

Journal of The American Institute of
ARCHITECTS



CHARLES BABCOCK

July, 1950

The 82nd Convention

Gold Medal to Sir Patrick Abercrombie

Fine Arts Medal to Edward Steichen

Craftsmanship Medal to J. G. Reynolds, Jr.

The National Honor Awards of 1950

A Tribute to Albert Kelsey, F.A.I.A.

These Are the Days!

35c

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

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

JULY, 1950

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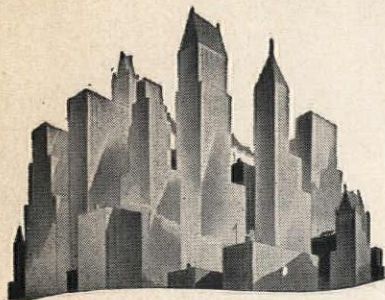
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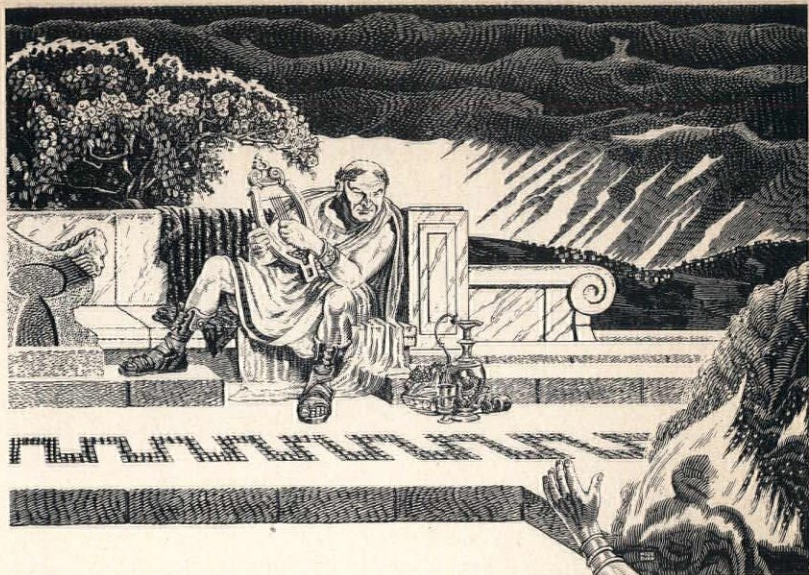
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HEADLINES warn us of the menace of spies and subversive agents. But in every community there is a hazard, largely unrecognized, which may become ready tinder for the ravaging flames of socialism and communism. This is the misconception of everyday economic facts that exist among our young people.

For example, a recent poll among high school seniors shows that the majority of them believe that the owners of business take out for themselves a larger share of the income than is paid to employees. They think the stockholders' average return is 24% of the sales dollar. The truth is that stockholders average less than 3%, whereas over 30% of the income dollar is paid out as wages, pensions and other benefits.

Our young people do not seem to realize that paying dividends is only one function of profits. Far more important today is the need for profit to keep business competitive, and to pay for new buildings, machinery, and other necessary equipment and to provide new and more jobs. Ignorance of this fundamental concept breeds contempt for the system of enterprise that built our country and keeps it strong.

The facts of business must be given to our boys and girls to protect their future. Only business men can supply the facts. As a business leader in your community, it is your responsibility to help clear up such misconceptions. The old story that Nero fiddled while Rome burned must not have a counterpart in America.



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Regional Planning and the Small Town

IN TWO PARTS—PART I

By *Lewis Mumford*

Address before A.I.A. Convention Symposium I, "Urban and Regional Planning," Washington, D. C., May 13, 1950.

FOR THE LAST GENERATION, city planners and urban sociologists have assumed, without even feeling under the necessity to prove anything so obvious, that the great metropolis, with its concentrated millions of inhabitants, is the final term in urban development. Economists, likewise, have been bold enough to treat the metropolitan economy as if it were the final form of economic organization: in general, the processes of consolidation and monopoly, which have been so conspicuous in every aspect of our life, with the large-scale organization of universities and museums, as well as of business and industrial enterprises, made these assumptions seem entirely natural ones. By now, many people take for granted that metropolitan concentration will go on throughout the world, accelerated by the forces that have been working so steadily, apparently so inexorably: so that finally, the great majority of people who

live in cities will either swarm together in the central area of the metropolis itself or at all events occupy the surrounding dormitories. Without doubt there has been plenty of statistical evidence to support this view; and most of that evidence still holds. In the United States, for example, half the urban population lives in metropolitan areas; areas, that is where a million people or upward are massed together; though the land covered by such metropolitan developments is little more than two per cent of the total land.

If this tendency were as fated and unavoidable as city planners have often glibly assumed, there would be little sense in presenting a paper on Regional Planning and the Small Town. But the fact is that the metropolitan regime is a self-limiting one; and the forces that have been mainly responsible for the growth of big cities since the sixteenth century, forces that

antedated the invention of adequate means of rapid transportation, have within our own generation rapidly come to an end. The metropolitan economy was an economy based on the colonization of distant lands, upon the exploitation of the primitive areas that supplied raw materials, upon the possibility of living parasitically upon the underpaid labor of an overseas proletariat supplemented by a surplus of underpaid immigrants or other displaced persons at home.

All these conditions have been disappearing during the last generation; and this unstable market economy, badly undermined by the First World War, received a terrible shock during the depression of the 1930's, and has been undermined by the costly and sterile expenditure of the Second World War. Both the conditions and the motives that gave rise to metropolitan concentration no longer exist in their original form; what is more, every country, not least the United States, has attempted to achieve internal stabilization and security; and the concept of the common welfare, what the British call Fair Shares for All, has replaced power and profit as the guiding principle of all statesmanship worthy of the name.

From almost every angle, this prospective transformation is a fortunate one. There is no doubt whatever that the metropolitan economy, in its heyday, provided the maximum opportunities for pecuniary exploitation, and for all those forms of social intercourse and delight which depended upon the ostentatious display of wealth: everywhere, the big city created architectural symbols of power and prestige, in the fashionable shopping avenues, in the glittering amusement districts, in the toppling skyscrapers that housed its business offices. To those who did not examine too closely the daily life of most of the inhabitants of the big city, the metropolis represented the apex of human ambition on this planet; so much so that every little town, under the hypnosis of metropolitan success, felt under the obligation of creating tall office buildings and crowded hotels in the litter of its central area, when it might, with all the space it could command, have produced efficient and handsome low buildings, set in the midst of quiet gardens. Similarly the small town would even strive to increase the size of its hospitals to metropolitan dimensions, creating grim warehouses of disease, because it clung to the com-

mon obsession of this civilization, that bigness is the hallmark of success, and quantity has a qualitative value.

But the success of the metropolis, when one looked behind its imposing facade, turned out to be less substantial than its claims. If its death rate went down, its birth rate went down even more drastically, in comparison with the small town; if its middle classes thrived on its green suburban edges, its lower-income groups suffered in the internal areas of blight and congestion; if it could command more wealth than the smaller centers, it was also compelled to spend so much of its capital in fostering its further growth and in repairing the effects of its own congestion and disorganization, that in all the positive social provisions of the city that matter—in schools, in parks, in playgrounds, in adequate provisions for the aged and the sick—the metropolis remained burdened with a continued deficit that it never had any prospect of catching up with. Thirty years ago it took, perhaps, a little youthful brashness, as well as prophetic vision, to say that this metropolitan regime was destined to fall by its own weight; but today that fact

should be obvious to everyone who even dimly discerns the signs of the times.

I say all this without reference to another kind of disintegration that threatens the metropolis: a danger and a disintegration well-known to the inhabitants of Warsaw and Rotterdam, of London and Berlin, and Tokyo, to say nothing of Hiroshima. For in addition to all the other disabilities that the metropolitan regime has brought with it, it has also brought about a devaluation of ethical principles and a contempt for life; and should another war break out between the major powers, this time it would be collective genocide, unrestrained and undirected violence, on a scale hitherto unimaginable, and the big city would be the most attractive target for total extermination. Yes: the atom bomb if not the H-bomb would wipe out our metropolitan slums faster than any Federal Housing program; and it would bring about the most drastic kind of dispersal of whatever population might remain alive. But all this would only anticipate, by destructive means, a process that is already under way for entirely beneficent purposes; in terms of human needs and human potentialities, the metropolis is unlivable; and even

without the threat of atomic genocide, that threat which makes a mockery of all our plans for urban planning and building of any kind, the day of the congested metropolis is over. The case for the regional plan does not need fear for its motive power; it rests on much solidier grounds than this, and those grounds would remain valid, even if every tension in the international situation were eased out of existence tomorrow by the installation, through some miracle of sanity and statesmanship, of effective world government.

The fact is that both necessity and choice are leading us in another direction. If we are capable of saving ourselves from the catastrophes that now threaten us through the perversion of the powers we now command, it will be because, in every department of life, we have the insight to set our course in the direction of a balanced civilization, in the direction of a balanced life, marked by cooperation and purposeful interdependence, rather than by domination and exploitation; it will be because we realize that the days of the soloists and prima donnas, whether among groups or among nations or among cities, is over, and

that in both thought and action we must master the art of polyphonic expression, each of us following his own score in unison with the whole, now leading the others and now accepting subordination to them, as the French planner, Gaston Bardet, has put it. We are approaching, in other words, a new economy that will supplant the metropolitan economy. In this new economy any overgrowth in urban centers, like any overconcentration of wealth and power, will be regarded as a serious disorder, like the excessive functioning of the pituitary gland in the human body. The post-metropolitan economy will be one in which the advantages of concentration will be achieved by organization and plan, not by a mere passing together of population within a limited area; and in which the small community, kept close to the human scale, but subserving a wider range of human needs than any existing small town, will be the normal form of the city. This does not involve a step backward into the primitive and the undeveloped: it rather involves a step forward to a higher kind of organization, more advanced even in its technical facilities, and certainly far more economical, than the

metropolitan economy. This is a step forward comparable to that which took place when the era of the giant armored reptiles gave way to the era of the small mammals, small and feeble where the great Saurians were big and powerful, but possessed of a nervous system which gave the little creatures that culminated in man more adaptability, keener foresight, finer sensitivity, and a greater range of reactions generally than the monstrous creatures who preceded them ever achieved.

In making an approach, by way of regional planning, to the small town, we must first of all, then, lay aside the preconceptions of the metropolitan economy; above all, the notion that the normal destiny of the small town is, through luck and cunning and enterprise to become a big town, or to perish, like the frog in Aesop's fable, by trying to inflate itself into metropolitan dimensions. Regional planning is not a method for prescribing to small towns a more effective way of becoming big than the older centers followed; nor is it a method of preparing the small town to accept and hasten its ultimate fate of being devoured and absorbed by the continued expansion of the

neighboring metropolis. The kind of regional planning that concerns the small town is that which is devoted to giving to the region as a whole, and the small town as an integral unit in the region, the advantages that were hitherto monopolized by the big city, whilst safeguarding and developing the rural and primeval elements in the region; keeping rich productive soils in agriculture, instead of letting them be covered over for streets and buildings, keeping the streams free from industrial pollution and preventing atmospheric pollution as well, holding intact the great natural retreats, the mountains and forests, the marshlands and moorlands, not alone to preserve wild life and maintain the balance of nature, but to counteract our over-organized, over-mechanized, over-herded life with an environment favorable to solitude, to self-reliance, to that replenishment of the spirit which the fisherman and the hunter, the sailor and the naturalist, the solitary walker and the camper, seek. Most metropolitan workers count themselves lucky if they have enough income to enjoy as much as two weeks every year in the country; or at most, if they are civil servants, four; but even under the most favorable con-

ditions, embroidered with weekends of skiing or climbing, this regimen does not produce a balanced life. Only under a regime that seeks to establish a balance between industry and agriculture and that keeps the open country close at hand, can the increasing leisure industry now promises provide opportunities for active recreational opportunities throughout the year.

We must, accordingly, face the problem of regional planning for the small town with a radically different set of assumptions than those that govern the metropolitan economy. And though most of you are possibly familiar with these new assumptions in some degree, since they have been in the air for the last half century, ever since Peter Kropotkin and Ebenezer Howard uttered them, I will take the liberty, for the sake of clarity, of making them more explicit.

The first assumption, as regards urban development, is that though cities are organizations, not organisms, they have an organic limit to their growth, and that they become disorganized, inefficient, socially inoperative if they overpass the norm of their development. Nothing of course could be further from the premise of limitless expansion that dominated the planning of the last

century and a half; for the most part our cities have extended their boundaries and heaped up their population in a conglomerate, disorganized fashion, with no attempt to establish a definite relationship between their area and density and population and the actual social functions that they seek to further. Even in new housing developments, such as Stuyvesant Town in New York, we create masses of undifferentiated urban tissue, from five to ten times the size of an organic neighborhood unit, without a school or a church or a meeting-hall or a library within the area; and without playgrounds and open spaces on a scale commensurate with a population density of over 400 people per acre. In the new conception of the city, on the other hand, the city is a group of cellular units; each cell is limited in size and density, and at the center of each cell are social institutions, also limited in size. When the social cell has achieved its optimum growth, a new cell must be started, with a nucleus of its own.

This notion of organic growth, socially controlled and limited, stands in opposition to the metropolitan premise of indefinite expansion. This, a fundamental theorem, was first put forward with

great clarity in Ebenezer Howard's "Garden Cities of Tomorrow," over half a century ago. Though Howard stressed the organic nature of the city as a whole, and thought, like Leonardo da Vinci before him, that 30,000 people would be able to provide for every important urban function, industrial, political, social; we know now that Howard's concept has an even wider application: that the principle of limited growth applies to the neighborhood, and even to the smallest unit of planning, the group of families, just as it applies to the larger unit, the region. The basic reason for controlling the growth of the big city and for favoring the small town, as Howard saw it, is not merely the inefficiency and disorder of the great metropolis that had passed, in all its functions, beyond the human scale; the basic reason is that only in the small town can a balance be effected between the urban and the rural elements in life. Howard's conscious purpose was to marry town and country; and he saw that the way to make this marriage effective was to limit the area and population of a town, and to surround it with a permanent green belt, dedicated to agriculture and open recreation spaces. Without conscious effort

and deliberate political control, that balance cannot be maintained; and there is little use in considering regional planning for the small town unless we understand that the advantages that the small town potentially possesses, even when it is still relatively unplanned, will disappear unless we take deliberate steps, such as were taken as long ago as 1932 in England, to provide the town with a means of safeguarding two of its most precious qualities: its human scale, and its closeness to nature.

Regional planning, therefore, insofar as it concerns itself with the small town, must address itself to the task of maintaining and multiplying small towns, not in furthering their indefinite growth. The small town of the future, once regional ideals and goals supplant metropolitan ideals, will have the following characteristics. First: it will be limited in area, limited in population, and limited in density. In areas where clusters of small towns may be developed, the normal size of the small town will be between twenty thousand and fifty thousand people: in other areas, where because of topographical difficulties, perhaps, such clusters may be hard to

achieve, as in the heavily dissected plateau of the Allegheny Valley, the small town might reach sixty, eighty, or in exceptional cases, perhaps a hundred thousand inhabitants; these would be normal variations, like the variations in height between human beings, variations which do not imply either dwarfism or giantism. Each town will be surrounded by a permanent greenbelt, either established by a state zoning law, or owned by the city; and since high land values are the main cause of deficient open spaces in the city, the smallness of the town and its restricted density—

never more than a hundred persons per acre in the densest quarter—should permit sufficient garden space to give every family, and even such bachelors as may wish it, enough garden space to raise flowers and a limited amount of succulent vegetables: such towns will have green cores within its superblocks, as well as greenbelts to define their outer limits. This pattern will both govern fresh growth and guide the internal reconstruction of the small town, as it seeks to develop its own qualities and resources.

(To be concluded in August)



The Gold Medal to Sir Patrick Abercrombie

IN PRESENTING Sir Patrick with The Institute's highest award, on the occasion of the Annual Banquet of the 82nd Convention, President Walker read the following certificate and citation; the whole assembly rising in tribute:

In this, the one hundred and fiftieth anniversary of the founding of Washington and in commemoration of Pierre L'Enfant's

famous plan, The American Institute of Architects is privileged to award its Gold Medal of Honor to an architect whose great abilities, whose broad humanitarian ideals, whose fine qualities as a man, give honor to our profession. **SIR PATRICK ABERCROMBIE:** master planner of cities, well-loved leader in the world of education, author of influence. Early in the century he gained direction and

stature as the planner of a new Dublin; now noted throughout the world for the replanning of London and Edinburgh, as well as many other of the old cities in the war-torn Isles of Britain. A designer of humble villages, an honored consultant to lands far across the many seas, an early advocate of the preservation of the countryside of England, his surveys and reports are moving tributes to England's beauty. Firm believer in humanity and inspired interpreter of humanity's needs, his every plan, his well-founded principles bring faith and hope to the possibilities of an urban order and are pointers to a democratic scale in our time. The works of his active creative life, his numerous thoughtful plans are long spans over which mankind may move to responsible happiness.

(The National Anthems of Great Britain and the United States were played by the orchestra.)



SIR PATRICK ABERCROMBIE RE-
PLIES:

Mr. President, presidents of the chapters of the United States, other architects, ladies and gentlemen:

It is difficult to reply adequately to this honor done me. It is a great thing to receive an honor from one's

own professional architectural colleagues in one's own country; it is a greater thing still to be honored by a great nation like this.

One thing I would like to say at the outset, and that is that in honoring me you really honor a whole group of people who are responsible for the work which has come to be associated with my name. One of the delights, one of the joys, one of the privileges of planning is that, like so much of architecture, it is a cooperative work. Associated with me in these schemes which I have been privileged to do have been numerous younger men. I have generally worked with the youngest men I could get hold of. I like young men. I don't know whether they like me. But I work with them, and in many cases it is pleasant to say they have been my students.

Now, Sir, I have been talking a great deal up and down this country about what we have been trying to do in England. I am not going to say a single word about England tonight except to give you one unfortunate instance. I am going to talk a little bit about United States and about this Capital City of Washington. I think you will allow me to do that.

As you have said, Sir, this is your one hundred fiftieth anniversary, and we have heard two talks about Washington today. Planning is the theme of your Convention and you have selected me as a planner for your great honor. So I need no excuse.

I think we must say at the outset that there is a certain unfortunate comparison between the satisfaction of an architect designing a single building and a planner making a plan for a city or a region. The architect who designs a single building has a chance of seeing it carried out almost immediately at any time in this country—it takes a bit longer with us—and he is generally working for a single client. That is a great advantage. The client may be a corporation, but he probably deals with a single man.

An old friend of mine, an architect, a most successful architect, when he heard I was taking up town planning said to me, "Don't touch it, you will never see any of your work carried out. Stick to architecture like I have and make a fortune."

Well, your president outlined to us in somewhat tragic terms today what is likely to happen in the next fifty years—how much of our plans made today for our cities are going to be realized? He ended a little more hopefully, it is true, but we, none of us, know what the future holds in store for planning—and that is the great question-mark over our work.

When we turn to your City of Washington and look at the past, we see before us a great city, planned in the unbroken tradition of the Renaissance. I feel it is very fortunate that your city is in continuity with that great epoch. Some of my modern friends are in-

clined in the histories or descriptions of planning to skip straight away from the Middle Ages to the nineteenth century, as though the sixteenth, seventeenth, eighteenth hardly existed with the century of the grand manner. But, after all, if you cannot have the grand manner in a capital city, where can you have it? You fortunately had L'Enfant, trained in the grand manner of France, who took those ideas which had been used for tyrants, for grand monarchs, for archdukes and various other potentates, and applied them to a great democratic state. What can be more noble than the translation of those ideas?

As I walked about in the first few sunny days in this city—I walked about today, but rather more rapidly—the words of the great poet came to my mind—*im wunderschönen Monat Mai*—the wonderful May weather, the sunshine, the golden light under the trees, even those shrubs you dislike at the Lincoln Memorial, were gilded with gold. There they were—the sun shining, the beautiful trees everywhere. That in itself is the justification of so much of that planning of that epoch.

What did they introduce—those people of the Renaissance—into our planning? Light, expanse, grass, trees, parks, parkways, and good straightforward roads.

Now that is something for an era to have introduced, although there were some—perhaps somewhat unnecessary potentates—who

liked to have these things radiating from their palaces instead of from the capital.

Now General Grant today—General Ulysses Grant III—that name is very dear to us; all Englishmen remember General Ulysses S. Grant, and we also remember General Lee as well. We all enjoyed that photograph that is reproduced in every illustrated paper, of the two descendents of those great generals shaking hands! Now, General Grant did give us a brief description of some of the declinations from those ideas which took place in the nineteenth century. I often think of the nineteenth century as the most interesting period in history. My friend, Professor Meeks, tells me he is going to Australia where he thinks he will find the nineteenth century in its purity.

What could have been more extraordinary than to depart from the central idea of that time, leading from the capitol and laying out a series of individual gardens? What is more astonishing than the site of the Obelisk? We used to be told that the Obelisk was sited by an engineer and not by an architect. I hope it is so, because we all know it is out of the center—in both directions, both in the vista from the White House and in the long vista east and west from the Capitol.

It was one of the finest achievements of that McMillan Commission, to correct those major errors that had crept in during the nineteenth century. Four great men,

known equally on our side of the Atlantic as they are on yours—Burnham, McKim, Olmsted, Saint Gaudens. What names for a commission to rectify the errors of the nineteenth century!

They not only restored L'Enfant's central idea but they also extended the scope of your capital design to include those reclaimed lands, and they sited the Lincoln Memorial and the Jefferson Memorial, which we see here today.

In the Obelisk they dealt with one of the most skilful pieces of deception that I think any architect ever practised. Nobody looking at it today—I went up to the top of it—could tell it is out of the center and not actually at right-angles to the front of the Capitol.

We were in Egypt not long ago and there we saw how skilful the Egyptians were in deceiving you, whether a courtyard was really at right-angles or not. There you have the axis, perfectly satisfactory, and those incidental gardens swept away for one single, great idea.

But you carried out something even greater than that. There is nothing in England more sacred than the railway station. Perhaps two things more sacred—a cemetery and a brewery. Those who have ever succeeded in moving either of those know. I have been trying to move Charing Cross for a long time, without success.

You found that railway located across the Mall and you removed it and a combined railway is here

in Boston—Washington! Well, you see, I used to read a great deal of Nathaniel Hawthorne, so I suppose Boston comes to my mind.

But there are some blunders which cannot be rectified. And there is one blunder which was created in the plan of Washington which still remains, which McKim, Burnham, Olmsted, and Saint Gaudens could not efface, namely, the location and the design of the Library of Congress. I hope the architect is not here present.

We are about to perpetrate one of those things in the erection of a power station opposite St. Paul's Cathedral. You will remember, some of you, that the greatest of all composers, Beethoven, produced a symphony known as "The Battle Symphony." It was founded on two tunes—"God Save the King" and "Rule Britannia." The Bishop [Bishop Dun] alluded to the need for avoiding the worship of too much Mammon. I am afraid Beethoven was given a big fee for that symphony. It was to be performed on a new mechanical organ. A gentleman invented the organ and wanted a symphony written, right after Napoleon's defeat. Beethoven wrote a symphony on those two tunes. That symphony disappeared from the canon of the sacred Nine Symphonies.

What is the moral? A musician may make a *faux pas*. An artist may paint a picture that is bad. A poet may write a rotten poem. It need not be read or played. But a building is there!

That power station, we are informed, would perhaps disappear in a hundred years. That is a little bit too long. You see, there is a real, serious danger in making an absolutely first-class blunder.

The Library in regard to zoning was right. In regard to site planning, it blocked the view up to the Capitol. In architectural treatment it was wronger still—it opposed the smaller, pip-squeaking dome to the great, mighty dome of your Capital City.

Now that is a warning of the necessity of some sort of architectural discipline in a city, and particularly in a capital city. General Grant alluded to that in an earlier stage, and I was reading the delightful book, "The City" by Mr. Saarinen—to whom, I am glad to say, we are giving the Gold Medal in England; you have already given it to him. And he there writes about the need or the desirability of what he calls "intuitive sensing," but he goes on to say that in most cities there is "a non-intuitive insensibility." By those two somewhat abstract expressions, he means, of course, it is far better when there is no need for control, when naturally the architecture of the period falls into place, as it should do, and as it did, shall we say in the Middle Ages. Control is an unfortunate necessity, but he makes it quite clear that in these days—I don't like "control;" I like "cooperation" between architects working in a city,

particularly in the capital or the civic center of a great city.

A question was asked by some of the newspaper people yesterday whether modern architecture was suitable for Washington at all. I made the remark I thought there were quite enough Corinthian columns in Washington. I was not criticising the Corinthian columns there already. Far be it from me to do so. I think there is any amount of opportunity for modern architecture, provided it is disciplined by the architects themselves, to fall into line with the simple, straightforward shape and form and pattern of your city. In fact, I would far sooner see many of the simple plain buildings of modern architecture than many more domes or pediments or porticos.

Now, I have spoken a rather lot about monumentality but there are more difficult tasks than that before us all. Monumentality is the delightful thing which we sometimes are able to practise. Even urban architecture is somewhat monumental. But more difficult still is good housing and good regional planning. And, looking about the States, I would like to say that I have seen some of the best housing that I have seen for a great many years, but I have also seen what I call rather humdrum housing. You took to public housing, shall we call it, whether for corporations, for states or for cities, whatever they might be, somewhat

later than we, and I think in some respects you are showing to our designers of new towns how to look out with greater freedom than we adopted before those new cities we are creating.

But there is the thing before us, the difficulty, the problem. We do not want mere housing dumps; we want new communities. They are far more difficult to create. Great blocks of housing, however well designed, are not sufficient. I am glad to see—I have just mentioned that—some admirable examples of housing knit into full communities.

Regional control is something even more difficult. We have not really solved how to carry it out. We can plan regionally. I made some quite good regional plans myself, but we have not really succeeded in finding out who is going to supervise the carrying out of those regional schemes. You can get all the local authorities concerned to agree. When it comes to action they sometimes depart from the station. We found that. I believe you are finding that in this country. You have even greater difficulties because you have a constitution and we have not. We can modify our constitution when we like by a mere act of Parliament or, these days, by a mere ministerial direction. Some people don't quite like those ministerial directions.

Now, Mr. President, I don't know you are aware what a dangerous thing it was to call upon an ex-professor of planning to speak in Washington. An ex-professor is

anything but dumb. Remember the story in Rabelais, a story quite suitable for ladies to hear. A story of the man who was married to a dumb wife, which gave him great pain and trouble, and, as a result of a very expensive operation, the ligature that held her tongue rigid was cut and then she never stopped talking and the unfortunate man besought the doctor to bring her dumb again. I am not a dumb architect, I want to speak.

I want to reminisce for a moment. The only one who will remember what I am talking about is Mr. (Hebrard), who I hope is here tonight.

When our department of town planning was first created by that excellent soap manufacturer, Mr. Lever—you realize you don't even need to wash your hands; towns are as necessary as cleanliness in one's toilet—this new department was founded and I was created the first research fellow. The thing that interested me most was that the research fellow was supposed to travel and collect information, and the first country on which information was to be collected was the United States. But did I go to the States? No. My senior professor, Riley, said, "I am going to the States." And he paid a visit here and he collected all the information he could, a magnificent series of volumes which were being poured out at that moment, about the year 1900, in the first flowering of city planning in this country.

When he got back I was told to write those reports up. So my research work consisted in studying the plans, the park cities, in every city of the United States of America. I know them all by heart. I still believe I can find my way—what was the one, Spokane? Akron I know by heart; I was not very far from it; I want to go and see it.

So it was really an interesting thing for me, after having missed the States forty years ago, to find myself here, wandering about them and seeing these cities for which these magnificent dreams were prepared at that time.

Now, then, here is the point of what I want to say most seriously this evening. Am I downhearted with what I have seen? Was all that effort thrown away? Sometimes you call it "The City Beautiful" effort. Ladies and gentlemen, it was not thrown away. Those ideas have not all been carried out, but there are the germs of growth, thoughts, great ideas in many of the towns I have seen which were delineated in those reports.

I will mention one, the most spectacular—the Lake Front of Chicago. That was carried out almost exactly as illustrated in the report. If nothing else but that, the planning movement would have been justified.

In the city of Cleveland—the plan has been modified—the principal feature, the railway station on the lake front, has not been carried out, but there you have a

magnificent open space in the center of the City of Cleveland which would never have been. I am hoping to visit St. Louis—you will see the vestiges of that work begun.

You will remember that Burnham said make no small plans—nothing but big ones. I agree with your president that the mistake there was that you want both big plans and small plans. Make big plans and have small parts that can be carried out at once. No plan can foresee the future completely. Make your plans but keep them flexible so that they can be brought up to date to meet the future needs as you go along. But have plans—that is the great thing.

That period was a magnificent period of effort. You are now in the midst of another one. A great many of the things that are forgotten—Housing was quite insufficiently dealt with, but you taught us absolutely the need for a combined park system. We learned it from you and we are only just beginning to carry it out. There were those plans—I remember those reports—the principal one we always remember, the Massachusetts Park System, and those have been an inspiration to us ever since.

So I say, we planners and we architects, who waste our time, according to my wealthy, retired friend, on unstimulated planning—we do not lose our time. We are doing something which the community may not thank us for at the time but will do in the future, and I am sure it has done that for

those that have been carried out. We are always bringing horses up to the most beautiful pools trying to get them to drink, pools of ice water, temptingly landscaped. They don't always drink the water; sometimes lured away by something more attractive—Coca Cola, or even stronger drinks. But something remains, something is done if we aim high enough and persist.

I believe that the architects can and have contributed more than any other group of people, even the sociologists, to getting towns made into healthy, happy, convenient places and beautiful places as well—which is always in the back of my mind.

And now you may say, talking of bringing horses to the water, we ought to be quite content in trying to bring our own national horses or motor cars, whatever they may be. But your president and I are embarked on an even wilder dream than that. We helped to launch at Lausanne two years ago an international group of architects. Well, it sounds very far-fetched today. We give a lot of our time to that work. I was in Cairo with your president and his wife this spring. He is flying with me to Paris on Sunday to attempt to keep this idea of cooperation of all architects throughout the world a live and a working organization.

You may say, wasted time. I don't think it is. This movement for modern architecture and modern planning is so world-wide, every country can contribute to it,

and we all want to know what other countries are doing. You have your admirable Pan American Conference here which keeps you in touch with all the numerous states in this continent—and how energetic and lively those states all are! We are ambitious. We are aiming at something even wider than that. Whether we shall carry it through, we don't know; we are trying. We know it will have been service not only to ourselves as architects but to the community at large if we can carry it through. And we had hoped to have our next conference in two years' time in the States. But whether people can afford to come here or not—per-

haps the dollar will not be so valuable in two years.

Well, now, ladies and gentlemen, I have finished. A true Englishman can never really meet friends without a word or two about the weather. I have already spoken about the sunshine we had here in the early days. We were unlucky in New York. My daughter—a simple girl—wished to see the Statue of Liberty, that beacon that welcomes every one to this country. The Statue was wrapped in mist, but I was privileged to see another landmark, another topographical landmark of New York City, namely, the great figure of Mr. Robert Moses.



Fine Arts and Craftsmanship Medal Awards for 1950

IN THE OPENING SESSION of the 82nd Convention in Washington, President Walker presented The Institute's Fine Arts Medal for this year to Edward Steichen, Ridgefield, Conn., master of photography here in this country and abroad, reading the following citation:

In his long search to attain creative art, man has scratched bones, stained his sharply felt and animistic hunting needs on cavern walls,

painted the life-giving hand of God high on chapel vaults, has drawn his keen anguish and extolled his faint hopes from humility into aspirations of greatness. Each step, each new invention, has led in further expansion of his skills; each skill, each new mastery has moved in emotion beyond mere surface pattern into the enlargement of his soul within new concepts of space.

The American Institute of Architects welcomes a fresh skill in



SIR PATRICK ABERCROMBIE
RECEIVING THE INSTITUTE'S GOLD MEDAL FROM
PRESIDENT WALKER

Photograph by Edward M. Allen



EDWARD STEICHEN,
THE INSTITUTE'S
FINE ARTS MEDALIST
FOR 1950



JOSEPH
GARDINER
REYNOLDS, JR.,
THE INSTITUTE'S
CRAFTSMANSHIP
MEDALIST
FOR 1950

the use of scientific lens and film, welcomes a master of photography, and awards its Fine Arts Medal to EDWARD STEICHEN, thus acclaiming another Art to grace the House of Man.

President Walker then presented the Craftsmanship Medal for 1950 to Joseph Gardiner Reynolds, Jr., of Boston, artist in stained glass, reading the following citation:

How many artists throughout the long centuries have woven the thin spider threads of lead came into webs of wonder and mystery, fusing throbbing colors and light into nobility, whether dimly seen in humble chapels or gloriously sparkling in vast cathedrals. Simple

stories of faith, in Christ, in His mother Mary, stories of angels, of the great apostles and even of the donors themselves richly dressed and on bended knees to their patrons. We, as architects, achieving the bare structures, the mighty skeletons, have depended, especially for grace, for vision, and for that touch of the infinite spirit, on the artist in glass.

The American Institute of Architects takes renewed pleasure in awarding its Medal in Craftsmanship to a brilliant modern master of an ancient mystery, JOSEPH GARDINER REYNOLDS, JR., whose fresh designs in storied glass give assurance to the prayer that its beauty may never be lost.

Honorary and Honorary Corresponding Members Elected 1950

AT THE 82nd Convention in Washington, President Walker announced the election by The Board of Directors of the following to Honorary Membership:

Miss HARLEAN JAMES of Washington, D. C. for achievement in encouraging and supporting the highest objectives of city planning.

As Executive Secretary of the American Civic Association from 1921 to 1935, and of its successor, the American Planning and Civic Association, from 1935 to date, Miss James has been an active leader in promoting the adequate development of the National Capital and various measures for park and public building programs across the continent.

FRANCIS STUART FITZPATRICK of Washington, D. C. for achievement in encouraging and supporting sound principles of construction and civic development.

Mr. Fitzpatrick, who is not an architect, has attained an outstanding position in his profession and has rendered distinguished service to the profession of architecture by his leadership in the field of civic development. For some years he has been Civic Development Secretary of the United States Chamber of Commerce, with a powerful influence upon the training of the Chamber secretaries throughout the United States.

Elected to Honorary Corresponding Membership:

JOSE ALVAREZ CALDERON, of Lima, Peru.

Mr. Calderon is, in the opinion of many, the most distinguished practising architect in Peru. He has successfully adapted the traditional architecture of his country to the problems of today. One of the founders of the Society of Architects of Peru, and its president in 1945-6, he was vice president of the Organizing Committee of the VI Pan-American Congress of Architects and was elected vice president of that Congress.

National Honor Awards of 1950

THE SECOND HOLDING of the Honor Awards Program was somewhat disappointing in the number of submissions. As this survey of the best architectural work of the year becomes better known, and with more time allowed for submissions, it is expected that it will prove to be one of the outstanding features of the annual convention, with its subsequent traveling exhibition.

Albert Heino, Chairman of The Institute's Committee on Honor Awards for Current Work, an-

nounced the 1950 awards, which were on exhibition in the Mayflower Hotel throughout the 82nd Convention:

RESIDENTIAL DESIGN

First Honor Award: House of H. C. Hvistendahl in California, designed by A. Quincy Jones, Jr., A.I.A., Los Angeles.

Awards of Merit:

William Crocker house in Sausalito, designed by Mario Corbett of San Francisco;

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The home of Mrs. Harold Adams in Concord, Mass., designed by Hugh Stubbins, Jr., A.I.A., Lexington, Mass.; The Roberta Finney house in Sarasota, Fla., designed by Twitchell & Rudolph, architects of Sarasota, Fla.

The jury: Miss Elizabeth Gordon, Editor, *House Beautiful*, New York; Pietro Belluschi, F.A.I.A., Portland, Ore.; Thomas H. Creighton, A.I.A., Editor, *Progressive Architecture*, New York; George M. Martin, F.A.I.A., Cincinnati; and James T. Lendrum, A.I.A., Small Homes Council, University of Illinois, Urbana.

COMMERCIAL ARCHITECTURE

First Honor Award: Davison Department Store, Augusta, Ga., designed by Harold M. Heatley, A.I.A. of Atlanta and Ketchum, Gina & Sharp, architects of New York.

Awards of Merit:

Wallach's Clothing Store, Jamaica, N. Y., designed by Ketchum, Gina & Sharp of New York;
The H. A. Bercu Pipe Shop, Los Angeles, designed by Welton D. Becket, A.I.A., Los Angeles;

Bullock's Pasadena, designed by Welton D. Beckett, A.I.A., Los Angeles;
Santa Fe Ticket Office, Los Angeles, designed by Maynard Lyndon, A.I.A., Los Angeles;
Foley Department Store, Houston, designed by Kenneth Franzheim, F.A.I.A., Houston.

The jury: Walter O. Bode, General Manager, Famous-Barr Store, St. Louis, Mo.; Kenneth C. Welch, A.I.A., Grand Rapids, Mich.; James A. Wares, A.I.A., Marshall Field & Co., Chicago; Harold D. Hauf, A.I.A., Editor, *Architectural Record*, New York; and Lawrence B. Anderson, Department of Architecture, M.I.T., Cambridge, Mass.

ECCLESIASTICAL ARCHITECTURE

After careful study of submissions in this field, it was decided that no award should be made this year.

The jury: Wm. Ward Watkin, F.A.I.A., Dept. of Arch., Rice Institute, Houston, Tex., Ernest A. Grunsfeld, Jr., F.A.I.A., Chicago, Charles I. Barber, A.I.A., Knoxville, Tenn., Thomas H. Locraft, A.I.A., Dept. of Arch., Catholic University, Washington, D. C.,

Maurice Lavanoux, Editor, *Liturgical Arts Magazine*, New York.

TRAVELING EXHIBITION AVAILABLE

The winning designs in the 1950 Honor Awards Program will be available for exhibition through arrangement with The American Federation of Arts, 1262 New Hampshire Avenue, N. W., Washington 6, D. C. at a reduced handling charge of \$30. to A.I.A. members.

The 1950 group is composed of

15 mounts, 30"x40"—4 mounts in the Residential classification and 11 in the Commercial Buildings group. Both groups will be boxed together.

Reproductions of the winning entries are available in the form of 11"x14" photographic prints or 3¼"x4" slides on loan without charge or for sale from the Department of Education and Research. Prints are priced at \$1.50 each, slides at \$2. each for single slides or \$1.50 each for an order of 3 or more.

A Student Delegate Speaks to the 82nd Convention

Jay Lucas, of Pennsylvania State College

GOOD MORNING! Needless to say, it gives me great pleasure to have the honor and privilege of addressing the Convention.

In behalf of the student delegates, I wish to thank the A.I.A. for making it possible for us to attend.

In our meeting with Mr. Taylor yesterday, we students were asked to freely give our opinions of the Convention and to make known those problems in which we need help.

All of us were of the opinion that this Convention has meant more to us than any other single

experience in our architectural lives.

We naturally hoped in coming here that we *would* have the opportunity to meet many of you experienced men, but *none* of us had any idea that we would be so warmly accepted or that we would receive such wonderful treatment and encouragement. We are beholden to you for the time that you have willingly spent with us in answering a myriad of questions. It was truly wonderful, for example, to be able to walk up to any one of you, look at your badge and say, "Hello, Mr. Jones, I'm Johnny Eager from Tryhard Uni-

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versity and I'm anxious to know what you think about the use of 72' cantilevers."

Sitting in on the many symposiums has been an exhilarating experience, for here we have had a splendid opportunity to further our technical knowledge.

Taking part in the forum conducted by Professor Johnstone and Mr. Pietro Belluschi was stimulating to the *n*th degree.

And, too, meeting with the other students representing architectural schools throughout the country afforded us still another opportunity to exchange ideas. For all of these things we are grateful.

As I mentioned previously, yesterday's student meeting brought to the fore several problems which I was asked to bring to your attention here this morning. They are as follows:

Many of the schools of architecture, especially those which are not located in large cities, find it difficult to obtain outside speakers. They are anxious to have architects who are experienced men come to their schools, either as visiting critics or as guest speakers, in order that we may obtain fresh viewpoints. We hope that the A.I.A., through one of its committees, may, for example, be able to channel to these schools architects who are traveling. Or, perhaps there is even a better solution to this problem, wherein the architect would be able to lecture to the students without having to be taken away

from his work for any great length of time.

Another hope expressed was that more architects with experience would be willing to teach. Most of the students were in complete accord with the thought that we do need more teachers in our schools of architecture who have had the experience of a practising architect. As a suggested solution to this problem, one of the delegates explained that his school's system of having three practising architects come in, each for a period of five weeks, has resulted in stimulating the entire department.

It was also asked that I bring to your attention the fact that some schools are in need of additional space. In these particular institutions, there is a great need of new facilities to alleviate the conditions of ridiculously cramped, crowded working quarters and too few classrooms.

Several students expressed a desire to know both what took place and what progress was made early in the week at the meetings of the Association of Collegiate Schools. We should like to suggest for your consideration the possibility of having, at future conventions, a member meet with the students to give them a resumé of these happenings, decisions, and accomplishments.

Toward the end of our meeting we talked of the feasibility of having an A.I.A. student design competition, at least on a regional basis. It was felt that the publication of the results of these problems would

afford you men an opportunity to see our work, so that you may have a continuing picture of what we are doing at school.

We finally discussed part-time employment. We have great hopes that somehow The Institute, and the profession as a whole, will find some answer to this problem, so that we will be able to obtain practical experience while attending college—especially during the summer months.

We are sure that the A.I.A. will continue to foster its great interest in the student, and we feel that your making possible the student chapters has already done much in the way of bringing closer together the student and the practising architect. We sincerely hope that

you will continue to be aware of our needs and to help us in finding answers to our problems.

Most of us do *live* architecture, just as you do. It *is* our life, and we are anxious to meet the many challenges which face the profession. We hope with all our hearts that soon we shall be able to take up a share of that responsibility which architecture has to mankind. But we are students, in the strictest sense of the word, and we do realize that we are merely on the threshold. We need and humbly solicit your continued interest and aid.

Thank you again for having us with you. We hope that we may come again next year.

What of the Dream?

By *Electus D. Litchfield*, F.A.I.A.

An address delivered at the close of the 82nd Convention
Washington, May 13, 1950

THE STORY IS TOLD of a Hindu beggar, who pleaded for the gift of two rupees. "And what would you do, if you had two rupees?" he was asked. "Ah, good Sir," he replied, while his face was transfused with anticipated happiness, "With one, I would buy two loaves of bread, and with the other, two lilies!"

If my memory serves me cor-

rectly, it was at the opening of a convention of The American Institute of Architects, that the late Senator Elihu Root made the statement that the greatest undeveloped asset which this country possesses is its appreciation of beauty. In the interim, has that resource been adequately developed? Have you the answer? And, are you numbered among those dedicated to its

cause? Why did you, Sir?—and you—become an architect? With the expectation of amassing a fortune? None would be so foolish. But why *did* you become an architect?

It was, I am sure, because of a conscious or subconscious dream in which you had a share in the joy of creation. In that dream you were responsible for a house, perhaps so convenient and with so much charm that it made those who lived within it happier and healthier people; or perhaps it was some great manufacturing plant, so efficiently designed that the raw material entered at one end and emerged without loss of motion completely fabricated at the other; or some great public building, so practical, dignified; and yet so beautiful, that it adequately typified our great democratic government; or perhaps it was a church—little, or perhaps a great cathedral, so appropriate and so beautiful that those who entered it fell on their knees involuntarily and cried out, "God be merciful to me a sinner!"

Was this your dream?

In May 1924, at the Convention of The Institute of that year, four papers were read on the subject, "The Use of Precedent in Ameri-

can Design" or, as Van Buren Magonigle put it, "What is Precedent Doing to American Architecture?" The other speakers were Ralph Adams Cram, William A. Boring and William M. Steele. Not all were content with what Precedent was doing with American Architecture; and in varying degrees there seemed to be with each of them a realization that the ground was moving under their feet.

Mr. Steele, whose remarks made a great impression on my memory, very properly stated: "In our use of Precedent, for we must use it in some national and traditional way, let us invoke it subjectively, logically, beautifully, not objectively, unreasonably, or slavishly." He went further and said: "The architect in his effort to gain bread and butter has to face a number of grim realities which tend to make him forget the poetic responsibility which is his by virtue of the place which he occupies. If we are false to the heritage of the past, if we are going to fail utterly in keeping the torch of beauty flaming in the land, if we, in building shelters for the body, forget all about men's souls and their natural instincts for 'the things which are lovely and of good report'—but

this is not a sermon. It is not even a good argument. It is intended to contribute a thought or two toward problems, which if we do not solve them, will await the passing of a dead profession, and the birth of new minds and a new time spirit. Let me read for you," he said, "a poem by Claire Shipman, which, it seems to me, has symbolic bearing upon the discussion:"

THE FIGURE-HEAD SPEAKS*

I am the figure-head upon your ship,

With swirl of winds in garments
and in hair,

Mute, steadfast, making there
My plea for Beauty.

You know me there—you saw them
That young day they lashed me in
my place

And we set sail so bright and brave
for stranger lands.

You who work always with the
ropes, the tiller and rude
sheets,

You know me there, carved like a
silent thing

Upon your prow.

It takes the whole of you to man
your ship;

* Quoted in part from Proceedings of the 57th Convention, A.I.A., 1924.

The work is to the worker, and the
lash of toil

As ruthless as the lashing of the sea.
The work is to the worker and the
skilled,

And I, deep in my rigid breast,
dream on

And keep the faith.

Is work enough? What of the
dream, O Pilot,

That folds the tender rose of cloud
and coral,

The glory when the sun drops in
the sea,

The emerald and the sapphire and
the flame?

The scent of tar and oakum does
not hint

Of fragrance in sweet gardens of
lost isles.

You know me there, but if the sea,
The Monster Mighty which we
serve should take me,

How would you know me gone?

I hear your hurrying feet upon the
decks of action,

And I dream on and wait. You
cannot answer now.

Think you, O Pilot, when the
storms are done,

That we shall sail through friendly,
purple dark,

With lights and bells, to quiet
anchorage,



ONE CORNER OF THE WASHINGTON-METROPOLITAN CHAPTER'S GARDEN
PARTY FOR DELEGATES TO THE 82ND CONVENTION,
MAY 10, IN THE OCTAGON GARDEN

Photograph by Edward M. Allen



ONE CORNER OF THE PRESIDENT'S RECEPTION TO DELEGATES, MEMBERS
AND GUESTS OF THE 82ND CONVENTION, MAY 11,
ON THE TERRACE OF THE SHOREHAM HOTEL

Photograph by Edward M. Allen

And wake where silken waters
silvery lie

Bright shimmering in the sun?

Will you then rest untiring arms
And swinging down, lean till you
see my face,

Back of its tempest-scars?

I shall forget the sting of bitter
spray

Which long has drenched me clean.
What of the dream, Beloved, what
of the dream?"



Have we kept the torch of beauty flaming? Has "a dead profession" passed? There *are* new minds and a new time. The magazines and the architectural schools have had their way. Precedent is no longer doing much to American Architecture. Perhaps not so much as it should. No longer do the great trees of Gothic or Classic tradition furnish fuel for the flame. But the profession of architecture in America has not died nor is it dead. The flame, though flickering at times, burns on. Now and again it bursts into incandescence.

I have watched the great Secretariat Building of the United Nations rise on the bank of the East River. It has been said that "Magic, like Art, is hoax redeemed by awe." There is both art and

magic in the design of this great building.

As the United Nations is composed of more than fifty nations, its headquarters building could ill afford to be reminiscent of the art of any one nation, live or dead; and any attempt to combine the characteristic architectural expression of all or several of them would be abhorrent, if not impossible. If there ever was a demand for something original and symbolic it was here. There are nonetheless principles of design that are timeless, which have found their expression in the master works of art through the ages. None is perhaps more true than that "the simplest is the best," and its corollary, "the hardest to achieve." And so Wallace Harrison and his associates on the board of design of the United Nations have earned a place among the immortals with the building which they have created for the United Nations. Its building, as it should be, is a mighty unit, overpowering in its monumental simplicity and superb in the unity of the multiple elements of its design. With all its simplicity, it is magnificent in scale and engaging in its detailed interest. It is the most modern of modern buildings. One may wonder at the functional logic of its great

blank marble walls at north and south, but one can only admire the part they take in the great design.

This is the building for which we architects have waited long—absolutely modern in its conception and detail and yet achieving a scale, a dignity and a beauty comparable to the architectural monuments of the past. There is kinship in its design with the Washington Monument, which leaves one awed and satisfied.

Buildings, like people, have their moods. If you would see the U.N. building at its most striking moment, go out a little before sunset some bright but windy afternoon, with fleecy clouds scudding across the sky, and watch the changing shadows and colors reflected in the patterned mirror of its west facade. It is something to write home about.

Here there is modernity and beauty—but how seldom do we find the two together! We archi-

tecs of America have accepted the challenge and the limitations of our time. We are pioneers in a cold and ascetic style. We claim functionalism as our guide and, lo, we produce factories which look like housing, housing that looks like office buildings, and churches that look, I am tempted to say, like hell. The architectural modelers have long gone out of business—eggs and darts are thought to be the latest breakfast food—and anentasis the medical term for a loathsome disease. What are you doing to fill their place? You have been given myriads of new materials—but glass block do not a temple make nor plastic sheets a Taj Mahal. It is not strange nor expensive materials which make a work of art. It is the qualities of mind and heart and soul which are built into it.

How is it with you, my friend? What of the dream, Beloved, what of the dream?

News from the Educational Field

TULANE UNIVERSITY'S School of Architecture has been divorced from the College of Engineering, making the former a distinct administrative unit, of which Professor Buford L. Pickens, head of the school since 1946, has been named

director. This separation, instead of having the architectural course pay less attention to engineering, makes it possible to carry on a better coordinated program with Engineering Departments than was possible before.

The UNIVERSITY OF MICHIGAN's College of Architecture and Design announces the winner of the George G. Booth Traveling Fellowship Competition for 1950 as Robert C. Gaede of Cleveland, Ohio. Mr. Gaede plans to travel in England and Europe.

The UNIVERSITY OF OREGON, School of Architectural and Allied

Arts, announces the following appointments of staff members: Wilbert P. Lei, Visiting Critic in Architectural Design; Stanley W. Bryan, Assistant Professor of Architecture; Allen McNown, Instructor in Architecture; Frederick H. Heidel, Instructor in Freehand Drawing; Richard Prasch, Instructor in Freehand Drawing.

These Are the Days!

By *Arthur C. Holden*, F.A.I.A.

Excerpts from an address before the Long Island Chapter, A.I.A.,
January 5, 1950

AT A RECENT MEETING, one of our brother architects said to me, "I don't know what we're coming to; architecture today isn't what it used to be thirty years ago. Those were the days!"

I remember reading in the *Journal of The A.I.A.* as far back as 1920, a lamentation that the great days had departed, that there were no more Stanford Whites, no more McKims. In 1920 I was young and impetuous enough to send in a resentful, burning letter, which the *Journal* published. I said that there were at least a hundred architects in the United States who were as well trained as McKim or White, and that we could look to the future with confidence.

I was promptly criticized for my irreverence. Certainly, I failed to make the point clear that had McKim been starting out in 1920 instead of 1872, he would have had to conduct himself differently to succeed, even if he had started with the same training. The test of an architect's greatness is the way he applies himself to the tasks of his own day.

Frank Lloyd Wright has won the place of an immortal in architectural history because he did something that was vitally needed in the day in which he was working. Wright's work freed design from the slavish imitation of traditional forms. Had McKim's work extended over the same period as Wright's, unquestionably his genius

and originality would have been differently applied. As it was, McKim taught us the value of understanding methods and forms employed in the past, and learning from the past lessons in scale, texture, shadow and detail, together with the value of originality in application.

Instead of hundreds, there are probably thousands of architects in the United States today with training equal to the training enjoyed by McKim. Perhaps I am behind the times in saying that. I should rather have said there are thousands of architects today who are demanding training equal to the training which Frank Lloyd Wright received. But the architects who will win a place in the architectural history of our day are not the men who have been given courses in schools devised by educators to fit men to be imitators of the supposed methods and accomplishments of either McKim or Wright. On the contrary, I believe that future generations will remember the architects who are discerning and analytical enough to find out and understand the greatest needs of their own day and who have the courage to discipline themselves so as to fulfill those needs.

So here we stand with our train-

ing and our education. We American architects are as well prepared, by schooling and by contact with the advanced techniques of our day, as any architects the world has ever known. The test which we must meet is one of service. Are we as able as those who have gone before us, to discover and give to society the things most needed, in contradistinction to those things which may be most vocally demanded?

What are the needs of society today? In the first place: homes—fewer homes, it is true, in those luxury brackets which were the joy of architects in the past, but homes for the average family—more than were ever needed at one time before. Second: schools and hospitals in quantity and quality beyond the apparent ability of the majority of communities to pay. Third: industrial and commercial shelters in locations where shopping and access is not choked by congestion. Fourth: recreational buildings ranging from theaters, movie houses and other commercial types, to churches and community centers, on a scale far beyond the requirements of the past. Fifth: modern shopping centers with space designed for automobile approach and

parking. Sixth: new types of stations, terminals and transportation facilities for buses and airplanes, with a thought, too, to the modernization of the accessory facilities for want of which the railroads have been languishing. Seventh: public structures ranging from library and other types of public buildings to piers with modern loading equipment, and all sorts of highway bridges.

To satisfy these diverse needs, a vast amount of specialized knowledge is necessary: special knowledge of construction methods and materials; special knowledge of administrative and management techniques. This is vital in the case of schools, and hospitals, and scarcely less vital in the case of buildings housing technical industrial processes. A social understanding is as essential as engineering experience for the design of all types of modern buildings and especially essential for the design of large-scale housing.

The well-trained modern architect who has made himself into a competent practitioner is a coordinator of specialists. On the one hand, the architect must be analytical. He must be able to find out and judge the requirements of the specific task. On the other

hand, the architect must develop synthetic power.

At this point I wish to raise the question as to whether or not the architect has a further responsibility both to the owner and to society. Architects individually and architects as a group should pay more attention to judging themselves. Has the solution in the form of an individual building been a wise one? Does it meet the needs for which it was created, and does it or does it not create new problems for the community? There was a day when the scale of individual buildings and their relation to the land on which they stood was such that the community values were self-evident. Economic pressures and the pressures of congestion have made it more necessary to consider the effect which a particular improvement has upon the neighborhood in which it is placed. Our zoning laws were an effort to prevent damage either to adjoining property or to the community through over-building or through inharmonious uses. Zoning laws, however, are limited in their protection. There are other values of protection which must be considered. Some of the difficulties which beset our communities today

are due to the lack of any consideration of group design.

For example, many architects have designed excellent movie houses on the lots which their clients have selected, but which have produced practically insoluble problems of traffic congestion in a small town. Many architects have designed excellent small houses for developing builders and then have permitted these designs to be used repetitively without sufficient thought to the type and size of the community created. Many architects have designed apartment houses and office buildings which in themselves are well designed. The vast majority of our modern buildings would furnish desirable living conditions if they stood alone, but because most city structures are placed with little or no respect to their environment and amid other buildings likewise designed for individual lots and with little respect for their effect on neighboring buildings, the general result is an incoherent conglomeration rather than a well-designed community.

Long Island has possessed and does still possess some of the loveliest small villages in the east. Many Long Island Villages originally had a character as distinctive and as lovely as any of the famous vil-

lages of New England. I am not here tonight to urge you to form protective associations to combat progress or to enter into a vain attempt to keep things as they are or were. Life means growth, and growth means progress and change. Change is inevitable. What I urge is that we architects prepare ourselves for the service which society needs. Let us make ourselves more understanding of the processes of growth so that we may influence and direct it.

I believe that the Long Island Chapter has a special opportunity open before it. The task is not going to be easy. Even though we may agree that the need of the day is to train ourselves for group planning, community planning, and master planning, we must recognize that we have not yet developed a technique that will make our planning effective in a democratic community. As we look back at the particular contributions of McKim and Wright to the development of architecture, we cannot help but feel that the way in which they met the needs of their day now seems so logical and so self-evident that it is a wonder that the steps which they took were not self-evident to those who preceded them. But let us remember that the greatest masters

owe much to those who prepared the way for them. Before McKim there was Richardson, and also Hunt. Before Wright there was Sullivan. It took much effort, much thinking, and a great deal of experiment to determine the direction in which progress lay.



Our task may be more difficult, but it is similar. When we, at last, discover the key or the combination that will lift group planning above the level of mere wishful thinking and make it an effective factor in city growth, it may seem logical, simple and self-evident. Let us not mislead ourselves at the outset by vainly seeking a simple formula. Simplification comes last as a result of synthesis. Analysis, which comes first, recognizes and classifies the complications. How can we approach some of our Long Island towns and demonstrate that group planning can be used not only as a defensive weapon for protection against harmful development, but as an agency to assist in applying intelligence to promote the right kind of growth?

Long Island has a splendid example at Stony Brook of what the generous civic-mindedness of a

single individual can accomplish when that man is a Melville advised by an architect as competent as Richard Smythe.

I should like to see the Long Island Chapter select certain towns and communities for special study. Select a team and let the members agree upon a period for private discussions as to the needs of the particular localities studied. Then by agreement let one of the group be selected to write a report with recommendations. Let this report in turn be criticized and then let there be a general meeting of the Chapter to discuss the various types of reports that have been framed. After this, some good public relations counsel will be needed to determine how the advice can be publicized so that the respective communities which have been selected for study can gradually be given the type of advice respecting their growth which architects are competent or can make themselves competent to render.

(Mr. Holden, in continuing, cited specific examples of Long Island towns where there are great opportunities for wise architectural advice: Riverhead, Huntington, Cold Spring Harbor, Hauppauge, Yaphank.)

The Architectural League's 1950 National Gold Medal Exhibition

By Chester B. Price

Excerpts from Mr. Price's speech on June 1, awarding the League medals

TWELVE YEARS AGO the Architectural League held its last Annual Exhibition. That was its 52nd Show. At the 1905 exhibition the first Medal of Honor in Architecture was awarded—followed in later years by medals in Painting, Sculpture, Landscape Architecture, and Design and Craftsmanship in Native Industrial Art. Those were really extraordinary shows, and this year, the League, carrying on the spirit which made them such stimulating occasions, has held what we have called the 1950 Gold Medal Exhibition. At the risk of being somewhat repetitive, here is a brief summary of this year's procedure.

Last fall a circular of information was sent throughout the country to various architects, artists and organizations, announcing the program—the exhibitions to take place in three stages, a preliminary submission of small photographs from which submissions the juries selected a limited number to be shown in six monthly shows

throughout the winter. Two months in Architecture and one month in each of the other arts—from these monthly shows the juries in turn selected a still smaller number for final presentation in May. From this work, the juries have made their selection for the awards listed below. Please bear in mind that the League was not privileged to do more than ask for the submission of work from the designers and artists—all it could do was to pass on work that was actually shown to the juries for consideration. That and other factors contributed to a large extent to the comparatively few works we had to show.

THE AWARDS

Architecture

A Gold Medal to Philip L. Goodwin, architect, and Edward D. Stone, associated, for the design of the Museum of Modern Art, New York City.

A Gold Medal to Skidmore, Owings & Merrill, architects, for the design of the Welfare Build-

ing, Great Lakes Naval Training Station.

A Silver Medal to Philip Johnson for the design of his own residence at New Canaan, Conn.

A Silver Medal to Edward D. Stone for the A. Conger Goodyear residence.

Honorable Mention to Nemeny & Geller for the Al and Dick Restaurant, New York City.

Jury for Architecture: Wallace K. Harrison, William Lamb, Morris Ketchum, Daniel Schwartzman, Frederick Woodbridge and Benjamin Smith, Chairman.

Painting

The jury of Louis Bouché, Arthur Crisp, Jan Juta, Peppino Mangravite, John Wheat, and Hildreth Meière, Chairman, made no awards this year.

Sculpture

Honorable Mention to Henry Kreis for "Sacrifice;" to Wheeler Williams for "Venus and Manhattan" to Donald DeLue for "Family Group."

Jury for Sculpture: Jean De Marco, Lu Duple, Leo Friedlander, C. Paul Jennewein, Carl

L. Schmitz, and Joseph Kiselewski, Chairman.

Landscape Architecture

Gold Medal to Eckbo, Royston & Williams, landscape architects, Los Angeles for two gardens in Beverly Hills.

Honorable Mention to Ethelbert Furlong, landscape architect, for "Garden of 100 Stones."

Jury for Landscape Architecture: A. F. Brinckerhoff, Alfred Geiffert, Jr., Michael Rapuano, Carl A. Stelling, Richard K. Webel, and Clarence C. Combs, Chairman.

Design and Crafts in Native Industrial Arts

Gold Medal to Donelda Fazakas for the design of silk-screen-printed textiles.

Honorable Mention to Jens Risom for furniture design.

Jury for Industrial Arts: James H. Blauvelt, Gaetano Cecere, Allyn Cox, George Nelson, John Vassos, and Richard F. Bach, Chairman.

It is suggested that the readers watch for announcements of the 1951 preliminary and final exhibitions.



Albert Kelsey, F.A.I.A.

1870-1950

ALBERT KELSEY died on Saturday, May the sixth. Those who were honored by his friendship, and the many who knew him by his accomplishments, mourn the passing of a great and vivid individualist. As an architect, he was more interested in the intangible impressions, if you will, the abstractions of his art, than in their precise and academic forms. His interests were diverse, and his influence recognized in Europe, and in South America, as well as here.

At the turn of the century, when America was just awakening to the possibilities of large-scale city planning, he strove successfully for the inception of the first plan in this country of any magnitude, the Philadelphia Parkway. Through his efforts, partly as chairman of the committee of experts and as editor of the *Architectural Annual*, he succeeded in helping to make this dream a reality.

Just how great an accomplishment it was, may be difficult for this generation to realize. Fifty

years ago the interests of a great community demanded a champion of force and color. Albert Kelsey accepted this challenge, and largely through his individual efforts made possible this great gift to the people of Philadelphia; and as an example of civic planning, an even greater gift to the nation.

As an associate of Paul Cret in the winning of the competition for the Pan American Building in Washington, he brought an interest and vitality of unusual charm, attested by the continuous pilgrimage of visitors to the building, who show their love and admiration for it.

In later years his masterful direction as architectural advisor of the Columbus Memorial Lighthouse Competition, commemorating the landing of Columbus in Santo Domingo, was recognized by Alfonso XIII of Spain, an honor he vastly prized.

He was a Jeffersonian Democrat by conviction, influenced possibly by inheritance, so was appalled by the vulgarization in this country

JULY, 1950

of what he would have called ideals of citizenship.

A few men are known to posterity by their works, a few endear

themselves by their charm and character, but it is given to very few to live so fully and so well.

GRANT M. SIMON, F.A.I.A.

Sir Patrick Again Sends Thanks

The Red House
Aston Tirrold
Didcot, England
8th June, 1950

My dear Mr. President,

I am now returned home, after passing through France and Sweden, carrying safely with me the precious burden which you handed to me at your Convention Banquet: the Medal is now placed beside the only other possession which can rank with it.

Those glowing words on the scroll and the noble design of the Medal make me sensible that my speech did not express the depths of my feelings. But the occasion was so joyous, the spirit of architectural comradeship was so manifest that I felt impelled to speak in like vein and I hope that this did not conceal from you the emotion which was underlying. I therefore need not repeat what I have said to you in private, that this token of high regard from my brother architects in U. S. A. is something which I

hope I deserve and which I shall continue to endeavour to justify.

May I take this occasion of saying how much I enjoyed the visits which I paid to many of your cities and the contacts I made on my tour before the Convention. No-one could have been more thoughtfully and humanely looked after: the programmes arranged were varied, full of interest and never too exacting. I was architecturally exhilarated with what I saw and I sensed a real live spirit of architectural adventure. I believe I have made many friends on this tour—I know that I have been confirmed in my conviction that there are no pleasanter people in the world than architects and their wives!

The tour had its climax in the Convention at Washington where my daughter was able to join me in the fortunate position of guest of the First Lady—the President's wife. That week, in addition to its splendid programme, had the pleasure of letting me meet again

so many whom I had seen on the tour and of becoming acquainted with many others from your wide-flung Chapters.

The hundred and fiftieth anniversary of the Plan of Washington was a further event to make this

visit memorable: it was a privilege to be associated with so great an occasion.

Yours, in gratitude and affection

PATRICK ABERCROMBIE



Architects Read and Write

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



"ARE WE PREPARING FUTURE ARCHITECTS FOR THE PROFESSION?"

BY "ONE WHO SHUNS PUBLICITY"

MY ANONYMOUS CONTRIBUTION, which saw the light of day in the March JOURNAL, has brought forth replies unexpected by this humble scribe.

One from Professor Roessner, to whom my criticism was directed, admits "a very humble respect . . . for architectural schools and the Beaux-Arts Institute of the Past." And Goldwin Goldsmith (I just cannot say Professor, for I have always heard him spoken of without the exalted title) comes to bat too and says "Students at Texas who reach my fifth-year class have it rubbed into them that their disregard for the past . . . leaves them practically half baked."

To me these are gratifying replies and put the three of us practically in the same boat; and I have a strong idea that our esteemed

editor, Henry Saylor, is not too distant to the right or left.

However I do regret that Goldwin Goldsmith has somewhat misinterpreted my reference to the distinguished Columbia University faculty of the long past. That reference was intended for Professor Roessner, not for his students, who of course could not be acquainted with even the names of the staff of fifty years ago.

It is quite wonderful to write anonymously, whether for publication or otherwise, for it gives the writer an *unfair advantage* of position. He cannot be spurned for wishing publicity for personal acclaim or advantage, and he certainly avoids correspondence with disapproving readers—and architects do read and write and do disagree.

JULY, 1950

THE TIME FACTOR IN ILLUSTRATING

By DOUGLAS HASKELL, New York, N. Y.

MR. RALPH WALKER may be a wonderful A.I.A. President, but he snagged up a little bit as a journalist when he quoted me (June JOURNAL, page 269) as *Forum* editor, saying "I hope to show a building by fresh photographs five years after the new and so beautiful photos taken from such unusual angles and which are generally so quickly published; and therefore prove that good design lasts or not."

What I actually think, and have repeatedly been trying to say, is so different as to be almost the opposite. I have said that, as an antidote to the very flattering pictures editors used to use of buildings they hadn't seen, in the old depression days when they couldn't travel, a magazine would do well to pursue a new policy. An important building might well be hit three times. The first report might well be made (as a "preview") when the drawings are finished and the contracts let. In that way the essential ideas in the building would be reported at the first possible moment. The second publication might well be made when the building was completed and pic-

tures could be taken. This would show the design in three dimensions as it actually worked out. The third report might well be given later, after two years, five years, ten years. This would show how the building had stood up in use, in the estimation of the occupants. For example, in *Forum's* October 1949 issue were presented the plans, the model, and the ideas in Perkins & Will's Parkside School outside Chicago. In the May 1950 *Forum* this building was shown on completion—and I submit that the photographs were very informative and interesting. They give a completely fresh impression that could not have been obtained from any drawings. The *Forum* may well return to this school after two or three years and get the opinion of parents and staff on how it has worked out with its homelike atmosphere.

I might add that virtually no building of any importance appears in the *Forum* today that has not previously been seen by an editor with his own eyes, even though a special trip may be needed to the Gulf or the West Coast.

Calendar

June 14-July 22: Advance Summer Course in Structural Theory, Virginia Polytechnic Institution, Blacksburg, Va.

JOURNAL OF THE A. I. A.

June 24-September 4: Chicago Fair of 1950, dedicated to dramatizing achievements of science, agriculture, commerce and industry.

June 26-July 21: Lehigh University's Second Product Design Seminar, Bethlehem, Pa.

September 18-21: 52nd Annual Convention of the American Hospital Association, Atlantic City, N. J.

November 2-4: Annual Convention of the N. Y. State Association of Architects, Syracuse, N. Y.

November 9-11: Annual Convention of the Louisiana Architects Association and Annual Meeting of Chapter officers of Gulf States District, New Orleans, La.

November 27-December 2: 19th National Exposition of Power and Mechanical Engineering, Grand Central Palace, New York, N. Y., under the auspices of the American Society of Mechanical Engineers.

September, 1951: Congress on Building Research, to be held during the Festival of Britain, London, with the purpose of reviewing the progress made in research in relation to architecture, building, and associated branches of civil engineering. Those interested in having further details may address The Organising Secretary, Building Research Congress 1951, Building Research Station, Bucknalls Lane, Garston, Watford, Herts, England.

The Editor's Asides

WILLIAM J. CREIGHTON, of Atlanta sees an analogy between the written word and architectural design. He quotes Ernest Hemingway, from a Profile in *The New Yorker* for May 13:

"I use the oldest words in the English language. People think I'm an ignorant bastard who doesn't know the ten-dollar words. I know the ten-dollar words. There are older and better words which if you arrange them in the proper combination you make it stick. Remember, anybody who

pulls his erudition or education on you hasn't any."

"This," says Creighton, "from a writer who is considered a modernist, may be a little surprising, but with Winston Churchill also sticking pretty close to his Anglo-Saxon, perhaps it should not be. It may be some comfort to those architects who still adhere to time-honored forms."

TO MANY ARCHITECTS visiting New York the name of Miss Dorothea Waters has been prac-

tically synonymous with that of the New York Chapter. For thirteen years she has been its Executive Secretary and as well, a storehouse of intimate knowledge of the Chapter's past and present manifold activities. Her resignation leaves a gap that will not soon be filled.

KENNETH REID's article in the February JOURNAL, "A Seminar and How it was Run," left some doubt as to whether the proceedings would be published. It is good news to say that the complete transcript is now available, giving the detailed record of what transpired in a particularly successful seminar on hospital design held in Boston early last December. The proceedings may be had from Sherman Morss, Beverly Farms, Mass. at cost of \$2.

OUR HOSPITALS in 1948 were worth nearly \$6½ billion. If we had to replace them every man, woman and child in the United States would have to contribute \$45 each.

FRANCIS KEALLY and New York's Municipal Art Society, of which he is president, are fighting

vigorously for the preservation of Washington Square and similar historic landmarks and city oases. There is a bill now in the House providing for the acceptance by the U. S. A. of the Rhinelander properties near the Washington Arch, and for giving them to some non-profit organization, such as the National Trust, or have the Secretary of the Interior administer them as a National Monument.

IT IS INTERESTING to note that the election of Lawrence Grant White, of New York, as President of the National Academy of Design has only one precedent among the architect members of that organization. In the 125 years of the Academy's existence, the only other architect to occupy the presidency was the late Cass Gilbert.

SOME OF THE BEST WRITING ON urban development has been appearing in the *Journal of the Town Planning Institute*. With the lifting of paper restrictions in England, the *Journal* is made available to non-members of the T.P.I. Starting with the next volume there will be ten issues per year, and the subscription price is one guinea. The Secretary's address is 18 Ashley Place, London, S.W.1.

CHAPTER PROGRAM COMMITTEE CHAIRMEN who are casting about for traveling exhibitions to spice up future meetings would do well to get in touch with the American Federation of Arts, 1262 New Hampshire Ave., N.W., Washington 6, D. C. Among the dozen or so exhibitions they are scheduling is The Institute's 1950 Honor Awards.

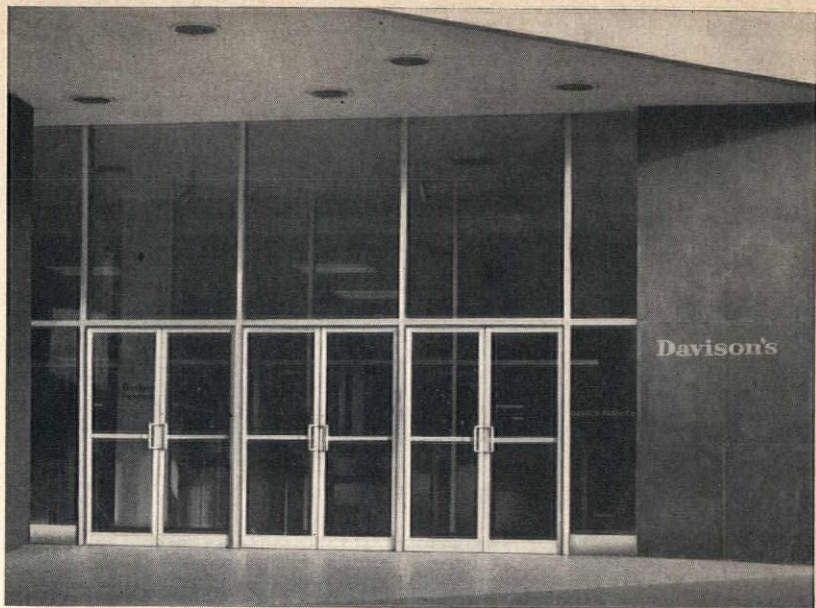
THE NATION'S BRICK AND TILE MANUFACTURERS have put \$1¼ million into a kitty to pay for a five-year research program. The first step has been to commission the Armour Research Foundation of Illinois Tech to find ways to achieve lower in-the-wall masonry costs.

IN REMINISCING of former days in architectural school with some of us who have to look pretty far back, William Dewey Foster came across with the following *bon mot*: "Yes, those were the days when symmetry ruled and asymmetry was merely a dirty word."

PRESIDENT AVERY of the American Society of Heating and Ventilating Engineers says there is a temperature effective and comfortable for nearly everybody. He sets

the temperature at 68° to 71°, Effective Temperature, which means, with nominal air motion, the range of 73° to 78°, dry bulb, and 30° to 50° relative humidity. That's a rather wide range, but I know a lot of housewives who, if given 75°, will ask for 80°.

IF, after you have put a lot of study into the acoustical design of an auditorium, it does not pan out as you had expected, there has not heretofore been much you could do about it. Oh yes, you could put up some hangings or lay carpet, or make other adjustments in the hope of improving the acoustics, but the client is likely to ask why these things were not included in the budget. The Armour Research Foundation of Illinois Tech has just come up with a better scheme. They build a model at 1/20 size and test it with sounds of correspondingly higher frequency—sound that is too high in pitch for the human ear but acting under the same laws as those of lower frequency will act in the full-size auditorium. This technique has just been carried out in a model of a proposed music pavilion for the Ravinia Festival, of which Holabird, Root & Burgee are the architects.



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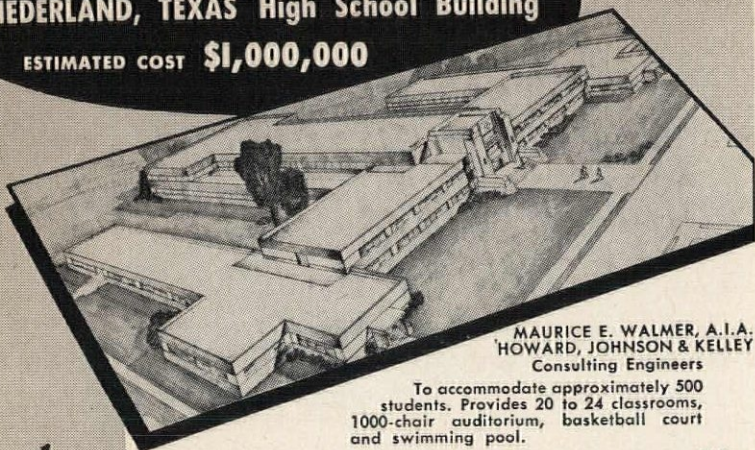
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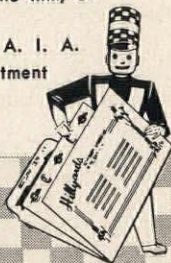


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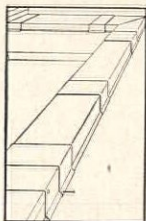
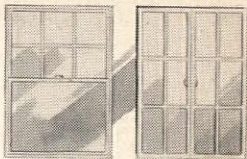
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