it is to Sewickley and Grosse Pointe and Westchester that Betty Furness is speaking. We know it is to Hamtramck and East Toledo and Gary. Without the purchasing power of well-paid production workers, our proud assembly lines must grind to a halt. What price a limitless capacity to produce if the power to consume is withered? If a $2.50 an hour worker were to lose his job to a 50 cent an hour worker, it would not only be a tragedy to that worker and his family, but a grim loss to all of us to whom that $2.50 purchasing power is rod and staff.

And so, within the confines of our primary market, we Americans have seen Mr. Ford proved right. The worker can indeed "buy our Fords." The design and methods of manufacture of consumer goods, the

ways invented here to finance purchases, mass communication and advertising, all attest the identity of our number one customer.

Mr. Ford's contemporary critics were not fools to believe that his experiment would come a cropper. They simply reckoned without the unprecedented demand for labor which forced all wage rates upward, and the restriction of immigration which kept them there. They were passing judgment on the light of historical fact, and on that basis, they were sound. To sustain wages twice those of his competitors, Mr. Ford would have had to get twice the productivity per man hour. And despite the story of Mr. Ford's broom, I think we can dismiss that as highly improbable. It is the high level of his competitors' wages, not his broom, which makes his own level of wages economically tenable.

But in this year of 1957, all American producers face competition from firms outside the sphere of this concept of capitalism—firms which do not subscribe to the idea that the worker is the best of all possible customers—firms which pay what we would call sweatshop wages. For the old, and here discredited, form of capitalism flourishes throughout the so-called free world, and state socialism with its corollary of slave labor, flourishes behind the Iron Curtain.

In our peculiar form of capitalism, we have a ringing answer to communism. In Europe and South America and in Asia, Karl Marx could still instantly identify his abused proletariat. But whom in this country would he so identify? The factory worker who drives that Pontiac with the twin tail pipes—goes home to his own ranch house—takes his vacation in Yellowstone Park?

Yet with the sincere and hopeful purpose of assisting our Allies and of arresting the spread of communism, our State Department, by destroying our American tariff protection, has granted trade concessions in our markets to the overlords of foreign business. I state unequivocally that such concessions will only accomplish their purpose when they are demonstrably to the benefit of a nation's people rather than their political or economic masters. Whenever abject poverty exists side by side with great wealth, the situation is ripe for the cancer of the communist cell. And when we grant concessions abroad to the rich in the hope that the benefits will somehow dribble down to the poor, we are adopting a policy rejected in our own domestic affairs by our body politic.

A preferential treatment in U. S. tariffs, extended only in recognition of higher wages paid by the exporter would surely be a more effective anti-communist move than one which simply makes a foreign fat cat fatter.

The doctrinaire free trader, the academic he to Adam Smith and our own Professor Taussig, a riding high. Like good and faithful disciples, the echo the theorem, "Let goods be made where they ca be made most efficiently and at lowest cost."

In the 19th Century, when Taussig lived, this ma have been a tenable proposition. Little more than hundred years ago, men and their families we brought by the boatload from Middle Europe to i dustrial cities like Pittsburgh. They were put in fenced compound which contained the houses which they lived, the company store, and the factor They were paid in company script which was good the company store and as payment for rent on t company-owned house. There was no differen then between capitalism as practiced here and practiced abroad. Labor was a commodity which w sold on a world market.

"Let goods be made where they can be made lowest cost?" Fine—as long as labor is sold on world market. In that case, the cheapest place in t world to make pottery would be East Liverpoo Ohio. Excellent clay is at hand, and gas for fuel abundant and cheap. With 20 cent an hour Japane labor, what chance would another producer have?

But I would fight just as hard as Mr. Reuth would fight, and with just as much self-interest, keep that from happening.

The American people understand full well t importance of the power to consume. Through t Fair Labor Standards Act, they have put a floor und wages. They have decreed that whenever goo move in interstate commerce, the producer must p a minimum wage of $1.00 an hour. And when y pay your sweeper a dollar, the average wage must much higher because skilled labor will always co mand a higher price than unskilled.

Yet our State Department, by pulling down t American tariff dyke, has granted all the privileg of our inter-state commerce to those who need n and do not, obey the law.

This suggests an opportunity for American firm —a way to avoid the Fair Labor Standards Act wi impunity—a way to stretch the margin between co and selling price. And some business men are n slow to act. I know of a manufacturer of offi machines who has ceased manufacture here of o of his principal lines and transferred that operati abroad where he pays an *average* wage of 48 cen an hour. All of this type of machine he sells n in this country are imported by him from his ou of-country factory.

The same man has long eyed the cash regist business of our Ohio neighbors in Dayton. If he h started a factory here, he would have had to p

$1.00 an hour minimum wage. So he went to Germany where he is turning out a machine designed for the U. S. market with 51 cent labor. He expects a good profit and loss statement this year.

You will probably not be surprised to know that he has been an ardent advocate of every tariff reduction. Obviously, such reductions have enabled him to get full advantage over his American producing competitors.

He is the State Department's "exhibit number one" of the enlightened business men who have supported their assaults on our tariff levels—now lowest but for five small countries in the entire free world! Much lower than the United Kingdom, or France or Italy. Much lower than Turkey or Iraq or Iran or Mexico or Brazil or Chile. Much lower than Australia or Burma or Thailand. Much lower than 22 *other* countries of the free world.

And this manufacturer cloaks himself with business statesmanship by arguing the necessity of buying abroad so that foreign countries can buy here and so boost our exports. He believes in export all right. But *what he is exporting is the right to work.*

If many American firms follow this lead, and I regret to say there are already others, this new and dynamic kind of capitalism will die. It was born of the consuming power of workers and will die when that power evaporates.

Throughout our history, it has invariably been the thoughtful citizen who has guided the diplomat, the military man, and the politician to decisions that are just and fair. To you as citizens, therefore, I earnestly ask you to consider the following:

Let United States import duties be based upon a formula which industry by industry and product by product will offset the extra production cost of workers' wages, if any, between the domestic industry and the exporting manufacturer.

I have heard some people say that such a scheme would not be administrable; that the necessary statistics are not obtainable; that no fair comparison of wages is possible because of variable fringe benefit content or because "things are cheaper over there."

The funny thing is, I have never heard anyone say that if it could be done, and done realistically, it would be unfair.

Besides, all these objections I categorically deny. On any product, made in any country, and using figures now possible to obtain, I can calculate the ad valorem duty necessary to offset the real extra cost of wages paid by the competing American industry.

This system does *not* ignore the relative productivity of labor. Nor does it require a foreign manufacturer to pay the same scale of wages as his American competitors in order to have his product admitted duty free. It does require him to pull his weight in the boat as far as the economy of his own country is concerned. On one class of product, which I calculated instead of doing this week's *New York Times* crossword puzzle, the box score stood as follows:

To get *this* product admitted duty free, a Canadian manufacturer would have to pay an average wage, including fringe benefits, of $1.69 per hour. A French producer, $1.33. A Japanese producer, 79 cents. Obviously, the closer they approached these figures, the lower their duty would be. Also obviously, the requisite wage would vary from country to country and product to product. But all requisite wages are far below the current hourly earnings average of production workers in all U. S. manufacturing industry. As reported by the Monthly Labor Review of the Department of Labor, this American average, as of December 1956, stood at $2.05.

By this system we would extend the American variety of capitalism abroad to the end that workers elsewhere will receive a fairer share of the product and increment of industry. Only if the consuming power of peoples abroad is increased will the economy of the free world come to full flower. And human nature being what it is, increases in wages require tangible inducement — or palpable threat — not preachment alone. Concessions which accrue to the benefit only of the wealthy and powerful have not substantially raised the level of foreign wages, nor is it likely that they will.

At the same time, we would preserve what we have created here. If our jobs vanish, or if our rates of pay are reduced again to the levels prevalent in the rest of the world, the foreigner will have won an empty victory. The market for his product here will have vanished and with it, the American dream.

What we want, and what we must have for survival, is the privilege of competing *fairly*—not with a preclusive advantage but *fairly*—in our own primary market. Where the American producer is penalized by man-made rules, this penalty must be offset by other man-made rules—*to the extent, and to no more than the extent* of that penalty. Surely such a plea is neither evil, nor greedy, nor contrary to the public weal. As sportsmen, we have never believed in hobbling one strong runner in a race, nor in ground rules that prejudice one competitor's success.

I am deeply grateful to have had this opportunity to plead our case before the most important jury in the world—the American citizen-leader. For this remarkable courtesy, I thank you warmly and sincerely.

The New World of Economics

THREE:

Address by WALTER REUTHER

MR. CHAIRMAN, MEMBERS OF THE PANEL, ladies and gentlemen, I am very privileged to have the opportunity of participating in your Centennial Celebration.

I would like to talk about how we can meet some of the challenging problems that lie ahead in the 20th Century.

I do not believe that the choice in America is between Marxism with all of its immorality or between the reckless and socially irresponsible kind of laissez-faire economics. I happen to believe that neither Carl Marx nor Adam Smith could have understood the great genius that has made possible the progress of our free economic system.

I also don't believe that the American people want the kind of stability that Mr. Schmidt talked about, that we had in 1929 when the market place had taken over completely. I think that it goes without saying that as our economy becomes more complex, as the tools of abundance become more productive, that we need to temper the operation of our free economic system with a sense of social and moral responsibility. And that this is the way we can meet the challenge of the 20th Century. And I would like to talk about some of the great possibilities and some of the problems that lie ahead.

I have said many times that the future is pregnant with both potential disaster and with unlimited possibilities of human growth and human betterment. And the great challenge before us in the last half of the 20th Century is whether we are going to be able to organize a sane and sensible and moral social order so that we can avoid disaster and can bring to fulfillment the bright and unlimited possibilities of human growth.

I believe that this will be possible only as we grasp more fully the dimensions of the new challenge and the dimensions of the new possibilities. Since you have been meeting in Washington two events have happened which dramatize the character and the dimensions of both the challenge and the possibilities.

Several days ago the British were the third power to explode an H-Bomb and having done so, they have accelerated the race—the H-Bomb rat race. And two days ago we learned that an American jet plane flew non-stop from London to Los Angeles.

These two recent events indicate that the challenge today has taken on new dimensions and we must meet that challenge not in terms of yesterday's tools nor yesterday's concepts, no matter how convenient and comfortable they may be to certain people, because yesterday's tools will not solve tomorrow's challenge.

The crisis in the world is not really economic, nor political, nor military. The crisis in the world is essentially moral in character and reflects man's growing immorality to man. It reflects man's growing inhumanity to himself.

The H-Bomb has given us the weapons of total self-destruction and has made peace an absolute condition of human survival.

What we do as a free people—and because America is the last hope for free man everywhere—what we do may be the decisive question as it relates to the future of human freedom everywhere. And I believe what we need to do is to demonstrate the courage and the sense of vision and the sense of social and moral responsibility to begin to comprehend these new dimensions and to rise above the petty, narrow things that divide us and to create the broad common denominators around which free people, free labor, free management, free government can work together in finding common answers to common problems.

This is the only way that we can be sure that

tomorrow will bring the kind of things and preserve the kind of decent values that we cherish as a free people. And just as the crisis in the world is essentially moral in character, the basic problems within our own country are essentially moral in character.

Is the crisis in education an economic crisis?

Is the crisis in housing an economic crisis?

Is the crisis in civil liberties a political crisis? In civil rights the answer is no.

We have the economic resources to overcome the educational deficit in America. What we lack is leadership and the moral courage to commit our resources to overcoming this basic and tragic deficit on the education front.

One of the great tragedies of America is that business groups such as the Chamber of Commerce, represented by Mr. Schmidt, are out fighting against public education when they ought to realize that education is the very key to the future growth and progress of America.

This is not only a matter of denying millions of American children the right to grow intellectually and spiritually and culturally, not limited in that growth by an inadequate schoolhouse or an underpaid school teacher. But we in the labor movement believe that every child made in the image of God has the right to grow limited only by the capacity that God gave each child to grow.

I say there's something wrong with the basic moral fiber of a free society that is more concerned with the condition of its plumbing than with the adequacy of its educational system.

These are the problems that we face, and you cannot separate how we do these kinds of jobs, with our ability to meet the challenge of communism from education. Look what the Russians are doing; you will find that they are doing a better quantative job and I have been told by the dean of a leading engineering school in the east that in many respects they are doing a better qualitative job because of the greater emphasis upon mathematics and sciences in the elementary and secondary schools. And therefore education is not only a matter of affording an opportunity of individual growth; it is also a matter of survival.

And yet you've got this narrow point in view of people who don't realize that education is not a luxury.

Take the housing front: Do we lack the resources in America? Do we lack the competent technical know-how to wipe out these social cesspools that breed crime and delinquency?

It is not a lack of economic resources or a lack of technical competence. It is a lack of moral courage and will to commit our resources to build decent neighborhoods where people can grow up in the kind of environment, in the kind of wholesome neighborhoods so that they can enjoy the good life and they can develop into better and more useful citizens.

Fundamentally our problem in America, the source of our dilemma, is the fact that there is a developing and growing moral and cultural lag between the progress that we have made in the physical sciences and our failure to have made comparable progress in the human and social sciences.

We know a great deal more about how to work with machines than we have learned about how to work with man. This is why we get in trouble. And I would say to Mr. Schmidt: You don't understand the basic social dynamics that move peoples in the world.

I came back from India where I worked trying to build the forces of freedom of a free democratic labor movement so that we can offset the forces of communistic totalitarianism.

I went into North Africa to do the same kind of a job with other people. You ought to go into the villages or into the slums where you see ugly naked poverty, and you will find that the market place will not solve the challenge of communism unless the market place is tempered with morality and with social responsibility, because the struggle in the world is not a struggle for geography between the forces of freedom and the forces of totalitarianism. That struggle is a struggle for the hearts and the minds and the loyalty of people. And you can win that not by talking about industrial indeces or economic power no matter how great that may be, because the people of the world will judge America as we need to judge ourselves as we move forward together in this new century—not by our economic wealth but by the sense of social and moral responsibility by which we are able to equate material wealth with human values, by which we are able to translate technical progress into human progress, into human happiness, into human dignity. These are the real standards by which you judge the worth of any society.

The free world labor movement is an effective and powerful force in the struggle against world communism, because free labor understands and acts in the knowledge that the struggle for peace in human freedom is inseparably tied together with the struggle for social justice.

The communists don't build their power by intellectual conversion, they build their power by forging poverty into power. And if you want to take away from the communists in the world the ability to exploit injustice and poverty and hunger and ignorance and disease, then you've got to deal in a positive way with these problems.

And that's why in the long pull America will be judged not by its industrial indeces, not by its economic muscles, but by how it equates its economic muscles with social morality. And this means that labor and management in our free society have great joint responsibilities.

I happen to share a point of view that says that when labor and management sit down at the bargaining table that they have a responsibility to the whole of our society, to the whole community which transcends any of their more narrow responsibilities to their respective groups.

I believe that collective bargaining has to be based upon economic facts and not based upon economic power. But too often the economic facts are hidden behind the private iron curtains of great corporations.

When we talk about inflation, we have been trying for more than two years to get a congressional investigation into the wage-price profit question to find out who is responsible for inflation—whether it's higher wages or higher profits.

Have the Chamber of Commerce or the National Association of Manufacturers or any business groups supported that effort? Not on your life. Because they are not prepared to share with the American public the economic facts as they relate to the wage-price profit question.

We have also said that in a free society within a free economy, which we believe in wholeheartedly, we insist that that free economy must be geared to the hopes and the needs and the aspirations of all the people, and that greater abundance must be used to raise the living standards of the many and not to inflate the standards of luxury of the few.

And we have said that labor and management as two major functional economic groups must be willing to take on voluntarily broader and broader social and moral responsibilities, and that whenever labor and management default on a voluntary basis in discharging these basic responsibilities, then government of necessity moves in to fill the vacuum created by their failure to do it on a voluntary basis.

But the great tragedy of America is that the very people who cry out against government, who want to have the roads now owned privately, who would probably abolish all public education, these are the very people who cry out against government intervention and are least willing to accept the responsibility on a non-governmental voluntary basis.

Look at the struggle on social security, look at the struggle that we had to win a measure of security and dignity and you will find that in those situations these same management groups who are driving a high-powered Cadillac down the road without a windshield, have a rear-view mirror. They knew where they came from and they don't know where they are going in America. What do they propose?

They proposed when we struggled for pensions they said to us, "Go to Washington." And when we came to Washington they had paid lobbyists down here blocking the improvement of social security. And when we said, "Okay, we are going to get it at the bargaining table," what did they say then? They said, "Tell the worker to save for a rainy day." And yet the corporation executive who told us that was making $332 an hour when you equated his salary on an hourly rate, based on a forty hour week. And the corporation provided him with a twenty-five thousand dollar pension when he was too old to work but too young to die.

We said you can't have in a free society double economics and moral standards and I asked this executive what kind of mental and moral gymnastics does one go through to believe, that if you give a dollar fifty cents an hour and one hundred dollar pensions, that is economically unsound and morally wrong; but if you give a $332 an-hour executive a twenty-five thousand dollar pension, that is economically sound and morally right?

This is why we get in trouble and what labor and management need to understand is that instead of struggling to divide up economic scarcity that we need to learn to cooperate in creating and sharing economic abundance because this is the great revolution: Automation, atomic energy. These are the new tools of economic abundance, and only as we learn to mobilize and to manage and to share intelligently and morally the fruits of economic abundance can we solve our basic problems.

Now we are not at the present time mobilizing the productive potential and the great economic abundance made possible by automation and by the new tools of abundance.

During the last three and one-half years we have lost roughly sixty-seven billion dollars in gross national product that we could have had if, during the period of 1953 through 1956, the American economy had expanded and grown at the same rate of growth that took place during the years of 1951 through the first half of 1953.

What could we have done with sixty-seven billion dollars of greater economic wealth, wealth that could have been created, but was not created because we had not achieved full employment and full production? Every family could have had $1,370 greater income, period! We could have built two million homes more than we have built. We could have had three hundred thousand new classrooms. We could have had hospitals with four hundred

thousands beds fully equipped. We could have given nine million workers on social security and their families double the benefits and we would have left over money to expand our foreign aid program.

Our problem is that we have not comprehended the new dimensions of our technology. We have not really grasped the full implications of what abundance could do in terms of solving our domestic problems and of equipping America to take on the challenge on the economic front, on the social front, in the struggle of forces against communist tyranny.

I would like to suggest that what we need to do is to get our values in sharper focus in America to work out a list of priorities and get that list in proper balance, and then find a way to mobilize the power and the will of a free people, getting free labor and free management, free people generally working together with free government, trying to find a way to translate the new dimensions of this new technology into practical, tangible human values so that we can demonstrate to the hundreds and hundreds of millions of uncommitted people of the world who are the balance between the forces of tyranny and the forces of freedom that America not only has great economic power, that America not only has technical competence, but that America has the sense of social and moral responsibility to commit those resources and to utilize that technical competence in solving these basic and economic and social and human problems.

These are the areas in which freedom will find the power and the margin of victory.

The H-bombs will not answer this problem, although we need that. They are the negative aspect of a dynamic foreign policy. We will win on the positive front, in the practical struggle against these kinds of specific problems.

And I would like in conclusion to recommend to your society and to your membership that you give leadership in this field of trying to find a way to help people in the many specialized fields of technical competence to begin to think and work together so that we can bring about some coordination, some central direction in terms of our thinking as it bears upon these problems.

Automation: You can brush it under the rug if you like but when I started to work in the automotive industry thirty years ago they were making the final Model T—a simple piece of mechanism—and yet it took twenty-four hours to machine that simple engine from the rough casting to the finished engine block!

In 1951 the Ford Motor Company built an automated engine plant near Cleveland and without a single human being touching the V-8 engine block, a complex piece of mechanism, that automated machining operation turns out a fully machined V-8 engine in 14.6 minutes and the Ford Motor Company has scrapped that plant because it is already obsolete.

They said to me when I went through that plant: "Mr. Reuther, how do you like this?"

LEFT TO RIGHT: RUSSIAN AMBASSADOR GEORGI N. ZAROUBIN AND RUSSIAN ARCHITECT MORDVINOV WITH POLISH ARCHITECT JERZY HRYNIEWICKI.

LEFT TO RIGHT: HERNAN LA PRAIN, ARCHITECT OF SANTIAGO, CHILE; AND MR. AND MRS. HORACIO DIAZ OF PUERTO RICO.

I said, "This is wonderful—we are in favor of automation. We are in favor of the most productive tools that science and technology can give us. But we want to use those tools as members of a free society in the kind of economic and political and social environment so that everyone can share in the fruits of this greater abundance, so that everyone can enjoy leisure, so that everyone can grow into a finer human being."

He said to me, "Aren't you worried about how you are going to collect union dues on all these machines?"

I said "No, that is not bothering me. What is bothering me is how you are going to sell Ford cars to these machines."

This is our problem. You can go through all of the economic mumbo-jumbo you want, but when you get right down to the basic economic facts of life, we are confronted with a challenge:

How can we maintain an expanding, dynamic balance between greater productive power, made possible by our developing technology and balance that at a higher and higher economic plateau by purchasing power in the hands of the great mass of people?

That is why we were in trouble in '29. Not because of over-production but because millions of Americans did not have the purchasing power to translate need into demand, into the market place, and as our tools become more productive we will need to work together as free people in trying to maintain that dynamic, expanding balance between greater productive power and greater purchasing power.

These are the real problems, and there is no need of talking about the free market place. The free market place must serve the needs of the community. The free market place which I favor must be responsible. It cannot be based upon the laws of the economic jungle. It has to be based upon values of human and social morality.

And I throw out to you, in conclusion, one idea.

There is a lot of planning going on in America. But it is in isolated unrelated fields. The city planners, the regional planners, are working on their program, —people working on redevelopment of our metropolitan areas. The highway engineers now have a big challenge. The industrial engineers work on automation. The social engineers are worrying about the new leisure, how we can create opportunities to enable people to use their new leisure constructively and creatively so that the inner man can find outward expression.

I would like to suggest that we need to give consideration to calling a White House Conference to which could be invited people from all walks of life where for the first time we can begin to consider these related problems in their totality as they relate to each other, and I would like to suggest that such a White House Conference get into the broad problem of our technological expanding frontier.

Where are we going? What are the new frontiers of automation? What are the new possibilities of atomic energy, applied to man's peaceful needs?

No one is working on that. General Motors works on their problems, DuPont knows theirs, and GE knows their problems. Nobody is pulling it together so that we can get a total look at the impact of this revolutionary new technology.

Secondly, we need to work on the problem of leisure. You can't plan tomorrow's cities or tomorrow's highways unrelated to the measure of leisure which millions of Americans will enjoy tomorrow. This is an important human factor in what we do about tomorrow.

Thirdly, our highway program cannot be isolated from our city development, our regional planning, our plant relocation or the new industrial patterns that will come out.

What is atomic energy going to do to the old pattern that determined the location of factories because of access to conventional fuel? It is going to change it radically?

Who is thinking about that problem?

And I say that only as we relate our developing technology, the new and fuller measure of human leisure, development of our highway program, and development of our city, redevelopment of our cities and regional planning can we begin to bring together all of the elements and get them in their proper perspective in terms of the new dimension of this challenge.

I happen to have unlimited faith in the capacity of free men. I happen to believe that we in America are not only blessed with great material resources. I think there is also a tremendous capacity inside of America to dedicate these resources to basic human needs.

But what we need to do is not cheap talking about yesterday and trying to hang onto obsolete concepts but to try to understand the challenge of tomorrow and then to meet that challenge together. And if we do that I am convinced that America as the strongest of the free nations of the world can mobilize the free people of the world, and we can overcome the challenge of communist tyranny, and together with free people everywhere build that brave new world that we talk about and fashion that better tomorrow in the image of peace, in the image of human freedom, in the image of justice and in the image of human brotherhood.

The New World of Economics

Rebuttal and Discussion

led by CHARLES LUCKMAN

CHAIRMAN LUCKMAN: I will share this microphone with Mr. Reuther, Dr. Schmidt and Mr. Ashley. We will play no favorites.

A question for Mr. Reuther: How can we best bring about directly the White House Conference which you suggest?

MR. REUTHER: I sincerely believe that we need a White House Conference to try to bring about the coordinated thinking of people in these many specialized fields as it relates to this over-all problem.

I think that the best way to try to stimulate interest and get action on this kind of matter is to try to get individuals in their groups through their various societies and organizations to begin to discuss this at the local level and then come up through the structure of their respective organizations so that we can get more and more people thinking about the need for this kind of coordinated thinking and then try to get that broad discussion of this matter focused on the people in the Administration, in the hope that they might convene such a conference.

I personally think the conference is very much needed because otherwise we are going to have planning in isolated compartments, isolated vacuums, and the problems here are so related they need to be planned and coordinated by a conference that can bring the competency of the specialized fields together in one conference.

CHAIRMAN LUCKMAN: The next question is directed to Dr. Schmidt: What is your reaction to Mr. Reuther's proposal of the White House Conference?

DR. SCHMIDT: I have a great faith in having a lot of people, a lot of individual groups, doing planning at local level, state level, and if it is needed, at the national level, of course.

But I think it would end up as another grant-in-aid program to tax us more, take our money, take your money away from you, bring us down to Washington, get it back minus the usual brokerage fee.

I don't know what Mr. Reuther has in mind. Actually a tremendous amount of planning is being done by free trade and business groups, including the architects. There is a tremendous amount of activity of this kind going on and I would hate to have to read all the stuff that would be put into proceedings of this kind of global conference and I think some of you would, too.

I may be a little skeptical of these White House Conferences. I firmly believe the individual group, the local group, by having multiplicity of such efforts being made at many many levels, can get farther in the long run. You can read, you can find out what they do in Rochester, Minnesota and Rochester, New York and you don't have to have a White House Conference to get it.

I am not too impressed with the idea that you have to have a few of the elite sit here in Washington to do the planning for the great American people.

CHAIRMAN LUCKMAN: There are two questions addressed to Mr. Ashley. The first I presume is serious and the second is humorous. The humorous question is: Do you feel architects tend to over use glass?

MR. ASHLEY: Since there are a couple of people in this audience who are also employed by Libbey-Owens-Ford I am a little bit on the spot. I don't want an unfriendly comment to issue from my lips regarding the use of glass. I simply wish to express our heartfelt gratitude to you architects.

CHAIRMAN LUCKMAN: The serious question, Mr. Ashley: Do you believe that the epithet which

has been hurled in former years at industry, "Robber Barons," has now been generally eliminated by the type of practice used by most large corporations?

MR. ASHLEY: I feel this way about it. I am not a person to take away any of the very real credit which conscientious labor leaders should have for what they have won for their people. I think that perhaps Mr. Reuther would agree that between now and the time when he and his group were standing defiantly within the Ford property, that picture so often publicized in LIFE, there has been a real change—and I would say a change on both sides of the bargaining table.

As a factory worker I very often in the winter of 1933 went to the factory at an investment of seven cents—a not inconsiderate sum to me—taking the bus downtown, changing to a street car, going to the end of the line and taking another bus and then walking the last half mile to the factory through snow,—and believe me I felt like a Volga boatman, nobody said "Good-morning," nobody said anything, we just trudged along, and after we had rung in our cards the foreman would say "No work today," and it cost me seven cents to get home.

Now as one part of a bargaining conference this very subject came up some years later. I was asked if I could conscientiously raise any objection to the union's request for adequate advance notice of a lay-off. If you think I opposed it or voted against it you have another think coming, and I think a great many people who have been on both sides of the fence had a tendency to be quite close.

CHAIRMAN LUCKMAN: The next question is to Mr. Reuther: How does the secondary boycott raise the moral and spiritual values that you talk about?

MR. REUTHER: I presume the reference to secondary boycott refers to the current Kohler strike and I am sure that all of you in your professional activities have had some contact with this problem since Kohler makes building fixtures.

This is a problem that has given me a great deal of concern, a problem that I have worked on perhaps harder than any problem I have ever worked on since I have had the responsibility of leadership during these twenty-two years of our union.

To begin with you need to understand some of the background. Kohler for twenty years was completely unorganized because in 1934 they broke a strike—they killed two people and wounded some thirty people by the use of their company's guards. They have had a private arsenal and for twenty years the plant was unorganized.

We were asked, since we were one of the large unions, to take on the task of trying to organize that plant by the workers. They had a company union. The company union was just window-dressing and we kept challenging the company union to try to act as a responsible union and deal with the problems of the workers.

There were serious problems of silicosis in the foundry and in the batch department, serious health problems in other departments, and we kept challenging the company union to handle these things and finally the leadership of the company union was discharged by the company.

At that time the company union came over and said, "We want to form a labor union" We won a Labor Board election and we were certified as the collective bargaining agents.

We realized with the full history of antagonism this company had towards organized labor that we could not pioneer, that we could not blaze any new trails, so we signed the first contract with the company which was substandard in wages, pensions and everything, hoping that we could nurse this thing and in the last contract try to make a little bit of progress.

When it came to a close we had made no progress.

We asked the company to continue the contract on a day-to-day basis so that we could continue to negotiate. The company refused and the contract was terminated.

We worked without a contract for many months, hoping we could avoid a strike. The company would not negotiate and they would not mediate. We tried many approaches to mediate the problem. When that broke down, before the strike started, we proposed arbitration. They refused arbitration.

Governor Walter Kohler, who was then the Governor of Wisconsin, and is a nephew of Herbert Kohler, proposed arbitration. We accepted the proposal of Mr. Kohler's own nephew, and Mr. Kohler rejected that.

We then proposed that Secretary of Labor James Mitchell designate an arbitrator. The company rejected that. We then proposed that President Eisenhower pick an arbitrator. We said that if the company's charge that we are unreasonable is true we are prepared to submit our position to a court of impartial judgment and we are prepared to accept the binding decision of an arbitrator. But the company rejected that.

There have been unfortunate acts of violence in the situation there because it has gone on three years and emotions are high, but the company—and this is all a matter of record—had a private arsenal. Herbert Kohler, before an open hearing called by the Wisconsin State Mediation Board, stated under oath, when he was asked whether they still had the same

guns they used to kill people in 1934, that "We have more modern weapons, we have tear-gas, we have a private arsenal."

This is the emotional climate in which this three-year strike has been going on.

About three months ago three men, a Rabbi, a Catholic priest, and a Protestant Minister went here and worked very hard with the union and the Company trying to find a way to settle this. They gave up two weeks ago after the union said that we would be willing to try to resolve this strike but there was one thing that the company had to be willing to do, it had to be willing to put back to work workers who had worked there twenty-five and thirty years, but the company would not give us any assurance that if we settled the strike these workers who had worked there all these years would be taken back to work.

We are confronted with this kind of people and this really transcends the question of labor-management relations. Can we in good conscience betray the workers who, because they were not given justice, exercise their right to withhold their labor supply, can we in good conscience settle the strike in which the workers involved who worked there all these years are left out in the cold?

This is a moral question, and we are trying to persuade people to not use Kohler fixtures because the Kohler management is unwilling to accept its basic economic and moral responsibilities by sitting at the bargaining table and working out a contract to cover its workers on the same kind of general terms that thousands and thousands of other management groups have done.

We are not asking the corporation to do one thing that thousands of other corporations have not done willingly many years ago. We say that as long as this company is going to act irresponsibly and immorally we are going to do everything we can to persuade people not to use Kohler fixtures so that we can protect the economic interest and well-being of the workers who are merely asking for their measure of economic and social justice.

CHAIRMAN LUCKMAN: This question is so fraught with implication for our industry that I know Mr. Reuther will agree with me in my capacity as moderator it is unfortunate that we can't call on a representative of the company to present their side of the case. But I think that Mr. Reuther agrees that we wishes too that that were possible. It is certainly in the spirit of everything that has been said here today*

The next question is to Dr. Schmidt: Would you please briefly explain to us the views of the Chamber of Commerce with respect to education?

DR. SCHMIDT: Mr. Reuther mis-stated our position. We have been strongly for more education. He says we are opposed to it. As a matter of fact we helped organize more than two thousand local committees through local Chambers of Commerce on which were local people, labor leaders, educational people, professional people. We recognized this emergency would arise with a population explosion. We did this fifteen years ago but we believe that education is so important in the training of the mind, the development of attitudes, that we want to do everything we can to prevent a monolithic culture being built in this country and we don't think it is possible for the federal government to get into the school business without following through and controlling education.

The Supreme Court has said that it is not lack of due process for the government to regulate that which it subsidizes.

Thomas Jefferson said, "If I had a choice between government or newspapers I would not hesitate a moment but to prefer the newspapers."

In other words, our government, our whole philosophy is based on the theory of the individual, a system of balance and separation of power, checks and balances and the thing that is important is that in education we don't want some future White House occupant—he might be a Huey Long, he might be a Peron, or a Hitler—to dictate the educational content of text books. The present group in power will not do that. Once you pave the way for a monolithic culture you have to pay the price. We wouldn't want to be a part of that.

On the other hand we believe it is the duty and responsibility of the individual to do everything to get adequate education because certainly our human resources are our most valuable resources.

CHAIRMAN LUCKMAN: We have more questions but time is against us and I think that for the first time today I will be arbitrary and assign three minutes to each member of the panel to say anything they like. I am going to watch my watch and at the end of the three minutes it must end.

I think that we should start the rebuttal comments in the same order that we had the remarks. Dr. Schmidt, would you like to make any comment?

DR. SCHMIDT: Mr. Reuther started by setting up the dichotomy of Marxism versus laissez-faire. I'm afraid he wasn't listening to what I said because

* Many members and officers of the Institute were somewhat indignant at finding on the chairs at the opening of this session copies of a union leaflet regarding the situation at the Kohler plant. The Institute had nothing to do with their being placed there, nor did Mr. Reuther nor any member of the panel. The hotel management said they were on the chairs when they opened up at seven o'clock in the morning.—Ed.

I pointed out that there's a big and important role for the government and particularly for establishing national security, carrying on certain major public works that cannot be carried on by private individuals, providing for the frame-work for individual effort, conducting monetary and fiscal policies which encourage high-level employment and creating an environment in which enterprising individuals can carry on their activities.

We see an important role for government. This is not a question of going back to 1929. Furthermore, I don't know of a competent economist who believes that the 1929 depression was due to a lack of purchasing power. There were certain structural defects in our economic system including particularly our monetary system that were the cause of the crash of 1929 and the prolongation of that problem.

Mr. Reuther unfortunately, is a victim of what we call the "poverty theory of communism."

I submit that there is not one bit of evidence that poverty is a cause of communism. Communism is a disease of the intellectuals. All the leading communists in the United States, and for that matter throughout practically the entire world, have been middle class well-educated, well-fed intellectuals. If poverty were a cause of communism the whole of Asia should have gone communist a hundred or two hundred or five hundred years ago. This is simply a wrong diagnosis and the notion that you can by a materialistic approach prevent communism from coming into being is completely false.

He accused the United States Chamber of Commerce of being opposed to his proposed investigation by Congress of wages, prices and profits. He says they are not willing to have the facts brought out.

Actually these facts are already in existence, and I gave you a few of them. For instance today the profit per dollar per sale is about two-thirds what was in 1947.

Compensation of employees has gone up eighty six billion dollars since 1950 while corporate ne profits are actually down over half a billion dollars.

The facts and figures are here in super-abunc ance, and if Congress wants to investigate—it's Democratic Congress, I don't know why Mr. Reuthe can't get them to investigate, it would be wonderfu to have this investigation, and I know exactly wha it would show because the facts and figures are a ready available through the B.L.S., Department c Commerce and many other sources.

CHAIRMAN LUCKMAN: I'm sorry to interrup Dr. Schmidt, but your three minutes are up, sir. M Reuther.

MR. REUTHER: I don't know whether Dr. Schmic has been in Asia, but I suggest that if he hasn't h ought to go because he will find very few communis in Asia who have been converted by the intellectu process.

Now my argument with the Chamber of Con merce is that they oppose federal aid to educatic and they use the gimmick that they're opposed t federal control.

No one wants federal control of education ar I contend that we can have federal aid to educatic to supplement the inadequate tax structure of loc communities to overcome our educational defic without federal control.

Now if the Chamber of Commerce merely wa opposed to federal aid and they were willing t support tax legislation at the state level or at th local level then I could understand their point c view. But in Detroit in the last month we had proposition on the ballot to raise the school milla and the Chamber of Commerce fought it in Detroi

THE OFFICERS AND DIRECTORS ON THEIR VISIT TO THE WHITE HOUSE TO MEET THE PRESIDEN

In Lansing, Michigan, in the State Legislature, we've been trying to get educational money and they're fighting it there. I say that when they argue about their opposition to federal control and they oppose federal aid—they opposed it at the state level and they oppose it at the local level, I think it's fair to conclude that they seem to be opposed to educational aid generally.

Now this idea of the free market place—you know there's one person in the labor movement who seems to have been acting in accordance with the morality of the free market place, and that's Mr. Beck. I maintain that this sort of thing is what's wrong with America—when the dollar sign is the only thing of real worth and real value.

I'm for economic incentives. I think corporations ought to get a good return on their investment. I think management ought to be rewarded for their contribution. But I do say that only as we are able to equate our material wealth with basic human values can we make the kind of progress essential to make America the symbol of morality which is essential to taking on successfully the struggle against communism.

Now this business about the government. You know when the government proposes social security to give workers security and dignity in their old age, that's socialism. When they propose slum clearance, that is socialism. When they propose minimum wage, a minimum floor under wage structure, that's socialism. But when the same government gives big industry a subsidy that's in keeping with the American system, that's perfectly sound. It is not "*Does* the government help?", It is "*Whom* it helps."

But I maintain that in our free society government is not something against the people. Government is not a competitor. Government is not an antagonist. Government is a democratic set of tools with which free people working together are able to do for themselves collectively what they are unable to do individually. That's the concept of a democratic government.

The government is what we make it, and if we try to use it as an instrument responsive and responsible to basic human needs, then it can be used to service mankind. This concept that government is bad just because it's government is a very anti-democratic concept, and I maintain that when that kind of philosophy is preached over and over and over again you breath contempt for government, you breath contempt for people in political life.

Government is essential because government does the practical housekeeping of a democracy. And what we need to understand is that as our society becomes more complex, as economic and social problems get further and further beyond the ability of the individual to master those problems or manage them, we as a society must create community mechanisms through government at the state and local and national levels so that we can deal with these forces around us intelligently and constructively. And if we do that we can not only meet our economic and material needs, we can raise our living standards and we can expand the frontiers of political and spiritual freedom.

Therefore I think we need to look at government as a constructive force rather than as a negative force.

CHAIRMAN LUCKMAN: Mr. Ashley.

MR. ASHLEY: I am sure that if Mr. Luckman had read all the questions there would have been some rebuttal to the point of view I took because obviously we are getting hit from somewhere, and I will undertake to make my own rebuttal and then try to see what I can do with that.

A recent newspaper story said that the International Chamber of Commerce in a report signed by its president, Thomas J. Watson, Jr., who is also president of IBM, said that the highest wages are paid to workers in industry with the lowest tariff protections and that those industries which seek protection tend to be low wage industries, and that the danger from cheap foreign wages to American workers living standards is grossly exaggerated.

Well, that point of view, of course, is one which you would expect from the International Chamber of Commerce and from an employer who has plants in Argentina, Australia, Belgium, Brazil, Canada, France, Germany, Italy, Japan, Netherlands, Norway, Sweden, Switzerland and the United Kingdom.

Perhaps Mr. Watson would like to tell the more than one thousand workers in L.O.F. who have been laid off as the result of the influx of foreign glass that their troubles are grossly exaggerated.

At L.O.F. we do not feel that way about men who are members of our corporate family. It is pretty easy for a man to belittle the troubles of those that he does not know. I dare say all of us have taken a pretty detached point of view when the Yangtze River overflows and drowns the rice lands of thousands upon thousands of Chinese.

But these men who are laid off are not strangers to us and we do not view their distress from the ivory tower of a Manhattan skyscraper.

Nor can workers in industries not immediately affected turn their backs on workers in the chemical plants, the cotton textile mills, the woolen textile mills, the electric generating manufacturing plants, to name a few big ones, who are being squeezed as the glass-workers are being squeezed.

Let's bring this down to a matter of practical consideration. In Butler, Pennsylvania, eight hundred American employees of the American Wonder Glass Company, until they were laid off last winter, earned an average of two dollars and seventy-six cents an hour. Parenthetically, this is a low wage. Mr. Watson, what do you say?

To a city the size of Butler, Pa., this loss of twenty-two hundred dollars of payroll per hour is a major economic blight.

Just how is the Chevrolet dealer going to continue to sell cars to those idle workers or to the townspeople who depend on that payroll for a living?

If the Butler Chevrolet dealer fails to order cars, what happens to the worker in Detroit? Is he going to sell cars to the men who have displaced those workers—men who are making an average wage of fifty and a half cents an hour? They may sell one to the director-general of the foreign plant, but in his workers' budget there's quite obviously not room for anything beyond bare subsistence.

The simple fact is that when a fifty and a half cent worker is displacing a two dollar and seventy-six cent worker, two dollars and twenty-five cents worth of purchasing power has been blown from the face of the earth. Thus, when one worker here is struck down by sweat-shop competition others are affected in chain reaction by the shrinkage of the consumer market.

Quite apart from any sentimental consideration the business man who encourages such a trend is dazzled by the prospect of this year's dividends at the expense of those in the years to come.

CHAIRMAN LUCKMAN: The applause of the audience should convey, gentlemen, the sincere thanks of everyone for your participation.

I was requested by the planners of this program to see if it was possible to take the same three minutes that each of them had and make a summary for the benefit of the audience. I could only say that it is fitting that such a discussion as we had today took place in our nation's capital, which in itself, constitutes one of the most amazing melting pots of any part of the United States.

One thing which we can be sure of from what we've heard today and that is that there is no truth in the phrase "History repeats itself." And I believe that's as it should be.

In the old days of the ancient civilizations industry and the lives of the people were simple and predictable.

Today, as you have heard from the panel, this is no longer true. Therefore, in today's age, history does not repeat itself. Today we are faced with change and challenge.

And one of the inspiring things that came to me out of this program today is the clear representation from both sides of this table, that this country does not belong to labor, it does not belong to management, it does not belong to the economist, it does not belong to the architects, it belongs to the people.

We must recognize then that sovereignty in a democracy must be shared and not claimed as the exclusive possession of a particular group. This was the great benefit of today's discussion.

Personally, since as I said, I grew up in this area, I couldn't be happier at the fact that we have done away with the old-fashioned ideas of what is a management man and what is a laborer. Obviously if you've listened to the *Daily Worker* you know that the labor conflict is intentionally caused by the bloated capitalist who every morning breakfasts in his frock coat and striped pants on the poor oppressed proletarians. And if you listen to the silk hat thesis you know that all the trouble is caused by that alien labor agitator who in broken English poisons the minds of perfectly happy and contented American workers.

The panel today has done away with that hallucination. It seems to me that the panel has made clear that we do face many grave problems both at home and abroad, as has been clearly pointed out and no one can deny therefore that we have a great share of these problems which we must solve if we are going to continue our free enterprise system.

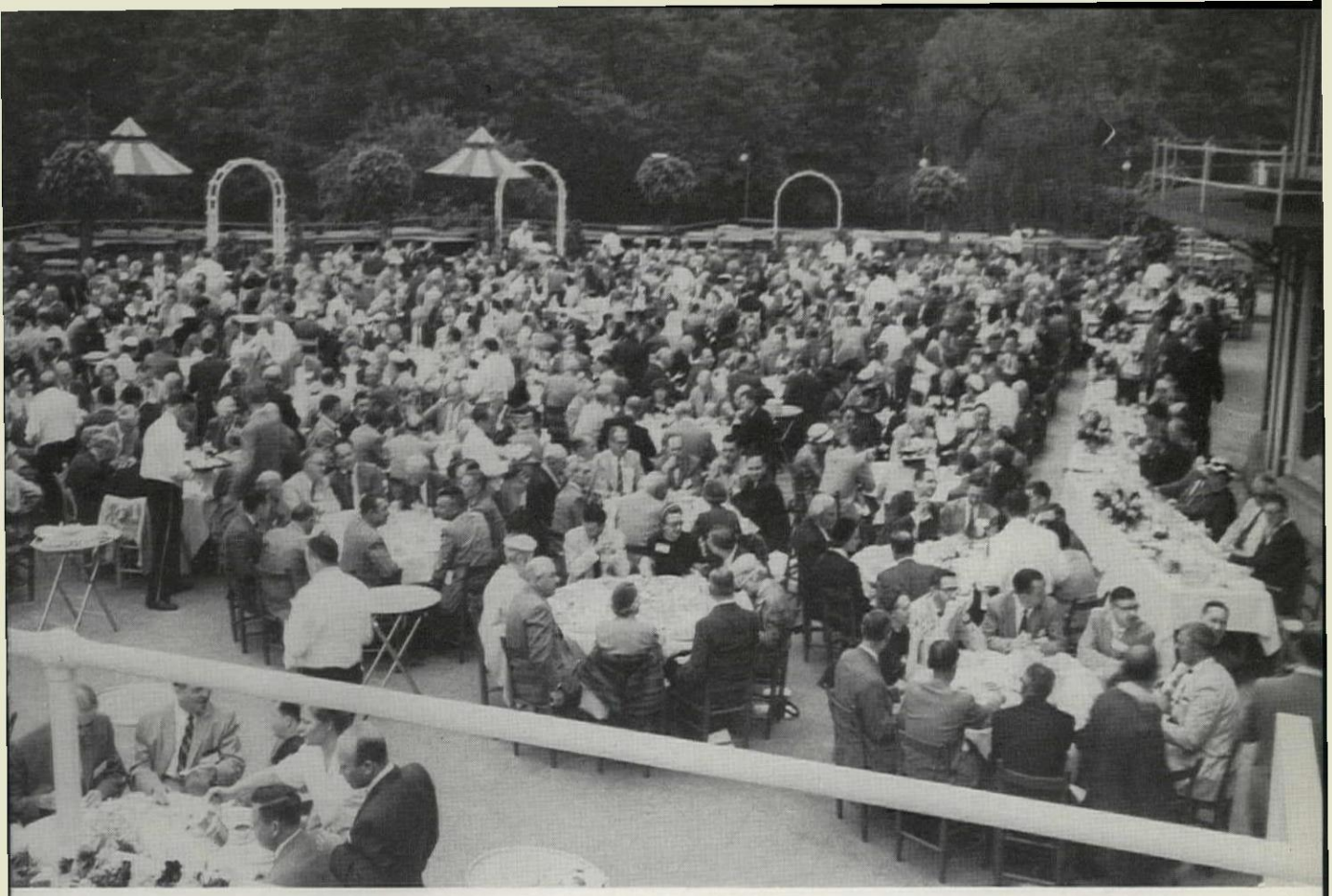
But don't you agree that we should deny that the existence of these problems causes any reason for doubt?

Don't you feel that we should deny that challenge is a cause for fear? There is also the difference in the world between being aware of complex problems as have been discussed here today, and being afraid of them.

The history of our country is an inspiring saga of great difficulties superbly overcome.

Are we in this room today going to admit that in the mid-point of the twentieth century we are going to help reverse the course of that wonderful history? Of course not. We're going to leave this room with a sense of togetherness as has been discussed with a faith, with a belief, a true and honest faith. And by faith in America I do not mean a mere reverence for the past nor a mere submission to the present. By faith I mean a certainty based on the principles for which America stands, by which it has progressed and through which it will raise its great potential of leadership for the world.

Faith in America is not blind acceptance of things as they are. It is the belief that the people that we in this room, can make them better.



The Awards Luncheon

Presentation of the R. S. REYNOLDS MEMORIAL AWARD

Introduction by President Chatelain

NOW IT IS MY HAPPY PRIVILEGE to make the resentation of the first R. S. Reynolds Award.

This international prize which was established nly within the last year has in that short time as-umed the status of a distinguished and coveted onor. Let me remind you of its background.

The award was established by the Reynolds letals Company as a tribute to the late R. S. Rey-olds and it is administered by our Institute. It is be made annually to the architect or group of rchitects who make the most significant contribution the use of aluminum esthetically or structurally in ne building field. The award consists of twenty-five housand dollars and an original piece of sculpture y a prominent artist.

As you know our jury decided that the first Reynolds Memorial Award should go to three youthful architects from Spain. The winners are with us today. They are Rafael de la Joya Castro, Manuel Barbero Rebolledo, and Cesar Ortiz-Echaque Rubio. They are all from Madrid.

On behalf of the Architects of the United States I welcome these European colleagues to this meeting which marks a century of our American professional organization and I congratulate them on their achievement.

It seems to me most appropriate on several counts that these three young gentlemen were chosen for this honor. First, I am grateful to them for demonstrating so convincingly that ours is a pro-

fession in which bold, imaginative, youngsters as well as the elders can win laurels. All three of these men are in their early thirties. All of them completed their formal training in architecture within recent years and yet their firm, one of the largest in Spain already, has designed a considerable number of that country's important new business and public buildings.

It seems significant to me that these men were selected to receive the first of these memorial awards. Those of us who watch world trends know of the important work being done by contemporary Spanish architects but in the popular mind I suspect Spain remains a land of the romantic and of the rococo.

This, I believe, is an auspicious beginning for the R. S. Reynolds Memorial Award. It dramatizes the world-wide scope of the program and it emphasizes the fact that here is an honor bestowed for merit alone.

In the selection of this first recipient our jury exercised the freedom from pre-conception and inhibition which the authors of the Award contemplated when they invited our organization to administer the program.

The distinguished jury for the R. S. Reynolds Memorial Award was George Bain Cummings, F.A.I.A., the Chairman. Percival Goodman, F.A.I.A., Ludwig Mies van der Rohe, F.A.I.A., Edgar I. Williams, F.A.I.A., and Willem Marinus Dudok, our past Gold Medalist.

And now, to present the honorarium, Mr. Richard Reynolds, Jr., President of the Company.

MR. RICHARD REYNOLDS, JR.: I hope the honorarium doesn't blow away!

Mr. President, honored guests, ladies and gentlemen: I am delighted to be here at this luncheon meeting marking the Centennial Anniversary of The American Institute of Architects.

Your organization certainly is to be commended for the contribution which you have made toward advancement of architecture and building construction not only in America but throughout the world.

I want to take this opportunity to express our appreciation for the Award which your association and the Producers Council have given our company for our publication "Aluminum In Modern Architecture." Thanks, very much, for that.

We have enjoyed working with the officers of your association in connection with the establishment of the R. S. Reynolds Memorial Award for the outstanding use of aluminum in architecture.

I want to thank the members of the special jury of the American Institute of Architect for their intensive work in judging this international competition which had ninety-five entries in its first year.

To the three gentlemen of Spain who have been chosen for this first Award, I extend my heartiest congratulations. You should be extremely proud of this important achievement so early in your professional careers.

Our company is pleased to provide this stimulus to the professional advancement in architecture and we look forward to a succession of distinguished recipients of the Memorial Award in the years ahead.

And now Senor Cesar Ortiz-Echaque Rubio may I present the certificate for the owner of the building and the plaque which will appear on the building which you have designed.

And now Senors Cesar Ortiz-Echaque Rubio Manuel Barbero Rebolledo and Rafael de la Joya Castro—may I present the Award winning certificate and prize check.

Now I would like to make the formal presentation to these three gentlemen of the aluminum sculpture designed by Mr. Theodore Roszak. This is the sculpture.

SENOR RAFAEL DE LA JOYA CASTRO: While I have been taking my lunch I have written some words and I would like to read them to you.

As you will see my English is very bad, but I am so anxious to thank you in my and my partners name that I dare to do this in your language hoping that your good will shall excuse my faults.

Being in America for the first time we feel really moved for the welcome this country has given to us although we have not seen more of it than the way from New York to Washington. We think it is tremendous and fantastic.

As one of our colleagues said the other day, the man gives shape to the house and then the house shapes him. Now we believe that the country which shapes such nice people necessarily has to be wonderful.

We are sure of it and we will make it double sure during the few weeks of vacation in which we shall spend the money you have given to us now until the very last cent.

Moving around your country and studying means that we are going to have a lot of fun. We will have to spend the money fast in order to be in Spain as soon as possible because all of us are here and there is nobody else tending the shop. I am afraid there will be no customers when we get back.

And then the only thing to do will be for us to live like gypsies under the bridge with the only consolation and food that this marvelous sculpture with so little meat in it can give us.

As you understand we should be very sorry to reach such a miserable stage, now that we have reached our age—I am the oldest of the bunch—

you see we have received this award which makes us more ambitious than ever to make good in that huge field of architecture.

We want to congratulate the Reynolds Metals Company, Mr. President, for the creation of such an important award which will give the architect new impulses to study all the possibilities aluminum offers to present and future architecture.

Being the first to receive the award makes us happy to think that our design may contribute to that study.

We would like to extend our congratulations to The American Institute of Architects for the magnificent organization of the competition and the quality of the Jury which has been for us a source of most satisfaction.

We have been in America on this occasion. We believe in personal contacts and knowledge as the best way of comprehension among people and nations toward a happier world. We want to know as much as possible the things you American architects are doing in your fields and we would like you Americans to know what we Spaniards are doing in our country.

We are very glad to extend to The American Institute of Architects and to the Reynolds Metals Company on behalf of the President of the corporation of Sociedad Espanola De Automoviles De Turismo an invitation to send delegates to Barcelona on the occasion of placing this plaque in the main entrance of the building.

Mr. President, the corporation wants us to give you a present of these books. We show you the most interesting parts of Spain.

Now when you come to Spain you will be sure to find these architects and friends who seriously want to reply to the kindness and attention which we have received from all you American architects.

Muchas gracias.

PRESENTATION OF THE R. S. REYNOLDS MEMORIAL AWARD TO THREE SPANISH ARCHITECTS, "FOR OUTSTANDING CONTRIBUTION IN AESTHETIC AND STRUCTURAL USE OF ALUMINUM IN ARCHITECTURE." LEFT TO RIGHT, STANDING: SENOR CESAR ORTIZ-ECHAQUE RUBIO, SENOR MANUEL BARBERO REBOLLEDO, MR. R. S. REYNOLDS, JR., AND SENOR RAFAEL DE LA JOYA CASTRO.

A New Century Of Architecture

CLOSING ADDRESS

BY PIETRO BELLUSCHI, FAIA

At this convention The American Institute of Architects is observing the first centenary of its founding.

A century of organized life is not a very long time for such an old profession. As a group we may be wise in considering this first century, like man's adolescence, a period of preparation. Certainly ahead of us are enormous problems which call for maturity, clarity of intentions, and flexibility of mind.

The assignment given to me was to speak about, "A New Century of Architecture, in terms which will make sense to the average man."

What I accepted in a moment of flattered weakness turned out to be a more formidable task than I had feared. Indeed what has the new century in store for us which could give a hint of its architecture? Could any one have told us one hundred years ago what the future century was to be like? Could we have guessed of wars and dictatorships, of planes and rockets, of income tax and point four programs, of atomic power and automation? Our mind can only feed on past experience and projects itself only from the limited knowledge of existing facts. One hundred years ago we believed that our population growth had to be curbed to keep pace with our dwindling food supply and resources. Today our population is growing and so are our resources. The speed with which our knowledge and mastery of the physical universe has been accelerating in pace, the way in which the products and processes of science have increasingly dominated our existence; determined our economy, affected our relations with other people of the earth, and improved our health and welfare is something which no one could have forecast a century ago. Nor could we have foreseen the shap our physical environment was to take. Architectur the theatre of human activity, to which our happines and well-being are so closely attached, has change in scale and visual meaning. The old architectur traditions have been questioned and found inad quate. The kinds of peaceful satisfying environmer which existed in past centuries have given place t a complex and confused agglomeration of structur executed in a manner and on a scale difficult t comprehend or to love.

One of our most cherished machines, the aut mobile, has wrought havoc within our midst. Seven million, soon one hundred million of them using u and demanding enormous amounts of land, killin maiming and patronizing the pedestrains, riding hig over our communities, bringing congestion and bligl is forcing us to ask whether the city itself can saved as a social entity. Not the city alone, but t whole visual world brought about by modern mar growing arsenal of technology has been up to nc an insult to man's own nature. We see mostly d order and ugliness everywhere, the obvious signs a society still in a state of transition, a society whi no longer places value on permanence, therefc on grace, because it assumes that improvemer brought by a still advancing technology will contin to produce obsolescence.

Science is teaching more and more, and allows us to do so much, but the wisdom whi must accompany the aquisition of knowledge is n keeping pace. Unfortunately, our emotions fr which wisdom must spring are no longer as free a pure as they used to be; they are fed and condition

second-hand through books, the radio, television, and the movies in frightening world-wide uniformity. The great mass of our people have difficulty in seeing, hearing, or feeling for themselves. Yet their standard of living, their leisure time, and their opportunities have been steadily advancing. The shift from single to common wealth, the new methods of pooling resources, knowledge, and efforts have provided people with new and powerful tools for accomplishing what they set out to do. The new corporate client, with powers greater than any previously known, and the government, restrictive yet beneficent, have given people new opportunities to express themselves in works of great scale.

There are now 170 million people in the U.S.A. The next hundred years may well see double that number, most of them living in urbanized communities. The amount of land used for this expansion will be many times the present one. In terms of future patterns of life, this is a frightful prospect which makes obsolete the conventional image of urban life on which present political boundaries were established and upon which even now many of our important decisions are made. The importance and the urgency of what must be done to guide mankind in this new century of growth staggers the imagination and gives all of us a feeling of inadequacy.

Are we architects prepared for the enormously challenging task which is ahead of us?

I wish I could please my audience by assuring them that everything is going to be all right with the profession, that it is ready and raring to go, but I hope you will not think me rude if I should express some doubts.

As words lose the crispness of their meaning, ideas tend to be expressed in more dramatic or exaggerated ways, so as to be heard among the din and confusion of conflicting views. Being neither prophet nor philosopher, and no wiser than the next person, I shall not set aside even on this day my personal prejudices to speak on this new century of architecture which is so appealingly beckoning us. Yet, I shall not be so foolish to assume an ability to guess the outward forms the architecture of the next century will take.

So much has been written, thought, and argued in the last few decades about architectural expression by the practicing man, the critic, and the layman, and it covers such a large variety of views and opinions, all containing some portion of truth, that it would be impossible for me to make final statements and to avoid confusion and contradiction.

I may be on safer grounds if I tried rather to review the role which our profession has played in the past and the one it must play in the future. The architect is many things to many people and the standards by which his performance may be judged by his peers and by society are not easy to define.

We can say that in these last one hundred years the architect has searched for cultural value in a world progressively dominated by the machine. Almost half of this time was marked by conflict between those who identified those values with the classic or romantic and humanistic ideals of the past and those who would search first for the true nature of our age. That conflict is being slowly resolved, but the search now is for the ways of again expressing our humanity against the complex facts of our era, a revolution in effect of the meaning of culture in a fast changing society.

None of us is quite sure whether, in absolute terms, we as people have made progress. Change is not necessarily progress; progress, whatever one may mean by that word, is not achieved without constant effort towards an ideal, applied in a clear direction. We may also add that adjustment to the ever-changing stream of life is a necessary, but not a sufficient condition of progress.

Adjustment itself presupposes learning how to see and above all understanding. The powers through which adjustments are made, derive from the human intellect which, once the objectives are clear, uses means to achieve them as infinite in variety and scope as life itself. Life is not static, and the search for understanding at many levels never ends, while human nature in its basic impluses changes but little.

Architecture for thousands of years has ever been man's faithful expression of this search for fulfillment of the unchanging self in a changing world. From his early struggle against the hazards and diffuseness of nature in the raw to the more recent efforts against the dehumanizing perils of technology, the individual has never failed to search instinctively for the best means to assert himself and his humanity.

In our time he has entered his most difficult period. The external changes are so great, so rapid, and so complex that new attitudes, new tools, new methods are needed to cope with them. In the next century the opportunities for good or evil will be upon us on an even more terrifying scale and ubiquity. The central fact is that a new era is upon us; and that none of the previous social experiences can quite guide us; we must find our way. We can unhappily damn what is happening to our world; curse it as creating chaos and unhappiness; we can look back with nostalgic thoughts to the happier past or we may consider it as the greatest challenge ever offered to mankind, the dawn of an enormously fruitful era of human progress.

In this context, I cannot help but feel that the changes which have taken place in architecture during the last hundred years when past imitations and revivals were tried, found inadequate, and in the main rejected by our profession, were but a prelude, a clearing of the decks so to speak for a vastly more important or significant task: The reshaping of our physical world, the rebuilding of human communities in a way which may respond to a vastly changed set of circumstances. It is in this larger context which I like to raise the vision of architecture for the next century. It is here that the profession will be asked to make its greatest contribution. It is here also where the profession has most conspicuously failed up to now. It would be unjust to say that our profession alone is to blame and it would be unfair also to state that it is completely unprepared for the task.

Through many agonizing reappraisals, the modern architect is slowly becoming a vastly different kind of man from the one whose image we have so long held. He is more open minded, more able to work with others; less encumbered by preconceived ideas of what a form should be, less self-conscious about being tasteful and more likely moved to do what is feasible and significant. He is placing less emphasis on cleverness, on style, on novelty, and more on good performance and appropriateness to purpose — two virtues which do not exclude joy, and the happy feeling which all good things give to human beings. In this respect we may say that he has now learned to think of style not as a dispirited imitation of external forms, old or new, but in the sense so well expressed by Whitehead when he wrote:

"Style in an esthetic sense is based on admiration for the direct attainment of a foreseen end, simply and without waste. In art, in literature, in science, in logic, in practical execution — style has fundamentally the same esthetic qualities, namely: *Attainment and Restraint*. It is the last acquirement of the educated mind; it is also the most useful; it pervades the whole being.

"The administrator with a sense for style hates waste; the engineer with a sense of style economizes his material; the artisan prefers good work. Style is the fashioning and restraining of power. But style is always the product of specialist study, the peculiar contribution of specialism to culture."

The architect is the environment specialist; no longer obsessed with the romantic idea of self expression, but rather with the idea of learning to see and to understand. From nature he is learning to see the enormous variety of structural forms which are possible; from science he is learning how to apply his skill and ingenuity in finding materials and methods which may enable him to use similar ones for his constructions; from many fields of engineering he is learning how to make those forms stable in compliance with natural physical laws; from industrial methods he is learning directness of solution and economy of construction. Research in many fields is fast becoming a marvelous tool for architectural performance. Of course, much is yet to be achieved but the next hundred years should bring unheard of developments. In housing with its tremendous potential, the architect has still to make his influence felt because of his lack of motivation and the failure on the part of industry and finance to make him one of the team. When they do we shall see spectacular advances.

NEWLY-ELECTED DIRECTOR FLOYD RIBLE AND MRS. RIBLE.

Through the new knowledge at their disposal the best architects' imagination is taking wings; they have begun to deal creatively with new materials and finding infinite ways to exploit their possibilities.

Recent concrete, aluminum, plastic buildings having ferro-cement vaults, shells, folded skins, roofs and space frames, give a hint of how structures can become architecture when endowed with poetry and significance. Similarly, other creative men have ventured to experiment with unusual techniques and methods using advanced knowledge of geometry and physics. More recently they have used compressed air to give rigidity and strength to tubular shapes; from the airplane they have learned entirely new ways of cutting, shaping and connecting light metals; they are experimenting with solar energy, the heat pump and photo circuits. In everything they have tried they have given it their sense of appropriateness; hinting at still greater possibilities for real architectural expression in the coming century.

There is no question that the competence of the architect as a professional specialist is steadily improving. His prestige will be further enhanced when he will not think of himself merely as a maker of Beauty (with a capital B) but rather a serious interpreter who aims to convince as much as to please. The quality of the professional man as an artist and as a technician is a modern phenomenon caused by the fact that art has become synonomous with the making of pretty images, in many instances divorced from life, later to be embalmed in museums. Our society has forced the artist to take a holiday from life and to climb his stairs to the ivory tower, but great art is needed more with us in the streets than in museums, and the great artist will emerge without preciousness when he is able to add significance to conviction.

There is no question about the dismal aspect of our cities and suburbs, but it will not be relieved by the cosmetic approach of applied beauty as advocated by some professional humanists. It will be remedied by a greater awareness on the part of all of us of the meaning of the forces which motivate our society and the understanding the average person has of the role that total environment plays in his life by the courageous applications of many educated and specialized minds to the coordinated solution of its planning.

We no longer believe that the perfect function equals beauty, but we have also learned that no lasting satisfaction can derive where the purposes are not met. And beyond purpose exists the realm of appropriateness, significance, and participation with nature, an ever-inspiring source of strength. We are not against beauty but against fixed and artificial images of beauty because from them spring irresistibly the whole cheap array of artiness, from the imitation stone surfaces to the juke box, to the derby hat restaurant and other cuties which line our highways. Too often in the past we have shaped our world by inert images of ideas either dead or contrived from literature. Beauty is not a static quality, not an image to be embalmed, nor a cosmetic to be put on, it is an intrinsic quality of created things, a living quality which respects their nature, their biological and psychological and even practical demands, while reflecting, and in a sense preserving the mystery which is at the base of all created things — the realm of the spirit and the source of its poetry. Forgive me if I dwell on this point but it seems to me

RE-ELECTED SECRETARY EDWARD L. WILSON AND MRS. WILSON

that our progress, or if you will, the contribution which our profession may be able to give to mankind in the next hundred years, may well be based on the acceptance of this idea. It is not a new idea but it is well to keep it before us because it is the synthesis of the best we have believed in and created thus far; it makes sense out of the work of our more creative men from all positions and persuasions; it damns the inferior work of the past and the present, the clichés, the cheap, the bizarre, it exalts the subtle, the understated, the significant, the appropriate; if fully accepted it can penetrate and bring order to the jungle of our urban living, tame and guide the power of our industrial might, ally itself with science in search for the means to give more to man for less of his efforts. That it seems to me is the meaning of the challenge, the opportunity of our profession in the next hundred years.

Of course, our meeting our problems with freshness and courage will not necessarily bring progress, better architecture, or happier surroundings. This will be achieved only by raising the general level of education of our people, an education which will not sacrifice wisdom to knowledge and this we are not too sure that it will happen soon; a large dose of faith is needed at this point and the will to believe that architecture as an art can again grow its roots in people, be shared with them and become for them a whole new way of seeing and living.

Those who claim that architecture is a pure and aristocractic art and as such should be free of restraints know deep in their heart that without the discipline of facts and the joyful participation of people it cannot escape the dangers of shallow esthetic-ism. Surely all of us are concerned with art, we all believe it to be the highest expression of the human spirit, but we all hope that it may also be the most respected. We may remind ourselves that the design of the juke box is motivated by the same desire to show off taste, just as some of our modern works at a higher level show off taste. On that basis who shall pass judgement, and who shall arrogate the right to impinge himself and his works on the human scene for long years to come? The field of esthetic appreciation is a difficult one to explore because of the subjective nature of its problem and I have no intention of becoming too involved in its discussion — we know that to the artist, all has meaning — an old peasant shoe to Van Gogh, a sober division of space to Mondrian, or an intuitive abstraction to Jackson Pollock.

To the creative man beauty is a symbol of the spirit, not a formula. Perhaps beauty has been too long compromised by external images of other ideas, perhaps we should speak of significance or appropriateness to indicate the rightness of an executed idea.

We know that some of our leaders have tended to follow in the footsteps of pure artists and musicians who wished to cleanse themselves of the dead images of the humanistic past. The very essence of the modern movement in the visual arts began many decades ago as a protest against the human figure and the cheap sentimentalism which it originated but architecture, which is not a pure art, cannot grow in richness or meaning without in the end recognizing human values. Man has conditioned his body and his senses through million of years of living near nature; he must see the sun and the sky and the earth and the grass and trees which grow upon it; he has an instinctive feeling for space, perhaps in the beginning developed as a need to carve a shelter from infinity, a defense from the danger of the unknown, later giving to it order and clarity and thereby comprehension and security. So it seems to me necessary that in all his trials and changes, the architect be guided by certain natural laws which are man's physio-biological and psychological needs which form the essence as well as the mystery of his existence.

Scale, color, proportions, space, symmetry, the golden mean, the whole nomenclature by which architecture is justified and described are to be found in basic natural laws, and instincts, and can be modified but not ignored.

We speak of human values; of the spirit of humanism. These are real, but up to now they have been exhumed mostly from past experiences. While here is the present and the future — exhilarating menacing, infinitely challenging, demanding new understanding and the utmost effort from each of us. We take scientists to task for shaking us from the security of our emotions, yet everything that science has given us has increased our opportunities for greater good and for significant action.

It is our duty in the next century to be in earnest and to grasp these opportunities to guide mankind towards what is good and significant in its evolving life, and to translate into visible patterns what we have learned from sociologists to be basic, in human society; in so doing we shall gain the respect of our political and community leaders with their gift for understanding and manipulating public opinion.

Only thus can architecture of our next century become a way of life and the substance of our culture as it has been in the past. As an art, it will not only show the reasons which have determined its form but also the human values embodied in those forms. It will also be then less concerned with fashion than in being appropriate to a *greater visual order*. Or

best housing projects, our great school plants, our shopping centers, the large industrial complexes recently built, are examples. In these works the essential traits of architecture become again concern for the individual and organization of space at all levels. Their architects were more than technicians or stylists, but persons to whom people and life in all its facets and mysteries were objects of fascination, delight, and concern. This was their source of strength, the motivation for their poetic expressions. From them we may learn to see society as a body which must have structure and order; to become concerned with the movements of pedestrians and vehicles, with the formation of manageable communities where the environment can be properly controlled and so planned as to meet rather than escape technological innovations. Our best architects have shown us the way; now we must act, time is running out, many of our far-reaching decisions for future expansion cannot wait, they must be made now. The growth of our population, which makes demands for new arteries, new sources of water supply, new services, new schools, roads, markets, and transportation centers allows no delay. People are finding now that policy decisions are of such consequence that they can no longer be left to chance alone or to political expediency, or wholly to the initiative of speculators; they must be dealt with in terms of policy agreements and regulations. Official bodies must be enlightened by experts able to make plausible assumptions, to show the consequences of alternatives, and capable of giving physical form to such decisions.

There is a growing awareness of the necessity of preparing larger plans, of establishing the proper land use, of placing highways and freeways with proper consideration to their effects on present and future communities, of establishing open parks, recreational areas, zoning heights, and densities. It is important however that formulation of policies must be done not through dictatorial powers but through enlightened decisions at the community level with individual freedom exercised within certain limits. In this manner we may proceed not as fast as we wish but we shall avoid the dangers of draining all life and variety of experience in the effort to create esthetic order which may easily lead to monotony and sterility. We have observed that when certain slums were taken down, much of the pulse of life was taken away with them. The wise designer will not let his sense of order be an esthetic void unfilled by the little human interests and activities which so grace the daily life of the individual citizen.

It has become clear that in addition to the need to redefine the role of the city and to find the most appropriate use of its land we must study new ways of organizing human communities in accordance with better defined social aims. As I have said before, some people believe the city to be an outdated community form, that it should be abandoned, with the grass allowed to grow on its streets. That would be the easy way, but many of us are just as sure that cities will always serve basic social needs and in their imperfect way will never cease to serve social ends; what must be learned are the means — political, physical, and social — through which they may be made to work again as suitable centers of human activity. We must work together and find a common way of attack, to plan ahead, not in the present narrow way but broadly enough to include the regions which are physically, if not politically, a part of the great city complexes.

The post-war prosperity and higher standards of living have caused a great acceleration of the rate of obsolescence, and have opened up in a dramatic way the fantastic panorama of what must be done in the next century. It is essential that our political leaders avail themselves of the specialized knowledge necessary to accomplish this great task, and it is just as essential that the architect-planner be prepared to provide the knowledge and the wisdom. He must be the imaginative specialist and as such he will be asked to participate as equal member of a team. We all know the enormous cooperative efforts which go behind any of the large projects of our time.

We may well remind ourselves that our technological success was made possible by our having learned to work together; the architect as a man of vision can no longer act alone in arrogant self sufficiency but needs to know and be motivated by a large body of facts which other specialists in many fields can gather and furnish him.

As I have said before, architects, particularly the younger ones, are beginning to acquire more receptive and flexible habits of mind; they are learning to observe and to weigh and to consult before rushing to solutions. They know more of human values, and they are better technicians and build in obedience to better formulated physical laws. Above all, they are learning that the desire for exploration and experimentation is not to be confused with capricious and artificial making of forms following preconceived esthetic theories.

We may remember that while men of genius and a great variety of approaches by gifted individuals are needed to stimulate us, the great body of buildings forming our cities and the very structure of our new communities will be produced by earnest, intelligent, painstaking realists who, by their day-to-day effort, by their ability and willingness to be part

of a team and to accept the realities of life will succeed in making their influence felt in the communal process of giving form to a healthier, happier, and wiser society.

We observe also that the buyer of architecture is no longer merely the wealthy individual as in the past but in greater measure the corporate client who has found new advantages in respecting and fostering social advances.

Through the economic realities of the American system, architects are learning to make a virtue of what used to be a handicap. A greater concern for economy means now a wider distribution and therefore greater social impact. This may have been done at the expense of the highest standards, but it has resulted in a great raising of the lowest standards, in a greater sense of what is appropriate and important, in a greater logic of structures and in more thoughtful planning. And beyond these is an obvious acceptance of life in all its richness and variety, in its joy and complexity, and with it a feeling of duty to meet a challenge.

We believe that man's creative powers are nourished by the world he lives in, by what he sees, and learns, and that his intellect will never allow him to stand still, nor to accept his condition as final or perfect. We may observe that nature itself has evolved and continues to evolve countless varieties of living forms, and on a different time scale is always experimenting and forever meeting new conditions. Creativity in our difficult age needs to cope with problems of new magnitude. In our school we try to educate men to face new situations, to give answers which are not found in past experiences. It is for that reason, that in educating our young men we are doing two apparently antithetic things; we are breaking down the barriers between the various areas of learning by searching for basic principles, while increasing the scope and demands for specialized knowledge. The whole-man idea is to encourage the responsibility of men at all phases and levels of activity.

In our own school, we believe also that only by assuming such creative responsibility will we make it possible to evolve new standards of beauty.

Let's now hope that these years of preparation by our profession may bear fruit in the century which is ahead.

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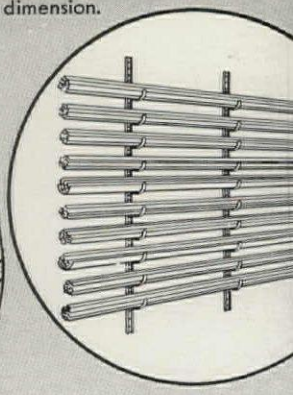

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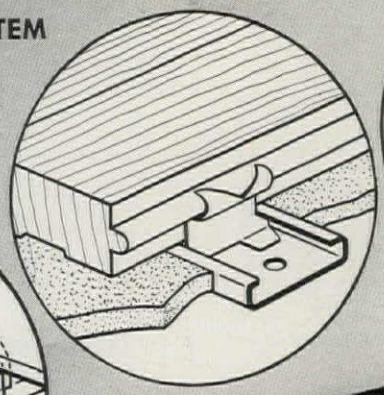

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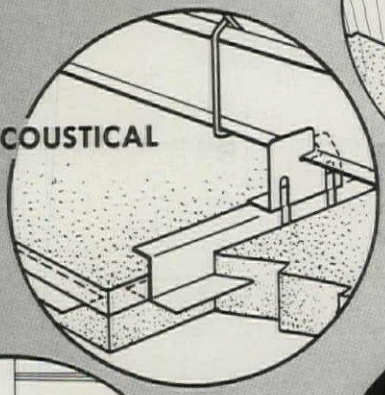

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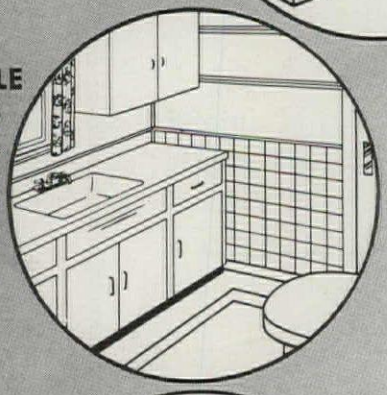

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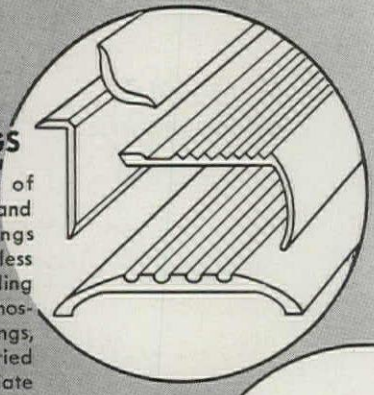

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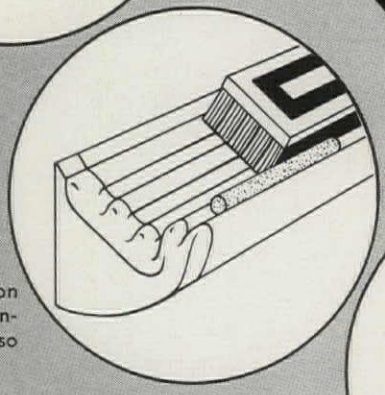

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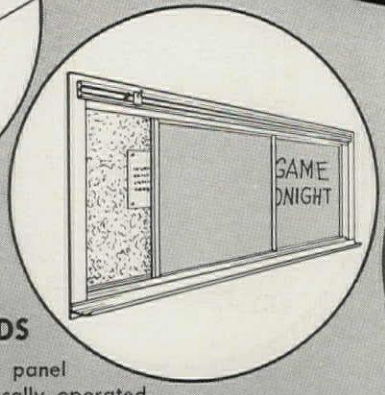

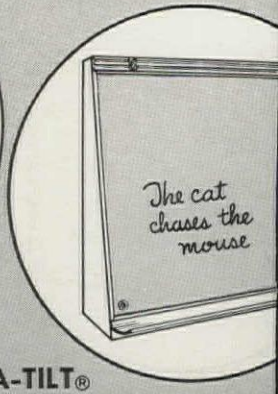

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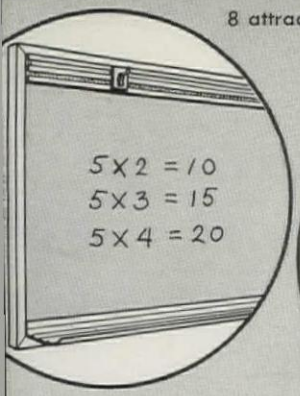

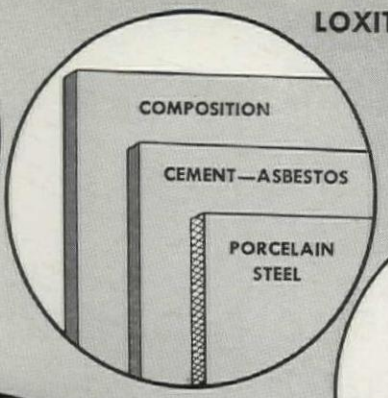

LOXIT CHALKBOARDS

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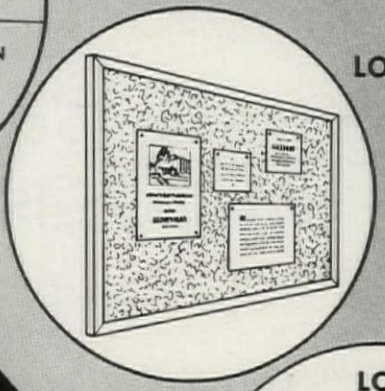
PETRALOX—Cement-Asbestos Chalkboards.
MIRAWAL PORCELOX—Porcelain Steel Chalkboards
All available in 8 attractive colors.



LOXIT TACKBOARDS

LOXITEX—genuine VICRTEX electrically-fused vinyl-coated fabric tackboards in 6 attractive colors.

LOXIKORK—closely grained cork tackboards of fine quality in 9 colors.

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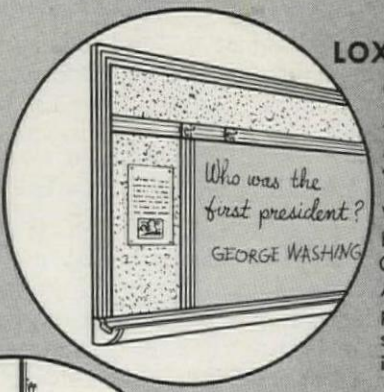
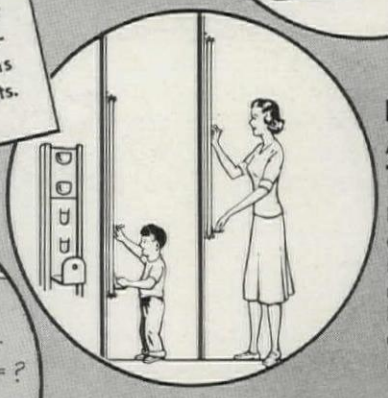
In standard heights and up to 16 ft. long in one piece. Will take magnets. Available completely prefabricated with trim, map rail and chalk trough ready to hang on wall.



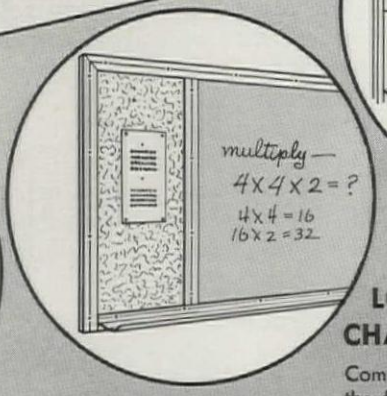
LOXIT TRU-SNAP® CHALKBOARD AND TACKBOARD ALL-ALUMINUM TRIM

With permanently beautiful anodized GLO-DULL finish. Available for both plastered-in and surface-applied installations.



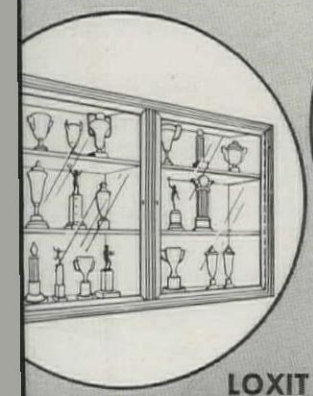
LOXIT MIRACLE ADJUSTABLE CHALKBOARD TACKBOARD SYSTEM

Provides for rapid and economical changing of Chalkboard and Tackboard heights above the floor to meet student requirements from kindergarten to high school. Can be used with all balanced chalkboard and tackboard panels.



LOXIT VICTORY SCREW-ON CHALKBOARD AND TACKBOARD TRIM

Completely new thrift-type trim, beautifully anodized in the famous GLO-DULL finish that will never tarnish and can be kept neat and clean with a damp cloth.



LOXIT VICTORY ɾOPHY CASES AND BULLETIN BOARDS

ll aluminum, factory assembled, ready to set in place.

The advantages to architects of "base bid" flooring specifications

Costly construction delays and controversies with both contractor and client often result when specifications contain the vague "or equal" phrasing. This is especially true in the specification of resilient flooring. There are so many different brands and qualities within each type of floor that indefinite specifications can open the door for the use of inappropriate or inferior flooring materials, much to the chagrin of both the architect and his client.

Specifications requiring the contractor to include in his base bid the products specifically named assure the architect that only the floors he has selected will be bid. Precisely naming the manufacturer, the manufacturer's catalog designation, and other pertinent data prevents the substitution of an alternate product with which the architect may be unfamiliar or which has not proved itself in use.

Competitive bidding with "base bid" specifications?

Specifications calling for base bids do not exclude competitive bidding. Base bid specifications of Armstrong Floors, for example, will produce the required number of bids on Armstrong with quotations varying with the profit theories of individual contractors. Because Armstrong grants no exclusive franchises, Armstrong Floors are available to any reputable flooring contractor of your choice. In addition, a specification naming Armstrong will still permit the flooring contractor to submit alternative proposals, provided that cost differences are stated.

Why specify Armstrong?

An increasing number of architects are writing specifications requiring a base bid on Armstrong Floors. Much of this trend can be traced to the general knowledge that Armstrong makes every type of resilient floor—in an extraordinarily wide range of prices, colors, and gauges. This means that each cost, structural, and decorative requirement can be met with one or more of the flooring materials in the Armstrong Line. Beyond this, the unusually satisfactory service that Armstrong Floors have provided, over long periods of time and under the most diverse conditions, has made Armstrong the most highly respected name in the flooring industry.

Form is important

When writing specifications for a base bid on flooring materials, include enough data to leave no doubt as to the exact floor intended. For example, if Armstrong Custom Corlon® Tile, Copra Taupe No. 467, is chosen, the flooring specification should read:

1. Resilient Flooring—Tile
   A. Tile shall be Armstrong Custom Corlon Tile, Copra Taupe No. 467, 9″ x 9″ x ⅛″ gauge.

(When specifying more than one color, indicate the percentage of each.)

If the colors and design of the floor have not been chosen when the specification is written, the phraseology in the above example should be:

A. Tile shall be Armstrong Custom Corlon Tile, 9″ x 9″ x ⅛″ gauge, in the colors and designs indicated on the accompanying drawings.

In lieu of outlining installation procedures, state that the materials "be installed in accordance with the manufacturer's latest printed instructions."

ABC—at your service

To help architects make sound flooring specifications, Armstrong Architectural-Builder Consultants are conveniently located throughout the country. Because Armstrong makes all types of resilient floors, these specialists can make unbiased recommendations for every flooring need. They will have at their call the Armstrong Research and Development Center and the Armstrong Bureau of Interior Decoration for help in solving architects' special problems. For information on any flooring question, or for complete specifications for any Armstrong Floor, call your local Armstrong District Office or write direct to the Armstrong Cork Company, Floor Division, Lancaster, Pennsylvania.

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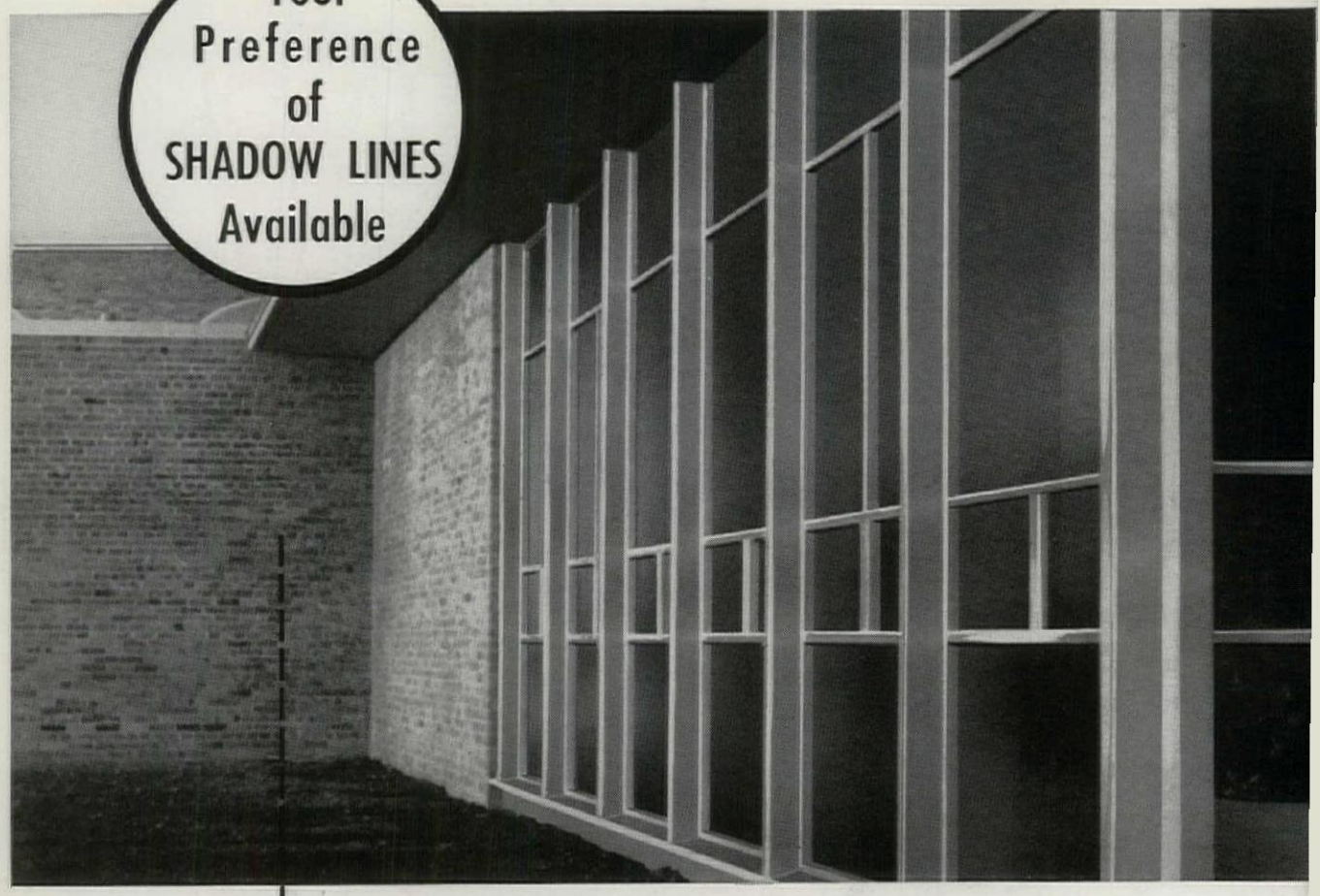

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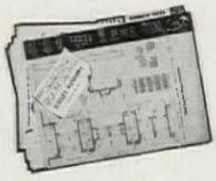

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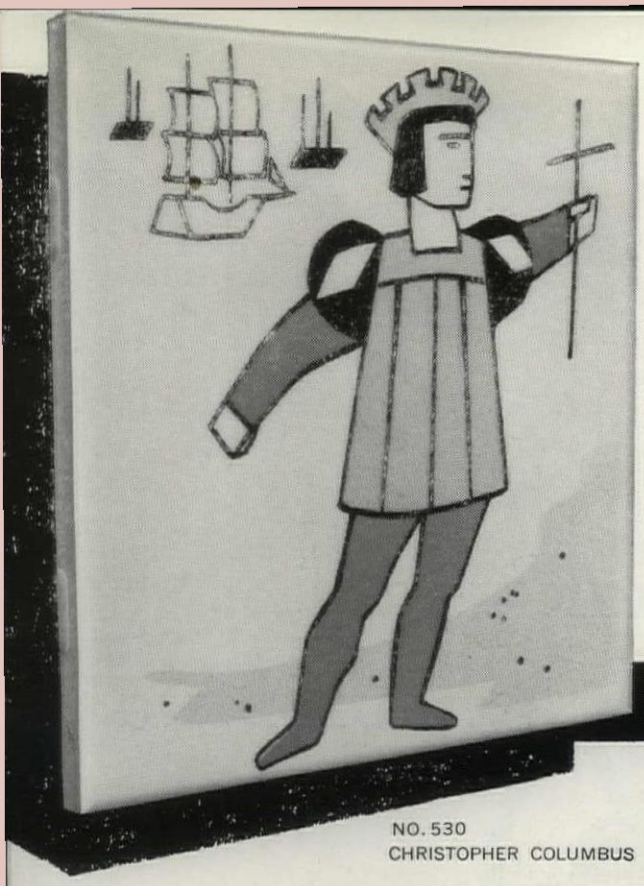

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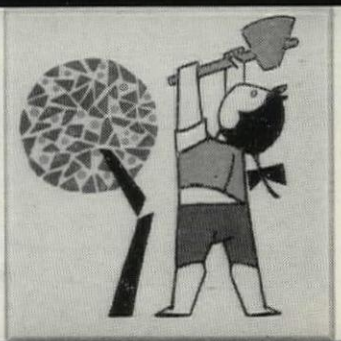

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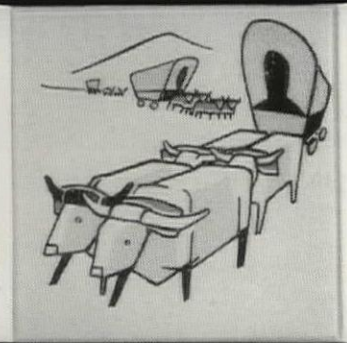

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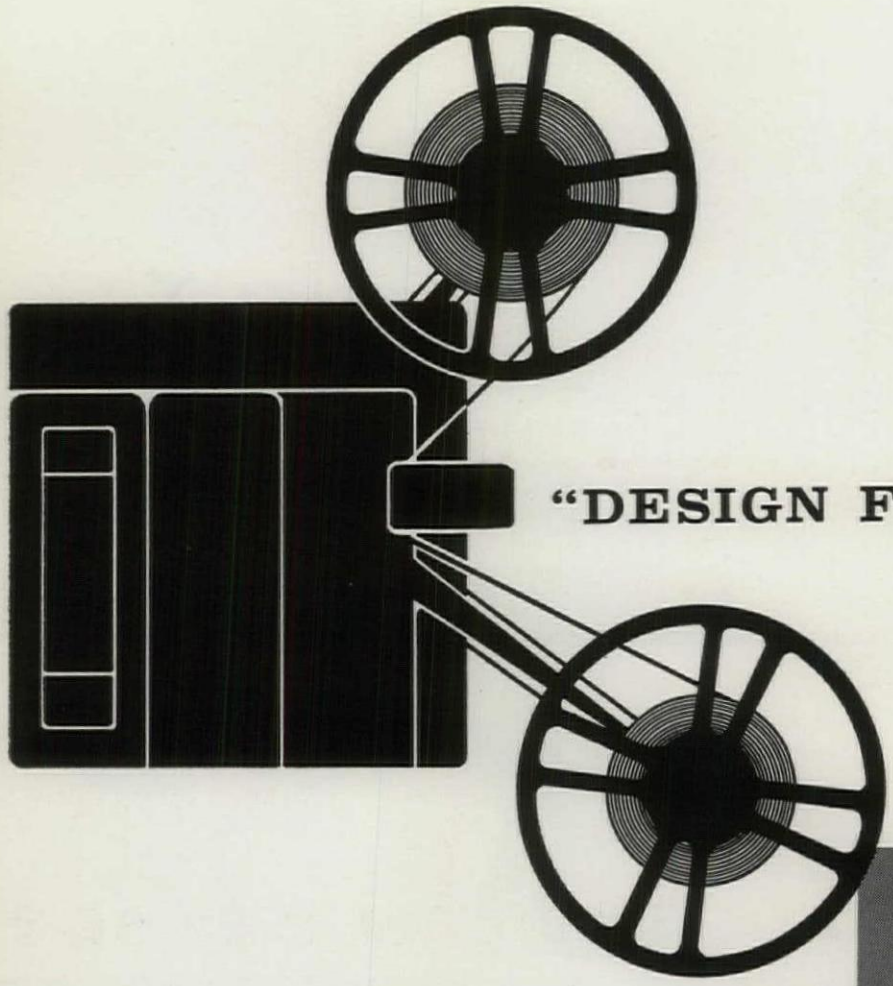

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A KENTILE, INC. FILM TO BROADEN PUBLIC AWARENESS OF THE SERVICES OF THE ARCHITECT

To help increase public knowledge of architectural services, Kentile, Inc. has produced a full-color, educational film, "Design for Building Wisely."

This 5-minute, non-commercial film was supervised by the American Institute of Architects, approved by the National Congress of Parents and Teachers, and the National Federation of Women's Clubs. It shows the help an architect can give a prospective homeowner from initial planning to final construction.

Currently, the film is being distributed to TV stations for use on their Women's Home, Interior Decorator and Farm shows. The A. I. A. is also arranging with local chapters to show the film to their members.

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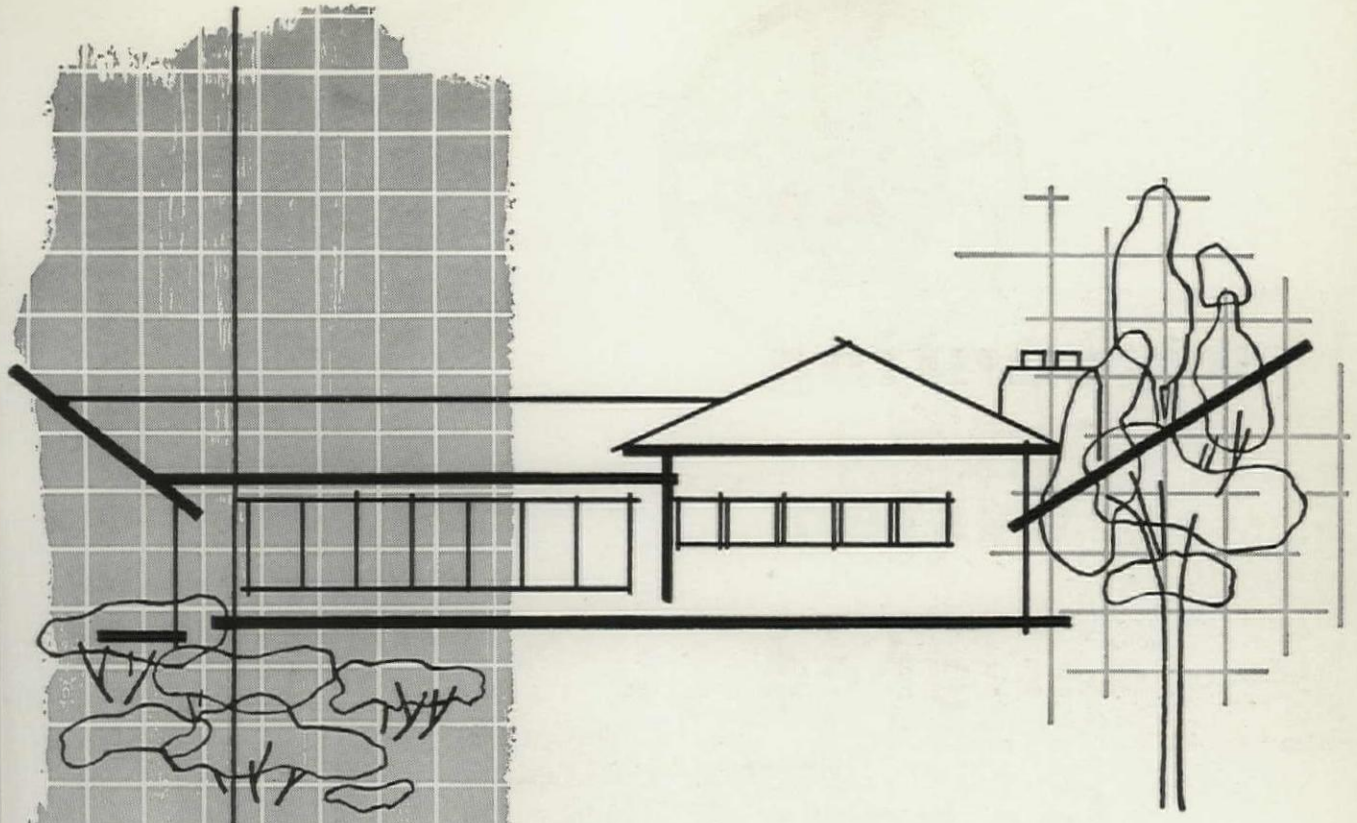

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See Sweet's Architectural File—Sections 7a, 13e, 16d, 21.

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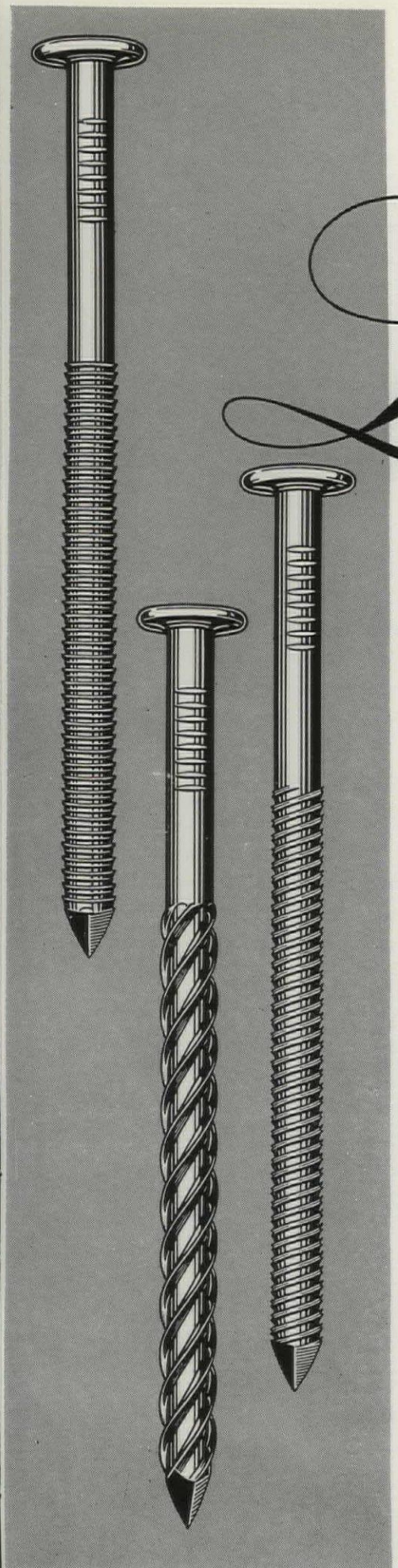

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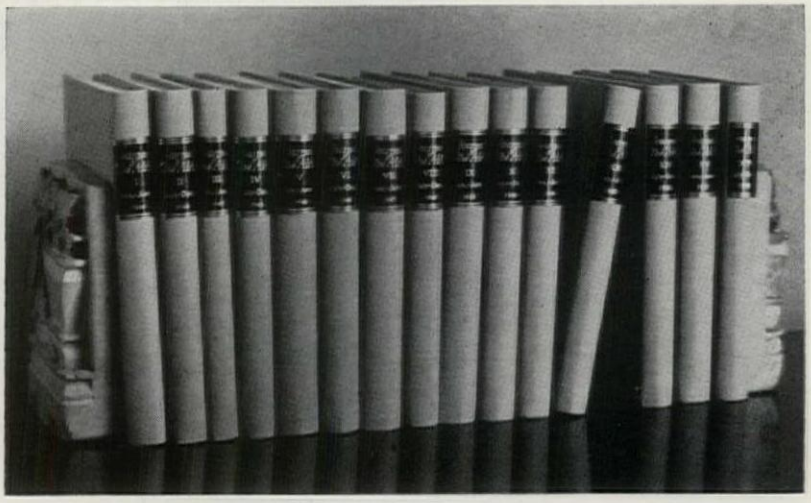

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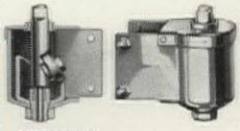
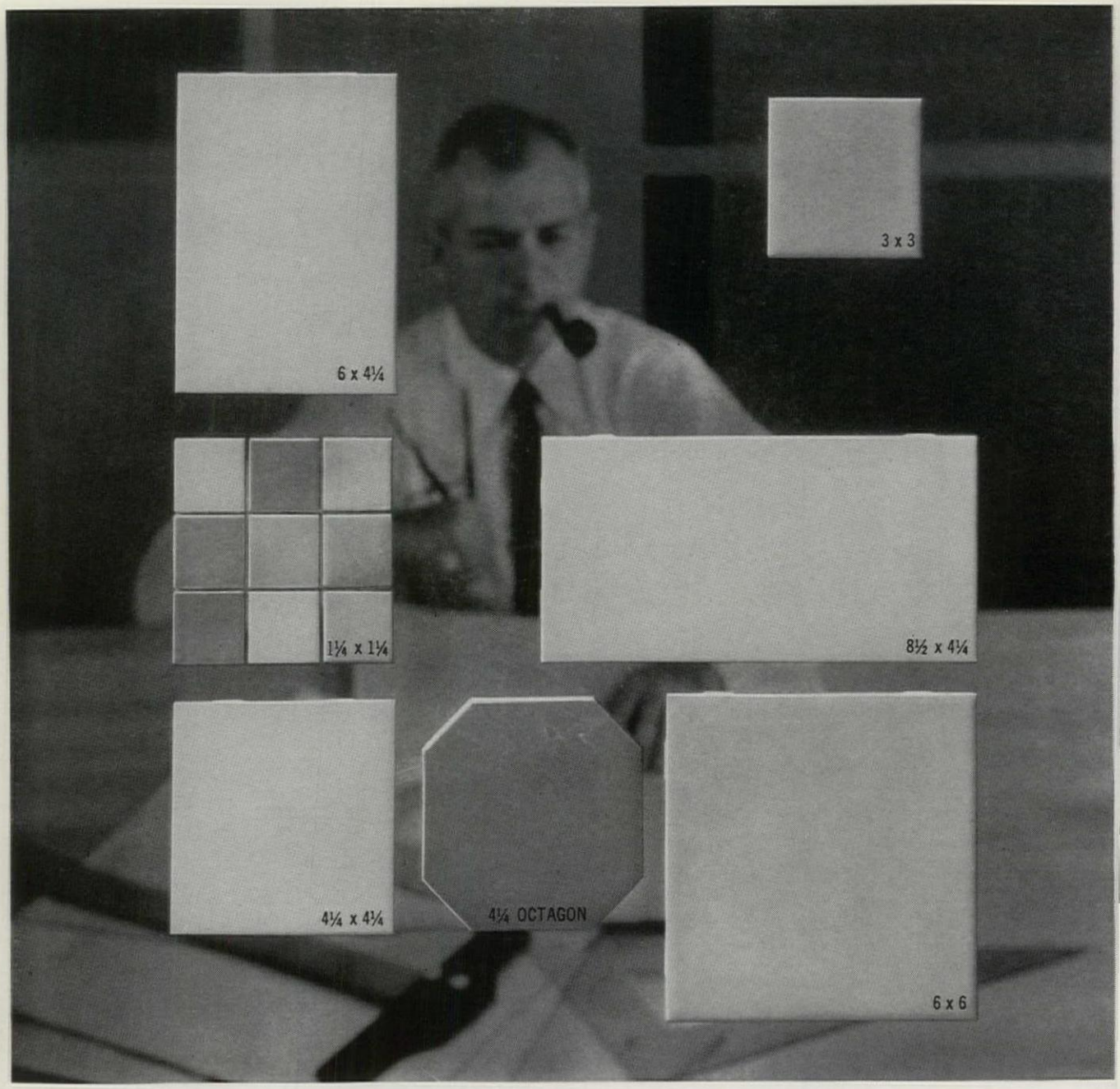
COMBINATION KEEPER AND BUMPER


COMBINATION COAT HOOK AND BUMPER


CUTOUT TYPE TOP DOOR HINGE


CUTAWAY

UNIVERSAL BALL BEARING GRAVITY TYPE BOTTOM DOOR HINGE



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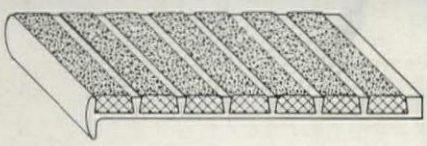

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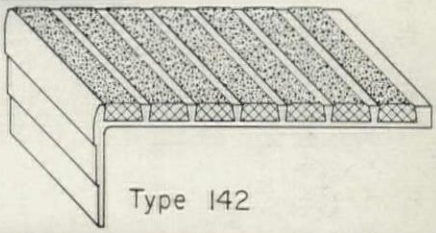

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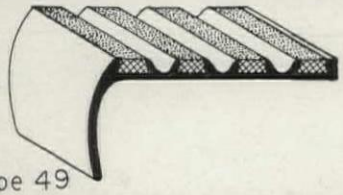

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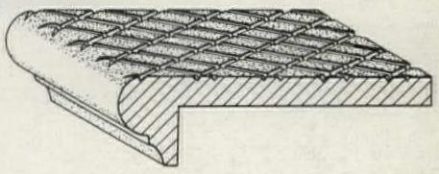
Type 46

ABRASIVE CAST TREADS



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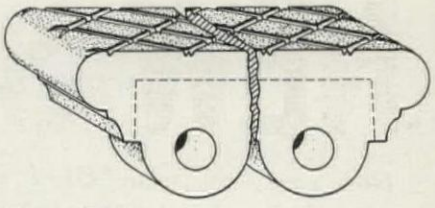

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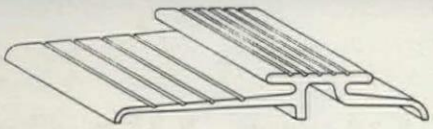

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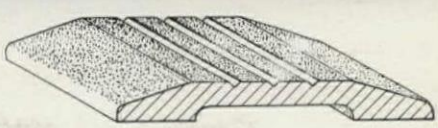

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