

Journal of The American Institute of
ARCHITECTS



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May, 1952

Charles Whitaker Looks in the Dictionary

Henry Churchill on New York's Rezoning

Waldron Faulkner on Color Symbolism

Ralph Walker Defines Good Design

J. H. Ehlers on Engineer and Architect

Walter L. Creese—A Collegiate Quandary

35c

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MAY, 1952

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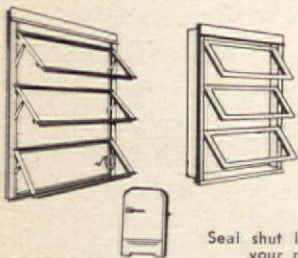
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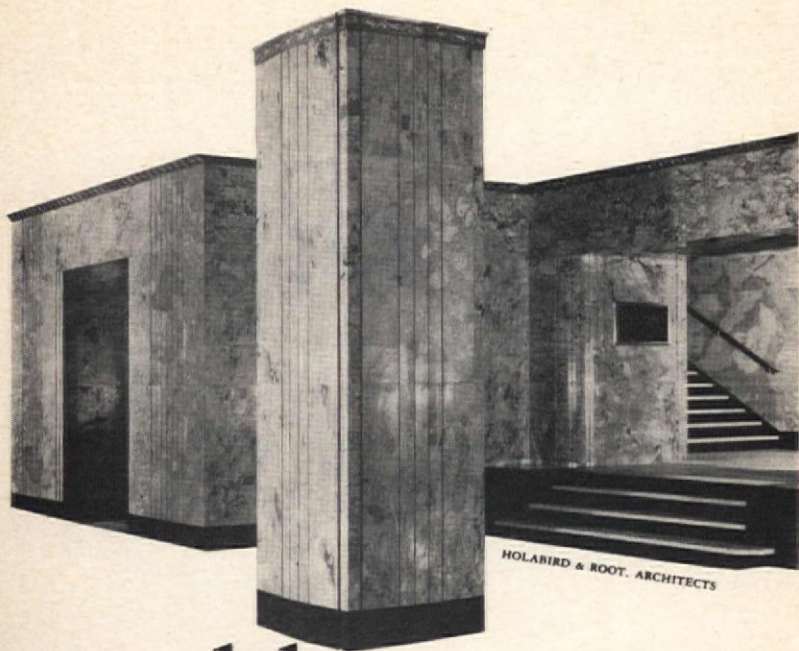


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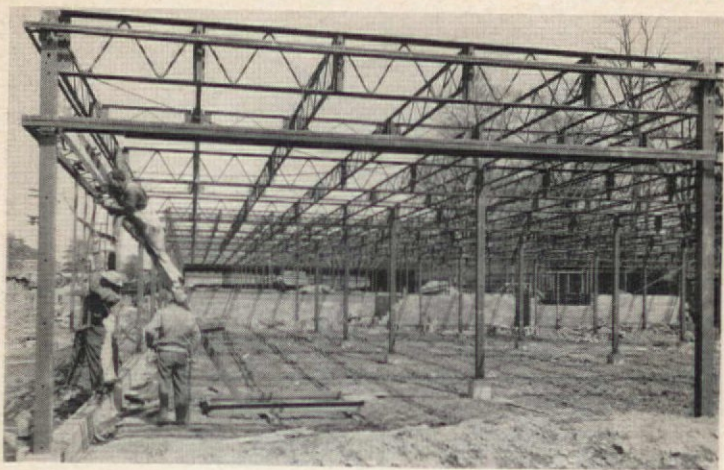
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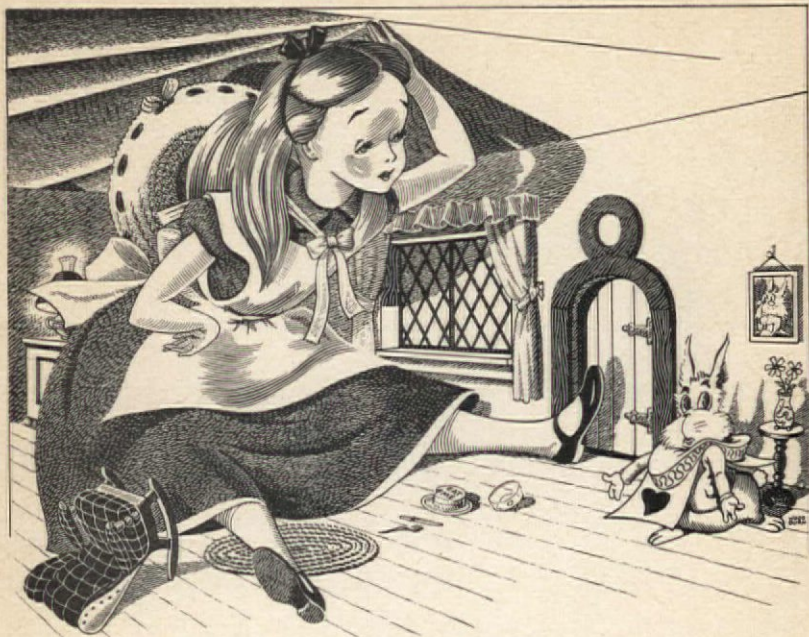
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"I wonder what happened to me!", said Alice

ALICE in Wonderland ate the magic cake and grew until she was more than nine feet tall. Our National bureaucracy also seems to have partaken of the magic cake of power. Bureaus in our government have grown in number and scope until their activities now control, to a great extent, the lives of all individual Americans. Department after department adds more and more people -- state, justice, commerce, treasury -- not to mention those sprawling emergency born agencies of price control, N.P.A. and other alphabetical subdivisions.

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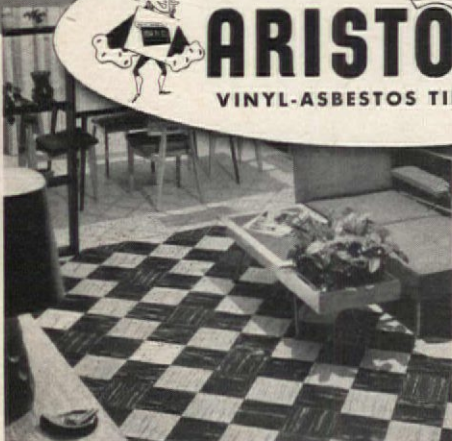
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I Look in the Dictionary

By Charles Harris Whitaker

The many friends of the late Charles Whitaker, Editor of the JOURNAL in its earlier and more imposing form, 1913-1927, will enjoy once again the reflections of that constantly inquiring mind. Through the courtesy of Mrs. Whitaker, this manuscript, written in 1938, is herewith printed for the first time.

"Dictionaries are like watches; the worst is better than none, and the best cannot be expected to go quite true."
SAMUEL JOHNSON

WHEN I was pursuing the path that was opened before me by my meeting with the phrase "frozen music," I had the twin pleasure of a visit to Lichfield and its cathedral. The town also had an interest because I had been hunting a good deal in dictionaries, and here, in Lichfield, somewhere near the middle of the eighteenth century, Dr. Samuel Johnson must have been sitting before his desk. He was compiling the Dictionary that bears his name and which appeared in 1755. As architecture begins with A, it must have been one of the first words that he turned over to his corps of young assistants. It was their job to hunt through books and note where and how any new words had been used.

They then laid their findings before the doctor to be used in writing his definitions.

Where could the searchers look? Earlier dictionaries were as useless as they are today amusing. In "The Expositor" in 1661, it was written that "this science did begin with Cain." As for the word architecture, it was hardly known. Neither builders nor talkers used it, as builders and workers ignore it to this day. The one chance of meeting it, for Dr. Johnson's helpers, was in a book.

The definition they thus arrived at is as follows:

"ARCHITECTURE: The art or science of building. Architecture is divided into civil architecture, called by way of eminence architecture; military architecture, or fortification; and naval architec-

ture, which, besides building of ships and vessels, includes also ports, moles, docks, etc. Some think the Tyrians were the first improvers of architecture; but others contend that the rules of this art were delivered by God himself to Solomon, from whom the Tyrians had their instructions, which they afterwards communicated to the Egyptians; these to the Grecians, and these to the Romans. Under Augustus, architecture arrived to its greatest glory; but it afterwards dwindled by degrees, and at last fell with the Western Empire in the fifth century, when the Visigoths destroyed all the most beautiful monuments of antiquity; and a new manner of building took its rise, called the Gothick, coarse, artless, and massive. Of the same kind was the Arabesk, Moorisk or Moorish architecture, brought from the South by the Moors and Saracens. The architects of the thirteenth, fourteenth, and fifteenth centuries, who had some knowledge of sculpture, seemed to make perfection consist altogether of ornaments, which they frequently bestowed on their buildings without conduct or taste. In the two last centuries, the architects of Italy and France were wholly bent upon retrieving the primitive simplicity and beauty of ancient architecture, in which they did not fail of success. This art is divided into five

orders: The Tuscan, Dorick, Ionick, Corinthian, and Composite; which took their rise from the different proportions that the different kinds of buildings rendered necessary, according to the bulk, strength, delicacy, richness, or simplicity required. (2) The effect or performance of the science of building."

Where did the Doctor's searchers gather this strange assortment of old wives' tales? The few earlier dictionaries were of little help. They dealt as best they could with the beginning of the attempt to persuade people to use the word architecture instead of the old familiar word building. Loosely, they defined architecture (sometimes spelt "architECTure") as a word of building; the architect, as a master-worker or supervisor. All the dictionaries before Dr. Johnson's indicate very clearly that the writers were dealing with architecture as the common master-workman way of making a building.

Dr. Johnson wanted to do better, I guessed. He wanted to help clear up what was plainly a mystery. I doubt whether he took any great interest in the subject. To have lived in the shadow of brownstone Lichfield and then make such a blunder in the story of Gothic,

doesn't indicate that he took much trouble to look at buildings.

Some twenty-five years later, however, according to Boswell, "he expressed his disapprobation of monumental architecture, such as magnificent columns supporting a portico, or expensive pilasters supporting their own capitals, because it consumes labour disproportionate to its utility." Later, talking with Gwyn, the architect, he said that "a building is not at all more convenient for being decorated with superfluous carved work," so that the modernists of today must look deeper than they think for their sources.

The Doctor's mention, also a quarter century after the Dictionary, of columns, pilasters, and capitals, might mean that he had learned a little since writing his definition. In France, however, he remarked that the columns in the cathedral at Noyon were "alternately Gothic and Corinthian," which makes it look as though he had not got much beyond the pedantic stage. One might of course excuse his blunder over the foliated Gothic capitals at Noyon, with their bastard Corinthian ancestry, but his dictionary definition plainly marks a step in the task of putting a snobbish and confusing

word in place of an old and simple one. In this case, unhappily and disastrously, the art of building was to get lost in the vanity and pretensions of architecture, and the trained old master-builder was to give way to an "artist" called an architect; while journeymen and apprentices were to be forced into trade unions. There they would be driven to think of their work in a way that would make the old guildsmen turn in their graves with horror. From this time on, English literature, it was plain, began to accept the false idea that the architect had existed from time immemorial, and that architecture was generally the outside of a building. As I traced this history through dictionaries and literature, the step-by-step progress of both ideas became plainer and plainer. Even the Oxford Dictionary, of our very own day, is still guarded, when it says that "architecture is sometimes regarded solely as a fine art and then has the narrower meaning given it by Ruskin¹ and Gilbert Scott."

¹ "The art which so disposes and adorns the edifices raised by man, . . . that the sight of them contributes to his mental health, power, and pleasure." RUSKIN, *Seven Lamps*, 1849.

"Architecture, as distinguished from mere building, is the decoration of construction." GILBERT SCOTT, 1879.

The latest Britannica, on the contrary, boldly tells us that mere good building is not architecture! That we can't have architecture without the intent to have it, and that only an architect can give it to us. This is not surprising, though not true. My guess would be that an architect wrote the definition. That he was old-style and pompously academic. Plainly indeed, the frank statement that mere good building is not to be called architecture, is a slap in the face for the modernists and the functionalists. Plainly, says the definition, architecture must first be an intent. Let the modernists and the functionalists put that in their pipe and smoke it, says the Britannica.

It would be much better, of course, if dictionaries pointed out that if architecture was a truthful record when it was in ruins, it is an even better one when it is standing all around us. It would have been helpful, too, if dictionary makers had been able to say that: "It is suspected by some scholars that the human labor and sacrifice involved in many monuments of antiquity played a large part in the decline and fall of civilizations."

As it happened, however, neither

dictionary makers, scholars, architects, nor the citizens generally, became aware of this picture that I like to call the building balance-sheet. The audit, whether in terms of buildings or people, showed that we are plunging madly into the red—with debt piling, congestion thickening, and the quality of people changing and sinking under the terrific impact of propaganda.

Now these things could have been read, at any time, from the building balance-sheet. In fact one cannot escape reading them save by refusing to look. To say that the vague meaning of the word architecture is responsible would be too much. To declare that a vast deal of our present bewilderment is due to the insidious misrepresentation of so much of the architectural propaganda, would not be saying too much by any means.

Thus you see that what is today called architecture is a tragedy as fatally anti-social as big business, holding companies, gangsters, rackets, and slums. I say that the dictionaries, books, writers, critics, and all those who so sadly and so blindly misled us are damnably to blame. I can forgive old Dr. Johnson, sitting in his study, wrestling with a new word, living in a day

when a new empire was being forged and welded, and confident in the English manner of bossing the show.

It is not so easy to forgive those who gradually took over the old culture idea of craftsmanship and workmanship and made building a business tool for writing a building balance-sheet that is enough to dismay anyone with the intelligence of a village nitwit.

Suppose that we write a new definition of architecture? Why not? How can we ask for something if we can't say what we want? Do we want something? What do we want? I'd be glad to throw away the word architecture. Its value is dubious, and unless it has an agreed and common meaning it's worse than dubious. Can we agree? Can we give architecture a meaning so clear that everybody will know what we mean when we use it? The other day I asked three ardent young functionalist architects to write down their own definitions, which are as follows:

I. "Architecture is the integration of the component parts of a structure into a functional whole which fulfills the needs of the humans for whose use it is intended."

II. "Architecture is the process of organizing an economic synthesis of building materials into a structure which perfectly serves and expresses the human function it is intended to have."

III. "Architecture is not an intimate expression of one person, but a simple harmonious relationship of basic human requirements in material of any kind, form, color, or pattern."

Each of these tried to steer away from the idea of architecture as primarily an art. Each writer believes that when the perfect form for the purpose has been found, the esthetic content known as art will be there. There is only a faint echo, in two of them, where the words "expresses" and "expression" are a reminder of the idea that a building must express something. Why should it?

Here's another definition by what I would call a liberal architect:

"Architecture is a term applied to buildings which express an intention or significant meaning. The sense of the term, *as currently used*, depends on whether it is applied to building of the present or the past. In considering current buildings, we call a building a work of architecture if it expresses a definite in-

tention in its plan arrangement, its external use of voids and solids and its decoration. A building that does not give evidence of a process of selection and rejection is not architecture. In speaking of the past, we designate as the architecture of a period those buildings which appear to us to express the culture of the period or which bear the distinctive imprint of the life of the time. Ultimately, therefore, architecture is the expression of a civilization through the medium of building."

Here, I said, is a sincere effort to shed light on the mystery. The writer divides past from present and asks us to accept a different meaning of the word as applied to each.



William Lethaby was one of the greatest of the English architect-scholars. His definition comes from the Dictionary of the Social Sciences, so, by implication at least, architecture is a social science. Lethaby must greatly have enjoyed writing such a definition. To him building was first a utility, and then an art. He loved good building with all his heart and soul, but he was never fooled into the belief that conscious "architecture" was the true record of anything more

than the wish to show off. This is his definition:

"The word 'architecture' is best explained as meaning the art of building. If an attempt is made to set up any distinction between architecture and building, many difficulties arise. Only big and ornate erections will claim the wonder word. Or if we try to make beauty the test, it might lead to the discovery that architecture was the work of old builders but not of modern architects. In attempts to isolate architecture, we are likely to be told that it is obviously more than 'mere' building, but this qualifying word will not be explained. We should profit greatly if we could substitute the thought of an intelligible developing art of building for the mystery of architectural styles."

I should like to include in my definition of architecture something about the fun of living. Why must everything be sifted and sorted and pigeon-holed in little boxes labelled some kind of science, or art, or profession? I like that definition in which somebody said that "architecture was the pleasant task of making buildings." I'd like it better if it said that architecture was the pleasant task of making buildings for the fun of living.

What do I mean by fun? Comfort is fun. And so is convenience and quiet. Even noise is fun when it's made by a good musician. Food is fun, when it's decent. A house is fun, when one doesn't have to give up all other kinds in order to pay off the mortgage. So, I say, why not define architecture as the pleasant task of making buildings for the fun of living? Isn't it refreshing to get rid of all the pomp and swagger? Why shouldn't it be fun to build and fun to live?

I also like the definition I once found that said that "architecture is a wise use of land." There is a passage in the report of the Mississippi Valley Commission: "The time has passed when isolated or unrelated plans are adequate to American needs. When one strand in the interwoven web of our national fabric is touched, every other strand vibrates. Land, water, and people go together. The people cannot reach the highest standards of well-being unless there is the wisest use of the land and water." Why isn't that, in essence, the same thing as saying that architecture is the wise use of land?

By the time I had reached this point in my search for a generally acceptable and understandable

meaning for the word "architecture," I began to have great sympathy for old Dr. Johnson and the early dictionary makers. Fun and land and science and building have already come into the picture. So I now tried to include these elements in a new definition, and this is the result:

Architecture, far better called the art of building, and regarded as a basic task in any effort to achieve a civilization, must rest on the wise use of land as the first imperative; then, on the wise choice and use of materials that are in economical and harmonious relationship with the locality in which the building is to stand; then, on such conditions as will make good workmanship the pleasant and even happy ambition of every worker. Failing such conditions, the act of building becomes an anti-social, anti-cultural process that as steadily lowers the self-respect of all concerned as it steadily degrades the quality of both buildings and people.

The result, in a structure based on these imperatives, will be a building in which form grows, not out of the use of historic and meaningless patterns, but out of the will to build rightly and honestly for the purpose, and the equal and

even the controlling will to fit all buildings into the basic plan out of which alone can there grow a steadily improving general welfare. So only may the art of building—

as the noble tool it is—serve faithfully to give outward form to a civilization of steadily growing order, comfort, pleasure, and the beauty that cannot but result.

New York Rezoned

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

Reprinted, by permission of the Editors, from the *Magazine of Art*, December, 1951.

THE feeling of warmth and attraction, indifference or repulsion, which people have for a city is in large measure the result of the relation of its component buildings to each other and to open spaces, rather than of the architectural quality of the buildings themselves—since few of these merit more than a passing glance, and so become only a vague mass among other vaguenesses. In the great periods of architecture, important buildings were carefully placed so that the surroundings gave them impact and dignity. They soared as the cathedral above mediocrity, or they faced the square among equals. Since man had only his hands and a few simple mechanical devices, such as the lever and the pulley, with which to build, building was a definite measure of man's spiritual conquest of the material. As a result a common "scale," com-

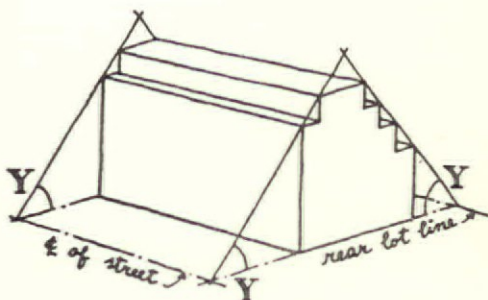
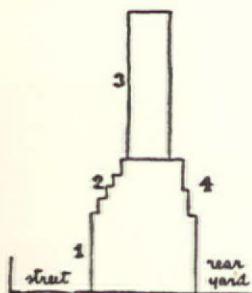
patible with human doing and being, is the common denominator of preindustrial cities.

Not so the city of today. The development of machine technics has robbed man of any aspiration beyond that of "a higher standard of living" as defined by a statistical index. New York, Chicago, other megalopolitan centers have lost all sense of scale and with it all—or almost all—architectural quality as a result of the struggle to build every possible cubic foot of volume over every possible square foot of land. Such cities—either in their individual structures or in their total aspect—have no human scale, no consideration or use for the human beings who inhabit them.

In the early years of this century it became obvious that unless the builders were curbed, economic disaster would overtake the real-estate interests and the city. The

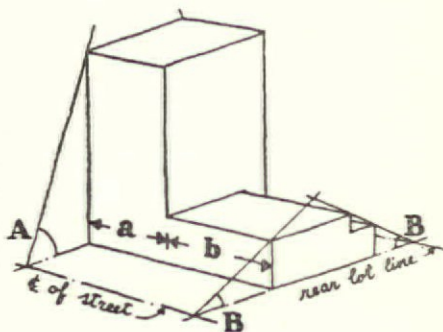
Zoning Resolution of 1916 was enacted in the realization that the development of technics of building made control of land coverage, building height and a modicum of light and air a public necessity. The steel frame, the elevator and electric light made it possible to erect structures that would completely shut out the sun from the streets, that would have little or no natural light or air within, and that would shelter so many people that streets, sewers, water and public services would be inadequate.

There had, of course, been controls even before 1916, but of a different kind. Building codes controlled structural safety, and the Tenement House Law, besides prohibiting windowless rooms, placed an arbitrary height limit on apartment buildings; there were requirements for rear yards to provide what was humorously called "block ventilation." As a result the typical architecture of the period was a cube, visible from the street only as a solid façade, flat and punctured with windows, the first pair of



Above: Under 1916 Zoning Resolution. At Right: Under proposed resolution the angle of light obstruction, Y, may be kept constant along the whole street frontage (above), or averaged

by the formula $Y = \frac{Aa + Bb}{a + b}$



floors usually "done" in limestone, and the whole topped with a stone or tin cornice. Esthetic debate was heavily concerned with the question of uniform cornice heights and whether the rows of windows should not line up uniformly up and down Fifth and Park Avenues—the virtues of the rue de Rivoli versus eclectic diversity. It was a period of architectural uncertainty and speculative urban expansion.

The Zoning Resolution of 1916 set forth in minute detail what the architect was allowed to do. If he followed these regulations to the letter, the result would be a building of the maximum cube permitted. Since builders and mortgage lenders equated maximum cube with maximum income and maximum loan, regardless of any other factors such as light, air, livability or consideration of the public welfare, the architect had no choice. . . .

As Douglas Haskell pointed out in his contribution to the *Magazine of Art's* symposium on "Government and Art" (November, 1950), architecture alone among the fine arts is subject to major restrictions that are alien to it and are not inherent in the medium itself. Architecture is "practical;" architecture

is a "business;" hence it must obey not only its own limitations of structure and material, but also the limitations of economics and law, imposed on it by laymen whose aims are, on the one hand, exploitation of the land, and on the other restraint of exploitation in the name of the public. Because building involves the expenditure of large sums of money, the position of the architect is not that of the free artist. For that reason architecture is peculiarly susceptible to pressures of authoritarianism, whether of the right, the left or the economic.

It is no wonder, therefore, that the Zoning Resolution of 1916 had a profound effect on the form of structures. Soon after the Resolution became effective, it became apparent that buildings on the small twenty-five or fifty-foot lot were no longer economically feasible, and that the larger the lot the greater the bulk that could be developed. Since the law permitted towers of unlimited height on twenty-five percent of the lot, the final absurdity of the Empire State Building was the eventual culmination.

It was the requirements for setbacks, however, that produced the "style" of architecture which has been characteristic of New York

for the past thirty-five years. This is a real style, as inevitable under the conditions of the culture which imposed it as any of the great styles of the past. Regardless of whether the architect chose to dress his structure vertically, horizontally, paste pilasters on it, or just to poke holes in it, underneath it is all the same. Style is form dictated by the necessities of its time, and since the overriding necessities of our time are rooted in economics, form follows economic function.

Now at last, however, the old law is to be superseded by a new one. This is not only a great improvement on that of 1916 but a great step beyond any zoning regulation in any large city in the country. By permitting the architect a variety of interpretations, instead of confining him in a mathematical strait jacket, it will do much to give him a choice of forms.

Instead of a series of rigid rules for height, setbacks, court widths and other minutiae, the proposed law offers three fairly simple formulas which can be applied in many ways.

First, bulk is simply controlled by assigning to the various zoning districts and land uses a ratio between the total area of all floors

and the area of the land. Known as the Floor Area Ratio, it may vary all the way from .3 to 15. Subject to requirements for height and light, this means, for instance, that in an area within a permissive ratio of 1.0 the building could either cover all of the lot to a height of one story, or one-tenth of the lot to a height of ten stories, or any other variant that would maintain the ratio.

Second, the height of the street wall and the setbacks above are confined to a "tent" determined by angles rising from the center of the street and the rear lot line. But there are provisions for variability, so that the street wall may be higher in part and lower in part.

Third, fussy court and yard restrictions are replaced by a simple graphic method of determining whether windows will receive enough light from the sky and not be too near another building.

There are other features of the proposed law that will, in the long run, have an effect not only on the buildings but on their setting and on the city. The limitation on bulk, for instance, will reduce the potential population of New York from seventy-seven million to a more reasonable (if still improbable) number, and thereby perhaps is a step

in the direction of eventually curbing overcrowding of transportation and public utilities in the outlying areas. Provisions for off-street parking and loading will help traffic and will also require open space and lower density. New requirements for usable open space in residential zones should help to break up the old monotony of solid façades. This open space must be on the same lot with the building, either on the ground, the roof, balconies or all three. It is designed as a modern substitute for the backyard. The provisions for shopping centers, for a certain mixture of business and residence, and for the location—not necessarily segregation—of certain kinds of light industry present a healthy reaction from the current "exclusive" type of zoning.

The greatest freedom given to the architect under the proposed law, the whole tendency shown in it towards greater elasticity of interpretation, and the implied understanding that the needs of people are not static is part of what seems to be a general tendency to a return to human values. This is the first zoning law to recognize the fact that human values may perhaps be worthy of equal consideration with real-estate values. The

dominance of the machine and its psychology is being questioned in more ways than one, and the proposed law follows a trend seen in other fields. There are signs that we will stick by humanity and not succumb to science.

If the art of architecture—the whole vast practice of the profession as it subtly reflects our life—is any indication of shifts in our values, there is a change. It shows, for example, in the new warmth and diversity that has replaced in our domestic buildings the sterility and non-humanism of the International Style. It is responsible for the final appreciation of Wright, and for the development of techniques and values going beyond Wright; it will in time assimilate the clarity and precision of Mies van der Rohe. Living values are gradually becoming the true economic values.

The process of revaluation is necessarily much slower in big cities than, for example, in the New Towns being planned and erected in postwar England. Big-city structures represent too great a capital investment, too great a "know-how" by investors unwilling to take a chance, too much inertia, for much experiment or quick change.

Public housing projects were the first urban experiments in planning for people instead of for exploitation. They stemmed, of course, from the reform movement which, as far back as the 1860's, sought to ameliorate the slums. Early efforts towards a more rational land use had been made for the Metropolitan Life by Andrew J. Thomas, whose method of analysis in fact became the basis of many later studies. Yet it was not until the depression produced large-scale public housing in which—at least at first—land costs were a secondary factor, that the possibilities of planning for light, air and recreation were explored in relation to the relative placement of structures, and the urban architect was again permitted to consider buildings as three-dimensional masses in space.

The principles involved were sound, large-scale investors became convinced: compare the speculative apartments on Grand Concourse with Fresh Meadows, or London Terrace with Manhattan House. The correlation between the social, the economic and the architectural aspects of housing immediately becomes apparent.

Commercial building—the office skyscraper—has reacted even more

slowly. This may be because the economic demand for space in prime locations requires less compromise with social forces. Whatever the reason, it is noteworthy that Rockefeller Center was not so much a step in the direction of a new attitude towards commercial building as it was an attempt to rescue the old concepts from the economic death imposed by the glandular gigantism of the Empire State Building, the Chrysler Building and the downtown towers. These Pelions upon Ossa have no connection either with economic reality or with the people who use them. They may, with inflation, pay a return to their owners; but they are forever a burden to the city, while from the Bay they no longer appear as something fantastic and delightful, but as a confused and pockmarked mass. From the land, from the streets, they go unnoticed, for no one lifts his eyes above the shop windows, or lifting, sees.

In general the architect cannot combat any of these things. He must build for the piper whose tune is played for the rental area permitted by law. Try as he may—and some have tried—the architect cannot give scale to the massed skyscraper. In a few cases he has suc-

ceeded in achieving *proportion*, which is an absolute relation between parts; but he cannot achieve *scale*, which is a function of contrast not merely between building and building, but between building and the immanence of man. It is man who gives scale to building, not the other way around. Trinity Church does not give scale to Wall Street: Wall Street extinguishes the church. Wall Street itself has no scale, only size, like the Grand Canyon, in relation to which people are irrelevant and lost.

The first step towards a new approach—in New York—is the building being erected for Lever Brothers on Park Avenue. It should be noted that this building is not primarily a rental proposition but a home office for a single concern. Quality of space and of architecture were sought after, while the economics of rental area were subordinate.

It is not the form of that building that is prophetic, however. The slab may prove to be only another cliché. What is prophetic is the use of land, the treatment of the first floor (it is not new, but in New York it is prophetic), the abandonment of the monstrous doorway and entrance hall, the achievement of something approaching human

scale. (This is totally lacking in the U. N. Building, which is also a slab.) It makes Park Avenue seem architecturally fusty, like a bright young child in a roomful of dowagers.

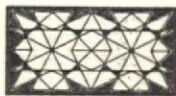
The Lever Brothers Building may or may not conform to the new proposed Zoning Law, but something very like it could be built and encouraged by that law. It is probable, however, that the greatest changes will take place in the less congested parts of New York, where the economics of land use are less terrifying. There the provisions for open space, parking, orderly growth are more stringent, and there can be greater freedom.

In any case, changes in the character of the city will come slowly, under the pressure of increasing traffic congestion, continued decline of the rate of growth of population, and improvements in electronic communications. One may foresee many abortive efforts at quick and quack remedies for the ailing city; financial losses, possible disasters, new methods of taxation and investment policy, before much is accomplished. The driving force will be the changing outlook towards those values of life which have for so long been repressed by the over-

whelming technological progress that has achieved physical well-being at the expense of metaphysical atrophy. The growing conviction that revolt of the spirit is not only possible, but essential to survival, constitutes the light on the horizon.

The proposed new zoning is an entering wedge for the architect, a symptom of his future stature. The architect will find himself responsible for his design, because as he is freed from legal shackles he can no longer blame the law. His field is continually widening so that community and social responsibilities become his also. As he shoulders

these he may recover enough faith in himself and sufficient control over the conditions of his craft to produce an architecture for what Dean Burchard has called "Humanity—Our Client." This architecture will, one hopes, be based neither on the negation of Le Corbusier nor the virtues of Mumford, but on architecture as an art by and for itself—an art as self-contained as poetry or painting or music, from whose company it has been missing for quite a while. That people will live in this architecture, be gratified by it, take pleasure in it, is to be taken for granted.



Good Design in Architecture

By Ralph Walker, F.A.I.A.

GOOD DESIGN is important. Good design in architecture, however, is more than the results attained from mere function, whether structure or just common use.

Good design in the house means the fulfillment of a rich family life—the growth of expectant youth into experienced age.

Good design in the school urges a pressing hope that wisdom may be attained through a thoughtful search into knowledge.

Good design in the workshop brings better workmanship into products.

Good design in the church creates the quiet exaltation of the spirit—that unknown quality in man which we revere.

Good design in the community develops the roundness and integrity of the citizen.

Good design *may be* in fashion but good design is not something museums get excited about; it is something you and your children's children savor.

Good design persists beyond its present function.

Good design is not necessarily found in the clever use of new materials, but always in their relation to what the true purpose of man may be.

Good design never blinds through glare, never shocks through excessive noise, never stunts through obnoxious repetition.

Good design is international but only because all human aspirations seek beauty as it is seen locally.

Good design in architecture denotes a calmness, a peace of mind, a classic proportional form achieved through a knowledge of the physiology of man.

Good design is not common, regardless of numbers, regardless of machine standardization. Many seeds are sown, few flowers reach bloom.

Good design needs leisure, for if the proportions of architecture do not stimulate contemplation they are forgotten.

Good design in architecture is not that of a circus or of a World's Fair, it is the symbol of a way of life.

Good design demands an understanding audience; great design is inspired by great appreciations.

All these qualities have been found in the past in Athens, in Kyoto, in France; in the Parthenon, at Ise, in Chartres, and Amiens; in Venice, in Rome, in Paris—but not yet anywhere in the modern world which believes classicism lies in wider expanses of polished glass, in the impersonal qualities of the factory.



Scholarships and Fellowships

THE FORD FOUNDATION is offering fellowships to as many as 100 qualified applicants, below 35 years of age, who wish to initiate or continue training or research pertaining to Asia, the Near East and the Middle East. Application forms may be obtained from the Board on Overseas Training and Research, Ford Foundation, 575 Madison Avenue, Room 534, New York 22, N. Y. The time is short, as these applications must be completed and returned on or before May 15.



STAIR HALL IN VILLA MARIETTA, VAUCRESSON, FRANCE
Favorite Features of recently elected
Fellows: Welles Bosworth, F.A.A.



OUTPATIENT ENTRANCE, GEORGE WASHINGTON UNIVERSITY HOSPITAL,
WASHINGTON, D. C.

FAULKNER, KINGSBURY & STENHOUSE, ARCHITECTS

Favorite Features of recently elected
Fellows: Waldron Faulkner, F.A.I.A.

*Journal
The AIA*

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Form and Function

I thank thee kindly, Lord,
Ye did not find it fit
For form to follow function
But messed around a bit.
And placed a dab of softest fat
To fill the hollow spaces,
And used a useless curve or two
In several likely places.

Father Adam might in time
Have gained the modern viewpoint,
But time might then have carried him
Away beyond his due-point.
And where, Oh Lord, would I be now
If functional veneration
Had caused mankind at this ripe time
To skip a generation.

A hook's a hook and looks a hook
But darn few fish await it;
I thank thee Lord for thinking up
A lovely way to bait it.

HUBERTUS JUNIUS

The Engineer and the Architect in National Affairs

By Joseph H. Ehlers

CO-SECRETARY, JOINT COOPERATIVE COMMITTEE OF ASCE AND AIA

A MAGNIFICENT CENTURY of technological achievements which have revolutionized American living makes the approaching Centennial of Engineering an event of interest far beyond the confines of the engineering profession. Members of The American Institute of Architects should feel that they too have a vital interest in this occasion, marking the 100th anniversary of the founding of the American Society of Civil Engineers, for the architects were included with the civil engineers in the original society. Its early name was in fact the American Society of Civil Engineers and Architects. The ASCE constitution, prior to its recent revision, referred to "the advancement of the sciences of engineering and architecture in their several branches and *the professional improvement of its members,*" as objectives of the Society. Similarly mining, mechanical, electrical and chemical engineers—in fact all those engaged in what was then called civil as distinguished from military engineering

—were included in the original Society.

All these groups have since formed independent organizations. This separation resulted from the growth of specialization in their technical fields; in no case from differences in their objectives concerning the non-technical aspects of their activities or with respect to the welfare of the professions. Have we not lost something in this fragmentation, something that can be regained, and is even now beginning to be regained, so that those objectives which all the founding elements had in common in 1852, and still have in common now, may be striven for more vigorously?

Engineering and architecture have been closely allied in some branches since the days of Rome. The term architect was applied to many great bridge builders who would be called engineers in modern parlance. The two professions have separated and developed their special fields, just as even the civil engineer of today usually confines

his work to a specialty such as water works or bridges. It would indeed be a great misfortune to all and decidedly not in the public interest if these technical design professions had drifted so far apart that they could not play a joint role in the construction industry, in relations with the legislative and executive departments of the Government and in other broad professional objectives.

The engineer and the architect are generally viewed in Government circles as part of a single profession—the design element for construction. Legislation affecting the one generally affects the other. Contract forms for work with the Government agencies are generally the same, regardless of whether an engineer or an architect contracts for the design; in fact many agencies encourage the combined contract for engineering and architectural services. Perhaps the founders of the original society had in mind a concept of unity which we as their successors have not developed adequately.

This Centennial Year serves as a convenient milestone to survey the accomplishments of the past and chart a course for the future.

That the engineer has been suc-

cessful beyond all expectations in his technical accomplishments will be evident from an inspection of the exhibits and the publications of the meetings of the Centennial celebration in Chicago in September. But is technical progress his sole objective, his sole obligation to society? Has he made the contribution to the solution of social and economic problems which his keen powers of analysis, his ingenuity and resourcefulness should enable him to make? Has he done enough in promoting the welfare of his profession, in assisting in the framing of legislation and in the administration of government? With respect to these questions, the engineer and the architect have a common responsibility.

The structure of American society must inevitably be brought to a parallel stage of development with our technological progress; the technical professions must marshal their resources to help solve problems in this field too. The making of a better world is their ultimate objective. Engineers and architects cannot dodge the consequences of their creations. They are best able to anticipate the economic and social effects of the new developments they introduce and hence should be accorded a place

in the inner councils of those who make the rules for dealing with their impact on our life, a place alongside the political scientists, the economists, the lawmakers. We are in the early stages of a developing professional consciousness and of a realization of the rights and obligations of our professions in the body politic. The organized design professions must make a more studied and persistent contribution to the shaping of public policy, particularly where such policy relates to their creations.

Our democratic competitive system encouraging individual initiative has itself helped to make possible the rapid development of our professions. Progress requires incentive. Technical advances do not take place in a vacuum, hence even from the viewpoint of self-interest we should actively resist developments which would remove this spur of incentive.

It may be of interest to note that the American Society of Civil Engineers has recently been directing attention to legislative and executive department matters in Washington. Several pieces of legislation which directly affected the profession were modified to reflect its views, and in the public

interest, following cooperation by the Society with Congressional committees and department officials. The organized engineering profession has recently outlined a national water policy. Engineers of prominence will volunteer to assist Congress in evolving a sound policy in the proposed legislation; not alone because they are skilled planners of projects but because they are competent to discuss expertly the social and economic consequences of building them.

Actions of the Federal executive departments relating to the everyday administration of government are of vital concern. These include controls on materials and on construction, methods of engaging professional services, salary stabilization and civil service regulations. Fostered by the efforts of the organized profession, an Advisory Committee on Engineering has recently been set up in the U. S. Civil Service Commission. Activities at the Nation's capital of course involve many highly technical matters also, for Washington has also become the technological capital of the nation.

The American Institute of Architects has also engaged in similar activities, sometimes in collaboration with ASCE. Joint activity be-

tween organized groups is the most effective means for presenting the views of the technical design professions. Several of the groups acting jointly are worthy of special note.

First in size is Engineers Joint Council, composed of the five specialized engineering societies representing civil, mining, mechanical, electrical and chemical engineers with a combined membership of 140,000 professional engineers, including of course many with vast experience in business administration, economics, accounting, law and even politics. Key committees of EJC specialize in relations with government and certain broad fields concerning the welfare of the engineer.

It is most fitting that in this Centennial Year the original unity of engineers and architects has been reasserted by the formation recently of a Joint Cooperative Committee of AIA and ASCE to provide joint discussion of matters of mutual interest. Problems relating to the engagement of professional design services, fees, contract renegotiation, the effect of the recent Wunderlich case decision on design contracts, civil defense, cooperation in universities, controls

on materials are all topics for consideration by the new joint committee. Mr. Purves and the writer as co-secretaries look forward with keen pleasure to the opportunity of serving in this joint undertaking under the co-chairmanship of Mr. Leonard Bailey of AIA and Mr. Craig Hazelet of ASCE.

A Joint Committee of the Design Professions, with representatives of six or more design societies, is drafting a detailed statement on the division of responsibilities of the several professions on large projects.

Another important task for our two societies relates to the organization and operating problems of the construction industry—that great segment of American economic activity which in terms of total output of product ranks so high in the national economy. For many years ASCE and AIA have helped to provide dynamic unbiased professional leadership in the efforts of the industry to effect some form of organization and to mold an industry opinion. Representatives from both societies have assumed important responsibilities with the Construction Industry Advisory Council and in the Construction and Civic Development Department of the U. S. Chamber

of Commerce. The new Joint Co-operative Committee, together with existing committees of both societies with AGC, should lead to joint consideration of some important construction industry problems and to the formulation of a common viewpoint by a most important segment of the construction industry.

With the organized engineering profession at the century mark, with AIA approaching that mark as a separate organization and with our current rejoining of forces, the fully matured and now well or-

ganized design professions stand at the threshold of a new existence, at the portal of a broader and more comprehensive development. Our organizations must look forward to increasingly active service to society through participation in public affairs. Let us firmly resolve that the engineer and architect, while continuing undimmed their record of splendid technical achievements, will exert more effective efforts toward the welfare of the professions and become a more vital influence in the affairs of the community and of the nation.

The Women's Architectural League, California

By Mrs. Bolton White

CHAIRMAN, CENTRAL COMMITTEE

AT the 1940 Convention of the State Association of California Architects, a meeting was called for the women. Mr. Norman Blanchard, A.I.A., San Francisco, presented the idea of organizing a women's auxiliary to the State Association. His suggestion was accepted, and the women agreed to return to their respective communities and to call meetings to establish these auxiliaries.

Simultaneously in the spring of

1941 the East Bay Chapter was started with forty-two charter members, and the San Francisco Chapter with twenty-two charter members.

In 1946, when the State Association of California Architects was abolished in favor of the California Council of The American Institute of Architects, the Women's Auxiliaries of the East Bay and of San Francisco voted to adopt the name of Women's Architectural League.

MAY, 1952

The organization was so officially registered with the State of California in 1951.

The purpose of this organization is "to function as an auxiliary to the various chapters of the California Council of Architects, by promoting unification and advancement of the profession, and friendship and unity within the group, and by stimulating greater public interest in, and understanding of, the architectural professions."

"Qualification for membership in any one chapter of the Women's Architectural League must come within at least one of the following classifications. Each chapter reserves the right to limit membership to any one, or to include all of these classifications:

"Corporate members: Women architects, or wives of architects, registered in the State of California (Membership in The A.I.A. of the architect not a requisite, but should be encouraged).

"Associate members:

(A) Women architects, or wives, and/or widows of graduates of a recognized school of architecture, but not certified in this State.

(B) Architectural draftsmen, or wives of architectural draftsmen who are Associate Members of a Chapter of The American Institute of Architects."

As above stated, the League's main objective is to further general information about the architectural profession. This is achieved in many ways, but primarily by each chapter's program of public education. This program includes such projects as lecture series, forum discussions on architecture and allied subjects, home tours of architect-designed homes, architectural exhibits sponsored by The A.I.A., and assisted by the W.A.L., distribution of printed matter concerning the profession in public schools, colleges and universities, as well as to the general public.

As a background for the above projects, the Women's Architectural League has obtained a great deal of newspaper publicity—to such an extent that "architect" and "architecture" appear more frequently than ever before, and best of all, newspapers now feature weekly articles on architect-designed buildings both domestic and commercial; the architect is given credit and named! Radio programs, interviews and television have

helped acquaint the public with the aims and services of the profession.

Of great importance have been the monthly meetings of each chapter of the League. These vary from social gatherings to business meetings to conduct the activities of the chapter, or to hear speakers on subjects of specific interest to the group. Joint meetings of The A.I.A. and the W.A.L. have created a much more sympathetic understanding within the profession in each community.

In every case, a chapter of the League has been founded upon the request of the local A.I.A. chapter, and every effort is made to cooperate with the men in any projects undertaken. This cooperation has been especially significant in carrying out the programs and arrangements for the annual conventions of The A.I.A. and now simultaneously of the W.A.L.

Following the stimulus received at conventions, additional chapters of the League have been established in the past few years:

1949 The Coast Valleys Chapter. Mrs. William Binder, 1950-51 President

1950 The San Diego Chapter. Mrs. Frank Hope, President

1950 The Southern California Chapter. Mrs. Whiting Thompson, President

1951 The San Joaquin Valley Chapter. Mrs. David Horn, President

1951 The Pasadena Chapter. Mrs. Arthur Lavagnino, President

1952 The Central Valley Chapter. Mrs. William Koblick, Chairman

The success of the Women's Architectural League here in California is being noted over the country and our work is stimulating other groups to follow in our footsteps. We have received inquiries from Illinois, Oklahoma, Oregon, Washington and New York, in regard to the possibility of establishing chapters of the League elsewhere.

Because of the increasing number of chapters in California, and because of the necessity for a central source of information, it was voted, September 1951, to establish the Central Committee. This Committee is composed of the president and one delegate from each chapter. Its function is to serve as a liaison between chapters and to coordinate League activities. The Chairman of this Committee acts

as a liaison officer between the chapters, with The A.I.A., and also as a source of information concerning the activities of the League, and for information concerning the organization and establishment of new chapters.

Typical of the projects sponsored by the League was a lecture series on "The House I Want," put on by the East Bay and San Francisco Chapters. The lecturers included architects Gardner A. Dailey, John S. Bolles, Paul R. Williams, Pietro Belluschi, William C. Ambrose; landscape architects Thomas D. Church and Edward A. Williams; interior decorators Frances Elkins and Maurice Sands; textile designer Dorothy Liebes; and realtor Raymond D. Smith. The average attendance at each lecture was about 400; given in the morning in the East Bay and repeated in the afternoon in San Francisco. As a direct result of this lecture series, the two Chapters combined to publish the Women's Architectural League "Home Planning Guide." Over three thousand copies of this booklet were distributed to every state in the country. Many architects use them for clients, and several schools and universities are using them as textbooks.

From funds raised by various projects, several chapters have established scholarships, or loan funds, for architectural students at the University of California, Stanford University and California Polytechnic at San Luis Obispo.

A major event each year is the cocktail party honoring the newly certified architects and their wives—thus introducing them and their wives to other members of the profession and welcoming them into The American Institute of Architects, or the Women's Architectural League.

It is interesting that at the State Convention in 1948 at Yosemite National Park, there were only about fifteen women present who were members of a chapter of the Women's Architectural League. At the 1951 Convention in San Diego, however, at least eighty-five per cent of the women attending the Convention were members of a League chapter. By next year we hope that chapters will have been established paralleling each of the chapters of The A.I.A. in California, and will welcome similar organizations in other States.

All in all we have felt that the chapters have been more than worthwhile, have accomplished their

purpose, and have been a lot of fun at the same time—resulting in lasting friendships which would otherwise not have come about.



Charles J. Livingood, HON. A.I.A.

1866-1952

A RESOLUTION OF THE CINCINNATI CHAPTER, A.I.A.

THERE ARE SOME MEN, not architects themselves, whose lives have a great influence on the architecture of their time. Charles J. Livingood was one of these.

The work of his lifetime in many public-spirited pursuits—the Ohio Mechanics Institute, the Historical and Philosophical Society, the May Festival, the Fine Arts Institute, and many others—is acknowledged and appreciated by all of his fellow citizens.

The American Institute of Architects recognizes him particularly for his development, under Mrs. Mary Emery, of the town of Mariemont, which as one of the earliest model towns in America had a great influence for good, not only in town planning, but in the encouragement of better residential design.

For this achievement, he was made an Honorary Member of The American Institute of Archi-

tects, and the Cincinnati Chapter is proud that since 1927 he has been carried on the rolls of this Chapter as an Honorary Member. It is appreciative, also, that honorary membership in The American Institute of Architects was not to him merely a title of honor, but that he gave his personal interest to the problems of the Chapter and was frequently present at its meetings.

His death on February 26, 1952, is a great loss to his city and to the profession of architecture.

The Cincinnati Chapter of The American Institute of Architects therefore records, with deep regret, his passing and extends to his family its sincere sympathy in his death, but also its joy in the lifetime works of one who strove so well to improve the planning and the architecture of his country.

CHARLES F. CELLARIUS, F.A.I.A.
Chairman of Special Committee
Cincinnati Chapter A.I.A.

MAY, 1952



Color Symbolism

By Waldron Faulkner, F.A.I.A.

ONE VIEW of history is the gradual development of human thought from mysticism to science in the attempt to find answers to the mysteries of the universe. Mysticism was the intuitive approach toward life. To ancient man every phase of life presented perplexing problems which he tried to explain to the best of his ability. Within the means at his disposal, his answers were often remarkably astute. He developed a fund of knowledge of the relationships between the earth and the other celestial bodies; between the stars and the seasons; between day and night; between light and color.

Although the ancients were unable to fathom the ultimate secrets of the natural world they thought of them in terms of symbols. In the same way that x represents the unknown in the algebraic equation, color was the symbol for the unknown in the Equation of Life.

It is interesting to consider how colors were adopted to represent ideas. The first of these relation-

ships was without doubt one of direct connection. If fire was red, then red was a quality of fire and this was recognized by primitive people the world over.

The second type of color symbolism appears to be not by direct connection but by association of ideas. For instance, black has always been connected in men's minds with despair and death.

Finally we find a third type of symbolism where the relation between the color and the idea is difficult to discover. Here the symbolism seems to be established by arbitrary convention only. An example of this is the use of white in China for mourning.

Having classified these symbols, it is amazing to find how generally they were employed among the ancients and how persistent these ideas have been down to the present day. Although the peoples of different parts of the world did not necessarily use the same color to represent an idea, the remarkable fact is that nearly all the basic con-

cepts had color symbols attached to them. In many instances a particular idea is represented by the same color everywhere. The early Greeks, for instance, thought of the basic elements, Earth, Air, Fire and Water as blue, green, red and yellow respectively. The Hindus and Chinese used different colors to represent three of these elements, but they all agreed that Fire was red.*

Pure mysticism gradually took on the more specialized forms of pseudo-science, such as astrology. Here we find color symbolism generally employed to represent the heavenly bodies. Among the early astrologers the sun was yellow; the moon was white; Mars, red; Mercury, neutral; Jupiter, blue; Venus, green; and Saturn, black. Each sign of the zodiac was also assigned its particular color. Although astrology may seem to us something stored away in the moth-balls of the past, it is surprising to note that it is still so much alive that a new set of color symbols has been assigned to the heavenly spheres by the astrologists of today.

* For much of the factual material in this article the author is indebted to Faber Birren's excellent book, "The Story of Color."

Astrology seems to furnish a connecting link between pure mysticism and modern science. If astrology can predict anything as to the future of an individual born at a certain time and in a certain place, it appears to be through a rather tenuous line of reasoning. The fact that the color symbol for the planet Mars was generally accepted as red may be a valuable clue to the occult powers ascribed to colors generally. This planet gives off a redish light which can be recognized by the naked eye. In dedicating the planets to the gods, the Graeco-Romans quite naturally assigned the red planet to Mars, god of blood and war. According to the astrologers then, a man born under the sign of Aries, which is ruled by Mars, will be irascible, vigorous and importunate, the traits of Mars himself! The bloodstone is his talisman. His color is red!

When we look at Man we see many new manifestations of color. Here we find four races, each with a different color as its outstanding characteristic. Charles Darwin in the "Descent of Man" said: We know . . . that the color of the skin is regarded by man of all races as a highly important element in their beauty." But Beauty is only skin-deep, and we have seen more

serious aspects of pigmentation. Today "The rising tide of color" is rocking the world!

It is only a step from racial distinction to barriers of caste. In India the caste system has persisted longest and in its most rigid form. There were originally four castes in India. Each had its own color, which was supposed to represent one race of humans. Each caste had its own duties and responsibilities which have persisted to the present day. Here color stands for caste as well as race.

Color and caste have gone hand in hand down the centuries. In Rome the emperor wore purple. This became the symbol of royalty and has remained so ever since. The Roman lady wore white as a symbol of purity. The Gauls dressed their slaves in blue. These emblems of caste have descended to us as royal robes, in costumes of public servants, in uniforms of all kinds, and in liveries of which only traces remain.

Heraldry, which should mean little or nothing in this country, is still taken seriously in other parts of the world. This also is an emblem of caste in which color plays an important role. Heraldry is a pseudo-science with definite rules and regulations. The parts of

the shield are clearly defined, also the blazoning, the charges, the marks of cadence and finally the colors, or tinctures, as they are called, are accurately standardized. These consist usually of two metals, silver and gold, and five hues, each representing a quality or virtue which the owner or his ancestors were supposed to possess. Here again we see an association of ideas between colors and the qualities they represent by general acceptance.

But there are other color emblems more important by far in the history of nations. The flag, the standard, and the pennant represent nation, state and city. Nothing has meant more to masses of people than their national flags. What more dramatic moment in the history of a country than a call to the colors?

The use of flags is not limited to geographical divisions. Each nation has one of several flags for display for appropriate occasions. We have about twenty-four standards for the various branches of the United States Army alone. Besides the armed forces and other government services nearly every organization has some kind of flag or emblem; the church, the school, the univer-

sity, the club, fraternity or fraternal order. These insignia may take the form of shields or banners, not to mention the old school tie! They are all modern examples of color symbolism.

Colors are also used as marks of distinction or as awards for merit. In 1861 the Medal of Honor became the first official military award in this country. Now there are more than thirty decorations for individual distinction or for special service. The medals themselves are worn only on special occasions, but the ribbons which support the medals may be worn in the form of bars at all times. The ribbons are made in different combinations of designs and colors in order to signify each particular campaign or engagement. It is an easy step from military to civil honors for conspicuous achievement. Examples of these are our own Legion of Merit and the French Legion of Honor.

Other professions besides the military have colors of their own in the form of academic gown, braid and tassel. The hoods which represent advanced degrees in the various disciplines all have their accepted hue. These symbols of merit cover the range of higher

learning and mental achievement. At the lower end of the scale come the blue, red or yellow ribbon awarded at the country fair to the best cow!

In connection with the professions, the practice of medicine deserves special mention. The preservation of life and health has always been one of man's preoccupations. From the early days of alchemy and witchcraft to our own day, health has been the fine line that separates life and death. It is no wonder then that man has done all that was in his power to keep this thread from breaking. It was recognized that diseases produced characteristic colors. Red stood for fever; yellow for jaundice; white for leprosy. If disease produced color, it was argued that color would bring about the cure. Scarlet cloth was prescribed in the early days to stop bleeding. In fact, red was supposed to have great medicinal value. This idea was so generally accepted in England that the scarlet cloak of the physician became the mark of his profession.

If we turn from the mind and the body toward things of the spirit we still cannot escape the reach of color in human experience. If the sun was yellow, the same hue was

applied to the sun-god. In Egypt, Ra, who dwelt in the sky, was pictured as yellow. Osiris was green. Isis wore many colors. Among the Greeks, Athena wore a golden robe. Dionysus, the god of wine, was pictured quite appropriately, with a red face!

Among the Hebrews, red, blue, purple and white collectively represented the being of God and they appear constantly in the Old Testament. Red referred to love, sacrifice and sin. Blue stood for glory. Purple symbolized splendor and dignity. White was the emblem of purity and joy.

The tradition of color symbolism eventually found its way into Christianity. It is not surprising then to find that the early Christians pictured the Trinity in colors. God the Father was blue, God the Son was yellow, and the Holy Ghost, red. The three-fold aspect of man was expressed in the conception that his body was red, his mind yellow and his spirit blue. Heaven, earth and hell were each thought of in appropriate hues.

In the New Testament we find constant reference to colors. In the Book of Revelation the Four Horsemen are shown on their white, red, black and pale steeds.

In the early church colors were

used symbolically and these are still found in the liturgy of the Roman Catholic Church today. The five canonical hues are white for purity, red for sacrifice, green for hope, purple for melancholy and black for death. Although the Episcopal Church does not adhere strictly to these liturgical colors, they are generally used to mark the seasons of the church calendar. The colors used reflect the spirit of the occasion. For instance, it was only recently I learned that a "red-letter day" is one that commemorates a martyred saint.

Religion and art have always been closely associated and never more closely than through the bond of color. If color has meant much to the Church, it has certainly meant fully as much in the realm of art.

That the ancients produced great artists there can be little doubt and there is no question that they used color in all their arts in a masterly manner. However, one point should be emphasized: that primitive people used color symbolically first of all and that artistic considerations had to obey the dictates of this symbolism. Certain colors represented definite ideas which had to be respected in any form of creative expression. This

was not necessarily a handicap. In fact, these very limitations probably proved to be the artist's best friend. A rigid symbolism prescribed a limited palette and made slavish realism impossible.

If the classical gods had colors attributed to them, is it any wonder that their statues should also exhibit these colors? How would one have recognized Dionysus without his red face? It is no wonder then that the early sculptors worked in color as well as in line and form.

I can remember some years ago helping a friend to make a restoration on paper of one of the pavilions in Hadrian's Villa at Tivoli. We began by taking careful measurements of the portions of the building that still stood above ground. This structure had once been enriched on the interior with stucco ornament. Most of this stucco work had fallen, but bits of it still remained in the deep cracks in the heavy masonry where they had lain for centuries. We could easily gather these fragments by reaching into the dark crevices. To our astonishment many of the broken bits of ornament still retained traces of their original color. This made a profound impression on me at the time and I needed no further proof that ancient sculpture and color

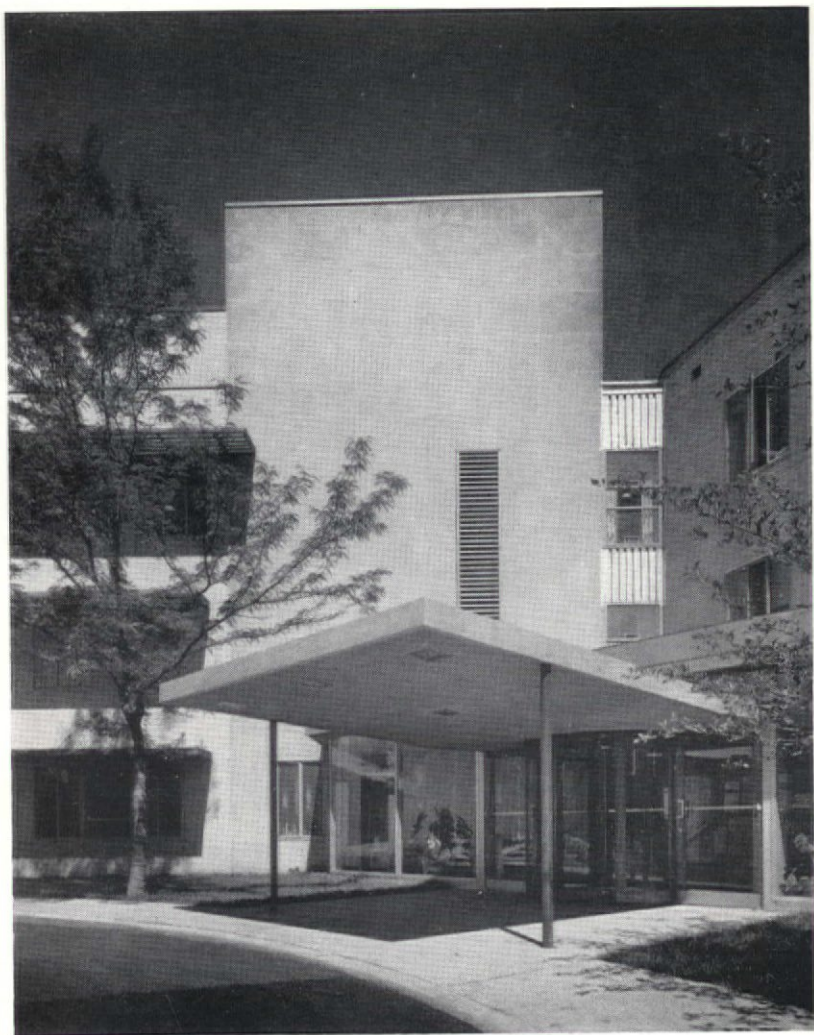
went together. The really remarkable phenomenon is that they were later separated.

In the realm of architecture we find the same strange succession of events. The early Egyptians, the Persians, the Babylonians realized that architecture without color was like a plant without a blossom. Here again color was used symbolically. For instance, the Temple of Nebuchadnezzar at Barsippi was built with seven platforms in steps receding as they went upward. Modern archeologists have discovered proof that each platform was dedicated to one of the planets and that each was decorated with the color which symbolized the planet to which it was assigned.



Design Studies in Europe

UNIVERSITY COLLEGE of Syracuse University offers again a summer session for studies abroad, in France and Spain; Switzerland; and Italy, Austria, Paris—the three parts respectively. The tour starts June 26 and parts 1, 2 and 3 will extend through August 26. There will be a side trip to Greece, June 19-27. Further details may be had from Study Abroad, Inc., 250 West 57th Street, New York 19, N. Y.



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Favorite Features of recently elected
Fellows: Walter H. Kilham, Jr., F.A.I.A.

Calendar

January 22-July 31: Exhibit of Country Houses on Manhattan Island, 1750-1860, New York Historical Society, 170 Central Park West, New York, N. Y.

May 6-9: 4th International Lighting Exposition and Conference, Auditorium, Cleveland, Ohio.

May 6-31: Azalea Gardens at Winterthur and Henry Francis duPont Winterthur Museum open to the public without appointment. Open Tuesday through Saturday, 10 A.M. to 5 P.M. Tickets (\$2) may be purchased on arrival only.

May 18-21: National Citizens Conference on Planning and Resources, Brown Hotel, Louisville, Kentucky. Information available from American Planning and Civic Association, 901 Union Trust Building, Washington, D. C.

May 19-24: International Churchman's Exposition, Chicago International Amphitheatre, Chicago, Ill. Entry blanks for the architectural exhibition may be had from the Exposition headquarters, 19 S. LaSalle St., Chicago 3, Ill.

June 5-7: Convention of New Jersey Chapter, A.I.A., and New Jersey Society of Architects, Berkeley-Carteret Hotel, Asbury Park, N. J.

June 18-20: Conference on Soil Stabilization, Massachusetts Institute of Technology, Cambridge, Mass.

June 24-27: 84th Convention, A.I.A., The Waldorf-Astoria, New York, N.Y.

June 25-28: British Architects Conference of 1952, Edinburgh, at the invitation of the Royal Incorporation

of Architects in Scotland. A.I.A. visitors are welcome and, if planning to attend, should ask C. D. Spragg, Secretary, R.I.B.A., for a program.

June 28-July 5: Post-Convention cruise to Bermuda and Nassau. Details from U. S. Travel Agency, 807 15th St., N. W., Washington 5, D. C.

June 28-August 2: Post-Convention Architects' Trek to Europe, George Bain Cummings, F.A.I.A., leader. Details from U. S. Travel Agency.

July 10-31: Summer School for study of English Architecture, art and social history, Attingham Park, Shropshire, England. Information from Mr. George Trevelyan, Attingham Park, Salop.

July 24-26: "Housing the Aging," 5th Annual University of Michigan Conference on Aging, Ann Arbor, Mich.

August 9-23: York Summer School of Architectural Study. Details from Secretary, York Civic Trust, St. Anthony's Hall, Peaseholme Green, York. Applications due June 30.

September 8-20: York Courses on Protection and Repair of Ancient Buildings. Details from Secretary, York Civic Trust, St. Anthony's Hall, Peaseholm Green, York. Applications due June 30.

October 9-11: Central States Conference, A.I.A., Hotel Muehlebach, Kansas City, Mo.

October 19-25: VIII Congreso Panamericano de Arquitectos, Mexico City.

October 24-25: Gulf States Regional Council, Jefferson Davis Hotel (some meetings at Whitley Hotel), Montgomery, Ala.



Architects Read and Write

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



THE AVERY LIBRARY

BY JAMES GROTE VAN DERPOOL, New York, N. Y.

AVERY LIBRARIAN

I WAS GLAD to see the highly complimentary article on Avery Library which appeared in your March issue. The author, a student of mine last year, was called upon in connection with another course, to make a survey of seven libraries in New York. To facilitate his work I allowed him to see a copy of my unpublished manuscript on the history of Avery Library, which is to appear as a part of the new history of Columbia University, timed to coincide with our 200th anniversary in 1954. Unhappily, not only has Mr. Baretski not asked my permission to use information derived from my manuscript in an article of his, but he also failed to show me a draft of his article so that I was unable to correct various of his misinterpretations and additions.

For the record may I say that I deeply regret his assertive comparison with the RIBA Library, with whom we have long enjoyed the friendliest cooperation, and I am anxious to point out that the RIBA Library far excels our holdings in European original drawings and

original manuscript material. Both collections are so rich and similar in their book holdings that comparison seems without point. In this era of mounting cost, libraries are turning more and more to division of responsibilities rather than competition with each other.

His unfortunate repetition of a printing error in referring to our unpublished Serlio manuscript as a part of the "Tuttle l' Opere" should, of course, read "*Tutte l'Opere*." The Serlio original drawings, by the way, instead of being "small" are generally twice the size of the manuscript pages.

Mr. Baretski's reference to one of the drawings as "the earliest original drawing, in existence, of a plan for enlarging the French Royal Palace of the Louvre" should have stated: "the earliest original drawings in existence for an expanded project for the new Louvre under Francis I." I might add that these plans of Serlio's were rejected in favor of Pierre Lescot's proposed design which was about one-quarter the size of Serlio's. However, Jacques Lemer-

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cier's enlargement in the next century returned approximately to the over-all dimensions proposed by Serlio.

In Mr. Baretski's statement in connection with our unpublished Jacques Lemercier manuscript, "As such it precedes the first published building accounts in France!" should instead state that our 1639 manuscript has a special significance in that it is one link in a chain of unpublished annual records dealing with French Royal building accounts, covering the years 1571 to 1664. It is a well-known fact that both earlier and later records have already been published.

In his reference to our famous copy of Antonio La Freri's *Speculum Romanæ Magnificentiæ* . . . he emphasizes that "its various impressions or states of plates are not duplicated in other surviving copies." This would seem to imply that since there were no other copies of our plates, there could be no other extant copy of the publication (ours being the most extensive in existence). What should be conveyed, is that in our exemplar there are some few plates, or states of plates, which are not known in any other recorded copies.

As to his comment on the strength of our holdings in Vitruvius editions and commentaries, I am glad to say that Avery Library owns seventy-six not fifty-two.

I am afraid we must disclaim that "Avery Library is the leading center in America for study in Russian architecture and archeology." While our holdings are exceptionally strong, I do not believe we have the right to make so categorical a statement.

Curiously, when Mr. Baretski lists "the following long-range objectives for the Avery Library" he includes in the first category only books which have already been in our possession for some few years, the second of which—the Lemercier unpublished manuscript, he himself has already referred to in an earlier part of his article as being in Avery.

He states objective No. 6 in uncertain terms in having me aim to "Complete its collection of significant, contemporary professional literature." Contemporary being an ever-changing term and completeness somewhat elusive of attainment, may I say that we aim to always maintain a rounded strength in the most recent significant literature of the architectural and related professions.

For the sake of clarity I would appreciate it if you could find space to print this letter. I must state that I would be reluctant to have it subsequently inferred erroneously that my article on the history of Avery Library stemmed from Mr. Baretski's publication.

"WHAT PRICE DEANS?"

BY REGINALD R. ISAACS, Chicago, Ill.

DEAR MR. SHAW:

2. "... your statement regarding the 'general situation' in architectural schools is placed in context such as to lead the reader to believe that difficulties in schools are the fault of the distinguished men at the head of design faculties. The problem in architectural schools is *not* with these men but rather one of finances, reaction among alumni and the profession as a whole, the difficulty of attracting competent young men as instructors, and the self-seeking and opportunistic activity of related faculties and administrations.

3. "It doesn't follow from your statement, 'there are many schools which do not get inspiring individuals to teach there,' that other schools should not obtain stimulating faculty. That there are schools which do not achieve excellent design staffs through financial inability, short-sightedness or lack of initiative, is no reason to reduce other schools to their level. In addition, students, dull or brilliant, are *not* exposed to only one man's guidance as you contend. During a four- or five-year curriculum the students will have several design instructors in addition to a 'chief of design' in their last and/or graduate years. Students come to schools with some sense of bewild-

erment. Why confront them with the inconsistency and instability of multiple architectural directions within a term? Students require a firm, basic approach from which they can develop their own individual directions.

4. "You state that 'successful or inspiring architects' are not available for teaching. Why not? Is there not enough prestige? Salary? Power? Willingness to devote not 'a year or two' but their lives to younger men? It almost seems to be an American phenomenon that the younger men seek to emulate the financially successful architects rather than the distinguished (and the two are not necessarily synonymous). Few career teachers are in the making.

5. "Why should there not be, in the 'so-called fundamental disciplines,' distinguished visiting lecturers as you suggest for architecture in order to bring stimulation to those ordinarily drily presented subjects? Is there no room in these teaching fields for greatness in faculty?

6. "Without the leadership of a distinguished and experienced head, the younger design instructors lack stimulation, and the 'visiting architects' lack pedagogical direction for their short-term teaching activities. Having observed

'visiting architects' over a period of years, I have found that the excellent business and/or design reputation of an individual architect does not make them necessarily competent or stimulating pedagogues.

7. "I believe your proposal is an invitation to mediocrity.

8. "And in contradistinction to your proposal, Mr. Shaw, I believe that we are looking for great teachers. I believe that *truly great men*

are more necessary than ever for our schools; these men provide a consistency and integrity in their approach to architecture so vital to the young student. In the schools with truly great men there has been a higher sense of organization, direction and spirit than in those without such leadership . . . I hope that the well-springs of great architectural teachers for our day, foreign or native, will not run dry."

"WHAT PRICE DEANS?"

BY WILLIAM G. DISTIN, Saranac Lake, N. Y.

THE March JOURNAL carried Mr. Alfred Shaw's "What Price Deans?" which I read with great interest. I think his suggestion a commendable one.

We have great men at the head of some of our architectural schools and their students are fortunate indeed to be under their influence. However, since these students are subject to one influence only, it is natural that their later work in practice reflects this influence to a marked degree. No matter how good the influence of one man may be, the student is restricted more or less to one line of approach to any given problem. Architectural design is too broad and pleasant a field to be thus hampered. How much more fortunate are those

young men who, in their formative years, have come in contact with several of our best practising architects. A much broader horizon is opened up to them.

I cannot help but look back to my years at Columbia where, under the atelier system, we were brought under the influence of such men as Delano, Aldrich, Corbett, Hornbostel, et al. I believe that all the young men in our classes feel that we have been richer because of this "multiple" influence.

It seems to me that the plan suggested by Mr. Shaw is feasible and that some scheme can be worked out whereby groups of outstanding practising architects can make the rounds of the architectural schools and pass on to the young men the richness of their knowledge.

TRANSLATE!

BY GORDON ALLEN, F.A.I.A., Boston, Mass.

THE HARVARD ALUMNI BULLETIN, March 8, prints the adjoining description of a course in what used to be the Architectural School, now known as the School of Design.

I have read and re-read this effusion, and have consulted several practising architects of my acquaintance, none of whom can enlighten me as to its meaning. Perhaps some reader of the JOURNAL can understand it and tell me its message. I can hardly wait to learn what a plastic understanding may be, or what are the spatial qualities of, say, bricks as compared with stone. Speed of line, linear weights, tone volume—they are beyond me. I live near enough to Cambridge to get an occasional echo from the Harvard Bauhaus, but not near enough to have a working knowledge of the language.

Primarily for Graduates

Architectural Sciences 201ab.

Design Fundamentals

Full course (fall term), Mon., Wed., 2-5 and 12 additional hours, Messrs. FILIPOWSKI and BAGNALL. (VII-IX)

By means of comprehensive studio experiments and discussions the student discovers the fundamental concepts of space, function, scale, light, and color, by which these are expressed and controlled to give form. Sensory perception is developed by working with graphic media as well as with hand-and-power tools. Through experiments involving structural, kinetic, and visual means, the student learns to organize and interpret space. By using various materials the student evolves a plastic understanding and discovers the structural, visual, and spatial qualities of each material. His growing knowledge of materials is then assimilated by building three-dimensional constructions which simultaneously serve as models to learn the mastery of graphic projection and descriptive geometry. Techniques in draftsmanship are developed organically as a result of graphic experiments in texture variations, in speed of line, in linear weights, tone volume, and transparency.

*A clipping from the
Harvard Alumni Bulletin, Mar. 5, 1952*

COME TO BROOKLYN TOO!

BY CHARLES NAGEL, New York, N. Y.

DIRECTOR, THE BROOKLYN MUSEUM

A FOOTNOTE to E. James Gambaro's "Little Old New York":

For "New York," don't read "Manhattan" only. The other four boroughs all have valid claims for attention and examination.

Speaking for Brooklyn, it, too, has a Museum worth visiting, with Botanic Garden and Public Library adjacent; and in the Brooklyn Museum, easily reached by either Lexington or 7th Avenue subway, there will be on show at

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the time of the A.I.A. Convention an exhibition called "Brooklyn in Progress," designed by the architectural students of Pratt Institute, which will include architectural drawings, photographs, models of the borough, past, present and future, contributed by members of the Brooklyn Chapter, A.I.A., the senior students in architecture at Pratt, the New York City Housing authority, Park Department, etc.

We have our historic buildings and points of interest, including Coney Island, famous Gage and Tollner's—and, of course, the Dodgers. And it is the considered opinion of many who are not con-

demned to work there, that the chief justification for the architecture of lower Manhattan is the view it affords the citizens of Brooklyn, as well as those of Staten Island.

This you will realize if you avail yourselves of the existing trip offered delegates by Commissioner Moses, one of whose most recent and exciting achievements, even though still uncompleted, is the three-decker cantilevered expressway and promenade around Brooklyn Heights—part of the Brooklyn Queens highway.

We read and write and everything in Brooklyn, so come and see us during the convention.

"WHAT PRICE DEANS?"

BY WILLIAM T. ARNETT, Gainesville, Fla.

AS A UNIVERSITY DEAN whose duties include the general oversight of one of our larger schools of architecture, I have read with much interest Mr. Alfred Shaw's proposals in the March JOURNAL entitled "What Price Deans?"

It is good to know that architects outside of the schools are thinking seriously about the problems of architects who are teaching.

The concern over "great men" seems not unlike the concern John

Ruskin felt in knowing that his seven shining lamps, if extended, might become simply a feeble row of footlights.

At the University of Florida this year, five men of the caliber Mr. Shaw has in mind have served as visiting architects. But if visiting architects had participated in our educational program to the extent Mr. Shaw proposes, we would have needed from 20 to 30 visiting teachers. Moreover, they would have stayed with us from six to nine weeks each, rather than from one to four days.

At the rate of one visiting architect for every 60 students—surely the maximum we could expect—our largest school of architecture would require from 60 to 90 visiting architects every year. And in our 70 schools with our 12,000 students, from 800 to 1,200 visiting teachers would be needed annually.

Few of our schools, and few of

our 995 regular staff members, would be unwilling to have the assistance of a distinguished group of visiting teachers. But unless something can be done to increase the availability of such men, few schools and few teachers in the immediate future will be able to share any major portion of their teaching task with visitors.

ARCHITECTS' COMMEMORATIVE STAMPS

The move to persuade the Post Office Department to issue one or more stamps commemorating famous architects was suggested by Elliott L. Chisling of New York in a letter published in the *JOURNAL* of January 1952. Mr. Chisling's letter to the Post Office Department brought the following acknowledgment, which is not particularly encouraging. Numerous and continued requests from members of the profession are probably the only means of changing the Postmaster General's plans.

Dear Mr. Chisling:

The Department wishes to thank you for your letter of January 14th, ELC:V, in which you suggest that a set of five commemorative stamps be issued in honor of the five most famous architects, and which are now deceased.

The Department has on file sev-

eral hundred applications for stamps to commemorate important national events and to honor famous persons. Of necessity, the stamp program has been limited to approximately 12 stamps yearly, which has made it impossible to seriously consider all the applications on file.

This Office sincerely appreciates the magnificent work performed by the architects of this country, but in view of the above facts it is necessary to retain your application in the files of the Department for future possible use.

Sincerely yours,

(signed) Osborne A. Pearson
Assistant Postmaster General

Architectural League Medals

THE ARCHITECTURAL LEAGUE of New York announces that its Gold Medal Jury for Mural Painting (Dean Cornwell, Anton

MAY, 1952

Refregier, Philip Guston, Pierre Bourdelle, Gyorgy Kepes, Paul Robertson, Leon Kroll) will not award a Gold Medal this year. For their organization of form, line and color, in relating the design and subject to the architectural surroundings, the Jury awards three Honorable Mentions: Joan Miro of Boston for his painting in the Harvard Graduate Center; Fred Conway of St. Louis for his mural in the First National Bank of Tulsa, Oklahoma; Abraham Joel Tobias for his painting, "The Student," in the library of Howard University, Washington, D. C.

The Gold Medal in Landscape Architecture was awarded to Clarke & Rapuano for distinguished contributions to "Site Developments for Housing." Honorable Mention was awarded to Innocenti and Webel for the Greenbrier Hotel, White Sulphur Springs, W. Va.; the Entrance to Belmont Park, Belmont, Long Island; and The House of Ideas, Long Island.

The Jury for Landscape Architecture: Alfred Geiffert, Armisted Fitzhugh, Richard C. Guthridge, George Green, A. Carl Stelling and Albert W. Butt.

They Say:

Norman T. Newton

(In his book, "An Approach to Design," published by Addison-Wesley Press, Inc.)

The success of a work of design may be soundly evaluated only by its over-all long-term effect on the healthy, happy survival of humans. Any other evaluation of architecture, landscape architecture, or city planning makes little if any sense. Excellence in design is not an unrelated fixity. It has nothing to do with the false-to-fact snobbery of mere Fashion, be it an old fashion or a new one. Let us not

evaluate anything in design on the basis of whether it is or isn't "being done." Design can be good only insofar as it *does* good.

Edward P. Morgan

*In a broadcast over CBS Mar. 1—
News of America*

The March issue of *Fortune* magazine calls it (Lever House in New York) a monument to American architectural enterprise. Some citizens with more romantic tastes contend that a 10-year-old boy could have done better with a Mechano set.

Russell Wright

*(In "A Few Realistic Suggestions,"
Interiors, December 1951)*

Functionalism has been the subject of more talk than effort. Many designers and their publications often misuse the word anyway. They say "functionalism" when they are really discussing new forms and "constructivism" in particular. The chair, as it evolved from a boulder or stump into flat, horizontal plank on legs, and later acquired a back and arms, represented true progress in a functional sense. But in recent years we designers have devised all manner of support for the requisite surfaced shapes, wire cages, and fascinatingly jointed limbs, producing apparatuses that seem ready to dance or fly about the room. Meantime we ignore techniques that enable us to construct such supports in the simplest, most direct ways.

Brig. Gen. David Sarnoff

*(In an address before the Board
of Directors of Stanford Research
Institute, Fairmont Hotel, San
Francisco, Calif., Nov. 14, 1951)*

I shall always remember one afternoon back in the 'twenties when Dr. Zworykin came to my office with a tale of magic. He told me he had invented an electronic "eye." For half an hour I listened intently, and then exclaimed, "It's

too good to be true. What will it cost to develop the idea?" "Maybe about \$100,000," answered Zworykin. "All right," I said, "it's worth it." My hunch was strong that, before the idea could be developed into a practical system of electronic television, Zworykin's figure would prove to be only the cost of admission. But the idea seemed to me sound; so I bought the ticket.

Many years and much money went into this effort before we could raise the curtain on commercial television. And I was not disappointed. By the time we raised the curtain, and invited the public to come in, we had spent fifty million dollars! But regardless of the cost, it was worth it. For it was the key to electronic television.

William Lescaze, F.A.I.A.

*(In a letter to the Editor of the
New York Times, February 3,
1952)*

It is important for all of us to bring together the three visual arts—painting, sculpture, architecture—because together much more than singly they constitute a civilizing force, and civilization itself is still—no matter what our failures may have been—the true aim of the human spirit . . . Often painting and sculpture are simply ignored—I suppose on the assumption that

they constitute unnecessary and uneconomical adjuncts to the art of building. Quite often when they are remembered they seem to be there only as an afterthought, unrelated to the architecture itself . . . If their contribution is to be what I hope we want it to be . . .

there is only one way for us to obtain it: by creating the circumstances which will make it possible for them to work together, to dream together—i.e., to make that simultaneous creation happen again today—as it should and as it did happen in the Renaissance.

Howard Myers Memorial Award for Architectural Writing

Following the publication last month of Dr. Gropius' article, "Not Gothic but Modern for Our Colleges," named for the Howard Myers Award, we print below the first part of Dr. Creese's article, given Honorable Mention by the Howard Myers Jury (Douglas Haskell, Architectural Editor of *Architectural Forum*, Harold Hauf, Editor of *Architectural Record*, and Charles Magruder, Managing Editor of *Progressive Architecture*). This is reprinted from the *Magazine of Art*, April, 1950, by permission of the Editors. Another Honorable Mention went to Jean Murray Bangs for "Prophet without Honor," which we hope to reprint later.

Architecture and Learning— A Collegiate Quandary

IN TWO PARTS, PART I

By *Walter L. Creese*

EDITOR, JOURNAL OF THE SOCIETY OF ARCHITECTURAL HISTORIANS

ONE JUNE EVENING in 1916 a sober procession of berobed dignitaries boarded a large vessel at the foot of Berkeley Street in Boston for a voyage which could not last over half an hour. This good ship *Bucentaur* had been fabricated

especially for the dedication of the buildings of the Massachusetts Institute of Technology, on the opposite shore of the Charles River. Its sides were covered with reliefs of plaster and papier mâché, pure white except for a long frieze amid-

ships where nymphs and fauns cavorted against a red background. Above the prow was a figure of Mother Technology holding a torch aloft, "enlightening the world." The flag of the Institute flew from its stern, the banners of the classes from its bulwarks. Sailors in red and gray propelled it through the water with sweeps. Under the huge red canopy on the high afterdeck stood eighty members of the faculty and corporation.

At the landing they were received with searchlights, fireworks and Ralph Adams Cram, dressed as King Arthur's Merlin. It did not matter for the moment that the Dean of the Architectural School appeared as a medieval magician to dedicate buildings of a Romanized Renaissance type. The main point was that education and architecture had here an unrivaled opportunity to make an impression by assuming an allegorical dignity. When Merlin struck his staff three times upon the ground, hundreds of dancers began to move before thousands of spectators; orchestras played, choruses sang, fires burned, explosions occurred, smoke arose, water streamed from fountains, and colored lights played on the actors of his *Masque of Power*. In two hours the pageant unfolded

the story of man's struggle with nature and himself. Mr. Cram had persuaded the highest officials to attend. The Governor of Massachusetts and his Council came mounted and in the full regalia of lancers. James Michael Curley, then, as so often, Mayor of Boston, graciously assumed a throne on the Governor's right, and the young Under Secretary of the Navy, Franklin D. Roosevelt, reviewed the aquatic ceremonies in the Charles Basin.

Mr. Cram's career as a director of pageants on the Hollywood scale was brief. Never again did he have a chance to dramatize his ideas with live actors and effects. Certain affinities of motivation nevertheless turn up in his less flamboyant buildings and writings. His underlying hope appears always to have been to remove the university from contemporary life. There was something precious to be preserved from the past, and he thought this might best be done by encasing it in symbolism. In 1906 he had been asked by Princeton University to devise a Gothic master plan for their campus. The true scope of influence from this plan has never been realized, for although Cram himself was an indefatigable worker

for the spread of the Gothic style, the doctrine was understood by others to include the classic and Georgian; the only essential being that the individual school select one architect and one brand of architecture and stick to it, with the intention of establishing rapport with the spirits of the past. The architect was determined that Princeton should become "a walled city against materialism and all its works with a 'way out' into the broadest and truest liberty; the heir of all the scholarship and culture of the past, its line of succession reaching back without a break through Oxford and Cambridge, Padua and Paris, Bec and Rheims, Salerno and Salamanca, to the schools of Athens—and further."

Today there is mutiny on the *Bucentaur*. The threat to Western culture of the war, and its aftermath of expansion in American colleges, have forced an issue which might otherwise have remained dormant for years. At Princeton in the Mid-Atlantic States, at Wake Forest in the South, at Brown and Wheaton in the Northeast, and at Oklahoma and Stanford in the West, differences of opinion as to what kind of collegiate architecture

is appropriate to contemporary conditions have become sufficiently marked to bring them to general notice. On many other campuses similar situations have arisen but have remained academically *en famille*. The arguments against the use of modern architecture in college buildings are numerous, consisting most frequently of assertions that it is but a passing phase, that it is full of clichés and that it is cold, foreign and arbitrary. The emotion which translates these views into such extreme actions as discharging presidents, faculty members or architects seems to feed upon the conviction that some longstanding "tradition" is thereby being protected. When President Dodds gave his welcoming address to the Class of 1952, he told them that the postwar function of Princeton was "to concentrate on the improvement of the mind as a thinking instrument." When it came to modern architecture and the recent objections to the Gothic appearance of the new Firestone Library, however, he reminded them, "that in this day, when so much new knowledge that is not so is unsettling the whole world, it is the part of wisdom to see to it that the links with the past are not broken." One can almost see the

shade of Ralph Adams Cram nodding in solemn agreement.

For those who take the attitude that modern architecture has something not only workable but immensely meaningful to contribute to the collegiate scene, and with it to contemporary life, there are only two final arguments. One depends upon the intrinsic ability of the modern architect, the other on the awareness of the historian of modernism, who should know that the past to which President Dodds harked back was actually, as far as American architectural history is concerned, no further away than sixty-five years. This was the beginning date set by Mr. Cram for what he liked to call the "American Renaissance," and of which he regarded himself as one of the latter-day prophets. Fundamentally this renaissance meant not so much the introduction of new styles as a reduction to fewer choices, with a greater insistence upon conformity in archeological detail, in proportions and in refinement. On college campuses during the nineteenth century, according to Mr. Cram, "The principle of rugged individualism had run riot for years and the result was confusion worse confounded." Now the reaction was in the opposite direction.

Charles Follen McKim, the champion of the Romanized Renaissance, warned his friend Daniel Burnham not to consider any "Yahoo or Hot-tentot" native designs in awarding the Chicago scholarship to the American Academy in Rome; only drawings done in the classic manner of the French schools had a chance of winning. McKim and Cram did not believe that such a thing as a spontaneous American architecture could ever be evolved. They had lost faith in the hit-or-miss methods of the nineteenth century with its low level of average performance. The remedy seemed to them to require imposing authority from the outside rather than experimenting successfully from within. It is this tradition of architectural authoritarianism, as much as the revivals themselves, which the advocates of the return to styles are reawakening. How compatible this is with the vast reservoir of original talent in the United States, or indeed with the democratic view of social life as it presumes to invade the sanctity of the quadrangle, can only be determined by glancing at a few examples of modern architecture already erected on American campuses.

(To be concluded next month)

The Editor's Asides

MRS. AGNES ADDISON GILCHRIST, who wrote "William Strickland: Architect and Engineer," tells me that in Rome recently she was impressed by the fact that the cinemas there give credit, among other creative authorships, to the architects concerned. Perhaps one day our own producers will get around to thinking the architect deserving of as much credit as is now given the costumer, special sound effects and incidental music.

Transoceanic passage of adaptable ideas in the opposite direction caught Mrs. Gilchrist's eye—the plate-glass entrance door without enframing, and the insertion of small showcases in the heavy masonry walls of earlier buildings now altered for ground-floor shops.

EDWARD GRIFFITH has had a hard time saving the six marble Corinthian columns and pediment with which George B. Post had faced the old Bank of Pittsburgh. Temporarily held in place when the bank gave way to a parking lot, where the composition served as a rather incongruous but highly impressive entrance, it finally was nudged again for removal to make

way for a parking garage—a removal which involved a present-day cost of \$25,000. Happily, the president of a large cemetery was brought to share Griffith's affection for the classic marbles, and the two men developed a scheme for a war memorial to the Four Chaplains. A trust fund, which would combine with the architectural symbol a series of annual scholarships for Jewish, Protestant and Catholic divinity students, should be easily raised, and the thirty-foot columns will be a perpetual monument to the Four Chaplains and, incidentally, to the foresight and perseverance of Edward Griffith.

ONE OF LOWER MANHATTAN'S LANDMARKS that Convention visitors may want to see next month is India House, facing the triangular Hanover Square. If it is an old friend you may not recognize it, for its white paint has now been removed to reveal the red sandstone of which the stout walls were built. It is not a very ancient building, for it came into being after the fire of 1835 as a mansion for Richard Carman. Not until 1914 was it rescued from service under two successive banking names and made

into a clubhouse by the shipping men. They have given it a strong flavor of New York's seaborne commerce with which the neighborhood has been linked since the days of the clipper ships and before.

SPEAKING OF WHAT TO SEE while at the Convention, there is now, and will be, on exhibition at the Museum of the City of New York a watercolor by Mrs. A. W. Palmer, showing Richard Upjohn's Studio in Trinity Churchyard, 1846.


A BRITISH Standard Code of Practice is quite specific about the life of buildings. It divides long-term buildings into two classes, "Monumental," designed to have a life of at least 250 years; and "Permanent," at least 100 years. Short-term buildings are "Semi-permanent," 25 years, and "Temporary," 10 years. Students of semantics please note.

THERE ARE ABUNDANT REASONS why the architectural firm of Eschweiler & Eschweiler should have special significance in the Milwaukee region. Twin brothers of the third generation, joining two brothers of the second generation, are Cornellians, as was their father and grandfather. Alexander C.

Eschweiler, Jr., whose tragic death resulted when his plane crashed last December, bequeathed \$10,000 to Cornell for the establishment of annual prizes to be awarded in competition for students of architecture. The bequest was made in memory of his father, Alexander C. Eschweiler, Sr., F.A.I.A., 1865-1940.

TONY FERRARA tells me of an interesting commission given his firm by the Federal Civil Defense Administration. He is building part of a city street, with stores, theater, two-story dwellings, apartments, and five-story business building. These are all partially demolished, with girders and beams twisted, and with piles of rubble cluttering up access to them. Tony was asked why he did not build the structures as usual and then use bombs to achieve his realistic destruction. His objection was that all the buildings had to be stable and not liable to unprotected further failure.

RALPH WALKER, musing over the lack in contemporary work of impressive rooms, concludes that most of the widely known modern architects no longer mold and form interior space—they merely interrupt it.



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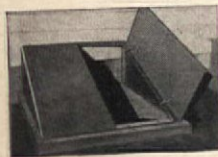


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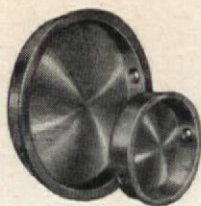
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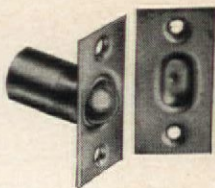
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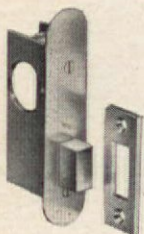
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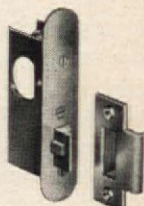
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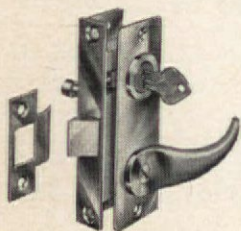
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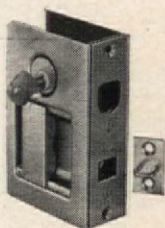
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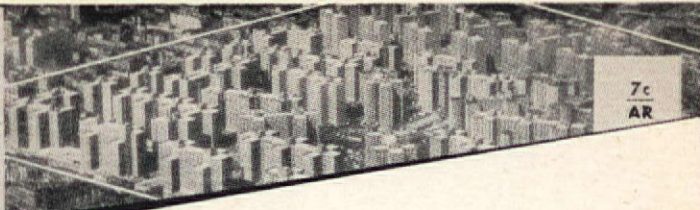


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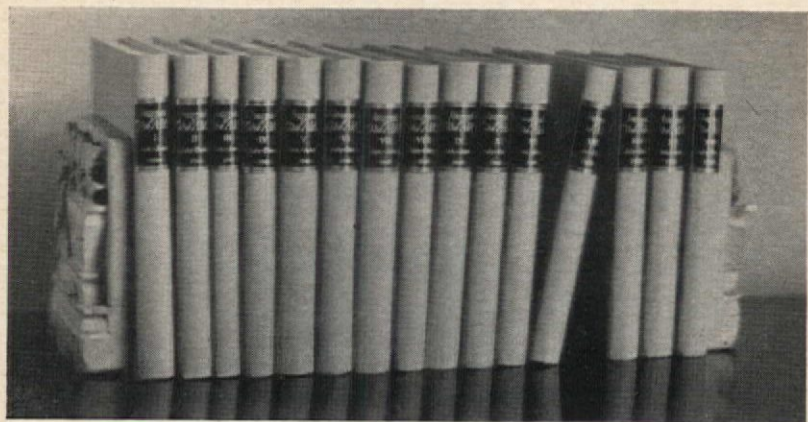
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