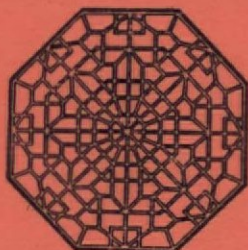


Journal of The American Institute of  
**ARCHITECTS**



CHINESE LATTICE

MARCH 1954

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Willem M. Dudok

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Sir Hugh Casson

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Elise Jerard • Hubertus Junius

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Geo. E. Pettengill • Culver Heaton

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John T. Carr Lowe • Wm. Stanley Parker

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George Bain Cummings

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E. S. Burdell • E. B. Morris

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THE AMERICAN INSTITUTE OF ARCHITECTS

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

MARCH, 1954

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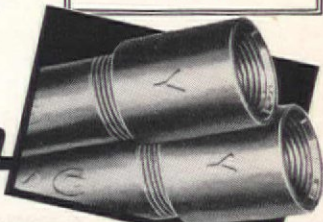


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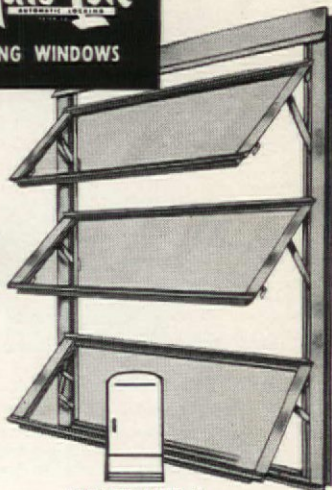
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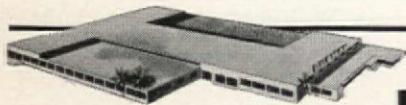
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## To Live and to Build

By *Willem Marinus Dudok*, HON. CORR. A.I.A.

Mr. Dudok's recent lecture tour in the United States, arranged by The Institute, has evidently brought to his audiences the refreshment of clear and logical thinking, unhampered by the dogmas of any particular school. Typical of the lectures is the following expression and one, which will shortly appear, under the title "Town Planning."

I WAS ONCE STRUCK by a word of Lao-tse. This Chinese philosopher said: "From its hollowness arises the reality of the vessel: from its empty space arises the reality of the building. Therefore, by the existence of things we profit. And by the non-existing of things we are served." I think this is quite true: man is served by space. Indeed, what is the ultimate object of architecture? It is the harmonious organization of the spaces necessary to mankind and to society. Let us be quite clear about this. Whatever changes may take place in our day, architecture still is and will always continue to be the art of creating spaces; spaces which will have to come up to the requirements of our ever varying and changing life.

Nowadays we can construct anything we like. This is a *liberation* but at the same time a *danger* for architecture. Such confusing slogans are current about the relationship between construction and architecture that I think it necessary first to devote a few words to that question. It is needless to say that efficient construction is the first requisite of good architecture, but don't let us be so foolish as to identify the two and expect that correct construction will automatically lead to good architecture. If you wish to know a language you must master its grammar and syntax, but this knowledge will not make you into an author or poet. Construction is a means, so important a means I willingly admit that without it no architecture is pos-

sible, just as little as poetry is imaginable without language. Of course I am open-minded toward some of those magnificent and daring constructions of steel or prestressed reinforced concrete, permitting large spans with little material. They lead to totally new and really striking forms of covered sportfields, bridges, airplane-hangers: structures of which we at once experience the beauty because the efficiency is so clearly expressed. But these forms of construction lie on the borderline of architecture and really more in the realm of engineering. In architecture it is wrong to use a construction just because the form can be carried out; construction is never more than a means of which the architect makes use according to his needs, and it should never be allowed to dominate him.

Why only *visible* construction should be considered as *honest* work has never become clear to me. It is neither necessary nor important that construction should always be visible; such is not even the case in nature. No one would deny the efficiency or the beauty of the human body because the skeleton is not outwardly visible. One senses its presence although it is hidden from view. In the same way there

are splendid building materials which must be kept out of sight: steel for instance, which must be made fire-resisting by a covering of other material. I fully appreciate reinforced concrete but I don't like the color and I don't see why I should not be allowed to cover a good concrete construction with a material of finer color and texture. And this is not all. I well remember from the early years of the modern movement the so-called "honestly" constructed pieces of furniture, which were so demonstratively "honest" that they were downright ugly.

Don't misunderstand me: I also want us to build in an efficient and uncomplicated way and I know of buildings which excel by their ingenious efficiency; I also, naturally, think it important to build so that full justice is done to the character of the material used and to the method of construction, even if the material, like the skeleton, is hidden from view. I think that the sight of—or the memory of—a few examples will suffice to show that architecture is something different and something more than the mere art of good building, of good construction.

What, then, is this "more?" I will endeavor to explain this be-

cause I am addressing colleagues who will grasp my meaning. We have all of us known that wearisome search and those happy liberating moments in the struggle with the blank sheet of paper on our drawing-board. Here we are, then, with our building program. Our minds are as blank and unbiased as the white paper before us. Anything may come out: anything may appear on the paper. Then begins the calculating and grouping of the required spaces in relation to each other, governed by a creative form will: practically, methodically, logically. Soon it appears that there are various possibilities, no matter how much to the point and how critical we may be. As a matter of fact, a simple laborer's cottage with three or four rooms offers more possibilities for spatial distribution than a gigantic battleship, the shape of which is determined by the very special purpose and function of each of its parts. However much one may aim at the straightforward solution of the demands of the program, there are always various possibilities for the architect. This means that functionalism, however important an aspect of architecture it may be, is not its determining factor.

What, then, is this determining

factor? In my opinion *building only becomes art when it is sublimated by beautiful and harmonious space proportions, which ingeniously express the purpose and especially the cultural significance of the building.* Architectural art has really but one means: proportion; the proportion of spaces and building masses in both form and color. It is not true that architecture is the most material of all the arts; as an art it is just as immaterial as any other form of art because *its significance is not in its material but in its spiritual values; namely, in how the architect has managed to express an idea in terms of spatial relationship.*



What do I mean by this? I mean that a town-hall, which is merely an excellent office building, albeit with good reception and meeting halls, is not necessarily a specimen of fine architecture. Added to its efficiency it must possess something of the dignity which symbolizes its civic authority. Neither is a theater an example of good architecture, when it merely has good acoustics, even if there is a good view of the stage from every seat. The whole building must tune its visitors to festive gaiety in

anticipation of what they hope to experience in it of cultural value. A school building is not "architectural" only because the children attending it sit in large airy rooms: the building itself must be a lesson in the goodness and reason which the children will learn—if possible a friendly lesson. I mean that a church is not necessarily a piece of good architecture if it is merely a good meeting hall, where one can hear the preacher distinctly: unless it is at the same time a place which expresses human devotion it has little in common with architecture. I give but a few examples. All this is not a question of more or less luxury or of ornament; the entire structural proportions must help to express these spiritual values: values extending beyond time, which raise architecture above the changes of fashion; values which our art can not and may not do without if it is to remain worthy of its name; values which cannot be replaced by slogans and catch-words such as cubism, futurism, functionalism—terms which appear and disappear in as quick succession as women's fashions.

When we look at the reproduction of so-called modern architecture, what do we see? Those flat-topped cubes with innumerable

storeys and endless horizontal rows of windows, clever buildings which only impress us by their grandiose dimensions: how are they related to their soil, their surroundings, climate and their purpose? And what are they trying to express? Undoubtedly these buildings are excellently constructed, but in this connection I consider it a danger that we can construct so well, because I fear that the essential is likely to be overlooked and that many of the so-called modern buildings get stuck at the construction stage and never reach the field of art.



I certainly have a sincere admiration for the well-thought-out construction, for scrupulously studied details, for the original choice of materials of the United Nations building. There are moreover many other qualities in this building which are an honor to the architects. But does this solution express the noble idea of the highest degree of human cooperation? In my opinion the fact that in this respect the solution seems not wholly satisfactory is mainly due to the situation, that is to say the urban side of the problem. For I hardly think it possible to ex-



press the unique worthy purpose of this building against the background of similar huge skyscrapers of a world center. Just as each work of art demands silence around it, a structure of such exceptional spiritual standards needs a very special area for its own, with its special surroundings of which it is the natural sublimer.



I have sometimes been struck by development schemes for modest towns in thinly populated countries, where one is glad after endless roads at last to come across a village. Just imagine: these development schemes consisted of a few skyscrapers, and why? Neither do I acknowledge the advantages of the crowding of dwellings into a gigantic apartment-building in the way that Le Corbusier did in Marseilles. I don't find the long-drawn-out plan of the apartments attractive, with windows only on the front and backside; just as I don't appreciate the long inside approach with elevators and long hallways. I believe that the simple problem of creating modest houses has not been solved in the most natural way. In a theater people have to sit right next to each other to look at the stage. Life is also

a stage, but why must people live so close to each other, on top and below each other to gaze at the stage of life? Le Corbusier certainly is a great architect, and he succeeded in making an impressive building, but is such an impressive solution justified for this purpose? Don't you think that this good people would live far more happily in a gay garden-city with better planned, bright little houses for each family? This would of course be less spectacular, but from a human point of view surely better and more beautiful, to say nothing of the economic side. When I feel compelled to protest against such manifestations, though in many professional circles they are looked upon as examples and by some are even considered as summits of the art of architecture, I feel I must explain that, nevertheless, I have great faith in our modern architecture and its many possibilities of development. The fact that the technique of construction allows us unlimited freedom is of course not only a danger, it can equally well be a blessing if ingeniously used to promote the true architectural values I have just mentioned. Let me repeat: *architecture is the beautiful and serious game of space: we must play that*

*game in our own fashion by expressing the time in which we live.* The modern apparatus of construction offers us typical modern possibilities.

The logical principle of building which splits up the various functions, by using steel or reinforced concrete as load-bearing framework, this modern principle makes spans possible which formerly were unthinkable and permits constructions of almost immaterial lightness. The enclosure of space, this method of expressing space, can become impressively light, clear and transparent, thanks partly to the use of the flat roof. *This directness, this way of building without complicated methods of getting round difficulties, is to my mind the characteristic of our modern architecture.*

I greatly admire the Baroque style, which has created impressive spaces of great dignity and festiveness, often singing spaces. But the space enclosures—the walls, ceilings, vaults—became an end in themselves; they claimed a good deal of attention and were decorated with the overburdened ornamentation of the period; a period indeed of greater refinement and greater luxury than ours, but

lacking our wide horizon. Modern man has no wish for a superfluity of ornament. He finds in architecture, as in all other art, that the most striking effect is mostly attained by the very simplest means. We know very fine drawings made with but a few lines in which complete expression has been obtained by the art of omission. We know the same economy in music, where a composer sometimes reaches solitary heights for the very reason that he leaves out so much. Similarly in literature, we know passages in which the essential is not even mentioned, but is nevertheless revealed between the lines. In the same way modern means of construction afford us the opportunity of doing without many things in our enclosure of space and thus attaining a stronger expression of space.



This has brought me to the last of my reflections. I hope I have made it clear to you why I pin my faith to the future of our architectural art. I am convinced that if we build in this simple spirit—the best because it is simple—on the basis of feasible, suggestive, extension schemes, making use of the splendid modern means at our dis-

posal, we shall be able to raise towns and buildings in which space will sing again.

Does this conception of mine lead to any specific "modern style"? I never concern myself much about this question. The artist's free attitude toward his building problem will always lead to individual variations. I certainly do not anticipate so strong a unity of form, nor such a general appearance of similarity of details as in former periods. Life has become far more complicated than it was, and in con-

sequence our society demands greater variety in building for a far greater diversity of purpose. It seems to me that if we face our problems on this reasonable basis, with the modest attitude of servants of the community, hoping to be allowed to make something good and beautiful with all the resources our time has allotted us, for the good of everything that our time demands of us, then no doubt a spiritual unity will be manifested in all our work. And that, after all, is style.

## Character Studies

I—BOYES VOYCES

By Sir Hugh Casson, F.R.I.B.A.

Sir Hugh Casson, who is perhaps best known to us on this side of the ocean as Chief Architect of the South Bank Exhibition and Consultant to the Westminster Corporation on Coronation Decorations, developed in his inaugural address as President of the Architectural Association, London, five characters closely connected with the architectural profession. These may have their recognizable counterparts among us. We are printing the character sketches one at a time. The President's address in full was printed in the *Architectural Association Journal* for December 1953.

"A point of view,  
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**A**PART from the price mentioned, I thought this was a reasonably good recipe for a Presidential Ad-

dress, but later, as I got nearer the A.A. and slightly responsible-minded, reflection made me feel perhaps it was a little too superficial. This, after all, is a solemn occasion—by tradition a moment of Re-assessment (with a capital R), when we decide not only how we

are doing but where we are going; when current problems are analyzed, hobby-horses taken out for a trot round the paddock, new signposts set up or old ones repainted. Massive questions of Architectural Education, Salary Scales, Industrialisation of Architecture emerged from their cobwebbed hiding-places and began to bump their ponderous and uneasy way about my empty, echoing mind. Sadly I noticed that for me many of them had lost the jagged edges of controversy and seemed to strike no sparks. Smooth and featureless as peppermint creams they rolled about, making on impact only hollow booms or the most inconclusive clicks, once again reminding me that I have never been—through idleness of mind, I know you will tell me—much worried by the great questions of life.

If you asked me what I think of Freedom, Democracy, Truth or Beauty, I could only say that I am in favor of them. If I were asked whether I was interested or not in modular coordination, I could only quote Giles, by reminding you that when we wanted Giles, the *Daily Express* cartoonist, to do a mural for us, he would not reply to letters, so we sent him a stamped reply postcard saying:

"I am interested in doing this mural."

"I am not interested." and he sent back the postcard with "Yes" in reply to both questions. I am rather like Giles, and if the question is asked, "Whither architecture?" or "Whither the A.A.?" I can only reply, "Whither indeed?" Pressed for my opinion upon group practice, architectural symbolism or monumentality, my answer would echo that of an actress whom I had the good fortune to meet at a recent dinner. Scorning at my age such obvious conversational openings as, "Did anyone tell you how beautiful you are?" I decided to go straight to the point, and, dry-mouthed and trembling, I looked into her lovely limpid eyes and said, "What do you think of town planning?" She said, "I am looking forward to it tremendously."

From this you will see that my philosophy—if I can attach so grand a word to it—is a mixture of looking forward, with glances over the shoulder—an uneasy balance between stern decision and second (if not two-hundredth) thoughts—best summed up perhaps by the pirate twins in Sir William Nicholson's children's book, who, you may

remember, left home, leaving a note upon the dressing-table, "Have gone away forever. Don't worry. Back soon."

This evasion of thought is due partly to ignorance, partly to idleness, partly, I think, to suspicion of panaceas, because any system that claims to be complete thereby proclaims its falsity; but principally, I would like to think, is due to cowardice in the face of abstract nouns.



I am therefore proposing tonight to adopt a device once used by Evelyn Waugh, who, as a young officer in 1940, was similarly afflicted. He chose from his platoon a mild-faced youth of average intelligence called Hooper. When confronted with some such newspaper statement as, "Youth demands bolder action in the Far East," or "The nation will not compromise upon this issue," he would substitute for the words "Youth" and "nation" the name Hooper, and thus test to his satisfaction the validity of the statement concerned. I would not, of course, suggest that only one mythical character—the average architect of A.A.—would properly represent the vast range of talent and

ability to be found within our profession. So I have decided to assemble a small unit, or should I say component—I cannot remember which—of five characters, each of whom I shall briefly and separately discuss—not, please note, in any particular order—and let you imagine what their answers would be to the great questions of our time. I am not going to give the answers; I am only going to describe the people.

We will start with that rather sad but frequently encountered character, the Aging Revolutionary. Boyes Voyces—"B.V." to his disciples—is now a widower in his sixties. Between the wars he was an acknowledged leader in this country of the modern movement, and still indeed lives in one of its most celebrated monuments—a three-story glass cylinder with a tin chimney stack, perched on the outskirts of a Sussex village. The battle, with the local authorities, with amenity societies, and with reactionary objectors of all kinds, to get this three-dimensional statement of a faith erected was a long, bloody and expensive one, and only won by B.V. agreeing—after a sleepless soul-searching night—to paint the metalwork grey instead of white. He had, of course, his

loyal allies—staunchest of them all the architectural press (small a, small p), who rallied to his side with skillfully selected photographs proving that cylinders were a structural form traditional to this country and particularly to Sussex—and when it was all over the *Review* published a special issue on the house with a twelve-page critique by David Wintercote (you will meet him later) reproduced in his own manuscript, corrections and all. It was in fact an exciting and ably designed building—like most of B.V.'s work, for he possessed a genuine and original creative mind. This was, alas, to become sapped and eaten away by a too sudden and too short-lived adulation, which engulfed him for a few years in its warm and heady torrent before depositing him forlornly on a sandbank where, respected, weatherbeaten, but rather out of the swim, he still remains.

B.V. loved—indeed, still loves—architecture, and his enthusiasms have led him to support many causes, some admirable, some more questionable. He is still an indefatigable signer of manifestoes and contributor of forewords to new magazines, and no lecture platform is complete without his pink and rather old-womanish face with its

aureole of silver hair. In 1934 a Swiss firm published a small monograph on his life and work in which his aphorisms, printed without caps and one to a page, were faced by a photograph of or detail from one of his buildings—a tap perhaps, or the shadow of a leafless branch thrown upon a rendered wall. This had sold nearly one thousand copies before becoming remaindered. Although he builds little today, he leads an active life on committees and study groups. He lectures and writes and regularly attends international conferences in Mexico City or Tel Aviv, where he and his old fellow-warriors mull over the old battles; courteously, if absentmindedly, finger each other's medals, and let the genuine affection of their disciples lap comfortably round their ankles.

In 1945 he tried to stage a comeback. He began to wear his tie through a ring, bought a Donegal tweed cloak and carried a stick. This attire, which made him look what A.P. calls every inch the unsuccessful literary man, got him a couple of mentions in *The Londoner's Diary* but little else, and he wisely dropped it. Advancing age had softened his heart as well as hardening his arteries, and he no

longer felt compelled to point out to others the errors of their ways. Let them go to Heaven or Hell their own way, he now thought, and who knows but that may be the same destination.

Do not let us, then, pity B.V. He has served us well. He is no charlatan and realizes quite well the risks of pontification and posturing which face those who cling too long to past successes, or who try to make an exclusive and rigid academy of what is and must be

something developmental and open to all. Let us leave him, then, in his wedge-shaped living-room, seated on his self-designed sofa of leopard-skin, foam rubber and dressed granite, leafing through the minutes of some praiseworthy society of which he is hon. vice-president—waiting confidently for the swing in the pendulum of taste which will quite rightly bring him and his work back into less excitable but more permanently secure recognition.

## The Architect's Responsibility for Cost Estimates

**I**N THE JOURNAL for October 1953, there was published a letter from Eugene H. Klaber, F.A.I.A., pointing out that in some cases the Courts have held the architect responsible for preliminary estimates given his client. "To my mind this is a primal absurdity, since it says in effect that the architect must guarantee to the owner the price at which a third party, as yet unknown, will be willing to perform the work." He suggested that The Institute's legal counsel should advise the membership what measure of responsibility falls upon the architect in

making an estimate for a project he is designing. Here is the reply, first, of William Stanley Parker, F.A.I.A., The Institute's Consultant on Contract Documents:

I was interested to see your note about Cost Estimates in the October JOURNAL. Did you see my notes on the subject in the JOURNAL for February 1952 and the earlier joint statement with Mr. Lowe in the issue for January 1950?

There is a good deal that can be said on the subject, and I am treating it at some length in my book on "The Standard Docu-

ments and the Law", the text of which is nearing completion. Mr. Lowe and I have been discussing it for several years. Let me try to put the essence of the matter as I see it.

The Architect's responsibility will depend on two things:

(a) His written agreement with his client.

(b) How he acts in carrying out that agreement.

The important factors under (a) and (b) are as follows:

(a) If the written agreement specifies a definite cost limit, then he will be bound by it.

If he signs an A.I.A. Standard Agreement, with *no mention* of cost limit, the provisions of Art. 8 will probably leave him free of responsibility of the final cost. Evidence of an oral understanding as to cost has been ruled inadmissible as modifying the written agreement stated in Art. 8.

(b) If during the development of the plans the client adds to his requirements and the architect accepts the additions without comment as to their effect on cost, he will still be bound by the stated cost limit.

If during preparation of plans, the architect keeps his client constantly advised, *in writing*, of how

the project is developing in relation to cost, and how the trend in construction cost is affecting the probable cost of the project, a matter that is outside of his control, the architect can protect himself completely if no fixed cost limit was named, and can protect himself importantly even if a cost limit was included in his written agreement if he notifies his client that added requirements cannot be included at the original price.

The Courts have provided ample evidence of when an architect will be held responsible and when he won't. But architects should understand how to conduct their affairs so they won't get involved in a suit.

What they tell their client before signing an agreement will often determine whether they are playing safe or gambling in order to get the client to sign. It is all right to say you don't guarantee your estimates, but are you unwilling to tell a man you can't design a building for a stated purpose for a stated sum, if that sum is all he's got for the purpose? An owner has a right to expect an architect to be reasonably informed as to costs. The architect has a right to be frank with an owner who wants "two tens for a five."



In my opinion the mandatory rule about not guaranteeing estimates of cost is too general a statement and should be eliminated from the *mandatory* provisions and a more balanced statement about costs added in the advisory portion of Document No. 330.



Here is the comment of John T. Carr Lowe, who has for many years been The Institute's legal counsel:

... A categorical answer as to the measure of legal responsibility of an architect making an estimate of building costs cannot be given.

There are too many elements that vary from case to case:

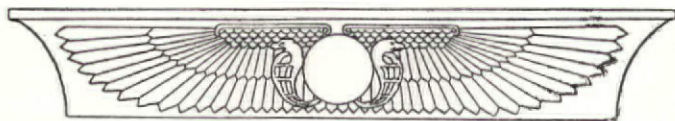
Was the architect asked to give an estimate? What use was to be made of the estimate? Was the architect limited in design by the owner's budget which must not be exceeded? Was the structure to be built in alternative finishes? Was the architect to control installations by his own supervision? etc, etc.

In terms of the number of

buildings planned it is hazarded that there are very few cases where an architect has furnished an estimate to his or the owner's hurt. In times of volatile costs such collisions between purses and interest may be more frequent.

There are enough qualifications—of material and labor costs; mere design against complete supervision; etc., etc.—that can be thrown around any estimate to protect an architect from most claims against him, and these qualifications should be set forth in detail, and as needed, as a part of any estimate requested by an owner.

As a *general* statement, *If* an owner can show his clear reliance (a self-serving statement debatable before a jury) on the architect's estimate of costs (so explicit as to amount to a guarantee, Standards of Practice notwithstanding) to the owner's hurt, either in securing financing or obligating himself under contracts for construction, then an architect *may* (not necessarily *will*) be legally responsible to the owner.





## The Plastic Ethic

By *Hubertus Junius*

IT WAS MY FORTUNE that in my youth I learned the value of the Laughing Truth.

And it came to pass in the following manner:

Once in my callow youth I did foregather with others of my ilk in a tavern of some fame in the village of my birth, and there did indulge in Bourbons of dubious vintage until the inhibitions of a virtuous upbringing were dissipated and I did behave in the manner of an ass and was led like one to my father's door near the break of day.

And at the breaking of fast, my father asked in a pleasant voice, "And what time, my son, did you return to my abode last night?"

And laughingly I did reply, "Near the hour of the cock's crowing, oh, my father, and in such condition from strong drink that those of stancher stomachs had need to guide my feet to your doorstep." And my father did smile in unbelief, for I had, at the time, no small reputation for exaggeration.

And it came to pass that certain of my father's friends had wit-

nessed my indiscretion at the tavern and hastened forthwith to tell him many small details of the evening.

And at our evening meal he did view me with lugubrious eyes saying, "My friends bring me reports of your yester-eve's indulgences in a public tavern, and I am mortified to learn these truths from the tongues of others of one from whom I had expected frankness above all things."

And I did reply, "But, my sire, did I not tell you of these things at the breaking of the morning fast and forsooth in a manner of greatest truth, having faith in your tolerance and understanding of the foibles of youth?"

And this was the lesson of the Laughing Truth, in which I have come to place great trust and which has profited me time and again, for when I say to a valued client, "This woman you have taken to your bosom will destroy your subsistence, even to the flocks of your father, in the building of your homestead," I laugh joyously.

*Book II, pp. 20-21*

# Creative Design, or The Beauty-Parlor Touch

By *Edwin S. Burdell, Ph.D.*, HON. A.I.A.

PRESIDENT, THE COOPER UNION, NEW YORK

A viewpoint expressed before the Regional Conference of The  
American Institute of Decorators, Washington, D. C.,  
November 6, 1953

I HAVE BEEN ASKED to say a few words about the desirability of decorators and architects getting together intellectually as well as in practice.

What confuses me is how the decorators and architects can ever be separated, since they are both so concerned with the same thing—creativity, and to that subject I would like to address myself.

To me, the greatest challenge to American educators today is the development of creative capacity. During World War II it became alarmingly evident to men like Conant, Compton and Bush that America was not producing the creative scientists consistent or commensurate with our engineers, the A-bomb notwithstanding. I'll leave it up to you to say whether we lag behind Europe in creativity in architecture, furniture, fashions, painting, etc.

To me the *creative* capacity includes both the creativity of de-

sign and the execution of design—it is in the latter that America shines. Just as our engineers were tops in the execution of the creative contributions of the foreign physical scientists, who gave us the formulae for the A-bomb.

*Creativity* in design means to me an analysis of basic elements and their function which results in bringing into existence a synthesis—a new unity of elements differing in varying degrees from previous ones. *Execution* of design means putting the design to work.

Creativity and execution are not exclusive of each other—more often than not creativity cannot exist without execution. For how could a score of music mean much if never played; an architectural design which had never been executed in bricks and mortar; a drama which had never been acted; a fashion design for which fabric had never been cut and sewed?

One of the most striking things about the current New York show of the architectural designs of Frank Lloyd Wright was the large amount of his creations which were never executed. The reason for this may well be that Frank Lloyd Wright has frequently been out of step with his time. The *avant garde* is always complaining about the lag in artistic appreciation of the people. This is understandable, for any student of society knows there is a strain toward consistency as well as toward innovation, in the folkways and mores of the people.

Older people generally accept innovations with less alacrity than younger people, and since they are apt to control the means of expressing art and architecture, we shall probably continue to find some college boards of trustees accepting Georgian, Tudor and Gothic designs—sad, perhaps, but true. To be a good design, the sonata, the building, the play or the dress, must not only be skillfully executed and function well but must have a quality that most nearly represents the over-all needs of the people who will use or enjoy it. And to be able to do this the designer must not only be trained but educated, and by educated I mean the development of a set of

values; an educated person is one who is capable of distinguishing the valuable from the less. His education must be in the symbols of the culture of which he is a part and in which he is working—and when he studies the details of this history of past art and architecture it should be in terms of the ethics of the period which evoked those particular expressions of the peoples' needs, aspirations and skills.

Thus, the conventional political details of the Middle Ages or the Renaissance would not alone account for the culture of Europe which produced the cathedrals of the thirteenth century or the works of art of the Quattrocento. Unfortunately, up to our very recent past it has been thought that reproductions of those impressive buildings, paintings, and sculpture which had evolved out of an ethos or culture of the past, had to be accepted as a valid expression of our present-day culture—banks had to be Greek temples; railroad stations had to be Roman baths; city halls had to resemble Petit Trianons, and private homes had to look like either Dutch cottages or Tudor castles. Actually it was an expression of the state of confusion of our culture and led to

an eclecticism which laid a blighting hand on our readiness to experiment and invent.

Today, we are in the process of casting off our chains, and contemporary design evolves out of today's culture. Whether you like the glass buildings of the U.N. and Lever House or the aluminum facade of 99 Park Avenue, the designs do make the most of materials, the mood, and the methods of circulation.

In order to achieve this the student of design must have some insight into the social and economic life of the people for whom he will design. The principles and findings of psychology, sociology, anthropology, and economics must be studied along with the conventional professional subjects. Even such disparate subjects as manufacturing and merchandising must find a place in the well educated designer's background.

Good design must also have certain spiritual qualities if the applications are to be anything more than utilitarian—and perhaps even then, since esthetics are as important in the design of a kitchen as in an art museum. The design must be such as will evoke those emotions which are appropriate to the building and its interior. It

may be awe, reverence, patriotism, security, or ease, but there must be a communication between the design and the people.

Despite the acknowledged lag in the artistic appreciation of the people, any society in a fluid state, such as ours, with no Academy to hand down the rules, or dictator in politics or art to smother experiment, should be capable of a more ready acceptance of new designs and new art forms than would otherwise be the case.



Perhaps what I am going to say now will be like trying to resolve the question as to which comes first, the hen or the egg, but it is my opinion that technology has not forced new designs on society, but that society has created the designs which have forced technology to meet its requirements. Thus, the metropolis has forced experimentation in building construction, vertical and horizontal transportation in the form of elevators and rapid transit, and so on. Society, finding that these innovations will work, demands more of them and better refinements of the original.

An excellent example of how a social need influenced a design which in turn forced technology

to develop new techniques may be seen in the development of The Cooper Union Building, whose cornerstone was laid just 100 years ago this past September. America at the mid-nineteenth century was feeling the impact of science on society. The industrial revolution which seized England and Western Europe fifty years earlier was converting the United States from an agrarian society to an industrial one. Peter Cooper had the vision to see that science had to be brought within reach of the common man and that meant free to all who could grasp it, so he founded The Cooper Union for the "advancement of science and art, in their application to the varied and useful purposes of life."

This was a new design for living; nothing just like it had ever existed before and even today it is unique among professional schools. To execute the social design Peter Cooper had to design a building as well. In order to do this he had to design a machine which would produce rolled wrought-iron beams which would be capable of supporting a six-story building—one of the tallest of its time.

He then had to design an elevator which would be capable of lifting human beings to make that

height usable for the purposes of a school and he had to design a means of ventilation for an auditorium of 2,000 seating capacity which he had located in the basement. He designed all of these things because he had to, if he were to fulfill the social aspirations of the people for whom he was the instrument of achievement. Unique as it may seem, he not only gave design expression to that outreach for science, but he was the technologist who assumed the task of translating the design into a physical structure that made the design a reality and put it to work.

But now, what of the present and future?

What are the means of the present-day society, what designs is it creating, and what technologies will have to be developed to implement them?

These are some of the questions which both decorators and architects alike must answer if their "creativity" is to be anything more than novelty for the sake of novelty.

I started out by implying that I was going to answer these questions. I shall try to by saying in closing that the education of the interior designer like that of the

architect has to orient itself primarily toward preparation for professional practice and secondarily toward job getting. No longer should students laboriously copy period rooms and their contents. No longer should they immerse themselves in the subject matter of the past to the exclusion of an understanding of the modes of life, the materials and the techniques of the present.

However, this is not to say that merely to be "new" is necessarily to be good, for the "new" may only be a slick contrivance of some very shabby old elements.

The beauty-parlor touch, however skillful and seductive, will never be adequate to cover up the crudity and banality of machine-

made products and machine living, whether homes, hotels or hot plates turned out from uninspired patterns and not from creative designs. On the other hand, the creative touch will assure an integrity, a security, and a sense of well-being much needed in our confused and weary world.

An ability to analyze, investigate, and synthesize can lead to true creativeness. Only out of intellectual and emotional processes spurred on by ingenuity, human understanding and valid information, yet held in check by a working knowledge of manufacturing and merchandising processes, will interior design be capable of meeting the needs and aspirations of present-day society.

## From Stable to Library

*By George E. Pettengill*

INSTITUTE LIBRARIAN

**"FROM STABLE TO LIBRARY"** served as the theme of the exhibit arranged at The Octagon to mark the opening of The Institute's new library on January 8, 1954, and well it might, for The Institute had just completed the successful remodeling of the old coach house on the Octagon property into a modern, up-to-date

building to house its library. Although not the first such conversion, it still represents an intriguing and unusual method of securing a library.

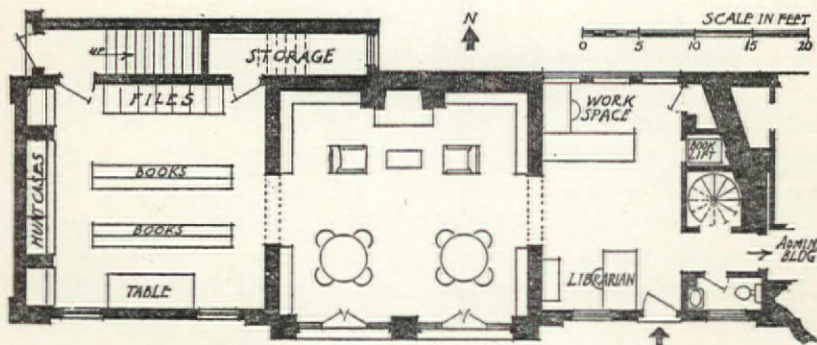
That this should happen is more remarkable as it was decided to tear the stable down some thirty years ago after condemnation by the District of Columbia authori-

ties, and it was saved at the last moment by emergency repairs. It is perhaps even more surprising that it finally became a library, for over the years there have been many plans and proposals advanced for using the stable. The most drastic involved the removal of the entire façade so that it would have been on axis with The Octagon, where it would have served as an entrance to the proposed administration building. A more recent proposal involved its use as club rooms for the Washington-Metropolitan chapter.

What was there to work with? A two-story brick building, 64'4" long in front, and 60'8" in back, 21'3" in depth at the ends, and 22'6" in the center portion. The varying length was caused by the fact that the original lot line ran

at an angle, and the stable had been built to this line. The building was divided into three sections by interior walls. On the ground floor the three rooms were the stable proper, the carriage room, and the irregular-shaped room which apparently served as a tack or harness room. From the carriage room a staircase ran to the second floor, although no longer in its original position. The second floor was obviously primarily a hay-loft and the openings in the floor for tossing down feed to the stable could still be seen.

It is interesting to note that in the old harness room there had been a brick floor and above this in the dirt which had accumulated was found a horseshoe. And in the interior walls the workmen found a penny of the 1850's which



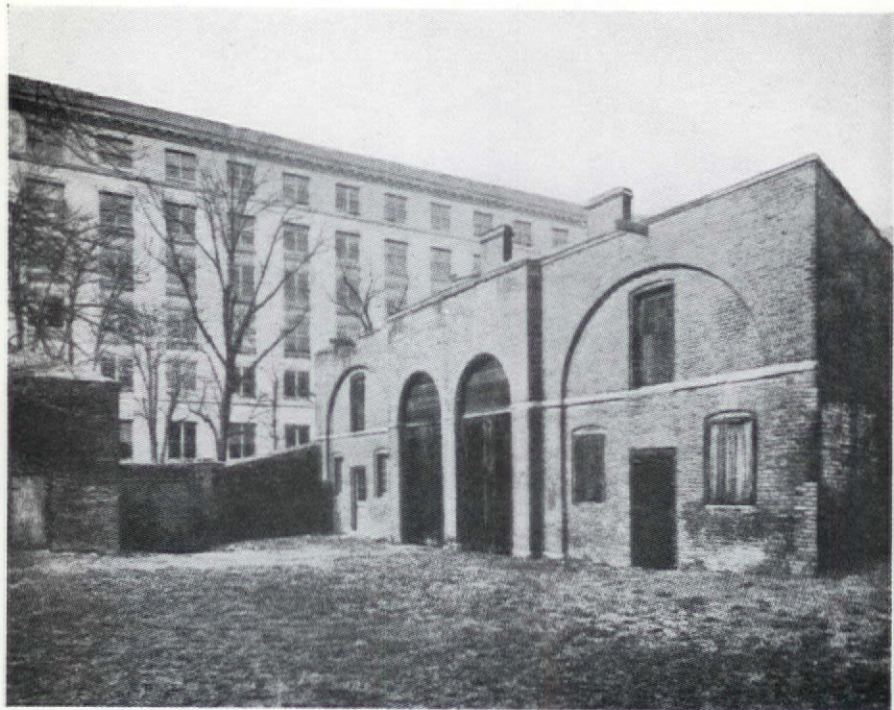
Plan of the first floor. The second floor provides a continuous stack room



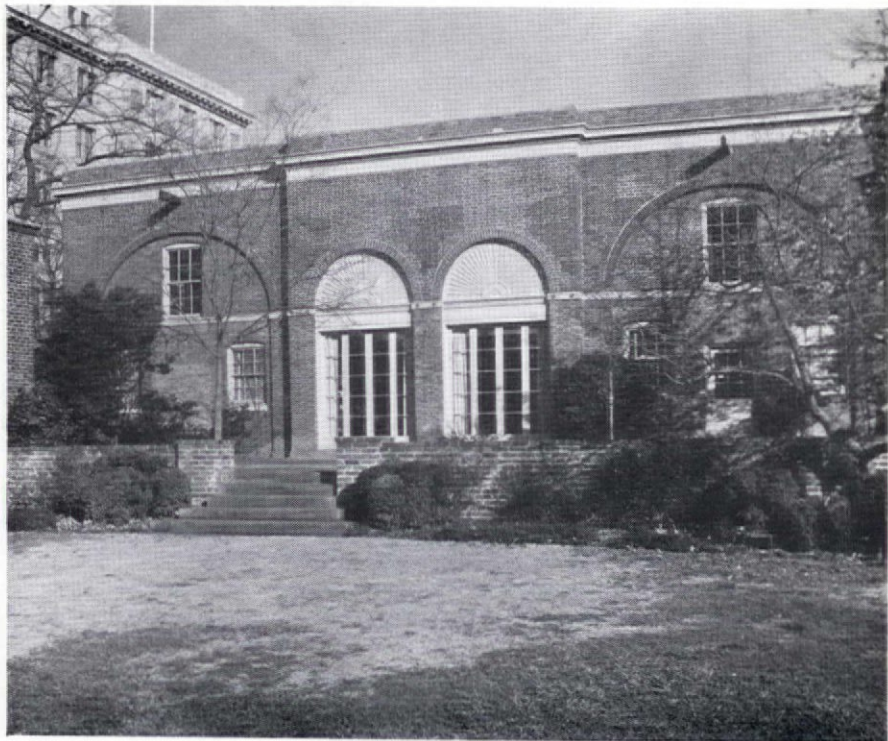


The reading-room or middle division of the three-part plan, with the portrait of Richard Upjohn, first president, over the fireplace

HOWE, FOSTER & SNYDER, ARCHITECTS



The Octagon stable, taken from a photograph made before 1940, when the Administration Building was joined at the right-hand end



In remodeling the stable for library use, it will be noticed that the façade is practically unchanged. The cornice and parapet were added at the time the Administration Building was built

HOWE, FOSTER & SNYDER, ARCHITECTS



The reading-room, where current architectural periodicals, domestic and foreign, are kept ready for reference. The bust commemorates Thomas U. Walter, second president of The Institute. At the far end of the room beyond may be had a glimpse of the bookcases from the Richard Morris Hunt library, now made a permanent part of the Library Building.

HOWE, FOSTER & SNYDER, ARCHITECTS

raises some intriguing questions. At the time of the emergency repairs the roof was replaced and some of the second floor beams strengthened, but in general the walls and second floor were pretty much original.

It was felt that as much of the old building should be preserved as possible, and accordingly it was originally planned to remove only the interior, leaving the exterior intact except for certain window changes on the back wall. Inside a complete separate reinforced-concrete structure on separate foundations would be built, not disturbing the old walls which had no footing, but tying them to the concrete slabs. As work developed it was found that the rear wall was in such poor condition that it was necessary to tear down half and replace it, the other part being strengthened by the new staircase built on the exterior. The natural divisions of the building indicated the desirability of maintaining the same divisions in the new building downstairs; while the needs of the library for ample stack space prompted the opening of the second floor into one large room.

The results are pleasing and have evoked many flattering comments. The old central carriage

room has become a reading-room, with French doors providing ample light. Facing on The Octagon garden it offers a prospect that can be surpassed by few libraries. Around the room are bookcases housing the current periodicals received by the library, over two hundred in number. At the rear is a fireplace, trimmed with black Tennessee marble, before which are two easy chairs and a small, low table. Two round study tables and eight chairs complete the furnishings. A portrait of Richard Upjohn, first president of The A.I.A., over the fireplace, and a bust of Thomas U. Walter, second president, between the French doors, add fitting touches to the dignity of the room. The lighting is provided by two coves intersecting the ceiling, with recessed downlights over the two reading areas.

The old stable room to the left is now a small stack room in which are housed the most used books. Here also are the vertical files for pamphlets and pictures. At the far end of the room have been built in five ebonized bookcases which came from the library of Richard Morris Hunt, another A.I.A. president. With their brass grilles they present a striking appearance

which has been the cause of much favorable comment from those who see them.

To the right of the reading-room in the old harness room is the librarian's office and work space. A built-in unit provides low shelves for the periodical indexes and a file cabinet for correspondence, and inside is a desk-table with shelves to hold books in process of cataloging. The librarian's desk, a secretary's desk and the card catalog complete the furnishing of this room. This room has been squared up so that in the triangular portion of the old room there are now located a coat closet, a book lift, a spiral staircase, a hall leading to the administration building, and a small washroom. The exterior entrance is also in this room which thus allows one person to readily greet anyone coming either from outside or the offices.

Upstairs there is a stack room of some 1100 square feet with more Hunt bookcases on the end wall and steel stacks throughout the rest of the area. A table in front of one of the windows will permit readers to work in the stacks. In the triangular area upstairs, in addition to the book lift and staircase, there is a machine room where the airconditioning and heating

equipment is housed. The heating system uses steam from the main Administration Building boiler to warm the air which is then distributed through the same ducts used for cooling in summer. In order to meet fire regulations it was necessary to provide an enclosed stairway, which was done by building an addition on the back, which gave an extra dividend in the form of two commodious closets.

It is hard to know to whom to give credit for the library, for so many persons have wanted it and planned for it for so long. The actual plans are the work of William Dewey Foster, who listened willingly to the thoughts of the librarian. The Buildings and Grounds Committee reviewed the plans, the Board of Directors approved them, and recommended that the work should be done, which was authorized by the 1953 Convention. Thus it is a project of which many have dreamed and many have had a hand in the final accomplishment.

But what of the library itself—the books which are now housed in this fine new-old home? Basic, of course, are books collected by The Institute in its former library,

loaned in 1916, many of which are now restored to their rightful home. More important in numbers are the books from the libraries of Richard Morris Hunt, Frank Baldwin, Donn Barber, Arnold Brunner, Guy Kirkham, and Henry H. Saylor. Others have given smaller gifts of books of equal importance, but these donors are so numerous it is not possible to list them here. Currently, of course, many books are received as the result of purchase by the library to meet specific needs.

As presently constituted the library represents a broad general collection ranging over the whole field of architecture. Several of the classics are present in early editions of the sixteenth and seventeenth centuries, the earliest being a Vitruvius of 1521. The present aims of the library are twofold—first, to have available the practical books on the subjects which may arise in the daily practice of the architect; and second, to acquire a

library on the history of American architecture which will be in keeping with the role of The Institute in shaping that history. An important part of that history is to be found in the publications of the chapters, and thus an immediate goal is completion of our files of chapter publications. Because of their scarcity the Library will have to rely heavily on the generosity of members in completing these.

To make the Library of more use to members in the field, it is presently offering a loan service by mail which has been used already by members from coast to coast. Future developments under consideration are a photographic library of outstanding American architecture and also a slide collection. Thus in its new home which completes the development of the old Octagon property, the Library looks forward to a bright future of service to American Institute of Architects members and the architectural profession.

## Competitions

*Parents' Magazine's* Fourth Annual Builders' Competition for Best Homes for Families with Children, with Richard Bennett, F.A.I.A., William H. Scheick,

Leonard G. Haeger, and Family Home Editor of *Parents'*, Mrs. Maxine Livingston, forming the Jury, has given a National Merit Award to the house of Mrs. Ruth

E. Weber, Palo Alto, Calif.; the architects Anshen and Allen. Regional Merit Awards went to:

The house of Mr. and Mrs. Charles C. Palmer, South Bend, Ind.; E. Don Spinney, Architect; William H. Weist, Engineer.

The house of Mr. and Mrs. Loughton Smith, Massepequa Park, N. Y.; George Nemeny, Architect.

The house of Mr. and Mrs. Fred B. Crandall, Tulsa, Okla.; architect, Donald H. Honn.

The house of Mr. and Mrs. Clarence Wells, San Jose, Calif.; Jones & Emmons, Architects.

A Special Merit Award was given to the house of Mr. and Mrs. G. C. Nichandros, San Leandro, Calif.; David H. Horn, Architect.



### A.A.S.A. School Competition

THE THIRD ANNUAL COMPETITION sponsored by *The School Executive* brought 139 entries to the Atlantic City convention of the American Association of School Administrators, beginning on February 13.

#### AWARDS OF MERIT

Warren H. Ashley, Groton

Senior High School, Groton, Conn.

The Architects Collaborative, Waltham Elementary School, Waltham, Mass.

Harrison & Abramovitz, School 198, New York, N. Y.

William H. Harrison, El Rancho High School, Whittier, Calif.

Perkins & Will, Glenbrook High School, Glenview-Northbrook, Ill.

John Lyon Reid, Highlands School, Millbrae, Calif.

Shepley, Bulfinch, Richardson & Abbott, Manchester Memorial School, Manchester, Mass.

John Carl Warnecke, White Oaks Elementary School Annex, San Carlos Elementary School District, Calif.

#### HONORABLE MENTIONS

Vincent G. Kling, Bryn Athyn Elementary School, Bryn Athyn, Pa.

Eberle M. Smith, Beverly School, Birmingham, Mich.

Edmund George Good, Cumberland Valley High School, Cumberland County, Pa.

Caudill, Rowlett, Scott & Associates, Laredo Junior High School, Laredo Independent School District, Tex.

MARCH, 1954





## Honors

HARRY J. DEVINE, of Sacramento, Calif., has been honored by Pope Pius XII, in being made a Commander, Civil Class, in the Knighthood of St. Gregory the Great.

LAWRENCE GRANT WHITE, F.A.I.A., of the firm of McKim,

Mead & White, has been made a Chevalier of the Legion of Honor.

EERO SAARINEN, F.A.I.A., has been elected to the National Institute of Arts and Letters, the organization limited to 250 members elected for life, in recognition of his notable achievements in art.

## They Say:

Walter Gropius

*(At a luncheon celebrating his 70th birthday, May 18, 1953)*

I think I cannot let this occasion go by without trying to rip off at least one of the misleading labels that I and others have been decorated with. You all know there is no such thing as an "International Style," unless you want to speak of certain universal technical achievements in our period which belong to the intellectual equipment of every civilized nation, or unless you want to speak of those pale examples of what I call "applied archaeology," which you find among the public buildings from Moscow to Madrid to Washington. Steel or concrete skeletons, ribbon windows, slabs canti-

levered, or wings hovering on stilts are but impersonal contemporary means—the raw stuff, so to speak—with which regionally different architectural manifestations can be created. The constructive achievements of the Gothic period—its vaults, arches, buttresses and pinnacles—similarly became a common international experience. Yet, what a great regional variety of architectural expression has resulted from it in the different countries!

Osbert Lancaster

*(Speaking on "The Future of the Past: Some Thoughts on Preservation" before the R.I.B.A., March 3, 1953)*

Let me remind you that, no matter how contemporary you strive

to be, scratch as a starting-point is forever unattainable. That where- as it remains questionable whether we do mount on our dead selves to higher things, it is certain that we can get nowhere if we reject the assistance afforded by other people. Without the continuous deposits

of architectural humus no modern architecture can thrive, and if we scrape away the topsoil it will inevitably wither away. For no matter how clearly we envisage our objectives, no one can build the New Jerusalem in a spiritual dust-bowl.

## News from the Educational Field

ALABAMA POLYTECHNIC INSTITUTE, School of Architecture and the Arts, announces the appointment of Tage Gorm Hansen as Associate Professor of Architecture. Mr. Hansen came to Auburn from Copenhagen, where he was a member of the staff of the School of Architecture of the Royal Academy of Fine Arts.

UNIVERSITY OF UTAH, School of Architecture, announces that Georgius Y. Cannon is teaching philosophy of architecture during the winter quarter. The course is not limited to architectural students.

CORNELL UNIVERSITY, College of Architecture, announces the appointment of Dr. Coleman Woodbury, who was responsible for the works, "Urban Redevelopment: Problems and Practices" and "The

Future of Cities and Urban Redevelopment," as lecturer for the spring term. He will lead a seminar on housing for graduate students in city planning.

YALE UNIVERSITY announces the appointment of Steen Eiler Rasmussen, of Copenhagen, Denmark, as Visiting Professor of City Planning for the spring term of this year. Professor Rasmussen comes to Yale from M.I.T., where he had been serving as visiting critic for the winter term in the Department of Architecture and Planning.



### Student Citation Project of The College of Fellows

ANNOUNCEMENT has been sent to the faculties of accredited architectural schools of the intention of

The College of Fellows of The A.I.A. to give public recognition and encouragement to outstanding students of architecture. Citations and honorable mentions will be awarded at the annual Convocation, to be held at the time of the

Convention of The Institute, June 15-19 in Boston.

Faculties in architecture are invited to nominate students deemed worthy of such honor in accordance with a procedure set forth in detail in the original announcement.

## The Betrayal

*By Elise Jerard*

There were an architect and wife  
Who led a chaste esthetic life,  
Their tastes being obviously very  
Orthodox Contemporary.  
They owned a painting by Paul Klee.  
Their living-room was beige and grey.  
The shades of all the lamps were white,  
Which cast a frank December light.  
Form followed function like a skin  
That shows the skeleton within.  
And everything was most restrained.  
And everything could be explained.

And then—the blow, the crass exposure  
Shattering this architect's composure!  
Although he knew that he was blameless  
It seemed his wife was being shameless.  
How could his flouted, doubting love rest  
Till he found her out in her loathesome love nest—  
Where all was soft, caressing, curving,  
Hepplewhite, Sheraton, most unnerving!  
Williamsburg colors, pretty-beauty,  
Bric-a-brac thick as tutti frutti!  
Now he sits alone with a broody eye  
In the home where the woman once lived a lie.

## Calendar

*March 3-6:* Spring Meeting of The Board of Directors, A.I.A., Washington, D. C.

*March 7-May 2:* "Blueprint for Tomorrow," an exhibition of accepted designs for buildings to be erected in the near future in the metropolitan area of Baltimore, including Annapolis and the area east of Silver Spring, The Peale Museum, 225 N. Holliday St., Baltimore 2, Md.

*March 10-12:* Convention of the Michigan Society of Architects, Hotel Statler, Detroit, Mich.

*March 14-April 9:* Tours of Charleston's historic houses, sponsored by Historic Charleston Foundation, 94 Church St., Charleston, S. C.

*April 22-24:* Third Annual Conference of the Western Mountain District, A.I.A., Santa Fe, New Mexico. Theme: The Architect and the Potentialities of his Environment.

*May 11-14:* 47th Annual Assembly of the Royal Architectural Institute of Canada, Mount Royal Hotel, Montreal, Quebec, Canada.

*May 26-29:* British Architects Conference at Torquay. A.I.A. members are welcome, and further information

and programs may be obtained from the Secretary of the R.I.B.A., Mr. C. D. Spragg at 66 Portland Place, London W. 1, England.

*June 10-12:* 54th Convention of New Jersey Chapter, A.I.A., and New Jersey Society of Architects, Berkeley-Carteret Hotel, Asbury Park, N. J.

*June 15-19:* 86th Convention, A.I.A., Statler Hotel, Boston, Mass.

*August 19-21:* Regional Conference of Northwest District, Eugene, Ore.

*September 16-19:* Annual meeting of Pennsylvania Society of Architects, Great Lakes Cruise on the *South American*, leaving from Erie, Pa.

*September 26-28:* Regional Conference, Gulf States District, A.I.A., Marion Hotel, Little Rock, Ark.

*October 21-23:* Convention of the New York State Association of Architects, Lake Placid Club, Lake Placid, N. Y.

*October 28-30:* Annual meeting of Minnesota Society of Architects, Rochester, Minn.

*November 3-5:* Convention of the Texas Society of Architects, The Texas Hotel, Fort Worth, Tex.

## Scholarships and Fellowships

THE UNIVERSITY OF TEXAS announces the availability of the M. N. Davidson Fellowship in Architecture, carrying an award of \$500 to a student of exceptional ability to assist him in undertaking graduate study in architecture at the University of Texas. Applicants must hold a Bachelor's degree from an accredited school of architecture, or its equivalent. Ap-

plications and supporting documents are due not later than April 1. Application forms may be obtained from the Chairman of the Graduate Faculty, School of Architecture, University of Texas, Austin, Tex.

THE 1954 LeBRUN TRAVELING SCHOLARSHIP, conducted by the New York Chapter, A.I.A., is open to architects and draftsmen

between the ages of 23 and 27 (plus years of war service) who are citizens and residents of this country, and who have had at least 1½ years of office experience. This year's problem for the competitors

is an elementary school. For details and application forms address Robert Carson, Chairman, LeBrun Committee, New York Chapter, A.I.A., 115 East 40th St., New York 16, N. Y.

## Architects Who Design Churches

*By Edwin Bateman Morris*

Informal observations at the Joint Conference on Church Architecture at Nashville, Tennessee, January 6, 1954

**M**Y EARLIEST RECOLLECTION is in connection with Sunday morning and going to church. My mother used to rustle into the living-room accompanied by the faint but pleasant odor of black kid gloves, holding up her wrist in the prescribed gesture of placing offertory money in her palm. When later I was on occasion taken to church, I would sit with my face against the pew in front, listening wonderingly to the long litany; and I think if someone now were to bring me a piece of wood finished with the same material, I would instantly recognize the taste of the varnish that was on the pews of the little church of St. Matthew's in Philadelphia.

I arise very humbly to say a word to churchmen and church architects, fearing the wrong phraseology. There was this eloquent

preacher who said, "Mother Church stands with one foot firmly planted on the ground, the other pointing to the skies." If ecclesiastical experience leads to the possibility of a wrong turning like that, what may my inexperience lead to!

In spite of that, from my layman's point of view, I state firmly that I think there are three paramount appeals in church services: one, congregational participation, as in hymns and prayers; two, the eloquence of the preacher; and, three, the peaceful and soothing influence of the tabernacle in which the services are held. This last is perhaps equally strong with the others and certainly of most ancient appeal. In medieval times, the extensive stone walls offered echoing and re-echoing surfaces, so that but a small percentage of the

congregation could hear, even when the clergy had adopted the device of intoning the service upon one note to avoid discord of sound and echo.

Doubtless then, the congregation permitted themselves to become absorbed in the mysterious high shadows in the vaults above and in the bright colors laid on the stones by sun through leaded glass.

Religion, being concerned with a life after this, is mystery. And that sense of mystery and of listening to far-off voices is heightened and built up by music, by eloquence of word and by the religious stillness and the mysterious depths and shadows of the church building itself. And that is the contribution of architecture to the spread of the word of God.

Religion is an emotional experience. It needs, to induce it, to heighten it, the roll of the organ chords, sonorous wordings and the appealing soothing form of the church structure itself carrying intangible persuasiveness. I think of the very homely example, concerned with young man and his best girl who were going out into the moonlit garden. And she, either from trepidation or in order firmly to fix the agenda for the evening, said "If you kiss me, I

shall call for one of my relatives." But, overcome by the moonlight he took her in his arms and kissed her firmly. She leaned back her head and then, remembering her promise, whispered "Oh, brother!"

That tends to explain the strong influence of environment. Bertram Goodhue, for a long while expressing himself in traditional forms, yet was greatly concerned with the abstract appeal of his church structures, in the firm merging of architecture and religion. In his Church of St. Bartholomew in New York, I was greatly impressed by the pleasant stillness, a condition which went to prove that the religious atmosphere in a church building is the inspirational bringing together of many things, which all together result in a churchly structure. A great part of the sacred stillness of St. Bartholomew's is doubtless due to the thoughtful design of the paving of the aisles. These have a narrow border of a hard-surface material with the body of the floor a natural clay-body extruded tile. This tile has a cratered surface which muffles footfalls. The difference is noted when one walks out upon the hard-surface border which gives off a pat-pat sound of impact. Similarly by careful design, pleasant mysterious shadows

are in the distances, and near at hand appealing colors through leaded windows contrasting with grey stone. That is beauty, which is also religion.

I thus think it is important that there should be joint conferences between churchmen who are not architects but who want and need

appropriate church buildings, and architects themselves. For there is an important tie between architecture and religion. The tie is that architecture is the search for beauty in the things of this world; and religion may well be said to be the search for beauty in the world to come.

## Learning to be The Secretary

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

**A**GAIN, I address my successor in the belief that my experience in attempting to discharge the duties of this office may be at least interesting and perhaps helpful to him. I am learning by doing; it is a continuing process.

As I write this, my term is half over; and this seems to be the appropriate point at which to tell you of one of the major tasks I am called upon to perform. Chapter XIV of the By-Laws of The Institute is devoted to Architectural Practice and specifically to "Unprofessional Conduct" and "Responsibility of The Board for Discipline." Many, many inquiries and requests for interpretation are received by The Board. In past years the consideration of these occupied a great deal of time at Board meetings. In consequence,

The Board in March 1951 ruled: "There shall be referred to The Secretary of The Institute for reply all inquiries on the matter of ethics." In the same year, May 11, 1951, The Convention adopted the present Standards of Professional Practice published as A.I.A. Document No. 330, which is divided into two parts: I. Obligations of Good Practice, and II. Mandatory Rules of The Institute. Deviation from the principles set forth in these Standards "is subject to discipline in proportion to its seriousness." It is to the inquiries and requests for interpretation relating to matters treated in Document No. 330 that The Secretary is required to make reply in behalf of The Board.

In answering such inquiries I have available to me the precedents

provided by previous correspondence, expressions of Conventions, and Board actions; and the always wise counsel of Clair Ditchy and Ned Purves. Some questions are more readily answered than others. Novel and borderline cases require longer deliberation. A brief review of some of the questions and answers that have been cared for in the last six months will give you further insight into this task of The Secretary.

A typical case is furnished by an advertisement in a magazine, of a specific building material, containing the photograph of an architect and a statement from him endorsing that material. This answer was given: "This type of publicity is considered highly unethical, inasmuch as such public endorsement of a product renders the architect liable to suspicion of venality. An architect's freedom of judgment is one of his most precious qualifications, one which should be guarded most zealously. Without intending to discredit your convictions regarding the merits of the product, we believe you will readily agree that such public endorsements, if unchallenged, would lead to flagrant abuses and a grave loss of respect for our profession."

A lawyer acting in behalf of an architect asked this question: "This client has had submitted to him an offer to become a shareholder in a corporation organized for the sole purpose of constructing and selling homes that are to be exclusively designed by this architect. The architect is to be paid for his services in the preparation of the plans and other instruments used in the designing of these houses. He will perform no other services for the corporation. The proposed corporation will build these houses, based on the aforesaid plans, for sale by the corporation on a speculative basis only. I would like to know if in your opinion being a shareholder in a corporation using the architect's plans exclusively and building houses based on these plans on speculation only, would in your opinion, constitute a violation of Mandatory Rule 7 of The Institute: 'An Architect may not engage in building contracting.'"

This answer was given: "If your client becomes a shareholder in the corporation cited he, in effect, engages in building contracting. Whether he is a minority stockholder or a majority stockholder does not affect the situation. One cannot hide behind corporate ir-



responsibility to avoid professional responsibility."

Here is an interesting question: "Does The A.I.A. consider publication and sale of plans in and by the magazine X as proper and ethical?" And here the somewhat lengthy answer: "I assume that you are referring to the ethics of the individual architect who makes and sells to this magazine a design which it then publishes. Obviously, we cannot concern ourselves with the ethics of the publishing industry.

"The essence of architectural service is professional advice to a client regarding the client's building problem. The profession feels that its service to the client is most useful when it is rendered completely—that is, from start to finish of a building project. Many architects decline to give professional services except on that basis. We suggest to the client who proposes that we prepare only a set of drawings without supervising the project to completion, that the client cannot realize the fullest advantage from our employment under those conditions, that the advice expressed in our drawings may be disregarded, and the end result quite perverted from our original

intent. In the light of that attitude the architect who makes a design to be published in the magazine probably fails to give the best professional service.

"On the other hand, in the alternative to the declination by every architect of the invitation of a magazine to prepare a design for its published use, the result might well be a resort by the magazine to less competent people than architects to make some kind of design, by which the public purchasing the magazine's design would be poorly served. If they buy the design prepared by an architect, they are at least in a better position than in the other instance.

"Furthermore, architects are accused of failing to serve the mass market and The Institute is making progress toward meeting this objection through its Committee on the Home Building Industry. The Institute has officially repudiated such endeavors as the Small House Service Bureau, a collaborative effort by architects to produce and market stock or standard plans.

"I recognize that if an architect sells a house design to a magazine which credits him as being the architect, and if he be a member of The Institute and The Institute's initials are used in connection with

the credit line used by the magazine, a certain impression is given to the reading public which involves the prestige of The Institute. The public may well feel, or come to feel, that the initials 'A.I.A.' are a certain warranty of excellence and that by using standard plans prepared by a member of The Institute they may avail themselves of a cut-rate approach to competent architectural service. I do not see, however, how, under the ethical documents of The Institute, a member may be restrained from preparing a design for a magazine."

A request for interpretation of two of the Mandatory Rules of The Institute elicited the following reply: "Rule No. 5 provides that an Architect shall not ' . . . undertake a commission for which another Architect has been previously employed until he has determined that the original employment has been definitely terminated.' The Board has often stated, and legal counsel has agreed, that 'termination' is not conditioned upon final settlement of the original Architect's fee. The sole point is that there must be a *termination* of employment of the original Architect. Termination means in effect, the dismissal of the Architect by the Owner.

"Rule No. 3 states that 'An Architect shall not knowingly compete with a fellow Architect on a basis of professional charges . . .'. While we know you are well acquainted with this rule, we will state again for the record that this does not mean that the Chapter can set up a schedule of fees for various types of work and require that the membership follow it. Nor can the Chapter negotiate a single fee for a group of projects and require the membership to follow it. However, legal counsel has stated that a member could be prosecuted under this rule in a case where he had, for instance, consistently charged 6% for a particular type and size of work and then suddenly dropped to a lesser percentage when he found that others were being considered for the job and that the only way to be sure of securing it for himself would be to cut his usual fee.

"The purpose of a Chapter schedule of recommended fees is really educational; it indicates to the public what the best professionals in the area believe is a proper fee for the adequate performance of service for a particular type of job; it also serves as a guide to members who may be unaware of what an adequate fee

should be for the problems they will encounter in taking on some unfamiliar project. It has been suggested that the fee schedule is in reality but an 'experience record' of fees necessary to attract good men and enable them to perform a competent job."

I think the foregoing will give you, my successor, an idea of what this particular duty of The Secretary involves. A dozen or more such inquiries are received and answered each month. It is one of the most serious charges upon my mind and conscience.

## Pasadena Press Progress

*By Culver Heaton*

CHAIRMAN, PASADENA CHAPTER PUBLIC RELATIONS COMMITTEE

A DETAILED REPORT of "Pasadena Press Relations" given in the January 1953 issue of the JOURNAL included a statement of the Committee's objective and a step-by-step account of the methods used to achieve the progress to that date.

A full-page Sunday architectural feature, started at the request of the *Pasadena Star-News* was then in its infancy. It is with considerable pride that the Public Relations Committee reports that in the latest opinion poll taken by the *Star-News*, "Home of the Week" was rated highest by the reading public. A feature has to go some to beat the comic, sporting, and society sections!

Since the top man on a "totem" or opinion poll is in a precarious

position, the Committee called a meeting with the staff of the *Star-News* to appraise the results of the past fifty-two issues from the standpoint of subject matter, composition, reporting, photography, and plan presentation. They were pleased to find that 44 were rated excellent, 6 rated interesting, and only 2 rated as fair. The meeting brought many good suggestions for improvement, and all left with the determination to maintain top position on the "pole."

As brought out in the aforementioned article, the Pasadena Chapter's Public Relations Committee feels that architects should stop complaining of poor press relations and "get on the team," that is, make known, through constructive contributions, the newsworthi-

ness of the architectural profession and the contribution that we can make to the economy and culture of the community.

Pasadena has found that "getting on the team" is contagious. At present, the Public Relations Committee has been giving a college extension course: "Architectural Design and Construction for the Realty Profession," and was delighted to find the managing editor of the *Pasadena Star-News* registered in the class. The purpose of this course is to equip realtors with a knowledge of the product they sell and to instill in them an appreciation of the contribution that the architect makes toward reduced building costs and increased resale values. The busy editor's object in taking time to attend was "to equip myself to make the architectural and real

estate section of the *Star-News* better." He, too, was getting on the team. As a result, it appears that two of the *Star-News* reporters will attend the course next semester.

The reception given architects and architecture in the local press has been tremendous, but it has all been *earned* by hard work. Complaining to the press does not help them to understand the value of architects but only makes them justly resentful. When architects get on the team and help, they will find the press appreciative.

The Committee's objective of making the term "architect" an accepted part of the public's vocabulary and synonymous with economy in construction has been greatly advanced by the "Home of the Week" contribution.



## Architects Read and Write

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



THE ARCHITECT AND CHURCH-GOING  
BY CHRISTINE F. C. BULLOCK, Williamsburg, Va.

I AM an architect's wife and always read the JOURNAL from cover to cover and enjoy it very much. However, I note the article

in the October issue by Mr. John W. Hargrave on "The Architect in the Smaller Community," to which I take exception.

MARCH, 1954

Mr. Hargrave states, "Together the architect and his wife should attend at least one church service." As written this indicates that the architect is to appear at church with his wife, not to worship God primarily, but to help himself in the community, and to advertise himself as a believer in God. I believe that the church (be it Roman Catholic, Jewish, Protestant, or any other) should be, and is, entirely separate from any secular ambitions which a young archi-

tect or anyone else may have. Perhaps an architect, with the help of a God in whom he trusts, may achieve his goal of better design because his soul and mind will be calm and he will be in a state of grace which enables him to receive inspiration to create greater beauty; but I deplore advice which indicates that he should use God and his church as a means toward professional and financial success. That is surely cynical advice to a young man full of dreams.

#### "A VOICE FROM THE WILDERNESS"

BY DON BUEL SCHUYLER, Tuscaloosa, Ala.

**J**UST RECENTLY here in Alabama a distinguished member of the legal profession has been charged with the crime of soliciting business. He has been tried before the State Bar Association of Alabama. In the event of his conviction he can be disbarred at the option of the Bar Association.

This seems to be standard practice in the legal fraternity and has resulted in high standards of public relations. Certainly the legal profession feels that this requirement is necessary to maintain public confidence.

In our own architectural profession, at least here in Alabama, it seems to be a common practice to

"beat the bushes" in search of work. Many of our members get up in the morning and start out in "seven directions at once" in an effort to obtain work. Some tell me that they would starve to death if they did not follow this practice. This seems to be a confession that they are not competent to obtain work on their own merits.

I have known cases where at least seventy-five architects have solicited the same job before it was awarded. After the awarding authority has been subjected to this kind of treatment, it is easy to imagine his state of mind concerning our profession. Pressure of all kinds within the imagination of

various members is exerted on the board members and others connected with the work. Our architectural publications have deplored the practice of many architects who come to a town and employ the same attorney, who is reputed to have influence, to represent them. After securing a job in this manner, the architect is compromised on all sides and is unable to provide unbiased service as he should.

Continued practice of this kind has resulted in extremely poor public relations, at least in the minds of awarding authorities. These people are our clients and of course do not respect us after such treatment.

Our State Board of Registration and our representatives before the State Legislature seem to have great trouble in obtaining a good architects law and are reluctant to prosecute cases of violation. It is my opinion that this would not be the case if architects did not generate their own lack of public confidence in their methods of obtaining business.

Certainly there are only a given number of architectural jobs to be performed. All of this "beating of the bushes" that may be done will not produce one additional job. The profession will have just as much business without it. If each architect should follow the time-

honored policy of waiting for his client to call on him, there would be just as much business to be done, public confidence would be built up and we could all do a much better job.

I was present at the Houston Convention some years ago when at least 1000 architects voted "No Advertising" when the subject was brought up for discussion. This is certainly a strong indication of the opinion of our rank and file and shows the fundamental honesty of the profession.

Of course many of our members who do a large business are much in the habit of soliciting business. Unfortunately these members are often in positions of leadership and will no doubt veto this proposal. On the other hand they might welcome the opportunity to be relieved of the necessity.

Even so, let this matter be a voice from the wilderness, expressed by an architect in a small town who does not solicit business and who is anxious to improve public relations. Believe me, it is nice to be able to sleep nights and not be worried by what might be. This is the first step: Let us first clean our own house.

I venture that if this proposal of "No Solicitation" were brought before the next national Convention it would be adopted.

## The Editor's Asides

IN THE TABLE of comparative earnings published by the Bureau of the Census, architects stand fourth, exceeded only by physicians and surgeons, as the highest earners; lawyers and judges, placing second; dentists, placing third. Aeronautical engineers follow us, and electrical and mechanical engineers take the next two places. Where is all that money?

NOTING THE ACCESSION of two men who have recently joined The Octagon staff, Fred Pawley suggests that we are now well equipped to launch a new magazine under the name of *Hauf & Holmes*.

THE RECENT LECTURE TOUR of W. M. Dudok, the distinguished Dutch architect, seems to have been a great success from the points of view of both audience and speaker. In a letter of appreciation for The Institute's sponsorship, Mr. Dudok says:

"Everywhere I enjoyed a most cordial reception; a right understanding for my philosophy and a sincere appreciation for my work; sometimes even more than that. After some of my lectures I re-

ceived letters which not only gave me deep satisfaction, but also the impression that my visit came at a right time and that many of your countrymen agreed with my conception and with my criticism.

"Where I had the pleasure of staying longer I could improve my acquaintance with the students and talk with them about eternal problems of art and technique. Among this stimulating youth I felt myself a young man again. And so, a strenuous task was not a burden, it was far more a refreshment. I hope that my appearance was of some significance for my (future) colleagues and that one day I can follow the invitation to come back, an invitation which reached me from many sides. For this fairy-tale country with its unlimited possibilities, these United States with their kind and clever people, possess a part of my heart."

JUST WHEN WE HAD CONCLUDED that the profession would un-  
animously oppose the establishment of a Government bureau to regulate art and "encourage" it with more PWA projects for our defenseless post offices, up speaks Christopher Tunnard, Associate

Professor of City Planning at Yale: "The United States cannot continue to have a healthy program for art without some centralized set-up inside the Government to insure full integration between the Government and the art world . . . I think further that we ought to explore the question of obtaining federal funds out of taxes for subsidizing a program similar to the old Public Works of Art project, which was financed through the Treasury, by the Civil Works Administration, and which brought creative art into thousands of communities in buildings and parks."

EMMETT J. LEAHY, an architect, is convinced that the two greatest evils of our time—though generally unrecognized—are the typewriter and carbon paper. He is shocked by figures that show as many paper-handlers in this country as there are farm workers. As an expert he believes that 95% of "Carbon Age" paper work ground out by industry and government is never referred to again.

From the University of Manitoba, on the other hand, comes word of a carbon-dating process that estimates ages of specimens up to 25,000 years old. "If we can measure the number of break-

downs, or disintegrations of carbon atoms in a sample, we can determine its age."

Obviously a determined and widespread destruction of carbon copies, by each of us today, is going to remove countless distractions from the University's carbon-atom-counters of tomorrow.

ELISE JERARD, who wrote "The Betrayal" on another page of this issue, learned about architects from her husband, Herbert Lippmann, A.I.A., of New York City.

ONE WOULD THINK that any object photographed repeatedly since photography was invented would by now have disclosed all. Stonehenge, however, within one month has revealed forty cryptic incisions, hitherto unseen by the thousands who come to marvel at the circle of monoliths. A faintly raised dagger and an axe head are of a type unearthed at Mycenae. The indications now are that 4000 years ago worshippers of nature gods built a circular embankment 230' in diameter. Perhaps Bronze-Age Wessex men and a few Mediterranean holy men raised the 80 massive sarasens about 1700 B.C., mortising the top blocks into the two rings. How they did this remains unanswered.





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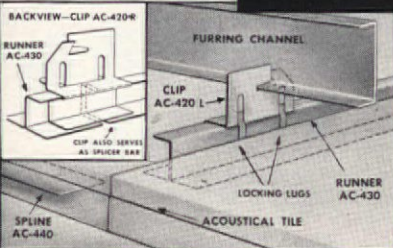
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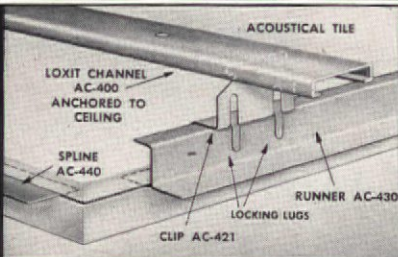


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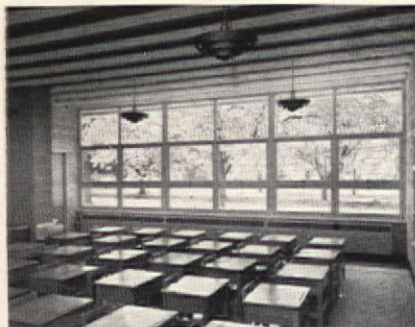
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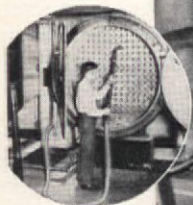
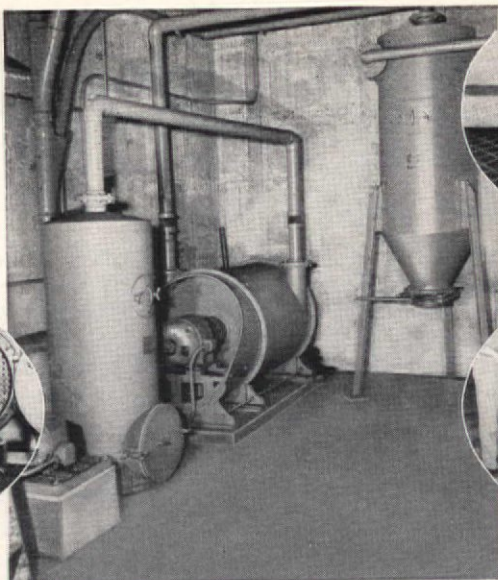
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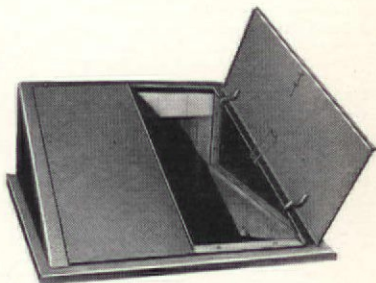
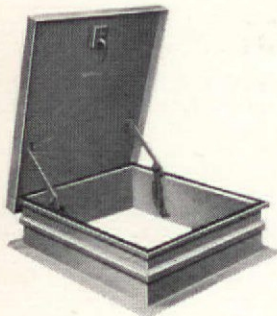
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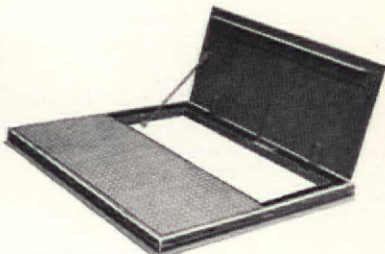


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