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Journal of The American Institute of ARCHITECTS



GIORGIO VASARI

September, 1947

Veterans Hospital 1948 Program

Color in Industrial Plants

Advertising City Planning

Is Drafting Necessary ?

Contemporary Regional Architecture

Building Problems of Urban Universities

Sixth Pan American Congress of Architects

35c

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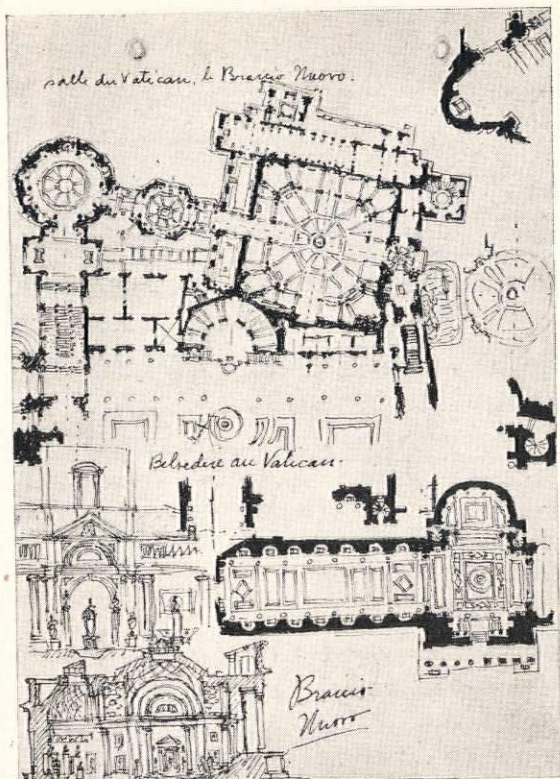
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marble in the church



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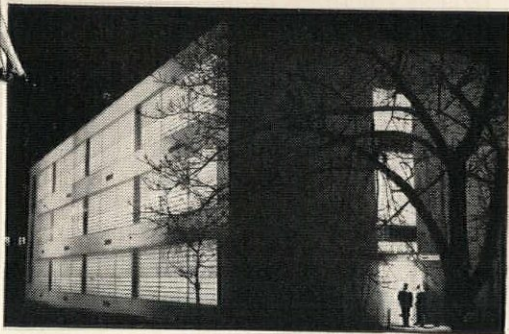
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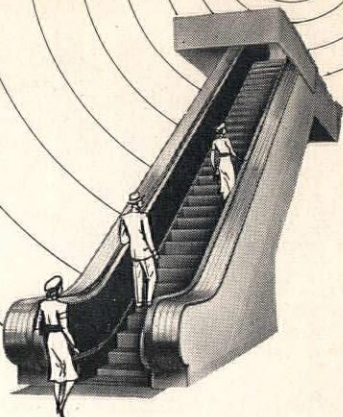
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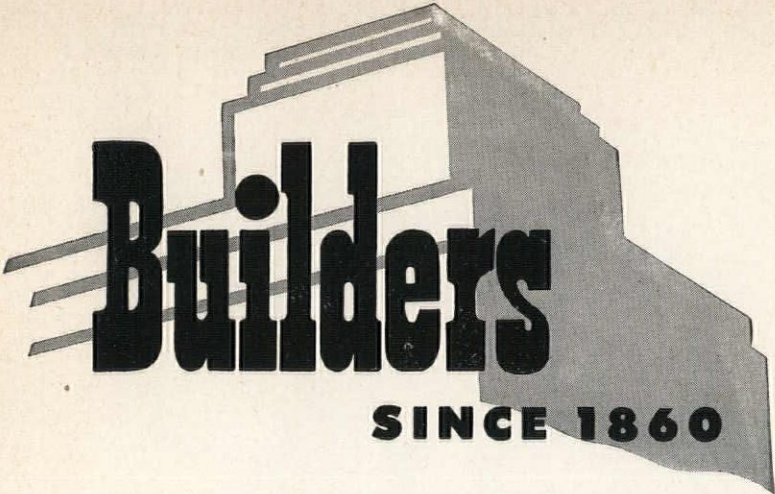
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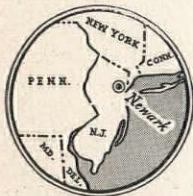
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Veterans Hospital 1948 Program

A STATEMENT TO THE MEMBERSHIP OF
THE AMERICAN INSTITUTE OF ARCHITECTS

BECAUSE OF THE concern generated by articles appearing in the architectural press, and by rumors circulating throughout the profession with regard to the Veterans Hospital 1948 Program, the President of The Institute requested a conference with General Omar N. Bradley, Administrator of Veterans' Affairs, to learn from him the exact status of this program.

This conference took place in Washington on Monday, August 11, in the office of General Bradley. The Institute was represented by its President and by Past-President James R. Edmunds, Jr.

It developed at this conference that a change of procedure had been put into effect with respect to the use of the Corps of Engineers as the client of the architect in the 1948 program. The services of the Corps of Engineers will not be used in this capacity, and the program will be handled entirely by the Veterans Adminis-

tration. It was stated by General Bradley, in answer to a direct question, that the design division of the Veterans Administration would *not be built up* from its present reduced number to handle the design and planning phases of the program. It was further stated that this division already had been reduced in personnel (to less than 300) and there was no intention of increasing it for the above purpose.

It was further stated that the 1948 program would be developed slowly, partially because of difficulty in staffing the hospitals. However, General Bradley stated that he intended to continue his previously announced policy—"It is my purpose to utilize these staffs (Veterans Administration) fully, employing them in the design of new hospitals to the extent that their capacity becomes available."

It is the apparent intent of the Veterans Administration to utilize its staff in the initial stages

of the 1948 program to ascertain the capacity of that staff to do the volume of the work. General Bradley stated, however, that if the Veterans Administration staff was not capable of carrying on the volume of work, then private architects would be retained.

It is the opinion of The Institute representatives who attended the conference that, should the 1948 program be accelerated, it will be necessary to employ private architects; but if it develops slowly it may be handled largely by the Veterans Administration. The extent to which private architects may be engaged for the remainder of the program has not yet been determined.

Architects in private practice have been engaged on the entire Veterans Administration 1947 program, with the exception of four projects which are in abeyance. In approximate terms this represents 66 hospitals, with 38,000 beds, having a total dollar value of \$773,000,000.

For the 1948 program there are approximately 15 projects, of 12,500 beds, having a total dollar value of \$250,000,000.

Taking the two-year program as a whole, on the basis of the

above figures, it is apparent that private architects have been engaged for a substantial part of the program.

General Bradley made it clear that the action taken with respect to handling the 1948 program is purely a matter of internal administration, and should not be considered as a reflection upon the work which is being done by private architects. He agreed that a valuable contribution has been made by the profession.

While we are gratified to have this statement from General Bradley we cannot emphasize too strongly the necessity on the part of every architect now engaged on the 1947 program to render such a fine quality of service that the Veterans Administration will be favorably inclined to the further employment of private architects for the 1948 program.

These are the facts developed in this interview. In the interests of the veterans, the public and the architectural profession, The Institute will follow the situation closely and report further developments as they may occur.

DOUGLAS WILLIAM ORR,
President

Advertising City Planning

By Donald W. Athearn*

Reprinted by permission from the *Journal of The American Institute of Planners* for Spring, 1947

CEREAL ads are ads about cereal; planning ads are ads about planning. Sound elementary? It is, but why city planning advertising as an instrument of public education has not been developed before this, nobody knows!

It seems elementary now, but actually the idea was conceived the hard way. None of us here in Cleveland planning were advertising men. (The fact that I have since become one may just indicate that we were on the right track.) We approached the problem of selling city planning from the inside. Here's how.

We derived the planning ad technique out of very basic, rock-bottom thinking about how to put our message across; from thorough, objective scrutiny and analysis of the best existing products of planning publicity. We felt that they were somehow missing the boat of effectiveness in presenting this very complicated subject to the citizens, the voters.

Examine the reception planning reports get when they come to your desks, *and* to the desks of the very busy business executives in your town, *and* to your harried public officials, *and* to just the average citizens (if your publicity budget allows distribution this far!) who, surveys show, are not graduate students, statistical wizards, or mind readers!

The report comes to your (or their) desks. It's very attractive: nice color, art, paper, printing, layout. It will probably cop prizes in exhibitions of town and city reports. So you (or they) stop a minute, thumb through it, impressed, and say, "Gee, that's a nice looking job. I'll have to read it later." Then you (or they) set it aside and get to studying it in detail you know when!

Why? The report may be pretty, but there's just too much stuff in it! Point No. 1: *the usual city planning report is too*

*Mr. Athearn, formerly with the staff of the Cleveland City Planning Commission, is now with McCann-Erickson, Inc., an advertising agency.

long for average-reader consumption.

Any explanation of city planning, or even of single aspects of it, zoning, mass transit, urban redevelopment, etc., is bound to be lengthy because it and they are very complex subjects, full of inter-relationships. Further, the planner's scientific mind cannot help but express itself in a pattern of comprehensiveness; and since he is usually the author, planning reports are sure to bear this stigma. (The planner's proper literary expression is in the purely technical reports which definitely have their place; but we are discussing now material for general public consumption.) Point No. 2: *the usual city planning report is too comprehensive for the average reader to grasp.*

Now when you take a complex subject, describe it in print, and add illustrations, white space, and what-not to try to achieve glamour, you are bound to come up with a pretty thick document, and weighty. Which of course costs a lot of money to reproduce. And so if you don't have much to spend the only recourse is to print but a very few copies for your friends, fellow-planners, and, not infre-

quently, merely for your planning board's prestige! Result, and Point No. 3: *most city planning reports have too limited a distribution.*

In Cleveland, we reached these conclusions. Profound, what? But how easily missed by people wrapped up in other things! We felt that these were the three primary shortcomings of planning reports as instruments of public education, that these facts explained why the public as a whole has such little understanding of city planning in spite of past publicity efforts.

What, then, to do for more effective spreading of the gospel? Obviously, make reports shorter, simpler, thereby less expensive, permitting wider circulation.

That led us to the *physical* concept of planning ads. Instead of producing four or five 36-page reports each year, let's issue one-page statements very frequently. But even this will not suffice. You, and the common ordinary men and women on your mailing lists, will just as easily, and perhaps even more readily, toss aside a single sheet covered with print as you do a lengthy report. No,

the crux of the planning ad idea is its *content*.

Broad public education in city planning is not going to be successful if we continue publishing the conventional-type reports. They are just not being read, even by you—the planners. And you can't put pressure on people to make them read something if they don't want to. Life in a city in these times is at a swift pace. Only students will take the time to study. Technical reports are proper for them, but for the larger citizenry, whom we really need to reach, other tactics must be used.

The alternative, if people cannot be forced to read, is to put in front of them material they can see, so designed that they cannot help but receive instruction from it even at a glance. To be effective, educational publicity has got to stop being cold, calculating, forbidding. It's got to be so set up as to (1) grasp the reader's attention, and (2) put a thought in his mind without making any demands upon his time or his thinking ability.

This is the gist of planning ads. One-page leaflets containing a single planning thought, presented with a catchy headline, appealing

illustration, and a very small amount of text; designed truly so that he who runs may read, so that hurrying, strap-hanging twentieth-century people can pick it up, look at it, and quickly get the message, yes, and even throw it away afterwards! Spread thousands of these all over town once a month, a different message each time, and in due course you will have built up in the public mind a much greater familiarity with city planning principles and objectives than you could ever achieve with beautiful awe-inspiring reports!

So here's the secret: it's not *what* you say on these single sheets of paper, it's the *way* you say it! Anyone, even a planning technician (!), can put down a heading, draw a picture, and write out a message. But this will never do! There is a definite science here, the science of selling through the printed word, tested and proved over the years by able men and women and by millions of dollars.

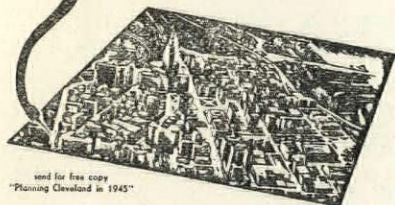
What we have evolved is a type of printed presentation that is exactly analogous to commercial advertisements. This should cause no fright to public servants. Boards of health, safety divisions,

PLASMA

INDUSTRY is the life blood
of a city

Planning for a better city
includes planning for
INDUSTRY . . . just as
much as for homes,
shopping centers, streets,
or playgrounds.

CLEVELAND'S INDUSTRY needs room
to expand . . . and operate effi-
ciently . . . in good locations well
served by transportation and utilities.



Send for free copy
"Planning Cleveland in 1945"

For information, consult CLEVELAND CITY PLANNING COMMISSION, 519 CITY HALL

industrial development departments, all have, shall we say, resorted to advertising!

So we in Cleveland took thought and found out that, briefly, a good advertisement (there are bad ones!) consists of:

(1) Headline, the primary function of which is to so *intrigue* the reader that he will be obliged to read the first paragraph of the message.

(2) Illustration of the headline or message or both.

(3) Message, or copy, interestingly written to make the point quickly.

And we learned that advertising is seduction. You must always start out with what is familiar to your audience and lead them gradually but surely into what they do not know, the message you want to put across. That is the way cereals and tires and cigarettes are sold. That is the only way to sell the public any idea which is foreign to them, and what city planning ideas are not? You cannot head your ad with the statement of a city planning fact and expect readership, because nearly all such facts are not only unfamiliar, but are dry and dead. An appealing, human-interest angle must be discovered on which to hang your story.

This is but one reason why—and this is a warning—you should not delegate to planning technicians the responsibility for preparing public education material. They are not as a rule equipped for this. It requires a different type of mind. This is no insult to planners, nor to publicity men; it is but a sensible and proper division of function.

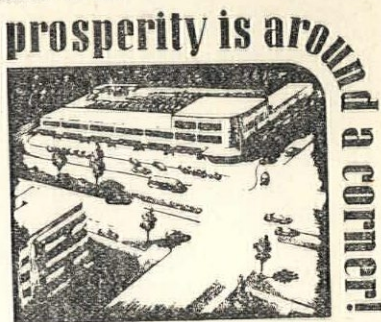
The basic thing about a plan-

ning ad is that it contain a single planning thought. It may be but one angle of one aspect of one phase out of the whole subject of city planning. Technically it may not stand alone without qualifications; but it must be a single, simple thought in order to be grasped by the *average* reader, even though you may have most expertly seduced him up to that point in the ad!

Behind all this is a revision of the old philosophy that in publicizing city planning we must give what amounts to a college course on the subject. It has been the objective, generally, to try to explain our science to the public on the premise that out of full knowledge will come understanding, sympathy, support. That cannot be. The science is too profound.

You buy gasoline, but have never heard of a "cat-cracker." You ride the air-lines, but need no knowledge of aerodynamics. The public hires planners as their expert advisors. Their interest is not in the maze of basic data and analyses that go into the making of a plan or planning proposal, but in the results of planning and how such will affect their lives.

Here are some of the single



Shopping centers are better than stores strung out along streets

1. Better for business
— where many people gather
2. Better for customers
— save time and trouble

And they help to preserve your residential neighborhood, by keeping stores from being mixed in with homes

For information, consult CLEVELAND CITY PLANNING COMMISSION, 519 CITY HALL

planning thoughts on which we in Cleveland *have based planning ads:

- a) Zoning protects your home from having junk yards, etc., next to it.
- b) There should be different kinds of play areas for different age groups.
- c) A residential street should be safe and quiet, free from through traffic.
- d) Planning a city means plan-

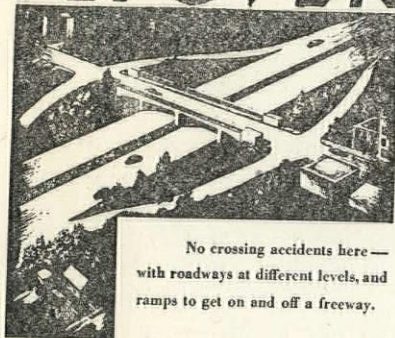
ning for industry just as much as for homes, etc.

- e) Shopping centers are better than stores strung out along streets.
- f) Well-kept homes preserve values and prevent neighborhood blight.
- g) Highway overpasses mean safety and no stopping for lights.
- h) Before you build or buy, check the zoning.
- i) Fire protection costs nearly 20

YOUR CITY—TOMORROW

No. 8

FLYOVER



No crossing accidents here —
with roadways at different levels, and
ramps to get on and off a freeway.

In England they call it a "FLYOVER"

We call it an "OVERPASS"

WHATEVER YOU CALL IT, it is one feature of modern highway planning. It means SAFETY and NO STOPPING FOR LIGHTS!

For information, consult CLEVELAND CITY PLANNING COMMISSION, 519 CITY HALL

times more in slums than in other areas.

They are random city planning facts which we thought worth getting across to the public. For advertisement they were, naturally, dressed up with headlines, illustrations.

Once you accept the planning ad idea as efficacious in public education, here's what you can do with it. In the form of one-page leaflets, with a different message each month, planning ads can be:

- a) Reproduced as regular ads in major, suburban, neighborhood, foreign-language, school, and other newspapers.
- b) Reproduced as regular ads in local magazines of labor, business, social, or professional groups.
- c) Inserted in mailings of such magazines.
- d) Inserted in routine mailings of all public offices and civic-minded business firms.
- e) Inserted in pass-books mailed back to customers of banks and savings and loan associations.
- f) Inserted with utility bills, with public and private pay envelopes, with charge account and bank statements.
- g) Sent to a large direct-mail list,

which should include everyone who is influential in *all* circles.

- h) Placed in reading list racks of all public and school libraries.
- i) Used for counter distribution in banks, utility companies, public and private offices.
- j) Used as study matter in school civics classes.
- k) Handed out at all meetings where the subject may be relevant, at conventions, and with exhibits.
- l) Posted on elevator walls of public and other buildings.

The same ad can be modified so as to fit "Take One" boxes of street cars and buses. In Cleveland this took the form of a card which was also used as a bookmark, given out in the public libraries and in department store lending libraries.

It can be enlarged and colored as a poster for store windows, building lobbies, meeting places. It can be shaped into a car card in transportation vehicles.

But the planning ad idea is not limited to printed matter. It's more than just a format, it's a whole concept, which can be expressed in other media. An extremely effective use is in the form

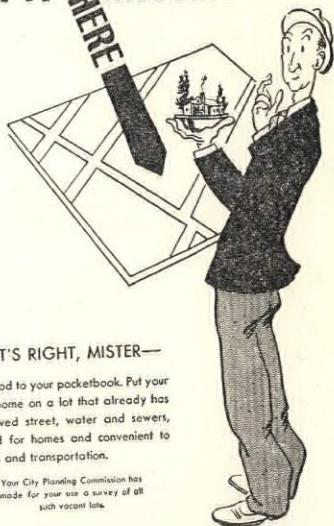
of a radio script, dramatized and with sound effects, for one-minute or shorter spot announcements carried over local stations. Extended, it can become a skit for inclusion on variety and other programs. It can be reworked into a one-minute movie trailer for showing in local theaters. And situations portrayed on certain ads will lend themselves to representation as three-dimensional models for displays and exhibits.

Other treatments and channels

YOUR CITY—TOMORROW

No. 14

PUT IT THERE, MISTER!



THAT'S RIGHT, MISTER—

Be good to your pocketbook. Put your new home on a lot that already has a paved street, water and sewers, zoned for homes and convenient to stores and transportation.

Your City Planning Commission has made for your use a survey of all such vacant lots.

FOR INFORMATION, CONSULT
CLEVELAND CITY PLANNING COMMISSION • 519 CITY HALL

for exploitation of the planning ad idea can certainly be worked out in each community. You'll find that there is not much expense involved compared to the benefits of reaching a huge audience. Radio stations will invariably grant free time, and much other cooperation will be forthcoming as a public service.

See what coverage you can get with planning ads, as against your limited-edition reports? Think of bits of planning information sinking into all these people once a month! Think of the cumulative effect of this over a period of time, in greater understanding of your work and objectives!

But! And this is my second and most urgent warning! Not a single good will evolve, your whole program will bog down, all channels of cooperation will be closed tight to you, you will create bad instead of good public relations—*unless your material is extremely appealing!*

As I said before, this is *the* secret of planning ads. It's not *what* you say but the *way* you say it. If you ask a radio station to carry a spot announcement that starts out like, "Zoning is a tool of planning, etc., etc.," you'll be

refused because you're not in the running with other fare, all of which is rated by listener appeal. But they'll take something like this:

VOICE 1: It's early evening on a Cleveland residential street.

SOUND: (Whistling—footsteps.)

VOICE 1: Sound familiar? Could be yourself . . . returning from a day at work. But this is a particular case . . . it's Walter Smith. He's nearing his home now. Wait'll he sees that steam shovel working in the lot next door!

SOUND: (Third line above, work in sound of heavy motor, whistling, and steps up close—abrupt stop.)

SMITH: (To himself.) Wha . . . ! Excavating! Wonder what's going up next door? (To operator.) Hey, there! Hey, Mac! (No answer.) What . . . ?

OPER.: (Doesn't want to be bothered.) Yah?

SMITH: What're you doing?

OPER.: Diggin' a hole.

SMITH: Yes . . . sure . . . but what for?

OPER.: Buildings have cellars, ya know; . . . and that's what I'm diggin' . . . for a seven-story apartment!

SMITH: Oh, my gosh! Wait'll I tell Helen!

VOICE 1: Walter Smith worried? You bet he is. That apartment is right next to his home. It will block out the sunlight and air, and ruin the value of his property. *This shouldn't happen to a home!*

VOICE 2: Zoning means protection . . . protection of your home . . . so that an apartment or a gas station or a factory will not be built next to it.

VOICE 1: Yes, zoning means protection. What's the zoning of your home?

That's the script of a 60-second spot announcement we used for one of our ads; and they loved it!

Likewise you'll get to no base if you start out an ad with, "Shopping centers are better than, etc., etc." But give it a twist of familiarity such as, "Prosperity is around a corner," show a picture of a modern, planned shopping center at a corner, and you'll get readership.

This whole planning ad idea, the creation, production and distribution of them, boils down to nothing more or less than a full-fledged professional advertising campaign using all the tricks and all the media. And why not? You can't kill a bear with a BB gun. To sell city planning ideas, which are much drier than most wares, you've got to get in there and fight *in the same class* with other sellers, or you won't stand a chance in this competitive, frustrated world!

Human-interest appeals to emotions and senses, humorous real-life situations—the stock-in-trade of the advertising world—sell soap and cars and razor blades and information on the contributions of science to civilization, and information on health and safety, and used fat, tin, and rubber salvage and joining the Army. There is absolutely no reason on earth why they will not also sell city planning.

News of the Educational Field

UNIVERSITY OF PENNSYLVANIA, Department of Architecture, announces the appointment of Arthur F. Deam, Professor of De-

sign, as Chairman of the Department. Professor Deam was senior critic at Armour Institute in 1928; in charge of Design at the Uni-

versity of Illinois from 1930 to 1945, and for the last two years has served in a similar capacity in the University of Pennsylvania.

The AMERICAN ACADEMY IN ROME announces the award of the Rome Prize Fellowships, the first to be given since 1940. Closed during the war and under the protection of the Swiss Legation, the Academy properties are intact. Staff in residence at the Academy, 1947-48, will include Laurance P. Roberts, Director of the Academy; Lamont Moore, Assistant Director, Samuel Barber, composer; George Howe, architect; Franklin C. Watkins, painter; and Frank E. Brown, Professor in charge of the School of Classical Studies and Director of Excavations.

The two awards in architecture are as follows: Frederic S. Coolidge, of Cambridge, Mass., B. S. 1940 and B. Architecture 1946, Harvard; and Charles D. Wiley, of Chicago, Ill., B. A. University of Minnesota, 1940; M. A. Harvard, 1941. At present Mr. Wiley is with the firm of Skidmore, Owings & Merrill, architects, Chicago. The Wm. Rutherford Mead Fund, the

Daniel H. Burnham Fund, the Arnold W. Brunner Fund, and the Katherine Edwards Gordon Fund provide for these Fellowships. Honorable mention and first alternate: Miss Ilse Meissner, Pratt Institute, 1946; honorable mention: William Breger, Harvard, 1945.

In addition to the new awards, a man whose Fellowship in architecture was deferred because of the war will go to the Academy in the fall—Walker O. Cain, architect, New York.

James Kellum Smith, F.A.I.A., President of the Board of Trustees of the American Academy, is now in Rome supervising alterations to the Villa Aurelia, the residence of the Director.



The UNIVERSITY OF OREGON announces revised curricula of the School of Architecture and Allied Arts, effective this fall. The University now offers a thoroughly integrated program of instruction, in which courses in construction and design, including interiors, are interchangeable in two options. The new curriculum in the structural option of architecture is a five-year sequence closely follow-

ing the design option, and leads to the degree of Bachelor of Architecture. There is also a revised curriculum in landscape architecture, also a five-year program, and this is detailed to be integrated

with the curriculum in architecture. Enrollment in the School, which reached an all-time high last year, was limited to 225 new students for 1947-48, and reached that figure early in July.

Color in Industrial Plants

By Alden B. Dow

Excerpts reprinted by permission from the author's article on Color in *Chemical Industries* for January, 1945

HUMAN BEINGS from prehistoric times have enjoyed and revered color. Still, until only recently we have expressed ourselves instinctively in color without knowing the reason why. Colors gave us pleasure. We were awed by them. Colors represented the important things of life infinitely better than anything drawn, painted or otherwise represented in black and white. That has been the sum and substance of what we knew about color's effect on ourselves.

A greater understanding of color is becoming apparent. Industrialists are discovering that color can have a startlingly good effect upon the workers in a plant or office when it is utilized according to certain rules.

The days of the dull, drab fac-

tories should soon be gone, as more and more industrialists see the benefits of such use of color by the few pioneers who have already put it to work for them. The Dow Chemical Company has been one of the first to make the change. In its new plants in Michigan and Texas brilliant colors greet the visitor everywhere.

These hues are not intended merely to satisfy the esthetic sense of employees or visitors. The long rows of bright red or yellow structural steel supporting lines of blue and white pipe; the impressive green, yellow and blue-green tanks, which relieve the intricate steel work, are not just some artist's idea of beauty, but are the result of long study based on demonstrable facts. The principal purpose of Dow's use of colors is to

decrease employee fatigue through greater ease of working conditions.

The visitor's first consciousness is of a maze of color. It makes him smile for it does produce a happy effect. Inside the buildings, instead of the somber black or monotonous grays that have been customary, there are clear, clean colors that Walt Disney might take pride in using in one of his most fanciful movies. Though the bright new clothing of old and new buildings at Dow is an excellent external advertisement for the company, its chief aim is internal, being based upon facts of vision which contribute to the welfare of the employees and so to the productivity of the company.

Consciousness of dirt is an important by-product of the planned use of color, and what is more, it is contagiously constructive. If we paint up, we clean up; if we clean up, we fix up; if we do any or all of the three, we are creating jobs and making America's postwar economic good health more certain.

The eye sees all things in terms of color, and it is believed that each distinct color, as registered on the brain, is recorded through

particular receptors in the eye. There are conflicting opinions as to the exact process, but this is relatively unimportant. The important fact is that overwork or fatigue of any simple cell or any complicated mechanism of the human system causes deterioration; and lack of use, by reason of "starvation," causes atrophy. Either or both of these final results destroy the equilibrium or health of the human system.

It is, therefore, of paramount importance that man exercise and relax all of the human powers, giving each its share of rest and work.

If we concentrate upon a red object for a half minute or so, and then turn to something colorless, the surface of the latter will appear for an instant blue-green. Likewise, if we first concentrate upon blue-green, the colorless surface will momentarily appear to be red. This reaction effect holds true for all colors. It is Nature's way of informing us that blue-green is a relief to red and that red is a relief to blue-green. By similar experiments we find that blue relieves yellow and yellow relieves blue; that green relieves purple and purple relieves green.

Work requiring close concentration has been improved considerably by surrounding the color of that work with its complement. A piece of magnesium or steel machined under daylight conditions reflects an excessive amount of blue. It has been found that expert work is turned out more easily and surely when the bench and other surroundings of the metal are painted yellow, the color that relieves blue, for the reasons that visibility is greatly improved and the workmen may concentrate more fully because rest is afforded the eye without its turning aside from the work. Following the same line of thought, a machine which works yellow-reflecting materials, such as certain plastics or brass, should have blue surroundings.

But the particular color or hue is not the only factor to consider, for there is also the matter of value—the lightness or darkness of a color. We have all noticed that a white spot on a black background is more easily seen than a white spot on a light gray background. In the same way, a light blue is easier to see over a rust or dark yellow background than it is over a brilliant yellow back-

ground. Here again is a matter of balance of lightness against dullness, or vice versa. But the lightness or dullness of a color plays another part aside from the ease of visibility. Bright strong colors add life to our surroundings. They produce a happy effect. We may find people who haven't studied the subject joking about bright color schemes but never seriously objecting to them.

Now the industrialist who has chosen red, pink or brown as one of his colors, knows the color which would be most effective in relieving or resting the eye after it has registered one of the chosen colors. This relief color should of course be a shade of green, and the same method will work for any other color he may have chosen in the first place.

Here is the main objective of the Dow Chemical Company in using colors—the balance of eye effort. The alternate exercising and relaxing of the visual mechanism which results in the conservation of the human machine, should always be the chief aim of color and design.

In industry, the true value of this process is difficult to measure, but the company does know from

experience that the balancing of color effort can and does add considerably to the efficiency and stability of the human mechanism.

Contemporary Regional Architecture

By Buford L. Pickens

HEAD, DEPARTMENT OF ARCHITECTURE, TULANE UNIVERSITY

WITH the passing of eclecticism slowly but surely from contemporary architectural practice we may expect to see growing evidence of a new and healthy regionalism in building forms. Eschewing the external patterns and superficial trimmings of historical styles, architects now look more assiduously for design potentials elsewhere. True, the most recent converts to an organic method of design will probably continue to lean heavily upon the current "picture-book" architectural journals to which they have turned in place of history albums and measured drawings. But there is already an encouragingly large and solid group of contemporary practitioners who not only accept, but actively seek out, the natural conditioning effects that derive from the area or region.

For the last three-quarters of a century, with few exceptions, regional differences in architecture

have been effectively stifled by a kind of eclectic stereotyping. Main Street, from Florida to Oregon, has been painstakingly variegated with church-Gothic, bank-Classic, schoolhouse-Georgian, and even factory-Modern. During this time, neither structural forms, nor local materials, nor climatic conditions, nor terrain have prevailed in the design sufficiently to give a hint of architectural unity or harmony within any major section of the country. Instead of unity in building style within the region, we see a pseudo-style conformity within building types that extends countrywide. Thus, a church, a school, or a house may be the exact counterpart of another church, school or house two thousand miles away, but it is utterly unlike any other building along the same street. While this kind of eclectic freedom may have expressed a phase of American individualism, nevertheless, the ar-



THE KELLER HOUSE (CIRCA 1801), NEAR HAHNVILLE, LA.

Photographs copyright by C. J. Laughlin

BELOW, THE STAIRWAY IN THE REAR LEFT CORNER OF THE GALLERY





THE HERMITAGE (CIRCA 1830), NEAR DARROW, LA.

Photograph by Richard Koch, F.A.I.A.

chitects and their system of education—especially in design and history—are, in part, responsible. In our vernacular, lower-case architecture there has been, in general, more logical regional consistency than in the buildings designed with benefit of architect.

Not since the Greek and Gothic revivals of the nineteenth century have we been able to observe clearly the common architectural character in a variety of building types in any one area. Why do we, today, admire a Greek Revival building or street? Is it because of the archaeological character of the moldings, column caps, and pediment? Or is it somehow in spite of these transitory factors that we respond to other qualities, especially apparent in the wooden buildings: the basic simplified forms; the abstract qualities of scale and proportion—which in many cases are not Greek at all; and the way in which openings and porches are boldly recessed within the solid mass of the main building form? These constituent factors seem to recur in American architecture. The main point is that wherever we find a consistent manner of building, even in a revival, the regional distinctions are clearly

marked: compare a typical Greek Revival house from the blustery Great Lakes area with one from the warm and relatively humid Gulf Coast (page 125).

The Gothic Revival lacked both the wide acceptance and the general application necessary to demonstrate clear-cut regional distinctions. Like the Romanesque Revival, it merged, as a way of building, with the melee of pseudo-styles which we today define as Victorian. When this period is more carefully and fully studied the regional characteristics will be easier to identify. In passing, let us note the amazing change in syntax from the quiet dignity of the Greek Revival in the 1840's to the unrestrained jollity and exuberance of the High Victorian style in the late 'sixties and 'seventies. We recommend this chapter of our architectural history to those who are perturbed by the changing visual forms today. They like to read the past in support of their comforting views that: "History reveals no sudden changes in architectural expression—change is noted in centuries, not in decades". Such an observation fails to recognize the rate of accelera-

tion in historical developments. A hundred years ago the scene changed completely within a generation; today the rate of change is even greater.

One exceptional instance of a regional development in architecture since the Greek Revival is the Midwestern so-called "Chicago School", which emerged in the 'eighties and 'nineties, and which survived the Columbian Exposition sabotage. The evidence of this Midwestern movement in architecture can be seen today from Minneapolis to St. Louis, and from Detroit westward. The main identifiable feature is unabashed freedom from historical eclecticism combined with the reversal of the Victorian trend toward broken visual form, all-over applied pattern, and an arbitrary multiplicity of parts. At this time, the Midwest seemed to reassert the American preference for geometrically simplified basic form with boldly recessed and projecting elements, and to have added a new interest in the surface of natural materials, the physical and psychological provisions for comfort, and the free expression of plan. These things formed the basis of the Midwestern point of view in

building; and the prairie house, the grain elevators, and the early reinforced concrete factories are a few of the popularized examples; but there are other specimens less widely known and as yet untyped.

It is unfortunate that in our rush to worship the heroes of this early Midwestern regionalism we have separated them so completely from their milieu and the many other architects and anonymous builders who were "in tune", although less dramatic in building and less articulate in publicity. Today, we see the new Midwestern traditionalists: architects like Keck, Schweikher, Dow, and Eberle Smith carry forward the movement in which John Root, George W. Maher and Albert Kahn were as active and vital a part in their day as Sullivan or Wright.

By far the best and most widespread example of contemporary regional unity in architectural expression is seen in the Pacific Coast section. Here, among unique conditions of climate and topography was another advantage, namely: remoteness from the purveyors of patterns old or new. Without selfconscious effort a distinctive manner of building has

been developed. The syntax of materials and architectural forms in this part of the country seems to be quite intelligible to the public, and may even be another reason why some folks "go west". Here, the historical connections seem to be far less decisive in architecture than regional considerations. The relation of older architects — Maybeck, Mulgardt, Willcox, and the amazing Green Brothers—to the recent activities has never been fully explained. But it seems that West-Coast contemporary architects—Wurster, Dailey, Bailey, Belluschi, and perhaps a hundred others—acquired their individual as well as collective style through the intelligent examination and exploitation of regional "limitations". For them, good design is achieved simply and naturally: scale and the feeling of space by means of straightforward construction in appropriate materials, all having a sense of belonging to the site, and all without the need for stylistic labels acquired either from their New England or European ancestors.

In an architectural sense, the term "regional", like "traditional", is frequently misused; sometimes both are confused with "his-

torical" and even substituted as a euphemism for "eclectic". Thus a Georgian-type house in New Orleans can be neither regional nor traditional. Let us consider a truly historical, regional example: the type of late eighteenth-century house illustrated on page 115, which is fairly common in Southern Louisiana. One could describe it simply as a typical French provincial house on stilts with a porch all around. But note the reasons for the change: the main living floor is elevated to avoid excessive dampness and humidity, and to permit a better outlook over the flat but verdant landscape. The lower portion is used for the shelter of various utilities. The main wall of the house is protected from the heat of the semi-tropical sun and the heavy seasonal rains by an extension of the roof, which in this case is supported by the narrowest columns possible. (In some other instances the roof is cantilevered along the sides of the house and supports the gallery below by slender iron rods). The design and construction throughout is extremely light and open, giving the effect of being airy and graceful (page 115). Now a regional, traditional house built in the Gulf

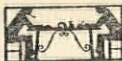
Coast area *today* might well have the same general description. But its visual form should be quite different—as different, perhaps, as is Wright's Robie House in Chicago, or Le Corbusier's Savoye House near Paris, both of which have a basic plan similar to the Gulf Coast type.

The great illusion of our past sixty or more eclectic years has been in trying to take warmth from the ashes instead of from the fire of our architectural heritage; we preserve the cinders but neglect the live coals. In our self-conscious preoccupation with the transitory externals of charm and beauty we have somehow overlooked the constituent principles in the tradition we admire. We cannot expect the visual forms to look the same in translation today, with contemporary structural means and new esthetic ideals; their formulation requires time, understanding, and a deep sincerity of purpose. The illusion lies precisely in our inability to discern the continuity of tra-

dition in the new forms of our own time and technology.

It is improbable that regional variations in contemporary architecture will be as positive as in some historical examples such as distinguished the original Gothic or Romanesque manner of building in different sections of France in the Middle Ages. Today, the melting-pot homogeneity of our people and the easy movement of methods and materials in building will tend to reduce rather than to accentuate sectional differences. Some European architects have advanced the theory that future regional trends will separate cities from country, i. e., the urban from rural areas, not section from section. However, climate and geography are powerful conditioning forces, and if their many implications are considered as a part of the organic method in city planning and building design, then we shall see a pronounced regionalism which may modify the visual effects of uniformity and standardization in contemporary architecture.

"The business of the artist is the enlargement of appreciation. He is the growing point of the species. He is perpetually expanding the field for the play of the human imagination."—H. G. WELLS.



Our Participation in the Sixth Pan American Congress of Architects

By Francis Violich

HOUSING AND PLANNING SPECIALIST, DIVISION OF LABOR
AND SOCIAL INFORMATION, PAN AMERICAN UNION

THIS FALL the first Inter-American conference in the field of architecture, planning and housing to be held since before the war will take place in Lima, Peru. The Sixth Pan American Congress of Architects, scheduled to assemble October 15 to 25, marks a new opportunity to bring to a focus the many problems in the field of urban development to be found in North and South America alike. The Fifth Congress of Architects took place in Montevideo, Uruguay in 1940 and previous congresses have been held in Rio de Janeiro and Buenos Aires at regular intervals since 1920. The lack of opportunity during the war years to bring together members of the profession for the purpose of discussing the new ideas, techniques and problems with which the building field is faced makes the announcement of this Congress of particular importance.

The topics making up the Agenda cover the principal problems with which professionals in the architectural and planning fields are especially concerned today. These include six items:

1. American Architecture in its Progressive Stages of Development and its Influence on Present Continental Architecture.
2. Characteristics and Functions of Planned Satellite Community Units in the Cities of the Americas.
3. Present Tendencies in the Teaching of Architecture.
4. Architecture as a Factor in Social Welfare and the Problem of Low-Cost Housing in the Americas.
5. Contemporary Architecture, its Esthetic Expression and New Construction Methods and Materials.

The Pan American Union, through its Division of Labor and Social Information, has been work-

ing in close cooperation with The American Institute of Architects, the American Institute of Planners and the Department of State in preparing for participation by the United States in the Congress. These four organizations received official invitations early this year to take part in the Congress. Joint professional cooperation has included the formulating of the program for, and the assembling of, the United States exhibit, the selection of technical papers to be submitted to the Congress and the discussions as to the composition of the official delegation.

The principal representative of The A.I.A. and the person in the United States on the Permanent Committee of the Congress is Mr. Julian Clarence Levi, Chairman of The Institute's Committee on International Relations; while representing the A.I.P. is Mr. Paul Oppermann, Chairman of the latter organization's Committee on International Relations.

The chief responsibility of these four organizations has been the preparation of the United States exhibit. After agreement on a general program suggested by the representative of the Pan American Union, material was requested

from various sources. The program was designed to provide a sense of continuity for the topics that had been proposed by the Organizing Committee and to tell a story that would appeal to the broad thinking of the Latin Americans in regard to architecture, its purposes, uses and relation to society.

The exhibit was broken down into detailed items intended to give a bird's-eye view of architectural and planning practices and accomplishments in the United States today. The show opens with a general background of the United States—a suggestion of the character of the land and the distribution of urban and rural population. Here an attempt is made to picture the American people and the way in which they live in relation to their buildings and towns—the basis for contemporary architecture. Included in this section is a brief historical review of popular architecture.

This is to be followed by a presentation of architecture in four functional groups: Architecture for Living—small houses, large residences, apartments; then, Architecture for Working—offices, factories; followed by Architec-

ture for Recreation—sports facilities, theaters, museums; and finally, Architecture for Public Services—hospitals, schools, public buildings, shopping centers, airports.

The community as a whole is dealt with in the next unit of the exhibit, endeavoring to show how the foregoing elements are united together by our collective facilities, and what we are doing to plan our cities and towns, making the individual parts function properly. Included here are planned neighborhood units, redevelopment projects, low-rental housing communities and city and regional plans. A concluding section demonstrates building techniques emphasizing prefabrication of dwellings.

The material has been assembled from the photographs sent in by members of The A.I.A., the files of the *Architectural Forum* and Public Buildings Administration. The planning material was procured by the American Institute of Planners from the Study Collection on Housing and Planning prepared by the National Housing Agency at the request of the War Department for use in German reconstruction. A section on the

work of architectural students in this country has been assembled by Columbia University. The Department of State's Graphics and Special Services Branch has undertaken the design of the show and the mounting of material on about forty Celotex panels, four feet square. Shipment to Peru is planned for September first. Captions will be in Spanish.

Another important matter being handled by the cooperating groups is the recommendation of the official delegation of five persons to represent the United States. Final selection will be up to the State Department. The A.I.A. and A.I.P. groups have been working to secure technical papers on the theme subjects to be submitted to the Congress, these to be prepared by any members of the professions, whether or not they plan to attend the Congress.

The importance of professional participation in such a Congress both on the part of the architects and planners through their institutes cannot be overemphasized. The Latin Americans carry on a great deal of international activity and are particularly anxious to know what is going on in the United States. There has been a

tendency since the close of the war for the Latin Americans to again turn toward Europe—especially to England and France, for sources of information on new techniques to meet building and planning problems. Their cities today are faced with redevelopment problems which in many instances are equal to those of war-devastated countries. That is why, in view of Latin America's understanding of the great technical achievements in our country, these architects and planners particularly look to us for solutions to present urban problems. On the one hand, they have built such outstanding examples of modern architecture as the Ministry of Education in Brazil, the Facultad de Ingeniería in Montevideo, and apartment houses of advanced design in Buenos Aires and Santiago. Yet, on the other hand, they need some

25,000,000 low-rental houses to replace only the worst of the present dwellings and have only been able to build, through public and semi-public financing, about 100,000 units. Their industrialization is increasing and this calls for the introduction of new building techniques in many fields.

There are advantages for us, too, in contact with the Latin Americans. From them we may gain some of their breadth of imagination and social approach and perhaps even technical information—toward reconstruction of our own cities where many problems also prevail. From their point of view and from ours the most effective cooperation is perhaps the personalized one, through the professions by means of the contacts provided by such activities as the coming Congress.

Building Problems of Urban Universities

By Theodore J. Young

OF THE FIRM OF EGGERS & HIGGINS, NEW YORK CITY

Aresumé of the discussions at a conference held in Cleveland, Ohio, May 19-20, 1947

THE CONFERENCE was attended by about 100 university officials, architects and city planners, and consisted of five sessions of round-table discussions. While the discussions were in-

SEPTEMBER, 1947



MADWOOD (CIRCA 1848), NEAR NAPOLEONVILLE, LA.

Photograph by Richard Koch, F.A.I.A.



Do you know this building?

Photograph by Nicholas A. Romano

Antiquities

Restored under direction of Norman M. Isham and John Hutchins Cady, 1938, and now the property of the Society for the Preservation of New England

THOMAS CLEMENCE HOUSE (c. 1680), JOHNSTON, R. I.

*Journal
The AIA*

tended to explore the problems of urban universities, most of the matters were of interest to all institutions of higher education. Several definitions of an urban university were offered, but one which seemed to meet general acceptance was: "A university of which the majority of the enrollment are not within reasonable walking distance of the campus."

It was stated that by 1950 the physical plants of American institutions of higher learning would have to be increased by approximately 100% to meet the demand, and at a cost of about five billion dollars. Funds will come from private, Federal and State sources.

A study was made of 30 representative institutions and it was found that there has been up to 1946-47 an over-all increase of 56% in registration over pre-war figures. Some representative figures given by the U. S. Department of Education are: Junior colleges increased, 400%; Nursing, 188%; Physical Education, 138%; Student Center Facilities, 148%; Business Administration, 104%; Law, 96%; Engineering, 68%; Liberal Arts, 58%; Education,

7%; Medicine, 5%; Theology, 1.6%.

As to trends in planning: Flexibility is a desirable quality in certain types of academic buildings, but it can only be obtained at a price. Many specialized types cannot achieve great flexibility.

The term "flexibility" might mean ability to expand, and this is highly desirable; or it might mean ability to change existing facilities, and this, too, may be desirable, but is not as easy to achieve. It may be said that the more specialized the space, the less flexible.

At many universities it might be desirable to build a central academic building for the use of all faculties, with varying sizes of seminars, classrooms, lecture rooms and auditoria. Such a building might be of multiple stories and made flexible as far as increasing or decreasing sizes of rooms.

The tendency at present seems to be toward a breaking down of barriers between departments and a utilization of all space to the maximum. Current classes seem to be around 150 or more, and it is probable that the class of 15 to 20 students is gone forever.

In the interest of economy of

space and operation, multiple use of space should be encouraged; most institutions have lengthened out their academic day to use their facilities to the utmost. The use of science laboratories has been limited by the number of lockers. This has been partly overcome, in some cases, by the portable locker brought in from a storage space by the student.

It is possible that part of the great demand for new space will have to be met by university administrators by a better utilization of their existing quarters.

The trend will continue to be toward visual education which permits and encourages larger classes.

As to student unions: There are conflicting views of the proper location for Unions in the urban university. Should one be centrally located on the campus for the use of the commuting student, or should it be on the perimeter, where it best serves for evening functions: local conditions are usually the deciding factor.

Much time was given to debating the difficult question of parking, without any conclusive results. It was pointed out that where student cars were barred

from the campus the surrounding neighborhood suffered, unless the police stepped in with general parking regulations. Parking areas were usually limited by land values. At one university represented, a charge was made for student parking.

Two concrete suggestions were offered to relieve parking congestion: staggering classes to broaden the peak load, and to seek improvement of public transit facilities.

The question was raised whether the multiple - story university building serviced by large elevators was a success. The question was put to Dr. Fitzgerald, Chancellor of the University of Pittsburgh, who said that in his opinion and based on his own experience it was a complete success.

Where long-range future expansion is undertaken, it was considered advisable to do it in conjunction with local municipal authorities. Where possible, purchase of needed property should be carried out well in advance of requirements.

Establish and maintain a master plan. Attempt to envisage the future growth, but keep the plan flexible to conform to changing

conditions, are sound precepts. All universities will grow; it is vital to their health that they grow in a controlled rather than a haphazard way. It is important that the master plan should have not only vision but imagination as a chief characteristic.

Of the opinions expressed on architecture and exterior design, the following ideas seem to meet most general approval. The university is veering away from buildings in romantic styles. Cost and changing opinions are responsible for this. All over the country the trend is toward a rationalized contemporary architecture that best serves the purpose of the building. It was felt that the important thing is what goes on inside rather than its exterior, and this should be the deciding factor when the two are in conflict. It was pointed out that a well-designed contemporary building should be as harmonious on any campus as the mixture of Romanesque and Classical styles so frequently encountered.

All modern university buildings should have emphasis on adequate window area.

In artificial lighting the quantity is important but the quality

is even more so. The control of the light field is essential. The ratio of brightness between the desk and the surroundings is an essential factor in eliminating eye strain. Too great a ratio should be avoided.

As to construction costs: Various opinions were expressed on this subject with no very enlightening conclusions. It was pointed out that a lowering of prices in the near future might be counteracted by the shortage in skilled labor in the building trades.

It was estimated that there are about 2½ million unemployed in the country, and it was expected that it would reach 5 million in the near future. Usually depression hits the building trades first, largely because of their obsolete methods. Should this be so, costs will decline.

One speaker called attention to a conference on building held in New York City in 1920. At that time costs were 147% over the index in 1913. It was agreed there that prices could not come down for some time to come. A year later they were down 40%.

A number of ways of expanding facilities as an emergency measure were discussed. Some

universities have purchased, and successfully converted, apartment houses to dormitories. Two universities had purchased military hangars and re-erected them as gymnasias. There were sharply divided opinions on the value of this. Heating and maintenance problems were considered serious deterrents to this practice.

At one university, faculty houses of a prefabricated character were erected to rent at \$55 per month for four rooms. At Syracuse University a war-built factory had been purchased and turned into an engineering school, though five miles from the campus. Numerous universities had taken advantage of F. W. A. aid to re-erect war buildings for academic or living purposes.

Mr. E. V. Hollis of the U. S. Office of Education said that universities have asked for 34 million square feet of temporary space. The Government reduced this amount to 20 million. F. W. A. agreed to erect 14 million, and for this purpose Congress appropriated 75 million dollars. This temporary construction costs about five or five and a half dollars per square foot for re-erection, foundations, heating, plumbing, etc.

This is expensive space for temporary use.

Mr. Hollis recommended that universities and colleges avoid this type of building, and go to proper construction. He said these "educational slums" will be eyesores on our campuses for many years to come.

In this connection, a statement originally made by George Grey Wornum, an English architect who recently visited this country, was quoted to the effect that in 1760 a military establishment at Aldershot was erected with "temporary buildings". These structures were still in use in the last war. It may be asked, what are temporary buildings?

Figures were given to show that the peak enrollment in the post-war period would come about 1949-50 and would total about 3 million students. The uprising curve would begin to level off at this point but not decline. About 1954 veteran enrollment would begin to decline rapidly.

It was mentioned that the principal reason for the increase of needed space, discussed perviously, was in part owing to its lack of normal growth during the war years, and that increase above nor-

mal is now required. There are of course other contributing factors.

It was agreed that construction urgently needed must proceed, no matter what the cost. What could be deferred would await more favorable circumstances.

The problem of the tax-supported institutions is a different one from those privately supported.

A survey of public institutions revealed that 138 million dollars of contemplated construction would be financed as follows:

21 million by cash on hand or taxes

16 million by general obligation bonds

45 million by revenue bonds

56 million by donations from alumni organizations, etc.

Mr. George H. Field, Commissioner of the Bureau of Community Facilities, Federal Works Agency, said that Federal appropriations for temporary construction were now exhausted, and he believed that Federal aid in the future was doubtful. He said he was in favor of a \$5.50 per square foot grant to institutions with vet-

erans, and letting them build their own facilities.

The final responsibility for formulating a program was held to be the university president's or the chancellor's. Advice should be obtained from the teachers and professors who are to use the facilities. Sometimes in a specialized building an educational consultant is valuable. The business manager should be part of the advisory committee. A clear-cut program should be given the architect, who should then be protected from well-meaning interference until he has presented a reasonable solution.

If cut-backs in the program are required, all the advisers should then be consulted.

At some universities, such as the University of Denver, a planning director has been appointed. He acts as a sieve through which all programs are sifted.

At Columbia the comptroller is in charge of all planning, and he appoints a small committee for each contemplated building, consisting of faculty familiar with the particular problem, and with the director of buildings and grounds as a member of all committees. This method has worked

very successfully at this institution and has advantages over many more cumbersome methods.

Whatever methods are chosen, it was agreed that a well-conceived program was a long step towards a successful university building.

While none of these views as

written above seem new or revolutionary, the exchange of opinions among the members of the conference was conducive to thinking, and to exploring new ways of meeting old problems. Most of those present felt that their experience had been expanded by the interchange of ideas.

Is Drafting Necessary?

By Maurice Feather

OF THE FIRM OF LELAND & LARSEN, BOSTON

Reprinted by permission from the *Bay State Architect* for July, 1947

IN THE RESUMÉ of the after-dinner proceedings of the Boston Society of Architects meeting of May 6th occur three statements, very arresting in themselves, and, taken together, conducive to more than a little wonderment over what is going on in the teaching of architecture.

1. One speaker is quoted as having urged students of architecture to learn to draw.

2. Students of architecture were advised to join the force of a well-established office in order to learn to construct.

3. Students were warned they would in all probability not like the established office, neither

would the established office like them.

There is something to ponder here. The occurrence of three such statements in perhaps an hour's speaking time is cause enough for serious question if all is well with the teaching of recruits for our profession. It is not necessary to be a pessimist to wonder what has happened to the teaching of architecture when it is proper to bombard students with admonitions like numbers 1 and 2 accompanied by warnings like number 3 with its plainly implied recognition of the fact that the students' attitude toward the average established practice is in-

constructive for the student himself and eminently unsatisfactory for the employer.

Let us for a moment consider No. 1, in our opinion the most startling of the three:

To urge an architectural student to learn to draw seems to this writer like suggesting the reading of law to a young man preparing for the bar. If the student is not brought up on the idea of the drawn plan and elevation, etc., as the basis of the contractual relationship, it merely means that one more bridge to reality will be necessary once active practice is started. No doubt the idea is a comforting one that an ample supply of trained draftsmen will always be available to take care of the regrettable chore of plan preparation and detail drawing. The realization of the real state of affairs will come as something of a shock. Though it is natural for youth on taking a degree to hope for rapid advancement and speedy success, the fraction to which this is vouchsafed is comparatively small. To assume rapid rise to possibly an administrative job for any but a comparative few is to be blind to the facts. The percentage is small of those

for whom the conference, the criticism, the typewriter and the push-button will suffice. The large remainder, whether they know it and like it or not, will *draw*—or withdraw into some other line of endeavor.

With the worth of the second admonition we wholly agree. Its very utterance seems a tacit admission of many and grievous shortcomings in the structural component of students' architectural training. Incidentally it confirms an opinion rather widely held that not only is the student fresh from school totally ignorant of the vernacular of current-day structural practice, but is in addition afflicted with a fixed disinclination to learn it.

Ability to design a bridge or figure the members in a complicated steel truss is not now, and never has been, a necessity for successful architectural practice, but certainly a knowledge of stresses—how they are apprehended and how they are met—is an indispensable part of an architect's equipment if his designs are to be created in consonance with, rather than in defiance of, structural limitations. Right here is room

for the right kind of functionalism, we believe.

Reiteration is not argument. All this has been repeated in various forms ad infinitum for the last half century, to this writer's knowledge. Yet, judging by results, it seems as though it could still be profitably repeated. The spectacle of a newly fledged school product incapable in the face of a problem involving some structural sense is bad enough. To see him palpably and unashamedly bored by having to do something about it is worse.

To find the principle of functionalism continually stressed with persistence approaching vociferation, and to find such a notable lack of functional thinking on the part of the school-trained, justifies comment if nothing more.

This brings us to our third point—the attitude of student to office and office to student.

This relationship of student or young architect to office seems one of the major casualties of current times, compounded, as it so often now is, of impatience on the part of the student and bewilderment if not actual dislike, on the part of the employer. To

the latter it seems that the former comes primarily to teach rather than to learn. This is not as it should be, nor at all as it used to be. Then, with the advent of the student or young architect fresh from school, often began enduring relationship, pleasurable and profitable alike to employer and assistant. No doubt the assistant hoped and resolved ultimately to eclipse the employer. In the meantime he applied himself to the most rapid possible absorption of the practical matters necessary to allow the application in full force of his school-acquired skills, and was genuinely grateful for kindly guidance. He had, perhaps, a fair—and quite proper—measure of self esteem, but he did not bolster it by classifying as architecturally atrophied everyone over the age of 30. The old relationship was usually pleasant, profitable, constructive.

Unless we have been uniformly unfortunate or consistently misinformed, such mutually satisfactory beginnings of architectural association are now more rare. Architecture is in a state of flux now, as it always has been. Development and change are constantly in progress. There is more disagree-

ment on the question of the proper speed of the change than upon the question of the propriety of the change itself. Possibly this last consideration has opened the gulf between student and older practitioner. The young architect of the present time seems to have in his attitude much of the reformer, together with the ruthless method of pursuing an objective and the intolerance of opposition which usually characterizes such gentry. This combination of young man—or woman—and reformism can be a rather terrible thing. The enthusiasm of the young is tremendous, its sincerity undoubted. But with these two qualities there should be a solid haven of realism. Whether the idea is palatable or not, evolutionary architecture has been responsible for all the great moments in architectural history. The young reformer-architect is imbued with the idea that revolutionary action can usher in the architectural millennium at a bound. Between these two beliefs is the pit into which the erstwhile pleasant relationship of student, young archi-

tect and older practitioner has fallen.

To the average established architect of the present moment, beset by the current complication of the building process, and harassed by the rising cost of architectural production, the almost total failure of the supply of employable recruits for his drafting force is both a keen disappointment and a serious menace. What wonder, then, are the sighs for a less doctrinaire and intolerant architectural pedagogy and a product thereof, more realistic, more receptive, a little more amenable, and less the Crusader encased in the armor of conscious architectural rectitude, and sworn to convert or kill.

This uncompromising attitude we lay squarely at the door of the school faculties. It is the harder to understand since so many members of the school faculties might be called practising architects. Dare we suggest—with our forehead to the ground, of course—that they could do with a little more "practice".

"Keep the light of humanistic learning burning throughout the world until these times can turn from materialistic delusions to an enlightened common sense."—DR. C. RUFUS MOREY



Architects Read and Write

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



WHAT ABOUT THIS ACCREDITING?

BY FRANCIS R. WALTON, Daytona Beach, Fla.

AS A MORE or less innocent bystander I would like to ask why we have a board which pokes about the country accrediting architectural schools by visiting the schools and examining curricula and incidentally making specifications that the little eggs must be sat on for five years before they hatch?

When the great men of football choose an all-American team each year they do not examine the training schedule of the practice section nor do they count the number of coaches on the staff. It is the performance of the product which determines their selection.

When the American public places two or three automobiles at the top of the list as best buys, it is not the percentage of shop foremen to machine operators which makes the choice, but the performance and service of the product which is the deciding factor.

We have a National Council of Architectural Registration Boards, and it seems to me that these boards have their finger on the pulse of the architectural schools

through their graduates. This group of examiners can rate at once all the schools in this country by virtue of the knowledge displayed by the men who pass before them.

Many of the highly rated schools in the country will not admit men unless they have already shown high scholarship and background ratings. This is not so of our many great state schools, which are in operation to serve the needs of the public and not a rating list. I believe that if one of these great democratic state schools takes in a clod of a farm boy and makes of him a sound sensible and productive practitioner, then it has done much more than some school which merely puts a high polish on a man already over-educated. It is possible for athletes to be over-trained and I believe it equally possible for architects to be over-schooled to the point they become useless in practice. Is this what we want, or is it architects we are after?

It seems to me it would be wise to have a check on the schools

from the standpoint of the rating of their graduates who had taken and passed or failed the various state registration examinations which are affiliated with the

NCARB. It might be interesting reading to see the comparative ratings of the schools this way and with the accrediting board rating shown also.

THE ACCREDITING BOARD'S VIEWPOINT

BY ROY JONES, F.A.I.A., Minneapolis, Minn.

MR. WALTON'S POINT that architectural schools should be judged by the quality and performance of their graduates is one that has frequently been raised. It has been given careful consideration by those who have had to do with accrediting, whether applied to architectural, medical, engineering, or other professional schools. The point might seem to have a certain validity until the nature and purpose of accrediting are more thoroughly understood.

The more our own Board studied the matter, the more obvious it became that there was no possible way to effectively measure the performance of thousands of architectural school graduates. How and when would the information be collected? And, if collected, how could it be evaluated? Would the evaluation be based on quantity or quality of work? If on quality, who is to be the judge? Clients? Other architects?

Mr. Walton suggests that the single yardstick of how well a man does in his registration board

examinations is sufficient to determine the rating of the school from which he graduated. These examinations, however, are based only in part on what a man learns in school. All registration boards emphasize the indispensability of a fairly long period of practical experience. As a matter of fact, it is perfectly possible to pass the examinations without any school training, provided the examinee has a sufficient amount of practical experience, and is blessed with a sufficient amount of native ability.

Assuming that a man's post-graduate achievement *could* be measured by one device or another, there would still be some complicated human mathematics involved in order to use it as a measure of his school's worth. It would also be necessary to measure the native ability which the man possessed when he submitted himself to the school's training. Then, by a neat little equation, subtracting a value for native ability from a value for post-graduate achievement, the difference, plus or minus, would repre-

sent what the school had contributed to his development, which presumably could be assumed as the worth of the school. This is a kind of superstatistician's job which the Accrediting Board has never felt competent to undertake.

All the foregoing may be an overlong preface to stating an essential principle by which the Accrediting Board has been guided. Accrediting is not intended to evaluate or to guarantee the product of a school. It is intended only to evaluate the potentialities of a school to carry on its appropriate role in preparing men for the practice of architecture. It assumes that the man must have some na-

tive ability to start with, that his school training must be supplemented by practical experience, and that the registration process sets the final stamp of approval on his qualifications for practice.

No school can by itself make a "clod of a farm boy" into a "sound practitioner." But to play its particular part in the process, the school must be able to assure him a sufficiently comprehensive plan of study, sufficiently numerous and able teachers, and adequate physical facilities. It is with precisely these matters therefore that the Accrediting Board has considered itself primarily and appropriately concerned.

PRACTICE OF FIFTY YEARS AGO

BY R. CLIPSTON STURGIS, F.A.I.A., PORTSMOUTH, N. H.

IN acknowledging the Gold Medal of The A.I.A., Mr. Saarinen quoted the advice he gave to a young architect and said, "The architects have been dealing only with plans and outside aspects of the buildings, but as for the inside—furniture, furnishings and the like—they have done nothing," etc. One would imagine that this was a new idea. It may help the young practitioner to know the practice and experience of one of the old ones.

I entered my uncle's office in 1882. His work was largely domestic; the furniture and fittings, carpet, rugs, curtains and wall-

papers were as much a part of his work as the plan of the house. If it was a house in the country, he laid out the site, and the main and service drives and often the gardens as well.

When, at his death in '88, I succeeded to his practice (continuing an office begun in 1862 and still going), I habitually followed his practice and continued it through my 50 years. In the early years I often designed furniture or turned to those very able artists, Frank Bacon and Robert Brown, who were with Davenport. Good furniture, quite common now, was either *old*—English or French, to

be purchased largely abroad—or new furniture designed here. Our best wall-papers, cretonnes and tapestries were English and we imported from Watt & Co. and de Morgan and Morris. All this was the normal work of my office. For a country house, as already noted, the office made or had made the survey, decided on the site and aspect of the house, laid out the drives, designed the main features of the gardens and planting—just as we employed civil, structural or domestic engineers, so we employed landscape gardeners in the selection of stock and planting.

What applied to the domestic work was carried also into other fields. We furnished complete the Arlington Town Hall, and imported the great black-and-gold curtains for the stage in the hall. We did every detail of furniture and equipment for the First National Bank (now pulled down), and did the same for one of our later buildings, the Federal Reserve Bank.

To sum up: my idea of the architect's service is that he should direct and control everything from the selection of a site to the last touch that makes the building ready for occupancy. This obviously cannot be done by one office; it must have the assistance of experts all along the line. The owner invariably wants personal service, and, for that reason if for no other, a small office is preferable to a very large one.

To turn for a moment to a special field, now generally allotted to a "town planner"—the layout of extensive housing like "Port Sunlight," done 60 years ago by an English architect. Before the War, my office did such housing for the Bridgeport Housing Corporation, and we continued that work for the Government when we entered the War. Planning of communities is distinctly an architect's job.

Personally, and as a side issue and because I enjoyed it, I designed in wrought iron, copper, bronze, in silver and gold—and in jewelry, all of which gives pleasure and is a relief from deciding details of heating or plumbing.

My office was no exception. All my contemporaries did the same, only better. Consider the buildings and setting of the San Diego Exposition, by Goodhue; or the Lincoln Memorial, by Henry Bacon, a younger brother of Frank, already mentioned. To name a few out of a long list of distinguished men: McKim, Stanford White, Richardson and Kendall, Tom Hastings, Wilson Eyre, Cass Gilbert, Frank Day, William Delano, Louis Ayers, Charles Platt, Julian Levi, Ben Morris—no one could go on almost indefinitely. All of these men were great artists, and Mr. Saarinen might well have advised his young men to follow the example of these great architects.

A THOUGHT ON STYLE

BY JOHN V. VAN PELT, F.A.I.A., Patchogue, N. Y.

I LIKE the JOURNAL; I admire what you are doing. On the other hand, if the JOURNAL were like some of the current architectural periodicals, it would have to change its name from Journal of The American Institute of Architects to Journal of the American Institute of Structural Engineers.

I think some of the "Classical" architecture, much of the derivative architecture that has been done, that is still being done, is punk. I think some of it, even though well-designed technically, is meaningless. It has no emotional appeal; it is no better than the Spencerian copybook penmanship that was taught the children of a generation or two ago.

I also think that the effort to

emasculate a classical order in order to do something different is as bad, or worse. I have no patience with manufactured design or lack of design, motivated by a desire to do something that has never been done before. It is often no more than an advertising stunt, as bad as the radio "commercial" that introduces strange noises to attract attention: "Cool," grunt, "Cool," grunt, "Cool."

To sum it up: I am firmly convinced "Styles," ancient, mediæval, Renaissance, Colonial, modern, Modernistic, mean nothing, as long as they are in harmony with the problem to be solved. What is important is the emotional urge of the artist, and if he has none, he should not pose as an architect.



The Editor's Asides

IN THE FLOOD of new materials being made available for the architect, it is rather startling to find that petrified wood is being offered. According to grapevine accounts, there is a goodly supply of petrified wood, in its natural

condition or cut and polished, for fireplace facings and the like, out in Arizona.

IT WAS NOT SO LONG AGO that an aspiring architect would approach an editor of one of the

SEPTEMBER, 1947

popular home-building magazines with his hat in his hand and photographs of his work under his arm. Today the magazines come to him instead. In fact, Joseph B. Mason, of *Good Housekeeping*, tells me that his magazine will pay \$500 to an architect for each house submitted and published. Naturally, the magazine is going to look for the best, but I am told that there are no hard-and-fast rules as to size and characteristics of the houses to be published, except that, in general, "they should be of a type to interest and inspire a large cross-section of the American public."



WHILE THE JOURNAL has been talking of the desirability of field experience for architectural students, several of the institutions are not only offering it but insisting upon it. Georgia Tech has seized an opportunity close at hand in the erection of a \$4,000,000 student housing project on its own grounds. In the "H" plan, one wing is to be heated by pipe coils buried in the concrete floor slabs, while the other wing will be heated by conventional-type convectors. Stevens & Wil-

kinson are the Atlanta architects designing the project, which will be closely studied by both the architectural and engineering departments at Georgia Tech. It should prove all the more interesting and constructive in that radiant heating has heretofore been largely confined to low buildings, and this is a multi-story job.

WITH ALL THIS TALK of basement vs. basementless houses, the University of Illinois is going to find out by experiment how best to build and warm a concrete floor slab for the small house. Is it best to lay it directly on the ground without any insulation; float it like a sidewalk; or insulate it underneath with gravel, cinders, and the like? Illinois experiments will soon tell us.

ARCHIBALD MACLEISH, who has been serving as the U. S. representative of the Executive Board of UNESCO—and doing an outstanding job there—has found it necessary to resign. Milton Eisenhower, president of the Kansas State College of Agriculture and Applied Science, has been elected as his successor.

IF YOU, like many architects, have been pained at the appearance of your terrazzo floors after several years of the janitor's efforts at cleaning, you will be glad to know that the National Bureau of Standards has been making a study of these cleaning fluids. Apparently a synthetic sulfonate, free of abrasives, wins the palm for cleaning terrazzo, against its usual rivals in which soda ash or trisodium phosphate is used.

WITH THE AID OF A GRANT OF \$45,000 from U. S. Department of Commerce, six of the "Industry Engineered" houses will be built under the supervision of the University of Illinois Small Homes Council. The ideas behind the engineered house were clearly set forth in the July BULLETIN OF THE A.I.A. In building these six houses every effort will be made to discover and develop ways of building more quickly and at the same time more economically.

THERE IS A GENERAL IMPRESSION that we are catching up in the production of building materials, but with few specific figures as to by just how much.

However, the production of fir plywood for the first half of 1947 is ahead of pre-war years, and only slightly under the record reached in 1942 under the impetus of the war. Today a third of the total is of the all-purpose exterior type panels, bonded with waterproof adhesives. This is six times more than was produced in 1941.

PHILIP KLUTZNICK'S ARTICLE, "Building a Satellite City," in the August JOURNAL failed to mention the city planner, who is Elbert Peets, and who surely needs no introduction to the architects of America.

THOSE WHO HAVE SHUDDERED SLIGHTLY at the prospect of what Hollywood will do with "Mr. Blandings Builds His Dream House" may comfort themselves in the news that the Southern California Chapter, A.I.A., is on the job. Its president has appointed Robert Alexander, Welton Becket and Paul Williams to serve as a special committee to work with William Pereira—also A.I.A.—in trying to make the film a fair representation of architect-client relationships.

**Nancy does
the dishes while Mother
starts the laundry**



**Thanks to a farsighted architect
who specified "oversize" pipe**

HOUSEWORK really speeds along in a home whose water supply is adequate--where the flow at the kitchen sink, for example, doesn't die down to a weak dribble when somebody else turns a faucet upstairs or in the laundry.

Maybe Nancy and Mother don't realize what every original planner should know--that a satisfactory flow of water at every outlet is not just a lucky accident, but is the result of specifying and installing steel piping in a size adequate to serve all needs.

When you plan the houses of tomorrow, or remodel older ones today, you can protect the time and temper of Nancy, Mother, everybody, by putting in steel pipe of ample size--what you might have considered "oversize" by yesterday's standards. Remember to provide generously for all of today's outlets, plus the extra ones that will go in later--for another shower, maybe an automatic laundry or an air cooling system, or some other home improvement that depends for its successful operation on free-running water.

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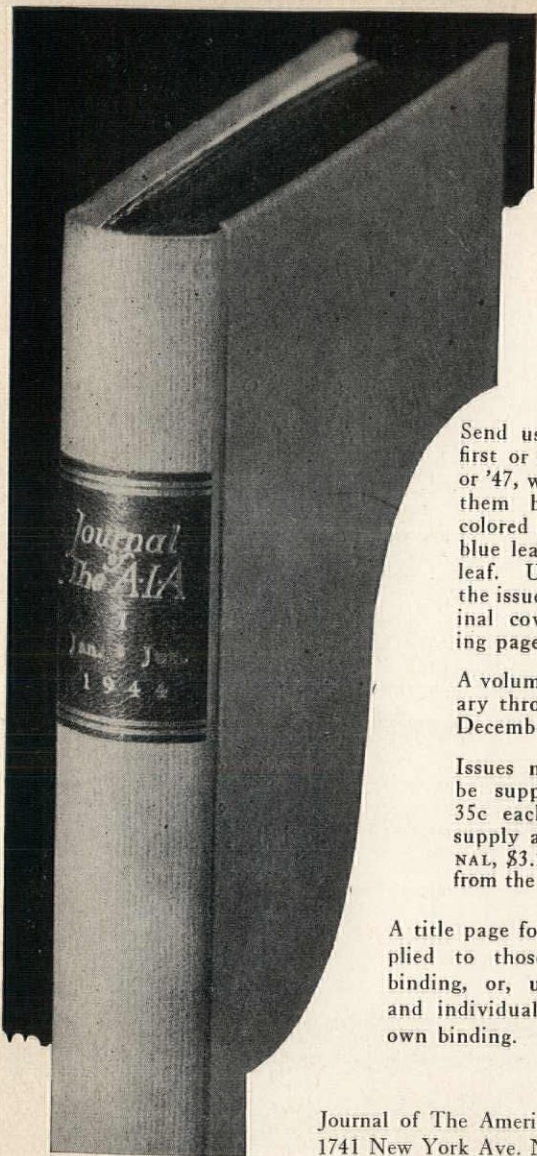
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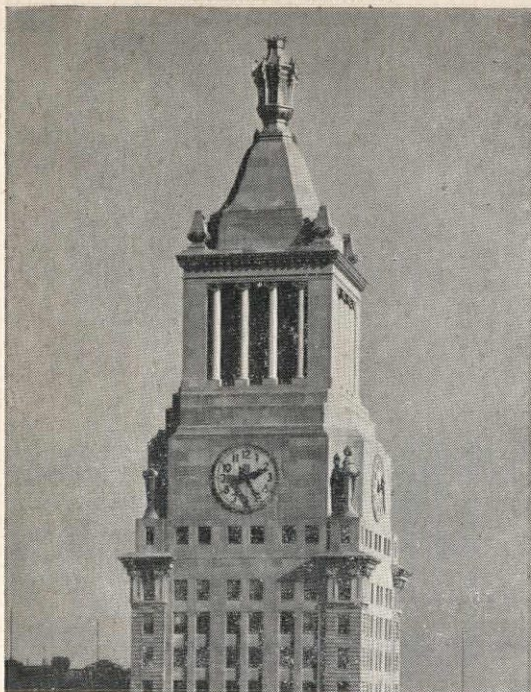
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