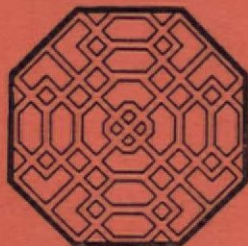


Journal of The American Institute of
ARCHITECTS



CHINESE LATTICE

JANUARY, 1953

VIII Pan-American Congress

Ciudad Universitaria, Mexico

Press Relations in Pasadena

“The Mess in Washington”

The Architects' 1952 Trek

Honors · Necrology · Letters

Scholarships · Competition · Fellowships

35c

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

JANUARY, 1953

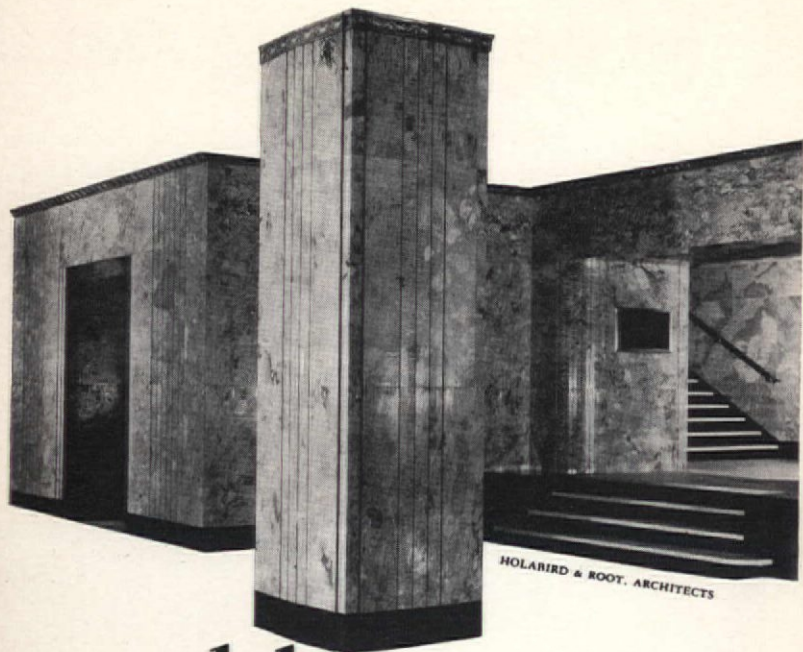
VOL. XIX, No. 1



CONTENTS

The VIII Pan-American Congress of Architects 3 <i>By Julian Clarence Levi,</i> F.A.I.A.	Architects Read and Write: What I Read Annoys Me . . . 40 <i>By Edgar I. Williams, F.A.I.A.</i>
Observations on Mexico's Univer- sity City 6 <i>By Glenn Stanton, F.A.I.A., Clair W. Ditchy, F.A.I.A., Robert M. Little, Thomas D. Broad, F.A.I.A., George Dick Smith, Jr., Harwell Hamil- ton Harris</i>	Report of the 84th Convention : 41 <i>By C. Godfrey Poggi</i>
"The Mess in Washington" . . . 14 <i>By Frederick Gutheim</i>	Letter from Olympus—Bleacher Seats 42 <i>By Harry F. Cunningham</i>
Georgia Tech's New Program . . 19	The Editor's Asides 45
B.A.I.D. Design Competition . . 20	
Press Relations in Pasadena . . 21 <i>By Culver Heaton</i>	
Scholarships and Fellowships . . 26	
The Architects' 1952 Trek Abroad—III 27 <i>By George Bain Cummings,</i> F.A.I.A.	
Calendar 34	
Necrology 35	
Honors 36	
Design? 36 <i>By "Hubertus Junius"</i>	
The Institute's Headquarters Staff: Henry Hodgman Saylor, F.A.I.A. 39 <i>By Clair W. Ditchy, F.A.I.A.</i>	
	ILLUSTRATIONS
	Cover, octagonal spot: Chinese lattice from Chengtu, Szechwan, 1800 A.D. Redrawn from "A Grammar of Chinese Lattice," by Daniel Sheets Dye, Harvard University Press
	Ciudad Universitaria, Mexico <i>Coordinating Architect: Carlos Lazo</i>
	Olympic Stadium 11 <i>Architects: Augusto Pérez Palacios, Raúl Salinas, Jorge Bravo</i>
	Frontones 12 <i>Architect: Alberto T. Arai</i>
	Primary School, Tupelo, Mississippi <i>N. W. Overstreet & Associates, Architects-Engineers</i>
	Henry Hodgman Saylor, F.A.I.A., Editor of the JOURNAL 38

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Clyde L. Lyon Elementary School, Glenview, Illinois. Photo by Hedrich-Blessing.

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CLYDE L. LYON SCHOOL

(Above) Small children's playroom. Webster Walvector in special enclosure along entire wall of windows assures comfort regardless of outside temperatures. Photo by Hedrich-Blessing.

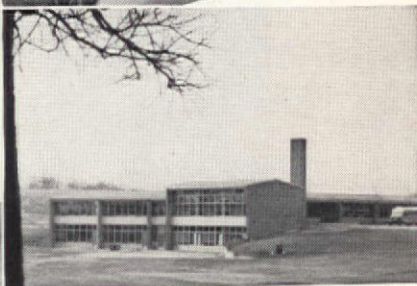
CASCADES SCHOOL

(Top-Right) Library in new Jackson, Michigan, elementary school. Auditorium and gymnasium, in separate wings, are available for community use without opening the school proper.



COUNTRYSIDE SCHOOL

(Bottom-Right) Webster Walvector in Barrington, Ill. school compensates for heat loss from large glass areas. Photo by Hedrich-Blessing.



EVANSTON TOWNSHIP HIGH SCHOOL

(Bottom) Teachers' lounge in the High School Technical Building, Evanston, Ill. The perimeter walls are heated with Webster Walvector painted to match the wall colors. Photo by Hedrich-Blessing.





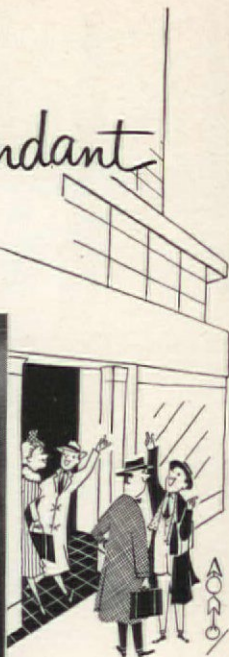
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Whose cheese is being divided?

TWO cats could not agree on fair division of a tasty cheese. "Let's go to the monkey," said one. "He is all-wise and can divide our cheese fairly." So to the monkey they went.

The monkey immediately broke the cheese evenly and judiciously put the two pieces on the pans of his balance. But one was slightly heavier. He shrewdly nibbled that piece a bit and put it back on the scales. Now it was the lighter piece. So he bit off some of the other piece only to find it the lighter. Thus while the two hungry cats watched, the monkey kept taking bites of the cheese, first one piece, then the other, until finally the cheese had almost disappeared.

"What's left is too small to divide," sagely pronounced the monkey, as he popped the remaining fragments into his mouth.

Observers of the American scene see a direct parallel between the record of federal taxation and this ancient parable of the trusting cats, the greedy monkey and the cheese. Business and the individual citizen have been content to trust government to rule on the disposition of their earnings. And Uncle Sam keeps taking bite after bite out of the shares of both individual citizen and business.

Already government bites are so large as to severely penalize citizens and business alike. If allowed to continue, it will seriously impede further industrial progress and growth, stifle initiative and threaten the strength of our free enterprise system. Beware the day—goal of the socialists among us—when the monkey says, "What's left is too small to divide."



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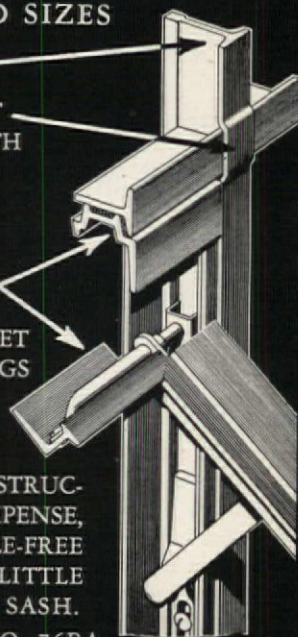
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The VIII Pan-American Congress of Architects

By Julian Clarence Levi, F.A.I.A.

VICE-CHAIRMAN OF THE UNITED STATES DELEGATION

IN MY LONG EXPERIENCE with International Congresses, I know of none that approached this VIII Pan-American Congress in site, organization, hospitality, governmental recognition and attendance.

I shall never forget the breath-taking impression of the new University City, the site of the Congress, as I was driven out some twelve miles from the center of Mexico City. Though not yet completed, the magnitude of its conception, the monumental scale of its plan, the taste displayed in the varied design of its buildings and the use of materials all excited me. I know I am not alone in feeling that, when all construction and landscaping are finished, it will mark an epoch. In fact I heard a remark that there is danger it be considered the ultimate if it be not viewed as a challenge to go on.

It is the product of a large group of fine cultured Mexican architects working selflessly. When I asked one of them who was responsible

for a certain building (each building was designed by a group of three), he said that individuals are of no importance, "it is the labor of Mexican architects working for Mexico!"

[In view of the specific comment by others (page 6) on the architecture of University City, Mr. Levi's account covers only the activities of the Congress.—Ed.]

In this setting the sessions of the Congress were held in a business-like manner. Portable ear phones and simultaneous translations in English, French, Spanish and Portuguese permitted all to follow the proceedings. The morning open meetings were devoted to ten-minute (really!) papers or talks on the topic for that day. The late afternoons were devoted to seminars on these papers, attended by the official delegates only, who wrote the "conclusions" on that subject. Thus everyone could hear the ideas presented and later read the "conclusions" which were posted. In my opinion this was a

vast improvement over the procedure of previous Congresses, where papers were submitted to small committees and the body of delegates and members were left in the dark.

The architectural and planning exhibits were housed in various buildings. The United States and Frank Lloyd Wright exhibits were shown in the great laboratory hall of the Engineering Building. Morris Ketchum was chairman of the United States Exhibition Committee and deserves great credit for the material as well as its presentation. Wright's exhibition was captured on its rounds to other countries. It is an impressive evidence of the indefatigable versatility of our Gold Medalist, and aroused great interest. Credit should also be given Kenneth Franzheim, F.A.I.A., and Eugene John Stern, chairman and vice-chairman respectively, of the committee on arrangements for United States participation.

A unique feature in the organization of this Congress was the invitation of "Guests of Honor" from a number of non-American countries and, by special courtesy, from the United States. The Mexican Committee made attendance possible by assuming certain

expenses. I do not know how many were present but I saw Ceas of Italy and Vago of France. From the United States, Wright, Gropius and I were included. That leads me to Governmental recognition and hospitality joined to that of our Mexican fellow architects.



The President of Mexico received the official delegations and guests of honor in his office. He was to have presided over the gala opening ceremonies in the Palace of Fine Arts but was prevented at the last moment. However, his ministers and the diplomatic corps were present on the stage of the great theater (the front part of the stage was solidly packed with photographers. Mrs. Levi, in the auditorium, said that most of the time she could not see the big-wigs because of the wall of pants-seats).

The Mayor of Mexico City, at a crowded meeting in the City Hall conferred the City's Medal of Distinguished Visitor upon Ceas, Vago, Gropius, Wright and me. The Minister of Foreign Affairs gave an evening buffet reception to the Congress, the Minister of Social Security offered a lunch to all in his fine new building (designed by Santacilla), and the Fed-

eral District Department officials were hosts at a luncheon at Xochimilco on the shore of the floating gardens.

On the evening of Wednesday, October 22, President Stanton, Chairman of the United States delegation, gave a reception-supper at the Bankers' Club to a party of 250, including visitors from north of the line and the delegation's Mexican hosts, on which occasion Mr. and Mrs. Ditchy, Mr. and Mrs. Franzheim, Mr. and Mrs. Stern and Mrs. Levi and I assisted President Stanton in welcoming the guests. Included among the guests were 20 students and their faculty leaders from the University of Texas.

Ambassador O'Dwyer opened the American exhibition on Thursday, the 23rd, expressing his welcome to the visitors in Spanish. President Stanton's reply was in English, with Spanish variations. The Ambassador received our Mexican hosts and the American visitors at an early evening reception at the Embassy Residence.

Non-official were a buffet and dance at the night club "Capri," a lunch under tents in the beautiful gardens of Pedregal, followed by a procession of, and dances by, Indians from all parts of Mexico

in their native costumes. The vivid colors, grouped with a background of lava cliffs, shrubs, trees and flowers, left an indelible picture of beauty. The final day brought us all to lunch in one of the open-air frontones, where a guard standing on the steps of the covered frontone was silhouetted against the sky and might have been one of Montezuma's bodyguards.

The grand finale of the Congress was a brilliant dinner dance at the Hotel del Prado. I never saw more beautiful women (bad for my old heart!) or more beautiful gowns worn with grace and distinction. All these affairs were attended by from 1,500 to 2,000 guests, to whom free invitation cards were issued. When I recalled our meager hospitality, I felt embarrassed.

Of course there was considerable private entertainment. The new building for the Architects' Club (The Architectural League inspired Lazo to found this one) was inaugurated by a dinner for a small group of us visitors. Carlos Contreras gave a Mexican barbecue in the garden of his home for a considerable number, as did Santacilla, and there were many other smaller parties.

I left Mexico with a greatly in-

creased regard for its architects. They have played an important role in a country that was backward and that, in the past 25 years, has made great advances. They are colorful, enthusiastic and, in the University City, daring. They are uptodate but yet mindful of their Indian and Spanish heritage.

They have learned much from us and we in turn can learn from them. I have never seen a more remarkable survey of all the elements that enter in a country's development than that charted under the direction of Carlos Lazo in preparation of his planning on a national scale.

Observations on Mexico's University City

We asked some of the men known to be attending the VIII Pan-American Congress to report their impressions on this unusual architectural achievement, widely known through its pictorial publication elsewhere. Here are six of these reports.

GLENN STANTON, F.A.I.A.
Portland, Ore.

A VISIT TO MEXICO is always intriguing, no matter what the excuse, but when the VIII Pan-American Congress of Architects and the completion of the new University of Mexico campus are combined with the usual attractions, the affair is unforgettable.

Many of the 180 Americans had known Mexico before, but to most of us it was a new and thrilling experience. The contrasts in life and in architecture are expected but the reality is beyond imagination.

The achievement of the University buildings in a short space of two years is a triumph unmatched

in the history of the western hemisphere. It is a monument to the collaboration of many architects, the whole masterfully coordinated by young Arq. Carlos Lazo, Presidente de Sociedad de Arquitectos Mexicanos. The greatest single structure is the stadium, seating 110,000. It is really Mexico, a great credit to its creators and to their artist colleague, Diego Rivera, who is responsible for the gigantic mural in rugged mosaic.

The campus itself reminds one of a small-scaled exposition; the open areas are great, many paved in a grand scale with stone, brick and tile. The sports group, with the stadium, is quite a part of the country, all as indigenous as their

own lava-rock construction. The swimming-pool, or system of pools, is in reality a lake, bridged for convenience at a third waypoint.

In describing the impact of University City the usual adjectives seem as thin as the high air of Mexico City itself, for here is something of an architectural epoch. Mexico's pyramids, her cathedrals, and now her University City, stand as milestones in her cultural history. To a first visitor, they are all unbelievable.

With this setting as an operating center, the week of the Congress was filled day and night with most stimulating conferences, exhibitions, pageants, luncheons and suppers. Our hosts were most generous and hospitable. Their homes were opened to us in a round of fiestas; we renewed old friendships and made many new ones.

If "incredible" is the word for Mexico's achievements, "gracious" is the word for her people.



CLAIR W. DITCHY, F.A.I.A.
Detroit, Mich.

C IUDAD UNIVERSITARIA, probably the most comprehensive and stimulating current architectural achievement of our hemisphere, attains a harmony of site

planning, architecture and landscaping which in many instances reaches a high superlative. It also reveals what in these times is a welcome and masterful example of collaboration between architect, sculptor and painter. This new home of our oldest American university has been thoughtfully and completely planned and is being currently executed in its entirety. The best architectural and engineering talent of Mexico, a group variously reported numbering from 85 to 150, was marshalled for the undertaking . . . The result is a well disciplined concept, cohesive and yet sparkling with exuberant individuality and vitality. It is couched in the modern architectural idiom and yet recalls on every hand the rich ancient cultures of the country. Both in material and form, it is inherently a part of the land from which it springs. Freedom and abundance characterize the use of color and space and, together with a skillful employment of native materials, combine to make it the most impressive modern campus of which any university can boast.

If I were asked to list the buildings which impressed me most, I would list the stadium with its flowing restful form, its striking

mural relief by Diego Rivera (not yet completed), its sense of growing out of the earth, and its quality of openness which preserves the wonderful vistas of mountains and surrounding landscape. I would mention, also, the other athletic facilities, such as the frontone courts which capture the spirit of old Aztec pyramids, and the informality of the connected swimming and diving pools, and of course the library with its amazing mosaic-covered walls ten stories high, depicting the cultural history of Mexico, a tremendous undertaking now well under way, but which will require years to complete.



ROBERT M. LITTLE
Miami, Florida

I VISITED University City in October of 1951, to find acres of construction at many different degrees of completion. At that time I was amazed at its size and exceedingly impressed by the buildings growing from the beautiful natural formation of lava rock. I was, however, shocked by the one multi-storied building in its skeleton form, gallantly watching over the live forms piling stone upon stone—creating the form as I saw it this October.

One year later—amazed and astounded at the progress by the methods practised—I stood in the center of the mall, breathless at the accomplishments. The first day, footsore and foggy from absorbing the terrific efforts. At last, a needed tequila and finally, peace. Awakening next day, wondering if I had really seen what was surging in my head. Returning to C. U. for another view and to really bring it to man's level.

Yes, I found it huge, but I soon found my chilled bones pulling my enthusiasm away from the structures and into the beauty of plan and landscaping.

I was informed that the site plan was executed by the University students and professors (I question *t h i s* authenticity)—stupendous! The beauty in the fields of stone growing from its bed of thousands of years, and the composition of *t h e* landscaping—breath-taking. The Athletic Area is organic Mexican Architecture. The underpasses, bridges—beautiful modern architecture—created by limitations of Mexican talent.

No words can express the mistake in technique used in most buildings. I humbly make the above observations when history produces such few great undertakings.

Should more such philosophy be practised to produce more such projects? I wonder.



THOMAS D. BROAD, F.A.I.A.
Dallas, Texas

THE IMPACT of the tremendous conception of an entire new National University, now largely realized, is staggering and very inspiring. The thing I like best is the expression of tradition in a completely modern and functional manner. Those who advocate an international style could not have conceived this development on a broader or more functional basis, and yet while being thoroughly modern it is also thoroughly Mexican. It belongs to its particular locale.

Also noteworthy is the large number of architects, engineers, artists and others engaged in the collaboration for the development, integration and production of this University City. It seems that all of Mexico's talent has been used in the production of something for the whole of Mexico.

Native materials have been used to the utmost in both building and planting. The structures of the frontone and hand-ball courts reflect the forms of the Aztec, and

the volcanic stone widely used in both buildings and pavements ties into the surrounding volcanic mountains. Native trees, shrubs and vines, including the lush bougainvillea have been moved in and already have taken root and are flowering.

The stadium is generally conceded to be the most successful structure. Its handling of traffic and parking are excellent. The paved areas of the whole project are of much more than normal interest, not only because of their vast areas, but because of their variety of detail and combinations with grass.

Of course in so vast a collection of structures it is possible to be adversely critical of several details; one or two buildings have too many unrelated elements and seem to fall apart; a few have colors that contest with each other, especially the library with its beautiful soft-toned exterior mosaic murals badly wounded by the harsh color of the onyx glazing just below; some pavement and especially steps are of such rough stone they would be considered quite dangerous by the standards of our safety engineers.

The Mexicans, being a fatalistic people, seem to have ignored provisions against earthquake shock,

many structures being on stilts without bracing below the first elevated floor.

These things, as related to the whole, are minor. The total conception and the majority of the individual units are superb. While for years, in our country and some others, the traditionalists and the modernists have been fighting each other, the Mexicans have been building up to this climax in which they have created the near perfect synthesis of function and tradition.

A copy of the magazine *Arquitectura* (Mexico), No. 39, is a most complete exposition of the project.



GEORGE DICK SMITH, JR.
Buffalo, N. Y.

THE AMAZING THING about this project is that so many architects were involved in the conception of it, and that it still retains a character that ties the whole together. This is true from the Olympic stadium with Rivera's bas-relief mosaics to the medical school at the extreme opposite end of the composition, and from the library to the sports area. The new Mexico has departed completely from the old, yet somehow here there is a tie. To fully appreciate the completely workable college

campus one must see it in the flesh—color and space play such an important part. Access roads and spaces for parking circle the scholastic area, the sports area and the Olympic stadium. The lack of vehicles on the campus proper gives one a feeling of serenity lacking in most American campuses—here one can relax and feel at ease.

Tremendous murals—painting and mosaics (tile and stone)—sculpture (Prometheus being outstanding) bas-reliefs and trees, with trunks which must have been selected for their sculptural quality and color, tie in harmoniously with the architecture. Sometimes it seems, however, that areas were created solely to provide space for a mural, *i.e.*, the projecting two-story board room (on the north side of the Rectoria about 4 stories up). This looks a bit awkward and forced, but the mural ties it into the building nicely.

The color, texture, and selection and placing of materials is masterly, from the millions of paving stones to the sculptured lava stone and tooled reinforced concrete (with reinforcing exposed in many areas).

Structural systems seem to have been used in some places capriciously and for esthetic effect rather



THE OLYMPIC STADIUM, CIUDAD UNIVERSITARIA, MEXICO
COORDINATING ARCHITECT: CARLOS LAZO
ARCHITECTS: AUGUSTO PÉREZ PALACIOS, RAÚL SALINAS, JORGE BRAVO





FRONTONES, CIUDAD UNIVERSITARIA, MEXICO
COORDINATING ARCHITECT: CARLOS LAZO
ARCHITECT: ALBERTO T. ARAI

than necessity, *i.e.*, the reinforced concrete barrel-vaulted roof over the auditorium and the science school, and the many-domed roof over the engineering hall with glass panels.

One can criticize many details of designs and workmanship (the latter being very bad) but here is one of the greatest cooperatively conceived architectural masterpieces of our time. I am still amazed by it and like it better every time I look at the many colored transparencies I was fortunate enough to take.

A point of interest is the School of Architecture—made up of one large building containing academic classrooms, auditorium, large exhibit room, library, etc., and eight small two-story brick buildings, containing on each floor a large drafting-room for 50 students, a classroom, a sort of laboratory-storage room, professor's office and toilet facilities. These buildings are all alike and arranged beautifully with separating and joining landscapes—in other words the landscaping does a beautiful job of unifying the school of architecture and yet separates each building nicely. The faculty feels it will be able to teach architecture better to groups of 50 students rather

than having all 800 students in one building.



HARWELL HAMILTON HARRIS

Austin, Texas

IT IS EASY to imagine Mexico deciding on any one of a number of programs for the University other than the one that she did. She might have remodeled the existing buildings, or built each department of the University in that part of the City where it would be most convenient to the students, the faculty and the particular study to be undertaken (such as law near the courts, medicine near the hospitals, etc.), or settled for a merely adequate plan with plain and inexpensive buildings, in order to have money to spend on salaries for faculty and scholarships for students.

In my opinion, the reason she chose to do none of these is because her architects believed in the dynamic function of architecture. Not content to be praised for gracefully accepting the limitations of the situation, they chose to put architecture to the test of changing the situation. As a consequence there is much in the new University that cannot be justified on the

basis of convenience, economy or mere adequacy. But by its scale and daring it performs the highest purpose of a building or a city: it uncovers a people's talents and powers; it shows them the possibilities they contain; it is a picture of themselves that causes them to outdo themselves. It becomes a symbol of their own power and frees them from the fear of others' opinions.

With over a hundred architects involved, it is not surprising that there is a considerable unevenness in the quality of the individual buildings. The stadium and the frontones seem much the best because they seem the least imported. But the buildings of obvious mod-

ern European origin are also evidence of Mexico's determination to have the best. As the stadium and the frontones make their influence felt, Mexico's idea of the best will change.

Since both faculty and students spend half their time in non-academic work, I believe the professional schools would be much more convenient to use if placed near the center of Mexico City, but the great spectacle they produce as grouped together in a grand University City will do much to make all Mexico aware and proud of its great University, and for the present this gain is worth considerable lack of convenience.

"The Mess In Washington"

By Frederick Gutheim

WHEN PRESIDENT EISENHOWER drives from the Capitol to the White House on the afternoon of January 20th he will get a first-hand view of "the mess in Washington"—a physical as well as a moral or political mess. From Capitol Hill he can see the ranks of drab temporary buildings lining the Mall, some of them dating from the first World War. As he traverses our greatest national

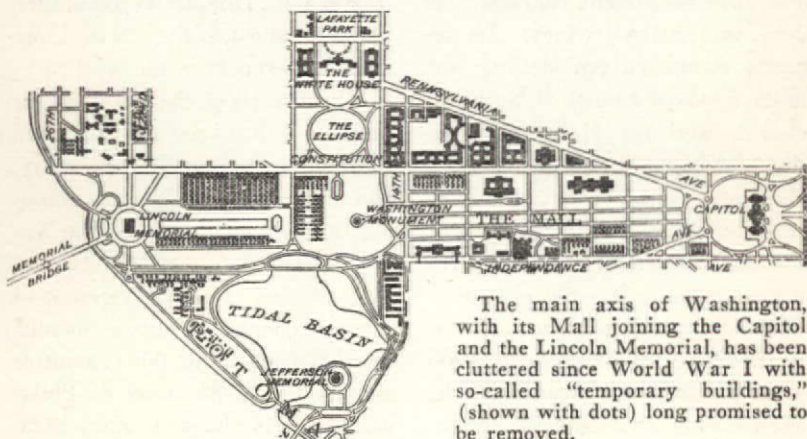
parade route—the background of international news photography, films and television—the new president will be seen against the incomplete Triangle development, with its incongruous granite Post Office Building, the obsolete District Building, and its gaping public eyesore of a cinder parking lot facing the Department of Commerce. Where the parade turns at the Treasury Building, it passes more

temporary buildings cluttering the public parks and destroying the traditional ceremonial core of the city. Arriving finally at the White House, the new president will find a building recently renovated but far from completely equipped to serve as his home for the next four years. To clean up this mess, to make good the shortages, mistakes and omissions of the past twenty years, will be a part of the job President Eisenhower has shouldered.

The "mess in Washington" is the result of two decades of depression, emergency, war, post-war readjustment and another national emergency. It is the result of twenty years of improvisations, temporary solutions, patching up

and compromise. But how we got into the mess is less important than recognizing that we *are* in one, and realizing the importance of getting out.

Nor is "the mess" limited to the parts of the city which are of first importance to the nation. Behind the imperial façades are the slums of the city which must be torn down and redeveloped. Washington suffers from the shortages of school buildings, hospitals, libraries and other public facilities that exist in all rapidly expanding cities. It is tormented by traffic jams, parking problems, and the obsolescence of thousands of buildings as the result of the impact of the automobile. Its system of mass transportation fails to serve more than half the metro-



The main axis of Washington, with its Mall joining the Capitol and the Lincoln Memorial, has been cluttered since World War I with so-called "temporary buildings," (shown with dots) long promised to be removed.

politan area. The city lacks an adequate concert hall, a convention auditorium, a well-located place for mass entertainment. These shortages are parts of the "mess" and must be mentioned in any balanced view of it.



No other group of citizens has a greater interest in our national capital than The American Institute of Architects, and none has been more closely identified with its growth and physical development. All that makes the present city appear great and distinctive has flowed chiefly from its organized efforts. It was a president of the Institute, Thomas U. Walter, who remodelled Bulfinch's Capitol and gave its present characteristic dome and its two wings. Its recently completed remodelling was in the hands of Francis P. Sullivan, F.A.I.A., and the H₂L₂ group of Philadelphians headed by John F. Harbeson, F.A.I.A. The Capitol, indeed the entire capital city, was the absorbing life interest of The Institute's most influential executive, Glenn Brown. It was the action of an Institute Convention in 1900 which initiated the creation of the McMillan Commission and the beginning of a municipal rebirth. The

Fine Arts Commission and the National Capital Planning Commission, both formed as the result of Institute actions, were the agencies which supervised the steps leading to the new city. The Federal Triangle—a bold large-scale development which in retrospect appears to have created more problems than it solved, problems of parking and congestion that demand urgent attention today—was planned and designed by Institute members. The recent renovation of the White House itself would hardly have received Congressional sanction as a whim of the President; it only secured favorable attention when the prestige of The American Institute of Architects was enlisted and the President of The A.I.A., Douglas William Orr, F.A.I.A., named to the official Commission to supervise the work.

The interest of the A.I.A. in the capital city has been profound and continuous for nearly a century, and is expressed today in a standing Institute committee on the National Capital. Last year Horace W. Peaslee, F.A.I.A., veteran of years of committee service, handed the chairmanship of this committee over to Oskar Stonorov of Philadelphia. As the new administration and Congress turn their atten-

tion to the problems of creating a world capital which will express the genius and interests of our people and its government, they can count themselves fortunate in the traditional public obligations which The American Institute of Architects has assumed and which were best expressed by President Theodore Roosevelt in his famous address to the Annual Dinner of The Institute in 1905, voicing the conviction and hope that in the national capital and elsewhere "the thought and the disinterested efforts of the architects will be utilized to the fullest degree." On that occasion the President specified, "the only way in which we can hope to have worthy artistic work done for the Nation, State or municipality is by having such a growth of popular sentiment as will render it incumbent upon successive administrations, or successive legislative bodies, to carry out steadily a plan chosen for them, worked out for them by such a body of men as that gathered here this evening."

If we are to have a capital "worthy of the nation"—the sentiment which animated the great building efforts at the turn of the century—and "worthy of the world"—befitting our present in-

ternational position and responsibilities—further work is now needed to carry out the plan. What are some of the things that might be done?

The incoming administration should move promptly to clear the temporary office buildings from the public parks. At a single stroke it could thus decongest the central part of the city and lay the foundations for a long overdue reform in public building. Such a move would restore the parks to the people and allow, once again, a proper appreciation of their spatial importance in the planning of the capital city. Restoration of proper space standards would mean better working conditions, more space per employee within buildings as well as a chance for public buildings to function as they were designed to function. A major contribution would be made to the solution of central area parking and traffic problems. The waste and hazard of temporary and flammable structures would be eliminated.

To accomplish this, Congress should set a top ceiling for Federal employment in the central area of the capital of about 140,000 employees. This should be a congenial task for an administration dedicated to efficiency and economy

in government, and a spectacular earnest of its determination to wash back the waves of bureaucratic encroachment.

It would probably be impossible to obtain such net reductions in public employment—of the order of about 40,000 jobs. What would be done with the employees who would be required to transact the public business? They are not needed in the central city. Congress should adopt some program for the dispersal of public offices to sites well outside the built-up section of the Washington metropolitan area; and accompany this by a companion program to decentralize Federal employment throughout the United States. By such means an important step would be taken to secure the defense of the capital against future enemy attack, and important segments of the government would be returned to the people.

With the removal of temporary buildings it should be possible to complete the Triangle development and round out the plans for the central area of the city. No adequate plans for such operations exist at the present time, and those once prepared require extensive modernization. Not more offices but more parking garages are re-

quired. Any new buildings that are needed here need not be designed as they were twenty-five years ago in order to contribute to the general character of the Triangle.

Washington's ceremonial "core"—to use the term made popular by the C.I.A.M. conference—is certainly the open plaza between the Department of Commerce and the Willard Hotel. Now cluttered by nondescript frame structures, this space invites a bold yet popular treatment, one formal enough to qualify it for its ceremonial function but one which also recognizes its relationship to the vast park areas south of the White House. To restore order to this vital and neglected portion of the city would be a stroke of great symbolic impact.



Since its gift to the nation in 1931 the Theodore Roosevelt Memorial—an island of 75 acres in the Potomac River just above the Memorial Bridge and Lincoln Memorial—has languished. It should be revived by a Republican administration concerned with forward-looking objectives and anxious to avoid the taint of reaction. Linked to this project is one which may

contain the seeds of its solution—the need for a new Potomac River bridge at this point. To join these two projects is a design problem of the first magnitude, and for the lack of any satisfactory solution no public action can be taken without destroying the existing architectural values in this so-called “central composition” of the capital city. The further development of Roosevelt Island, now barely an arboretum as laid out and planted by Olmsted more than a decade ago, is a separate but related problem.

Since an oblique reference to the White House has been made, it may be observed that the major fault in this much-publicized renovation is that at the outset not enough money was asked to do the job properly. No solution has been offered to the problem of parking cars of Executive Office employees: they now clutter the north drive and fringe South Executive Ave-

nue. The White House grounds are a clumsy mess of decaying elms and pansy beds. The relationship of the President's Offices to the ancient State, War and Navy Building—now termed the Executive Office Building and filled with budget and other presidential assistants—is unresolved. Plans for the modernization of this building are long overdue.

If President Eisenhower is to clean up “the mess in Washington” he will have to tackle these problems of his own headquarters. If the job is properly done it will provide the government what it has not had in years—the decent working conditions needed for efficient operations. It will bring order out of chaos. It will show this nation and the world how we propose to operate and the values we cherish and mean to defend. Here is a kind of propaganda that cannot be denied, a political opportunity that awaits the new party in power.

Georgia Tech's New Program

ASSISTED by the facilities of its new building, Georgia Tech School of Architecture's activities are widening. Of particular interest is the following statement of

aims and convictions as to the clarification of the role of architecture and the school in modern society. This was prepared by members of the faculty.

"The teaching of the School of Architecture is founded on these convictions:

"that architecture must be the physical expression of the most advanced capabilities of contemporary culture;

"that the architect, planner and designer must assume the leadership in organizing our environment with human understanding, recognizing that technology, science and art are all elements of the designing process; and

"that to master the professional process of organization of resources, use of techniques and objective interpretation of personal desires, the student graduating in architecture must attain the qualifications listed below.

"1. A basic knowledge and appreciation of the physical and applied sciences

"2. A critical and analytical comprehension of our cultural past and present

"3. An expanded and sensitized response to the physical world

"4. An understanding of human needs, motives and aspirations

"5. The ability to evaluate and control the elements of sensory impression

"6. The ability to apply in the design process research, analysis

and synthesis, with logic and a sense of relative values

"7. An interest in allied fields and an understanding of the essential unity of all creative activity

"8. An appreciation of the administrative, financial and legal aspects of professional practice

"9. Facility in all aspects of presentation of design ideas

"10. Proficiency in the realization of design ideas in terms of construction techniques

"11. A consciously evolving personal philosophy of creative action."



B.A.I.D. Design Competition

OPEN to all students in accredited architectural schools or in recognized architectural design workshops, a competition to be held by the Beaux-Arts Institute of Design has for one of its aims a test of the relative design results achieved by the various schools of thought and methods of instruction. Here is presented a much-needed medium for comparing each year the character and quality of the designs resulting from divergent and perhaps isolated teaching techniques. A detailed announcement

will be issued about February 1, and copies may be obtained through the B.A.I.D., 115 East 40 Street,

New York 16, N. Y. The official program will be issued to all participants on March 1.

Press Relations in Pasadena

By Culver Heaton

CHAIRMAN, PUBLIC RELATIONS COMMITTEE, PASADENA CHAPTER, A.I.A.

WHEN the Public Relations Committee of the Pasadena Chapter set out to improve its relations with the local newspaper it learned all of its lessons the hard way. This article is prepared with the hope that other chapters may be able to save themselves some bruises.

In the geometry of press relations the following was found true:

Axiom No. 1

The Lord and Editors DO help those who help themselves.

Conversely

The Lord and Editors DO NOT like those who are trying to get in the paper when the item is not newsworthy.

Axiom No. 2

EDITORS do not realize that architecture is the most newsworthy of all the arts.

Conversely

ARCHITECTS do not realize that architecture is the most newsworthy of the arts.

Axiom No. 3

EDITORS are interested in Building a Better Pasadena.

Conversely (But the Editors are not aware that) ARCHITECTS are interested in Building a Better Pasadena.

THEOREM

If both Editor and Architect are interested in Building a Better Pasadena, and if architects have outstanding newsworthy material, then the two will make a good team.

1. To prove this theorem it is first necessary for the architect to take the chip off his shoulder. The world (or the Editor) does not owe him a living, and it is further apparent that the burden of proof falls upon the architect.

2. Berating the Editor, when he fails to credit the architect at the dedication of a new building, only increases the antagonism.

3. Since nothing was achieved

in the past by opposing, the Committee decided that it would be a good idea to get on the team and work WITH the Editor.

4. There are as many Sidewalk Superintendents as there are Monday-Morning Quarterbacks, and as soon as the Architects were on the team the Editor was surprised to find that they were a valuable ally, and had endless vital news copy that interested the community.

5. THEREFORE, with their differences resolved, both the Editor and Architects worked together to make Pasadena a better place to live.

OBJECTIVE TO BE ACHIEVED

The Committee decided that it hoped to achieve the following through its newspaper activities:

1. Acquaint the general public with the meaning of the term "Architect."

2. Establish in the public mind that The A.I.A. represents the highest of ethical and professional standards.

3. Illustrate the Architects' part in making Pasadena a better place in which to live.

4. Emphasize that the Architect is a financial necessity to a project as well as decorative asset.

5. By constant repetition establish the fact that the employment

of an Architect is normal, rather than exceptional, practice.

These objectives are rather numerous, but our program has many facets and not all of the objectives are involved in each release.

RULES OF THE GAME

Before you can get on a team it is best to know the rules of the game. The gentlemen of the press have a code that must not be violated. Five of the main points are listed.

1. *Consistency*—Do not promise material that you cannot deliver. The paper is carefully proportioned between advertising and news copy, and the Editor must be able to plan on having the copy regularly before the deadline. At this point a word of warning: That which is everyone's responsibility is apt not to get done. For each undertaking have one individual entirely responsible, not the entire committee.

2. *Loyalty*—Do not try to exploit every paper in town. Do not release to competitive papers. We have found our loyalty more than repaid by cooperation from the publisher.

3. *Public Interest*—All material must be keyed to public interest, and not to the Architect's ego. The Architect's object is to make

his town a better place in which to live, and all releases should show how the Architects have an indispensable part in accomplishing this end.

4. *Pictures*—Never have more than three persons in a picture. Do not all look at the camera, but look at a logical center of interest. Present the picture using 8" x 10" glossy prints taken by a staff photographer, or a commercial photographer that knows his business.

5. *Text*—Be brief and to the point, and expect the material to be rewritten. Determine the reporter's style and present the information accordingly. Use the term "Architect" in the first sentence. Refer to the individual as "Architect John Doe," thus emphasizing the profession rather than the individual.

MATERIAL AVAILABLE

The material which Architects have available for editors is limited only by the Architects' ingenuity and the amount of effort they are willing to expend. Six of the major fields are listed below.

1. *Preliminary Designs*—Anything new is news, particularly when it is building a better community. When the Architect presents the pictures and write-up,

including a credit line, he will find the newspaper grateful and cooperative. The article should cite the architectural problem and its interesting solution, thus making the public more observant and appreciative when the building is completed. When this task is left to the owner, in all probability the credit line will be forgotten and the write-up will cover the cost of the building and little more. The omission of the credit is then the Architect's fault by default, and NOT THE EDITOR'S. When the owner employs an advertising agency the Architect should volunteer his help, which will be accepted since the writer will need help on the nomenclature. In return for this help he will be glad to include proper credits after the Architect has explained its importance. DO NOT BE TIMID.

2. *During Construction*—This field has barely been touched. In items the Architect considers commonplace, the Editor finds a wealth of interest to his thousands of Sidewalk-Superintendent readers. The possibilities are endless—an interesting camera angle of a pile-driver at work; a crane lifting a steeple onto a tower; a steeple-jack attaching the cross; a lift-slab or tilt-up job; any interesting excava-

tion equipment; the installation of floor pans for warm-air radiant heating job is good for a story relating it to the Roman Baths. Anything that is unusual or interesting to the general public the newspapers want and will depend on you to call it to their attention. All such stories show the indispensable part the Architect plays in the community.

3. *Completed Work*—The opening of any public or business building is of vital interest to the newspaper, since it will doubtless result in advertising. The Architect should offer his services in preparing the write-up as outlined under *Preliminary Designs* and if the owner has special advertising for the opening, additional news copy will be required to fill out the page. Advertising agents consider that Architects add prestige to projects, and will often do an article on the Architect for the project.

4. *A.I.A. Activities*—Conventions and meetings should always be written from the public's point of view: "Architects Study Effect of Earthquake," etc. Not just a list of architects attending. Always apply this subject to your own community: "Architects Consider New Pasadena Ordinance to Reduce Hazard in Quake . . ."

5. *Women's Architectural League*—This is one department where the Editor likes names, but even so, the releases should be slanted to community betterment, and photographs should stress architecture—"Women's Architectural League Plans Tour of Greene and Greene Homes."

6. *Special Projects*—The first project undertaken was a weekly column in the Sunday paper, "So You're Going To Build?" It consists of 300 to 500 words on any phase of building, and always illustrates the importance of the Architect. It has been going for over two years and has developed a large reading audience. To date two architects have done the writing, each continuing for one year. This material is now being used by several other chapters in California.

The Education Committee of the Pasadena Chapter did a great deal of research and catalogued the one hundred best architectural examples constructed between 1900 and 1950. Photographs and descriptive material were prepared, together with maps which divided the examples into nine logical tours by areas. This work was completed for a brochure to be distributed by the Chamber of Commerce, but certain technical dif-

difficulties arose. As a second project the Public Relations Committee edited this material into nine successive feature articles for the Sunday paper which were enthusiastically received by the Editor. On each Sunday afternoon there was a continuous flow of traffic on the route of the tour. At the completion of the series, the staff of the newspaper expressed sincere regret that the feature was not a continuing one.

At the present time the Committee is launched on a new project, this time at the request of the management of the newspaper. The present Sunday Real Estate Section is gradually to be transformed to a major section featuring the "Home and Interiors." The key story is an illustrated visit to a home designed by an Architect.

ADVERTISING

The new program with the press brought the Public Relations Committee such fine results that it was apparent that the newspaper was a logical medium. Keeping the "Objectives" already listed in mind, we decided really to get on the team and experiment with paid advertising. (I wish to emphasize that the idea of paid advertising was originated by the Chapter, not

the newspaper.) The fact that the Chapter feels this program is worthwhile is apparent, since we continue to expend \$1,000 per year for this purpose. Part of these funds come from the regular budget, part from special contributions from the architects, and the balance from paid advertising in our Chapter monthly bulletin. All newspaper advertising is on a profession-wide level; individuals are never mentioned.

On special occasions such as the Community Chest, or Red Cross campaigns, we have daily advertisements which read,

"Always interested in 'Building' a Better Pasadena, the Pasadena Chapter of The A.I.A. urges you to contribute generously to the Community Chest."

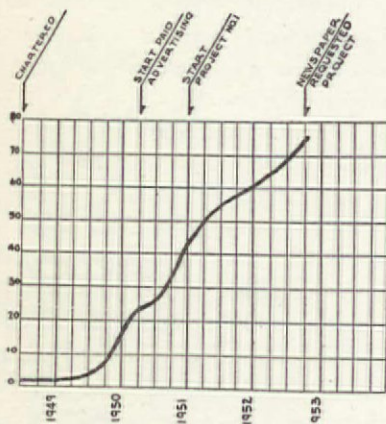
In September of each year an Art Fair is held in Pasadena's Civic Plaza. The Chapter always has a prominent booth and runs advertisements in the paper urging people to attend the Art Fair. Thus you can see that we are continually seeking opportunities to repeat "A.I.A.," so that it will become as well known as LS/MFT.

RESULTS (TO ARCHITECTS)

As a result of this program with the Pasadena *Star-News*, the word

"Architect" has become a household term that is used and properly pronounced by the entire community. The term "artist's sketch" has disappeared from the press and has been replaced by "Architect John Doe's drawing."

In keeping the Committee's records we have long since stopped recording the number of times that the word "Architect" appeared. The graph shows the number of news articles each quarter dealing



with Architects. These do not include the paid advertising. It is interesting to observe the increase shown after we were "on the team." Also indicated is the point at which the management of the *Star-News* recognized our newsworthiness by requesting our Committee to assist in the development of the new Sun-

day feature on architecturally designed homes. I feel that a high point in our press relations was achieved when the *Star-News* of its own accord took space from the political campaign and the Korean situation to write an outstanding editorial on the contributions of the late Myron Hunt, F.A.I.A., in Building a Better Pasadena.

RESULTS (TO THE NEWSPAPER)

As a result of the architects' pioneering in the field, other organizations have seen the logic of public relations and have started a program of paid advertising. Among these are the Building Contractors' Association, Plumbing Contractors' Association, Plastering Contractor's Association, and numerous other organizations.

The *Star-News* has also gained the Chapter as a valuable ally who furnishes a large volume of interesting news copy and feature articles.



Scholarships and Fellowships

THE FORD FOUNDATION is offering again this year a number of foreign study and research

grants. These are offered to young American men and women of ability who wish either to begin or to continue study or research concerning Asia, the Near East, or the Middle East. Students who will be graduated from college this year are eligible to apply, as well as persons who have completed their formal educational training. Further details are available from the Ford Foundation Board on Overseas Training and Research, 575 Madison Avenue, New York 22, N. Y. Applications must be in by January 31.

HARVARD UNIVERSITY, through its Department of Landscape Architecture in the Graduate School of Design, offers to those eligible for admission as regular students a scholarship for the next academic

year with an income of \$1,000. Further information may be had from the Chairman, Department of Landscape Architecture, Robinson Hall, Harvard University, Cambridge 38, Mass.

PRINCETON UNIVERSITY, School of Architecture, offers again the Lowell M. Palmer Fellowship in Architecture, with a stipend of \$1,200. Applicants must be citizens of the U.S.A., holders of a bachelor's degree, less than 27 years of age on October 1, 1953, and in good physical condition. Applications, together with supporting documents, must be received not later than March 1, 1953. Further details and blanks may be had from the Secretary of the School of Architecture, Princeton University, Princeton, N. J.

The Architects' 1952 Trek Abroad

IN FIVE PARTS—PART III

By George Bain Cummings, F.A.I.A.

HERE WE ARE in Switzerland, gasping with delight as we stand on the balcony of our bedroom overlooking beautiful Lake Lucerne, with Mt. Pilatus raising its jagged crest on the right and the snow-capped Alps crowning the

distant mountains on the left. Bright white steamboats are plying the lake, while below us, just beyond the tree-lined mall which borders the water, white swans majestically float by. Here is a scene of wonderful natural beauty,

JOURNAL OF THE A. I. A.

of great peace and strength. It is late afternoon, Tuesday, July 8. We have just arrived in the bus that brought us from Zurich, where we landed by plane from Stockholm. We left early this morning, changing at Copenhagen from B.E.A. to Swissair and flew over a part of Germany. At Zurich we found the Hughes awaiting us as planned, so now we are 21. The first view of Zurich has pleased (we shall return for a day's excursion on Thursday), and the route taken by the bus—up a switch-back road over a high pass commanding a breath-taking view—has been thrilling. Now at the luxurious Palace Hotel we are enjoying the famed hospitality of the Swiss. There is time before the dinner hour for a walk, so I go reconnoitering, down to the center, across the main bridge over the swift-flowing Reuss river, to the railroad station, boat landings and exposition hall across the lake from our hotel. The historic Mussegg wall and turreted towers which in olden times defended against invaders from the north, and two ancient covered wooden bridges sharply contrast with the modern buildings of this prosperous city of 50,000 people. The two are interestingly mingled—the quaint

with the new—holding great appeal for the tourist.

The meals are marvelous, the dining-room staff delighting in serving us with whatever we desire. They use quantities of dishes and silver, making a ceremony of the setting for each course. By now we are accustomed to the Continental breakfast, served in our room. The coffee seems never quite so good as at home, but the hot chocolate and the jams and marmalades are delicious. We struggle with our bath towels. They are enormous and almost too heavy to manage. The beds are made up with linen sheets, bolsters, small pillows, cover pillows, blankets, puffy quilts, counterpanes and small cover quilts, all of which we have to throw off, for it is too warm at night for more than a sheet. Our shoes are shined, our beds are opened; the ingenious metal slatted shutters that can be adjusted in various ways including that of a projected awning are manipulated for us; the waiter, the maid, the porter are at pushbutton call at all times; there is room on our balcony for metal furniture on which we eat breakfast—it's the life of Riley! At night, lights gleam from the tops of Mt. Pilatus and other mountains across the

lake, and the Mussegg towers and the great church are floodlighted. In front of the exhibition hall across the lake there is a battery of vertical fountains, floodlighted with green. Music from the open-air Kursaal nearby floats up to our room as we drift off to sleep. In the early-morning lone fishermen put out on the lake, and the sun has hardly risen before youngsters come to the nearby public bathhouse surrounding a pool which is simply a portion of the lake, and begin a noisy activity which lasts all day long. The weather is quickly changeable. Mists and showers come suddenly to chase the sunshine, and there is often thunder. We were caught in the rain a couple of times but found our wardrobes adequate for the emergency. Mother had a field day shopping for linens, embroideries, costume dolls, and ivory and wood carvings. This is the center of the famous St. Gallen embroideries, done in the homes of the women of the region, and it was a pleasure to look at them in the shops.

I have mentioned the excursion to Zurich. We spent a day in that busy, prosperous city of 400,000, looking at modern buildings and hobnobbing with the architects of

the area. Our first companion and guide was Alfred Roth, of international reputation, who spends each spring in our country as visiting critic at Washington University, St. Louis. We lunched with members of the Swiss national society of architects at a famous old guild building, and exchanged greetings and compliments. In the afternoon Hans Von Meyenburg, a young man who has already distinguished himself, showed us several modern churches including one of his own design which was outstanding. We were joined by many of the architects and their wives at a beautiful public park on a hill overlooking the city, for a friendly hour of refreshments before returning to Lucerne. And that night, after dinner, we walked up to see the famous Lion of Lucerne. There, in a park-like setting that hides it almost to the last moment, carved from the vertical face of a smooth sandstone cliff, is the stricken lion, caressing the weapons used by the 800 Swiss guards who died in faithfulness to their oath of loyalty, defending the Tuileries in 1792. Before the cliff is a reflecting pool and when floodlighted at night the monument is a breath-taking spectacle.

On Friday, we went by bus to

Interlaken. The day was fair and we used different routes going and returning, and altogether saw more spectacular scenery in one day than I expect ever to see again. *Die Jungfrau* was partly concealed by clouds but everything else was there as I remembered it in 1937, including the hotel where Barbara and I stayed, the Kursaal and its lovely gardens, and the pleasant streets and shops. If the morning ride had seemed unsurpassable in scenic beauty, the afternoon trip over the newly opened Sustenpass was even more spectacular, as we climbed up and up, over switch-back after switch-back to the summit where we were chilled by the air wafted to us across the nearby glacier. As we passed through one of the short tunnels over the road, our lights shone upon a group of huddled deer and mountain goats apparently seeking shelter from the cold. After we had descended through the pass we stopped at an old, old inn of stage-coach days for tea, and warmed the heart of the English-speaking innkeeper by admiring her wonderful collection of antiques. Then on to Altdorf where we passed the Wilhelm Tell monument, and on out through the old narrow town gate, along the chain of lakes south

of Lucerne, to a point from which we could see, across the lake, the ground whereon the Swiss confederation was formed in 1292. I shall speak again of this, for I think it was the high spot of my visit to Switzerland. So back to Lucerne against a gorgeous red sunset, with a lovely full rainbow on our left.

The next day, our last full day in this lovely country, we climbed Mt. Pilatus that had been trying to intimidate us ever since we arrived in Lucerne. We crossed the lake on one of the comfortable white steamboats to the foot of the funicular railroad that climbs mile after mile at 45 degrees to reach the Kulm—or culmination—of the mountain. This ride in itself was a memorable experience. When we arrived at the crotch near the top, where the Pilatus Kulm Inn is located, we were 7,000 feet in the air, on the jagged crest of an ancient upheaval of nature, probably volcanic, that showed in tortured convolutions of rock strata the agony of its creation. The views in all directions were marvellous. There at our feet was serene Lake Lucerne, and in the opposite direction the up-piled Alpine peaks, bearing their perpetual covering of snow and ice. Down from the top on many sides,

winding trails could be seen, and some of the people at the Inn had reached the top by their own leg power. Our own mountain climbing had been vicarious! A gentle memory of this day is that of tinkling cowbells far down the mountain side, wafted up to us as we listened in the calm upper air. When we descended that afternoon it was to return to our hotel to prepare for leaving this dream spot early the following morning.

I have spoken of the high spot among high spots that I look back upon when I think of Switzerland. When, at the end of the long excursion to Interlaken, we saw the spot on which, almost 700 years before, the early patriots met and formed the Swiss confederation that has endured to this day, I felt that I was gazing upon holy ground. Just as at Runnymede, here men, in an age that was still "dark," saw the clear light of freedom and vowed to possess it and to abide in it forever. People of three races swore to live in peace and harmony and to defend that way of life against all comers. So through the years have succeeding generations of the Swiss people preserved their ideals and their nation. It is an object lesson for all of us.

"Beyond the Alps lies Italy" but Hannibal never made it. We did! In Hannibal's time there was no Gotthard tunnel and electrified railroad! Our trip from Lucerne through this marvelous system of mountain corridors, permitting the train to loop back and forth at ascending levels, brought us at last to the southern face of the Alps and descent on the Italian side. From the crisp coolness of the Swiss Alps to the heavy heat of the plains of Lombardy was an unwelcome change, even though we were traveling in our own private car with comfortable chairs that could be moved at pleasure. When we reached Milan too late for our connection and were forced to wait three hours in the heat of the afternoon, most of the group struck out on safari to the beautiful cathedral. Mother didn't dare subject herself to the heat, and I had seen the cathedral in 1937, so we stayed with the train and kept as cool as possible. But this was the beginning of a most uncomfortable hot spell that lasted eleven days and somewhat detracted from our full enjoyment of Italy. We finally reached Florence at 8 P. M., and there awaiting us was Miss Lelli, who escorted us to the welcoming staff of the Hotel Excelsior, where

we were soon housed, bathed, dined and put to bed with instructions to board the bus at 9:30 the next morning.

Miss Lelli knew exactly what was expected of her and she knew her Italy and its people. She had personally gone over the route we were to take, sampled menus, instructed hotel managers, lined up special features which were to surprise and charm us, and left nothing undone to assure the success of this part of our trek. She knew the most precious art treasures, the most significant buildings, the most dramatic scenes and sights. When she delivered an exquisite essay-in-brief, we listened to every word; when she dramatized a page of history, we watched with fascination; when she glided along to the next feature, we struggled to keep up with her; when anything went wrong, we leapt aside as she took emphatic and effective command. She is a wonderful guide and a fine person, and we are greatly in her debt.

The first morning she drove us to the Michelangelo Plaza overlooking the city, showing us the ancient walls and gates, the Arno River, the principal domes and towers and other landmarks. Seen thus from a high point, Florence

appears dusty brown in color because of the uniform tile roofs. The hills that rise around it are brown from the long drought, but are accented by the cypress trees that spread their fanlike tops above tall bare trunks. Very little water is flowing in the Arno, and boys have difficulty finding a place deep enough for bathing. The destruction caused in the recent war has left occasional ruins, particularly along the Arno, where bridges were blown up to delay the oncoming allied forces. Some temporary spans still remain in use, while the old bridges await rebuilding. The Ponte Vecchio has been sufficiently restored to permit normal use, but some of the old shops we saw in 1937 are no more.

But the great treasures of architecture, sculpture and painting are still there, and Miss Lelli with sure connoisseurship led us to them. The beautiful old Baptistry with its epochal bronze doors, the magnificent Duomo, the Tower of Giotto, are there. San Lorenzo and the Tombs of the Medici are there. The Piazza della Signoria and the Palazzo Vecchio are there, dramatically floodlighted at night. The replica of Michelangelo's David is in its accustomed place—later we see the original, preserved from the

elements within the Accademia. As we stand in the Piazza Signoria among all the pieces of sculpture that have been placed there, we note the many native people sitting within the shade. Here is a mother with her baby on her lap, unconcernedly changing the little fellow's diapers. No one thinks this an incongruous use of this public loggia, least of all the mother. And Miss Lelli observes to me, "Isn't it nice that people feel so natural in the enjoyment of their public places?" I agree that it is.

The Uffizi is there, its collection brought back from hiding during the war. We are led only to the most beautiful and significant items by our guide, thus heightening our enjoyment and minimizing our fatigue. Santa Croce and the beautiful little Pazzi Chapel are there, recalling our school studies in the history of architecture. The Medici Palace and the chapel whose walls are covered with the exquisite paintings that must be seen by floodlight because it is a windowless room, are there. The Pitti Palace with all its treasures of painting, is there. The reputed site of Dante's birth is there. Miss Lelli leads us to all of them and attaches to each the facts and sig-

nificance we should like to carry away with us.

And still there is time for shopping on the Ponte Vecchio, and in the small stores where the beautiful Florentine leather goods are displayed. And at the last there is time in the evening to ride again across the Arno to the Michelangelo Plaza overlooking the city, this time in an open carriage, and to brood for a while even as did the Titan, over the place of Dante, Savonarola, and the rest—saints and sinners—whose home was Florence.

On Wednesday, July 16, we fare forth to Rome by bus, driven by the faithful Guido. We stop for a moment of reverential silence beside the American Cemetery, south of Florence, where are buried those of our armed forces who died in this area during the recent war. We stop for lunch at Siena, and before eating visit the old cathedral renowned for the pure style of its façade. We learn of the grandiose plan at one time entertained for making it the largest church in Christendom, and see the abandoned beginnings of the enlargement. We visit the Baptistry and see the special treasures in the Museum. We walk to the great

square before the ancient Town Hall. It is here that the famous semiannual horse race known as the "Pallio" is run, and Miss Lelli vividly describes the scene which she often witnesses. Today is market day, and the whole great area is covered with stalls—each under a white canopy to give shade from the sun—teeming with activity. We thread our way back to the hotel and, after lunch, launch off again on our pilgrimage to Rome. Through Tuscany, Umbria and Etruvia, with changing scenery of farms and hills, stopping only at Montefiasconi, the home of the famed wine of the story "Est! Est!! Est!!!", where some members of the party satisfy their curi-

osity and slake their thirst at the same time, we finally enter the environs of the Eternal City and, skirting its ancient wall, pass through one of its gates and are shortly in the forecourt of the swank Hotel Excelsior, which is to be our home for the next few days. It has been a strenuous and hot day, relieved by a brief shower (last rain we are to experience on the entire trip!) and by the amiable antics of "Arturo" Hooker who has astonished and amused Miss Lelli and regaled the rest of us with song and joke and his collection of native hats. So we are content to go early to bed.

(Next month, Rome, the Riviera and on to Paris)

Calendar

January 14-16: 19th Annual Meeting of the American Society of Photogrammetry, which, on the morning of the 15th, includes a session on private surveying. Shoreham Hotel, Washington, D. C.

January 18-22: Convention and exposition of the National Association of Home Builders, Conrad Hilton Hotel, Chicago, Ill.

January 19-22: Plant Maintenance Conference, sponsored by American Society of Mechanical Engineers and Society for the Advancement of Management, Cleveland, Ohio.

January 25-28: Annual Meeting of American Society of Landscape Architects, Ansley Hotel, Atlanta, Ga.

January 26-29: Annual meeting of American Society of Heating and Ventilating Engineers, and International Heating, Ventilating and Air Conditioning Exposition, International Amphitheatre, Chicago, Ill.

February 12-14: Annual meeting of the Church Architectural Guild of America with exhibition of recently completed church projects. Hotel Statler, Washington, D. C.

February 14-19: National Conven-

JANUARY, 1953

tion of American Association of School Administrators, Atlantic City, N. J. Entry blanks for Architectural Exhibit of School Buildings must be received by A.A.S.A. not later than January 11.

March 23-April 4: York Course on Protection and Repair of Ancient Buildings. Details from Secretary, York Civic Trust, St. Anthony's Hall, Peaseholme Green, York, England.

April 23-25: Annual Assembly of Royal Architectural Institute of Canada, Royal York Hotel, Toronto, Ontario, Canada.

April 25-May 2: Historic Garden Week in Virginia.

April 27-May 8: British Industries Fair, London and Birmingham, England. Further information from British Information Services, 30 Rockefeller Plaza, New York 20, N. Y.

May 25-30: Eighth International Hospital Congress, Church House, Great Smith Street, Westminster, London, England.

June 15-19: 85th Convention, A.I.A. Olympic Hotel, Seattle, Wash.



Necrology

According to notices received at The Octagon between September 11, 1952 and December 10, 1952

AARENS, HARRY B.

Los Angeles, Calif.

BAUMANN, A. B., JR.

Knoxville, Tenn.

DEERING, ROBERT BENJAMIN

Columbus, Mo.

DEGOLYER, ROBERT SEELY, F.A.I.A.

Evanston, Ill.

DUNNING, NEAL MITCHELL

Hamburg, N. Y.

FORSYTH, GEORGE

Oklahoma City, Okla.

GARDNER, THOMAS WEST

Nashville, Tenn.

GILBERT, C. P. H., F.A.I.A.

New York, N. Y.

JOHNSON, REGINALD DAVIS, F.A.I.A.

Pasadena, Calif.

KERR, LAWRENCE ALMON

Amarillo, Texas

KROPFF, HENRY M.

Pittsburgh, Pa.

LANG, FRANK LLOYD

Kansas City, Mo.

LANG, EUGENE J.

New York, N. Y.

LITCHFIELD, ELECTUS D., F.A.I.A.

New York, N. Y.

MARTIN, HAROLD H.

Pasadena, Calif.

MCCOY, WILLIAM RAYMOND

Vernon, Ill.

MILLAR, HUGH TAYLOR

Detroit, Mich.

MORROW, IRVING F.

Oakland, Calif.

O'CONNOR, JAMES W., F.A.I.A.

New York, N. Y.

POGGI, EDMUND HOWE

New York, N. Y.

JOURNAL OF THE A. I. A.

SCOTT, IRVIN LESLIE
Hastings-on-Hudson, N. Y.
STEPNOSKI, FRANK J.
Fond du Lac, Wis.

WAGNER, CHARLES A., JR.
Knoxville, Tenn.
WHITNEY, CLARENCE J.
Sheridan, Wyo.



Honors

JOHN S. BOLLES of San Francisco has been selected by the Artist Equity Association, Northern California Chapter, as the second recipient of the C. Valentine Kirby Fine Arts Award. The citation says, ". . . for your many years of devotion to the cause of collaboration between artist and architect."

JOHN C. B. MOORE, F.A.I.A., has been awarded by France the Legion of Honor with the rank of Chevalier. The citation mentions his talent in design and the credit reflected upon the Ecole des Beaux-

Arts, where he received his training.

G. GREY WORNUM, F.R.I.B.A., Hon. Corr. A.I.A., was presented last November with the Royal Gold Medal for Architecture, 1952.

LEONARD S. MOSIAS, of San Francisco, has been awarded the highest honor a Boy Scout Council can bestow upon a volunteer. He was awarded the Silver Beaver for his "outstanding service to boyhood."

Design?

A diller, a dollar,
Who'd be a scholar
When there are much easier ways?
Those most discerning
Avoid any learning
And do the whole thing with
clichés.

A masonry pylon
A curtain of nylon
And planters around the
foundation.
A closet-size bedroom
And almost no headroom,
And *Voilà, mes vieux*, a creation!
"HUBERTUS JUNIUS"

JANUARY, 1953



ENTRANCE TO PRIMARY SCHOOL, TUPELO, MISSISSIPPI
N. W. OVERSTREET & ASSOCIATES, ARCHITECTS-ENGINEERS

Favorite Features of
recently elected Fellows:
N. W. Overstreet, F.A.I.A.

*Journal
of
The AIA*



HENRY HODGMAN SAYLOR, F.A.I.A.
Editor of the JOURNAL
The American Institute of Architects

The Institute's Headquarters Staff

By Clair W. Ditchy, F.A.I.A.

In each of the last four issues there has appeared a brief biographical sketch and photograph of a staff member. This has been at the direction of The Board of Directors whose thought has been that our rapidly expanding membership is not sufficiently acquainted with our excellent headquarters organization and its efficient personnel—who does what, and why. The series will be continued until eleven members of the staff have been duly chronicled. We regret that we do not have the space to more fully cover the background and service of these people whose ministrations activate, preserve and promote the prestige and effectiveness of The Institute.

HENRY HODGMAN SAYLOR, F.A.I.A.

Editor of the JOURNAL

HENRY SAYLOR's editorial activities started when as an architectural student at M.I.T. he worked up through the grades to become Editor-in-chief of *The Tech*, The Institute's weekly publication. After serving his architectural internship with Cope & Stewardson and Edgar V. Seeler in Philadelphia, the Fourth estate beckoned when Winthrop Ames decided to turn from publishing to the theater, and picked Saylor for his understudy as Editor of *The Architectural Review*, Boston. After diversions into the wider field of public activity in building—editing *Country Life in America* and *House & Garden*—the professional call prevailed with terms as editor of *The American Architect*, *Architecture*, *The Architect's*

World, and associate editor with Howard Myers of *Architectural Forum*. Throughout these years the editor carried on a desultory practice, the appeal of the drawing-board never quite losing its strength.

World War II turned Saylor to supervising war-plant construction for Albert Kahn, after which The Institute asked for and accepted a proposal for a successor to *The Octagon*. The JOURNAL, with its first issue in January, 1944, was the answer.

In his homework hours, Henry Saylor has found time to produce, as author or editor, eleven books, of which the most recent is his "Dictionary of Architecture," published last June.

JOURNAL OF THE A. I. A.

The JOURNAL is his chief activity—editorial, circulation, advertising and business departments gathered at one pair of desks, the editor's and his secretary-assistant, Miss Audrey Teele. But in hours of relaxation, on weekends and holidays, he will usually be found

in overalls, with spade or trowel, in the Octagon Garden. To inquiring visitors, seeking the identity of some shrub, tree or flower, the editor removes his pipe, touches the place where a forelock would be if he had one, and assumes the role of head gardener.



Architects Read and Write

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



WHAT I READ ANNOYS ME

BY EDGAR I. WILLIAMS, F.A.I.A., New York, N. Y.

THE PURPOSE of the JOURNAL is being admirably served by those who speak their minds and thus lay their opinions open to commendation or attack.

In the November issue there are three articles:

- (1) "Heads as well as Hearts," by Denison B. Hull,
 - (2) "Architecture as an Art," by Harwell Harris, and
 - (3) "The Correlation of the Arts," by William Lescaze,
- each of which I found mildly annoying. So, in the interest of pursuing the quest of good architecture and asking for rebuttal, I want to put up my hand and say, "Teacher, can I say a word?" What I mean, of course, is a number of words.

As for Number 1, I quote:

"Modern masterpieces can be built only if architects will appeal both to the intellect and the emotion." This is not a quotation out of context, it is the gist of the article. Oh Dear! A vibrant living-architecture of any age needs fire, conviction and hope. Will we ever stop talking about modern architecture, traditional architecture, eclectic architecture in flat dull tones?

As for Number 2, I was elated at reading Harris's dripping words. I thought he was talking about the Parthenon.

But it was Number 3 which I wanted most to write you about. I heard the talk in New York. Bill Lescaze represents the thoughtful contemporary architectural extremist. His background is Euro-

pean, his beliefs strong, his logic consistent. Besides, I like him, and while I respect him I cannot always agree with him, although I try to follow his arguments.

What struck me so forcibly was his advocacy of what sounded like a new discovery by him: that architecture—fine architecture if you will—calls for correlation of the arts. The Architectural League of New York was founded on that principle, and the American Academy in Rome and the Academy of France in Rome before it, are dedicated to that principle. It is as old as truth. That arch revolutionary, Corbusier, called the Prix de Rome the cancer of French architecture. Following him and other violent contemporaries has been a pack, contemptuous of the past, whose only contribution has been a creed of logic and a negative attitude toward the other arts in their application to architecture.

It is refreshing to hear one as sincere as Lescaze come out for the

things which, throughout the ages, have given a breath of life and a cloak of esthetic warmth to what might otherwise have been just logical structures.

Perhaps there is hope that the dead hand of logic will not alone prevail in the next step our architecture will take, and that such old-fashioned and timeless irrational principles as balance, repose, nobility will be sought after and applied to the ever-changing development of our art. No thinking architect wants to go back to ecclesiastical high schools or French provincial houses—not even in Englewood, N. J., nor Scarsdale, N. Y.—but we must work in a wider field than logic and the current fad provides if there is to be invention and originality. Otherwise our office buildings will all be stock items of strip windows, our residences prophylactic instead of homelike and our court houses, like the new one in Washington, dry and barren as wheat chaff.

REPORT OF THE 84TH CONVENTION

BY C. GODFREY POGGI, Elizabeth, N. J.

THE PUBLISHED REPORT of the 84th Convention is a masterpiece, both because of its brevity and clarity; moreover, being in pocket-size form, the hurried and harried architect has for this reason the opportunity to read and

study it at odd moments, on the trains, busses, and wherever he may be with a few minutes of time on his hands. All who compiled it are deserving of commendation.

Although I have not, as yet, digested it thoroughly, my eye has

alighted on two very innocent, but nevertheless alarming items. The first on page 11 with respect to "Package Service" states: "We must decide whether, in light of trends and pressures beyond our control, we should attempt to combat it or to adjust ourselves to it. An adjustment and acceptance of it could be the beginning of the deterioration of architecture as a profession . . . We must search to find a weakness in the package-service system and emphasize that weakness to the potential clientele."

In the first place, it would not be the *beginning* but a *continuation* of the deterioration of architecture as a profession, because said deterioration is already well under way due to "ambulance chasing," also the disloyalty of so many architects to the profession and to each other. The public is well aware of this and is, therefore, fast losing respect for architecture as a profession, in addition to taking undue advantage of it.

Furthermore, a great many architects have shown themselves to

be impractical. As an example, the average owner wants to know what his job is going to cost him in advance of incurring *any* expense whatever. He wants a guaranteed estimate. How many architects are capable of giving him a trustworthy estimate? Would any of us go into a drugstore and order a prescription made up without knowing its cost in advance? Plans, like drugs, are expensive articles in these times.

The other item, at the bottom of page 13, has to do with the withdrawal of the Missouri Society from The Institute. This is another alarming situation and should be fought vigorously. If all of the States passed like laws, The American Institute of Architects would soon be a thing of the past. This is a thing which both the Missouri Society and The A.I.A. should take to court and soon, otherwise other states will soon follow this example. The ruling is ridiculous on its face, but once it obtains a foothold, it will remain.

LETTER FROM OLYMPUS—BLEACHER SEATS

BY HARRY F. CUNNINGHAM, Lincoln, Neb.

COLONEL, U. S. ARMY, RETIRED

AS I SIT AT MY EASE on one of the very lowest slopes of Mount Olympus, I watch the world go by in too-fast automobiles and too-explosive jet planes and I

laugh, and laugh, and laugh. For I have been—at a markedly slower pace of course—through all of this already, in the accomplishment of one of my several careers, and I

JANUARY, 1953

opine that it has been worth all the oil and gas and grease it cost.

By way of introduction (and of warning for those who do not know me) I was a practising architect from 1907 to 1917, and from 1922 to 1939, with a few spells of wars and academic waywardness thrown in to destroy the integrity of the record. I have even acted as a Consulting Architect fairly recently, unwillingly, and expensively (to me). I have been, very definitely, "one of you" who may—but probably will not—read this letter. I was even Secretary of the Washington (D.C.) Chapter for several years, and President of the Florida Chapter once upon a time and I even used to go to conventions and spend my money and my time on eleemosynary efforts to make the world better for the architect. Now, I have decided that our great problem is to make the architect better for the world, and that is no easy job. The first and greatest obligation is to try to make the architect stop being so poisonously solemn!

Architecture is an Art—the "Mistress Art" it has been called, I think by Reginald Blomfield who, being a Britisher, was capable of being articulate. My late and beloved friend Van Magonigle used to say to me that "the trouble with most architects is that they are so damned inarticulate," and

he would embroider upon that theme with reflections that they couldn't talk or write, and he wondered if they ever learned to read.

If Architecture is still an Art—and I hope most ardently that it may still, or again, be recognized as such—it should consist of two major constituents: background and inspiration. The background provides something to go forth from; the inspiration shows you how and where to go, and if it is rich and free it may, even *will*, obscure the background, but not for those who *know!* Background doesn't seem to count for much any more, in architectural training. A senior in the Architectural School of a large university admitted to me recently that he didn't know how to spell the name Cram, and he didn't recall ever having heard that name applied to an architect; to him, the name of Sir Christopher Wren was that of a "guy who built a church somewhere"; and the name Goodhue was that of a "chap who designed the Nebraska Capitol, which is definitely 'old stuff.'"

In my often-interrupted practice of the art of architecture for some 27 years (prior, be it noted, to 1939), I had much occasion for joy and little (except when the monthly bills fell due) for the contrary. Creation is Joy, and Architecture—the Art of it, that is—

is Creation and therefore a constant source of Joy. My little grand-daughter, making mudpies, is a creator, an architect in a sense, and thus she is happy as she makes mud-pies. When I come home at night, she calls me over to her "atelier" and says to me, "See gagn-père, mudpie by Corelie." That always reminds me of the signs our boys place upon their buildings, "John Doe, AIA, Architect," which is about like saying "mudpie by John Doe." One hopes that John had as much fun in the making and as much satisfaction in the completion of his "mudpie" as my Corelie did with hers. I'm afraid that John did not. He is so piously solemn in all he does and, perhaps, he has to be. He has to pay rent; he has to pay his draftsmen (no architect, any more, makes all his drawings himself); he has to pay for supplies and blueprints; he has to buy oil and gas and grease and tires for his Cadillac in which he visits his current "Abstractions"; and so on. It is a serious business and it doesn't seem to invite any degree of gaiety. But, while admitting the seriousness of it all, why must architects be so very solemn—why can they not laugh and play and blow off steam, as Eddie Morris does as a habit and as I do, now and again, as a diversion?

I have been wondering about a trio of gay geniuses whom I knew,

admired, and loved in the bygone years: Bob Kohn, Charlie Butler (Maître Carolus), and Clarence Stein. They were never, as I remember them, so piously solemn as our young fellows of today seem to be. Yet, they did gorgeous and frequently useful things which satisfied and pleased their clients.

Occasionally and altogether unwillingly, I go to a meeting of the Chapter to which the apparently implacable requirements of geography assign me. I am shocked and depressed for weeks, after such an experience. Many of the members were once-upon-a-time students of mine (during that one of my assorted careers which had to do with teaching). A long time ago some of them appeared to be grateful for the inklings of "background" which I had been able to hand on to them. Now, they are so very prosperous and they have become so distressingly solemn in their ways of plenty, that they have forgotten the Old Man and, if they think of him at all they recall him as one who is definitely "old hat" and that, be it noted, is not a good thing to be in the eyes of prosperous youth. The results, in their works, show lack of recollections of their backgrounds and concurrent lack of that inspiration which can only flourish in the Joy of Creation—the practise of the *Art of Architecture!* Too bad!

The Editor's Asides

TO HEAR Bucky Fuller and Ambrose Richardson, a professor of architecture at the University of Illinois, one gains the impression that we are soon to dwell under transparent domes of community size. Fuller's geodesic dome construction is widely known. Richardson's theory is a series of helium-filled plastic pillows stitched together in dome form, with an oculus through which the cool upper air is brought down. Rain would be collected at the lower perimeter and used when and where it would do the most good. There would be no further need for roofs of houses; indeed no need of houses themselves, since movable screens could give privacy. For those seeking flowing space in their architecture, this might be the end of the road.

THERE HAVE BEEN those among us who have doubted the willingness of the established practitioner to go back to school—even to expose himself to a refresher course. The University of Illinois had its own doubts but thought the idea worth trying with a three-day course on heating and air conditioning. Attendance from six

neighboring midwestern states soon dispelled these doubts. In this particular branch of knowledge, as in several others, what we learned in school and individual experience is certainly not enough to cope with the galloping progress in today's techniques.

THE PLEA, "Say it isn't true!" has been answered encouragingly by the Bureau of the Budget. The Department of Labor, on whose statistical reports to the nation we have come to lean with confidence, had told us that the average city family of this country overspent its 1950 income by more than \$400. Accustomed as we are to deficit figures and a runaway public debt, we were ready to believe it and put the matter behind us as something we could do nothing to help. The Bureau of the Budget, however, comes to the rescue with its well substantiated findings that the average city family in 1950, far from overspending its income, had \$200 in savings to show for the year's work. Almost are we persuaded that we should no longer deny ourselves that big photographic enlarger we have been coveting.

WASHINGTON STATE CHAPTER *Bulletin* echoes the answers received to the question, "What's wrong with our Chapter?" In a meeting given over to the subject the young members' voices called for a clear definition of the Chapter's aims and objectives, the need for a professional attitude in the exchange of ideas and information, field trips, study groups, seminars, and the presence of the older men at Chapter meetings to share the fruits of their experience. Does the list repeat any of the needs your own Chapter members would like to see met?

IN LAST JANUARY'S JOURNAL, these Asides mentioned the activity of the Toledo Chapter in helping celebrate the city museum's fiftieth anniversary. It was, incidentally, an effective move in the direction of professional public relations, for the Chapter's efforts in gathering, photographing and exhibiting the buildings which, through half a century, recorded the citizens' will to build met with great appreciation. Following the acceptance by the architects of this impressive task in the field of civic responsibility, Thaddeus B. Hurd, who had directed the historical research for the chapter, contributed a particu-

larly scholarly article, "Fifty Years of Toledo Architecture," to the *Northwest Ohio Quarterly*. It appeared in the Spring issue, and in its logical presentation of the major development of our architectural epoch, from eclecticism toward a rational dependence on contemporary needs and the use of our own technology, is interesting reading for architects, as it must be also for laymen.

ALMOST ANY JOB that comes into the office presents its own peculiarities of perimeter grades. Not many, however, can approach the intricacy of a seven-story structure the Welton Becket firm is fitting to a miniature mountain in Kansas City, Mo. Each of the seven stories is to have its own grade entrance, and the top story has the largest floor area of all.

AN IMPRESSIVE DOCUMENT, both in size (20" x 24") and content, is the compilation of Institute membership changes, chapter by chapter, in the period 1928-1952. Its perusal calls to mind that story of the rooster who gathered about him his flock of hens and pointed to a duck egg: "I don't want to appear unreasonable or hypercritical, but I'd have you look for a moment at what others are doing."

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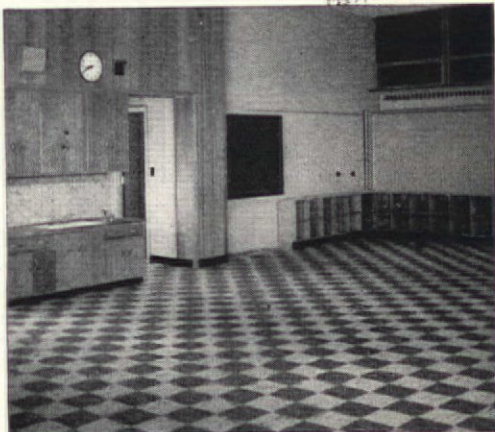
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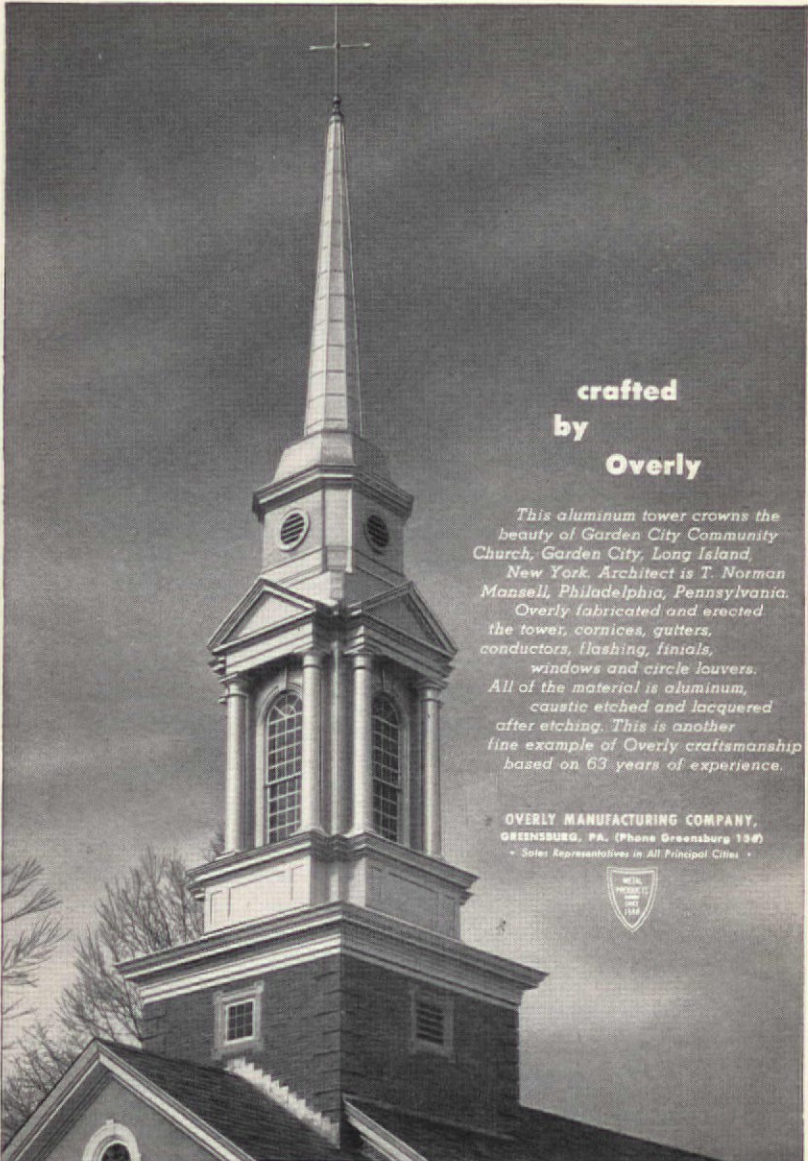
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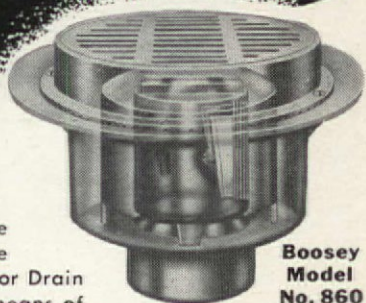
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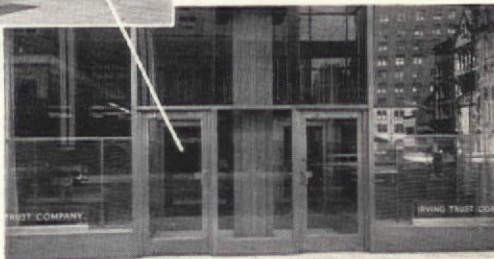
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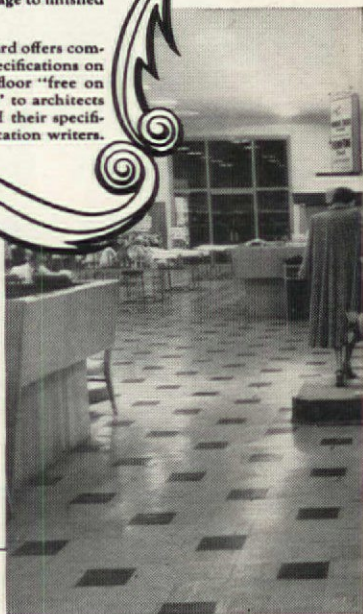
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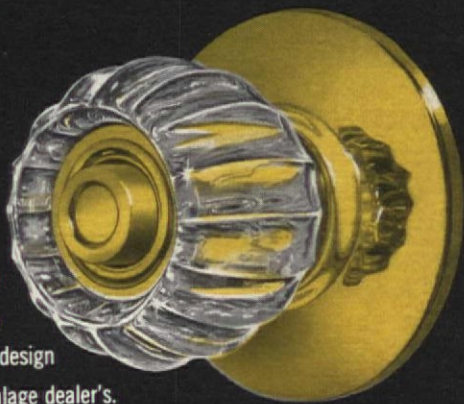


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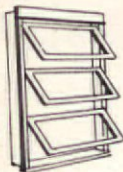
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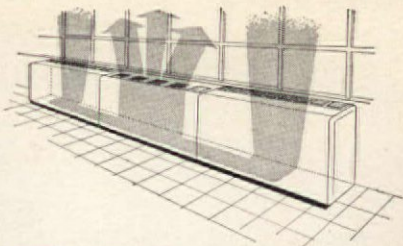
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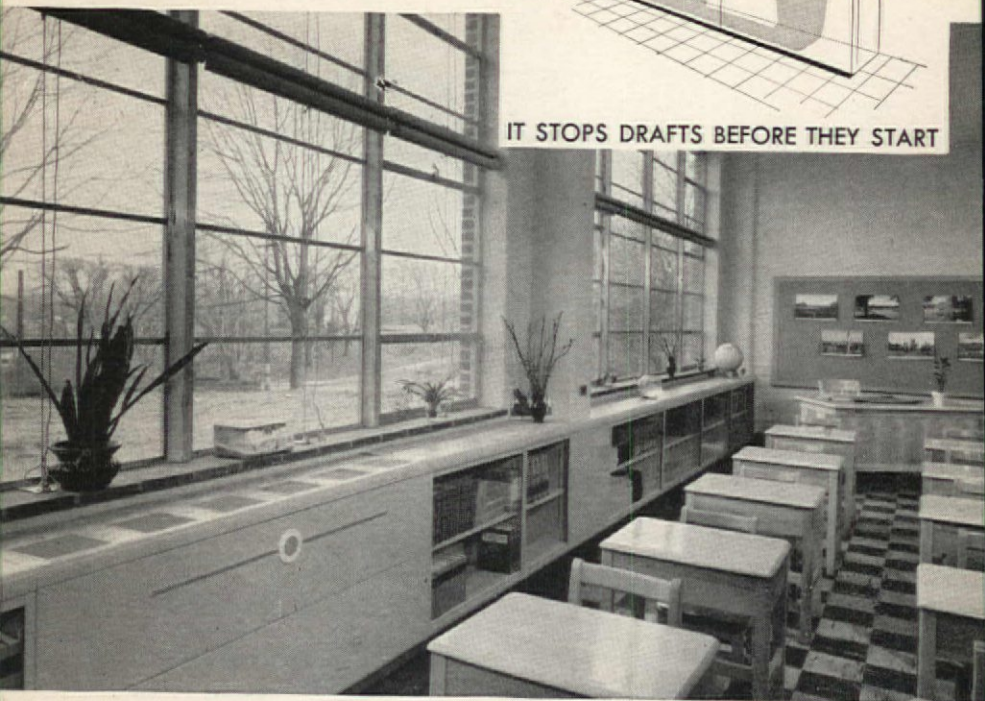
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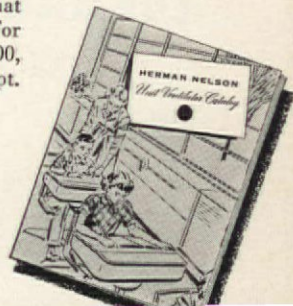


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