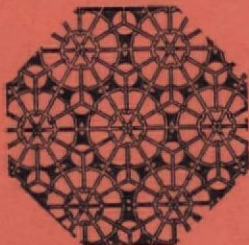


Journal of The American Institute of
ARCHITECTS



CHINESE WOOD WINDOW

JULY, 1954

Hugh Ferriss, F.A.I.A.

H. Cochran Fisher, C.L.U.

Walter A. Taylor

Auguste Perret - an appreciation

Slocum Kingsbury

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

Henry Tideman • Hubertus Junius

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JULY, 1954

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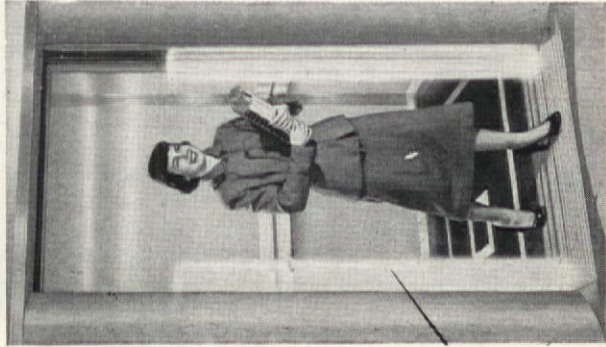
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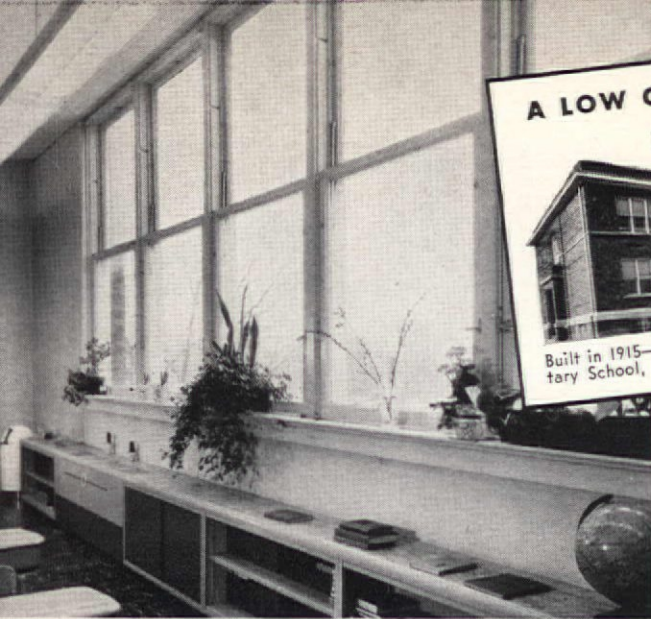
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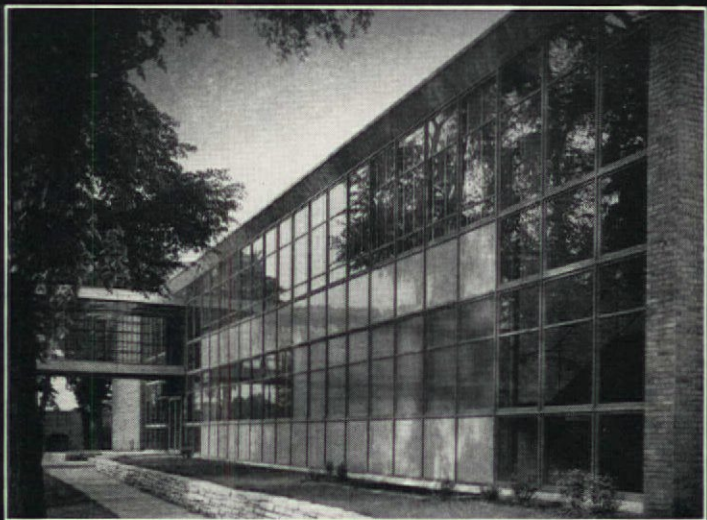
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The Impact of Science and Materialism on Art Today

By *Hugh Ferriss*, F.A.I.A.

Remarks by a past president of The Architectural League of New York in its meeting on April 8, 1954. Other speakers on this general subject were Henry S. Churchill, F.A.I.A. (*June Journal*), and Hugh Stubbins, to appear in the August issue.

THEIR IMPACT on the *world* today might be briefly stated:

1) The evolution of science and of our control over the material world is proceeding so swiftly as to seem a revolution.

2) There has been no corresponding and compensating evolution in the psychological world—in personality traits, understanding of the deeper needs of society, human relationships, spiritual aptitude or esthetic development.

3) The discrepancy creates a disturbing and dangerous situation.

Example: the H-bomb. Here is a triumph of materialism in the sense that vast, new control has been gained over even the atoms of matter. But since Man has gained no vast, new controls over himself, he now faces the practical possibility of his own annihilation.

Before applying to the arts, today, the general idea mentioned above, let me restate it in the more

precise terms used by Dr. Alexis Carrell in his book, "Man the Unknown." "There is a strange disparity," he says, "between the sciences of inert matter and those which attempt to deal with human life." He points out that sciences like astronomy, chemistry, physics, mechanics, are based on concepts which can be expressed in exact and mathematical language. By comparison, those which investigate the phenomena of life and human nature are as if "lost in a jungle, a magic forest, whose countless trees unceasingly change place and shape." He says that we have made the great mistake of applying to Man concepts belonging to the mechanical world; and have treated the individual as though he were a chemical substance, or part of a machine.

He says that "we have failed to distinguish between the quantitative and the qualitative—a mistake

which has had monumental consequences; because for Man, those things which are not measurable are more important than those which are measurable." Among the "immeasurable things" he includes thought, moral suffering, sacrifice, all the human sentiments, all of Man's religious and esthetic functions.

Reading Carrell's book about twenty years ago, it seemed to me that his ideas bore directly on the art of architecture as it was then developing. For example, the "strange disparity" between architects' then-current successes in technology, engineering, mechanics, and their lack of success—of *equal* success—in giving expression to human values and human sentiments. Were we not applying to Man's shelter too many "concepts belonging to the mechanical world"? Achieving quantitative success in the building industry but not qualitative success in architectural design? Certainly, many buildings of the day were altogether functional in respect to "measurable things"; but what about the "immeasurable" things that Carrell called "more important"—all of Man's moral, social, religious and esthetic functions?

In short, the initial general

statement of this paper seemed to directly apply to the art of architecture as of twenty years ago. 1) The evolution of science as applied to the building field, and of our control over new building materials, were proceeding so swiftly as to seem a revolution. 2) There was no corresponding and compensating advance in artistic imagination, poetry of form, esthetic grasp. 3) The result was a "split personality" in architecture, a "civil war" in which physical function was versus psychological function, scientist versus artist, engineer versus architect, "modern" versus "traditional."

Indeed, there were so many names for what was versus what, that The Architectural League of New York, in the late 1930's, staged a big variety show of architecture called simply "Versus."



Over the succeeding years there seem to have been three different reactions to the impact of science and materialism on the art of architecture.

On one hand, there have been designers, artistic by nature, who, under the impact, rebelled against it but whose rebellion took the form of "escape into the Past."

They sought to recapture a spirit of beauty which had apparently vanished; but attempted the recapture by rebuilding, with slight modifications, the material forms which that spirit had once engendered and enlivened. As though one could recall the beloved by exhuming her body. I knew, and personally loved, one gentleman of that school; his philosophy seemed a compound of nostalgia for the Past, disdain for the Present and despair for the Future.

On the other hand, there have been designers who, under the impact of science and materialism, didn't rebel in the slightest. They took to it like ducks to water. If Art had somehow been thrown out, it was O.K. by them. They were so slap-happy about modern technology that they didn't give a tinker's damn about "spiritual values." Such values couldn't be measured, so why bother about them? These designers talked as though the word "function" meant structural or mechanical function, solely; and as though people had recently been deprived of their psychological functions. As to the word "beauty," they never used it; it had become somehow feminine or downright foolish. They were ap-

parently ashamed of beauty; this contrasted with the robust and manly days of the Renaissance when any man ashamed of beauty would have been driven from the streets. These clever technologist-designers were, in fact, intellectually sophisticated and emotionally infantile.



Happily, there has been a third group and today they seem to be taking over. Under the impact of science and materialism, they neither abandoned their native love for beauty, nor sought it only, or mainly, in models from the Past. Rather, they seemed possessed by a craving to somehow discover or devise an esthetic expression germane to the only world that can, for us, be real—the world about us. Call this the curiosity that has motivated all explorers, pioneers, inventors and deep-sea navigators, and has opened up all the new lands and seas of the globe. Or call it the impulse that some men have, to reassert spiritual values in however dreary or desperate a situation. Anyway, it was something creative in nature. They perceived the need (this is the point of my story)—the need, in our time, of some new kind of impact.

God knows how many philosophers, poets or priests have tried, in their respective fields, to describe the needed impact; but here are a few attempts in the field of architecture:

Wurster, at the Princeton Bicentennial, after referring to changes in materials, social conditions, etc., said, "Most important of all, the need for the spiritual and creative aspects in the design of buildings." Neutra has spoken of "the need to bridge the gap between beauty and utility." Giedion wrote, "Our thinking should be reorganized so that we realize the social, moral and emotional demands of our work." Burchard, at the A.I.A. Convention in Chicago, said, "This is no time to disclaim beauty. Architects must not trim their ideals; but rather must seek incessantly, in their works, the moving and the human, so that the days Man spends in life may be uplifted by our constructions."



One can go back to Emerson: "Need we copy the Doric or Gothic model? Beauty, convenience, grandeur of thought and expression, are as near to us as to any. If the American artist will study, with hope and love, the precise thing to

be done by him, considering the climate, the soil, the length of the day and the wants of the people, he will create a house in which all these will find themselves fitted; and taste and sentiment will be satisfied as well."

This paper began with a general idea about the impact of science and materialism on the world today and then applied it to one of the arts today, because of my impression that if what we do in the arts is not related to the world around us, it is not worth talking about. Of course we all hear, in art galleries, hushed gossip about some artist's "blue period" vs. his "pink period"; and I recently came across a professional art critic's stupendous observation that New York's 57th Street galleries were "somewhat less non-objective in April than in March." Fiddling while Rome is burning! Through science's delving into the nature of matter, we have already bitten off more than we can chew; let us now have some further delving into the nature of Man. Let us not write Finis to the evolutionary scheme while we are still Man the Unknown. In a world-mood of fear, negation and destruction, it is time for artists, including architects, to

make some great affirmations. The world has unleashed enough atomic

power; let us unleash some spiritual power.



When a Partner Dies

By *H. Cochran Fisher*, C. L. U.

A SUBSTANTIAL PART of the architectural profession practices in the form of partnerships of various sizes and forms. Presumably these have been organized with competent legal advice, and the relationships between partners, junior partners, and associates, made a matter of record for all concerned. Not as fully thought out and documented, however, is the train of events that follows the death of a partner. The complex readjustments are sure to strain the personal relationships involved at a time when the unusual need for cash is a large part of the picture. It is this sudden need which has brought into sharp focus the sound provision of business life insurance, in the interests of a man's family and his fellow partners.

The architect, as a matter of fact, has a special interest and concern in the subject of business life insurance because of the very nature of his work:

1. His business or professional equity is usually the primary base of his family financial program.

2. The equity normally depends on the architect's continued services if it is to produce income and sustain its full value.

3. It is difficult to translate this equity into funds for the family, funds for tax purposes, funds for the needs of his business associates.

4. Skilled replacement must be provided, if the full value of the architect's contribution to the firm's activities is to be maintained.

5. The architect's business relationships are usually much more intimately interwoven with his fellow-owners of the business than is true in most operations.

6. Good will is apt to represent a high proportion of the architectural firm's value, creating more than the average crop of tax problems at the death of one of the owners.

In all of the complex situations

that arise from such conditions, business life insurance can and does play an important role. It is almost the only known device for providing the necessary immediate cash for the executors for tax purposes; it is certainly the most effective means of providing the cash needed for redistribution of the firm's ownership and for paying off the family of the deceased owner without sacrifices on the part of the remaining owners.

The business interest of an owner of business has come to be widely recognized for what it is—a vital factor in the family financial programs of each of the owners involved. And business life insurance not only protects the families against economic loss following the death of the family head, but protects the very life of the business against dislocations following the death of any of its owners.

This protection cannot be assured without a plan—and it must be a plan which takes into consideration a wide range of possible contingencies, involving many persons, many families and a large and growing tax load. Establishment of such a plan, through business life insurance, should come more naturally to an architect than to most business men, for he is dedi-

cated to a lifetime of solving problems for others. There is a need and a use for a "blueprint" of a kind for the business itself, in preparedness for the certain contingency of the future; for death will certainly one day strike at the firm's owners.



A great many architectural firms are partnerships. In the case of a partnership, the firm is automatically dissolved upon the death of any partner. Under some laws, the partnership is not immediately dissolved, but normal partnership operations cease even then, and the surviving partners become what is known as "liquidating trustees;" they cannot do new business, but wind up the affairs of the firm. Hence, some definite plan, set up in advance of death, is a prerequisite, if the family's interests are to be preserved and the business continued. Under today's complicated business, tax and estate structure, it is even essential that a plan be set up, if the business is to be discontinued—a plan for dissolution of the business with a minimum of disturbance to the equities of all concerned. Business life insurance—partnership insurance in this case—provides a structure and frame-

work within which these details can be covered.

The close corporation is not too much different, even though it is not dissolved automatically upon the death of an owner. Repercussions very similar to those affecting partnerships may ensue unless definite provision is made for disposition of the deceased stockholder's shares. Just as in the case of the partnership, the potential losses and entanglements affect both the family of the deceased owner and remaining owners of the business.

And, needless to say, the sole proprietorship is fraught with a whole long list of troubles, unless the future of the business is carefully planned and the interests of family and employees conserved.

This planning for the life protection of a business is a much more complicated operation than was the case only a single generation ago. Especially in view of the complicated tax structure that has grown up, the details involved in planning for business continuation and the distribution of equities in the business upon the death of an owner have become both multitudinous and complex.

It is essential, for instance, that adequate wills be drawn for each

member of the firm; that a business continuation agreement be established; that a sound valuation of the business be agreed upon; that valuation bases be kept current from year to year; that a means be established for providing immediate cash following a death of a member of the firm. To do all this usually requires the combined services of the firm's accountant, attorney, banker and life underwriter. This is a four-way team that can sit in consultation over the firm's future and work out a plan which will anticipate the greater part of all possible future contingencies. The relatively small investment put into such a consultation by the firm can result in vast savings for the families of all owners and the firm itself—indeed, it can actually be the detail which will avert a death warrant for the business following the death of an owner.



Some of these essentials may be regarded—by those who do not understand the intricacies involved—as simple and obvious and not necessarily requiring too much advance planning. For instance, the members of an architectural firm may believe that they know the value of each member's equity, the

value of the firm and the amount required to pay out each member's equity to his family in the event of death. But it has to be remembered that this valuation has to satisfy others than the firm members. Actual valuation at time of death is determined by the tax authorities and made the basis of the death taxes. Hence, not only must a valuation be agreed upon in advance by each member of the firm and kept up to date—by agreement—at all times, but it must be set up under expert guidance with a view to satisfying the tax authorities as well.

Good will, for instance, is far too often overlooked or minimized in this connection. Especially in an architectural firm, good will is apt to be a vital part of valuation. The future business of the firm may hinge on the particular skill of an individual firm member. The taxes are going to be applied on the basis of full value—including good will. And in the final analysis, it is going to be the tax collector's opinion as to good will that will determine the valuation. Hence this must be considered in advance and ample funds provided for tax payments in line with this.

Furthermore, no such thing as a gentleman's agreement can be re-

lied upon, as it might have a generation or two ago. Too many legal complications are involved. A definite "buy and sell agreement" must be entered into by the partners or co-owners, with the valuation written into this agreement.



Another matter that must be carefully worked out in advance is the question of just where the family of a firm member is to stand in the business continuation plan. It is too late to decide this, after that member's death, for by then the legal complications, if any, are already in motion. Perhaps the son may be wanted in the firm. But if the members of the family have neither technical skills nor business experience, it would certainly be best for both family and firm that the widow or children be eliminated from the management structure. This is often impossible unless carefully planned in advance through the details of the business continuation agreement.

Tax money must be made available immediately following the death of a business owner. Tax payment is the first order of business, with priority over all other considerations, whether family needs or the livelihood of the busi-

ness. Numerous firms have found it necessary in recent years to dissolve, following the death of an owner of the business, merely because provision had not been made for the cash to pay taxes, and the business or some of its assets had to be sold to meet the taxes. In the case of an architectural firm, this could mean the loss of most of the valuation, for its net worth is largely dependent on its uninterrupted operation; there is little in the way of tangible assets in such a firm.

Architects are apt to find another area of special concern in connection with the "key man" factor. Most firms of architects specialize in some particular type of planning—schools, office buildings, suburban homes, etc.—and that specialty reputation many hinge to a great degree upon the ability and reputation of one particular architect. He may be an owner or pos-

sibly only an employee. In either case, there is a special "valuation" to consider in setting up the pattern for business life insurance, relating to that key man's continued service with the firm. His replacement must be provided, and this often requires time and funds. Special "key man" insurance is thus an important tool in sound financial planning for the firm.

Business life insurance has grown to be an important part of the over-all structure of life insurance protection in America. There are no estimates as to how much is now owned by architectural firms, but it has been estimated that well over 1,000,000 of America's 4,000,000 business firms use some form of business life insurance today. It is reported that annual purchases of this business protection now run to \$2,000,000,000—and the total in force is many billions.

Scholarships and Fellowships Awarded

UNIVERSITY OF ILLINOIS announces the award of the Francis J. Plym Traveling Fellowship in Architecture for 1954 to Richard Edward Nevara, of Chicago, a 1951 graduate in architecture, recently returned from service in the

U. S. Army. A. O. Bumgardner, of Seattle, was named alternate.

BRIAN JOHN CRUMLISH of Urbana, Ill., is announced by the New York Chapter, A.I.A., as the winner of the 1954 LeBrun Traveling Scholarship. Mr. Crum-

lish, holding a bachelor's and a master's degree from University of Illinois, is also licensed. The design problem which decided the award was an elementary school.

Jury: Robert I. Carson, Chairman, Hugh Ferriss, F.A.I.A., Prof. H. H. Linn, Dean Leopold Arnaud, F.A.I.A., Thorne Sherwood, and Harmon H. Goldstone.

From the viewpoint of an architect experienced in the design of churches

Architecture and the Arts in Relation to Worship

By Walter A. Taylor

An address (materially abridged) before the joint meeting of the National Council of Churches, Department of Church Building and Architecture, and the Church Architectural Guild, Knoxville, Tenn., January 5, 1954

THIS CONFERENCE of clergy and architects is convened to discuss church architecture, for a variety of reasons. These various reasons and matters of concern may be grouped in ascending order of importance in four categories: *a.* factual and statistical, *b.* architectural, *c.* religious needs, *d.* moral, ethical and social trends of our times.

Altogether we are talking about the integration of the two greatest arts of civilization: the social art of worship and the plastic art of architecture.

A. Some of the obvious factual and statistical items to be noted are: the tremendous volume of church building now in various

stages of financing, design and construction, fourth in dollar volume of all major building types, exceeded only by housing, schools and hospitals; the permanence of this tremendous investment; the sacrificial giving of church building funds; building costs; matters of professional practice, proper fees, etc. These matters alone would justify a meeting of leaders in the financing and design of this great volume of construction.

B. Some matters are definitely architectural and make the church building unique as architecture, constituting perhaps the greatest challenge to the architectural profession. Here is a type of building which must be appropriate and

effective both as exterior and interior, in comparison to a theater which is only interior, or a monument which is mostly concerned with exterior effects.

The church is the architect's most difficult assignment. After solving all the complex plan relationships—due to the high development of the church program of activities—and the technical problems of structure, weather-tightness, safety, convenience and other requirements found in all building types, we are called upon to give it an architectural character which will “express the inexpressible,” to add the plus qualities, the “priceless ingredients” which will make it a place worthy of man's spiritual aspirations and devotion.

Both architecture and religion demand a twentieth-century solution of this most difficult problem. The church must live in the twentieth century and at the same time must manifest enduring values. It must be a solution that arises spontaneously out of our culture.

We must recognize that a great deal of American church architecture of the past 150 years has not been a free, spontaneous expression of our culture. We must face this question: Can we permit the prosti-

tution of architecture, a noble, *creative art*? Can we continue to countenance its use as a rubber-stamp trademark that says: “this is a church because it has pointed arches”; that has a kind of distinctiveness comparable to the porcelain-enamel White Tower which says “hamburgers and coffee.”

We must face the question of whether regurgitated Gothic is to be the theme song of Christian architecture in America in the twentieth century at the cost of great financial extravagance, not to mention a high degree of absurdity resulting from backward-looking romanticism.

Those of us who say “this shall not be” must then answer the question: Is there a Christian architectural leit-motif which transcends time, geography and nationalism? The answer is “yes,” and that really basic architectural tradition has been transposed and harmonized and expressed in a wide variety of architectural modes. (When I practiced in China for the Episcopal Church, I refused to do allegedly Gothic churches. We designed churches and other buildings that were Chinese and belonged in China).

The real architectural tradition

and the enduring verities of Christian architecture, are in terms of proportion, plan, height, length, vista, harmony, unity of color and form. This creation and conditioning of space for worship can be accomplished with any and all kinds of building materials and systems of structure by the talented designer who understands the church.

The on-coming generation have already enough tendency to regard the church as a "champion of lost causes"—as a curious anachronism—I suspect largely because of its anachronistic architecture. As they find that the Christian Gospel has significance for mid-twentieth century, they will demand that it be stated in the language of our day.

C. We are also concerned with the perennial religious needs of the Christian community as they affect architecture. While some seem to be concerned almost exclusively with the process or phenomenon of conversion, we all realize that Christianity is essentially congregational in character, that it is both personal *and* corporate. This makes all the difference in the world between the Christian church and a Greek temple or a Buddhist shrine. The seven-day-a-week ministry of the contemporary Protestant Church is a practical expression of

this difference. Church architecture is important because Christian worship is corporate and Christian life is one of fellowship.

D. We are most urgently concerned with the trends of the times as they affect church architecture. It is generally recognized that we are at a period of crisis in the moral and ethical life of the nation in terms of our relationships to each other and to the rest of the world. There is something like a mass turning to religion. The percentage of church membership is increasing at double the rate of increase of the population. This does not reckon many spontaneous movements in the form of voluntary interdenominational discussion and study groups not formally connected with organized religion. This new, surging impulse, as it moves into the organized churches, or results in the formation of new congregations, may require new types of programs, methods and facilities.



These new members of the household of faith may need to learn to worship. There are too many kinds of group activities modeled on secular organizations which are not enduring as substitutes for wor-

ship. Large numbers of Protestants now realize the importance of non-verbal communication, and are increasingly concerned about the characteristic Protestant over-emphasis on the ear-gate at the expense of the eye-gate. The time has come for a reappraisal and clear understanding of the relationship of the visual and plastic arts to religion.

There is recognition of the necessity of communication: "If you are going to share your vision . . . you are bound to employ the arts of representation . . . There is no choice between art and no art." But Protestantism, reacting from Puritan barrenness, is prone to use beauty as mere decoration. The reconciliation of religion with art is still a problem of *our* time.



Other current trends of sociological rather than theological import may or should affect the planning of church buildings:

A new specialty in the fields of psychology and sociology, known as group dynamics, may have something to say which will seriously affect planning and which should not be disregarded because it is secular in origin.

The problem of the shorter

working week and the increase of labor-saving home devices, providing more leisure than people know how to use constructively—the church's response to its share of this responsibility will continue to have important effects upon programming and planning.

Americans are the most mobile people in the world. The problem of serving new, old and shifting populations brings with it complex problems of programming and of buildings which should be adaptable, in terms of flexibility and expansibility. It is my impression that, with the exception of the Councils of Churches in the largest cities, the churches have not made adequate use of the valuable data and forecasts available through city-planning commissions and other similar sources.

You represent two deeply significant aspects of our culture and civilization which might appear to some to be poles apart but which are closely tied together in an essential duality. You are met here because, as leaders of two professional groups, you realize that you cannot be casual about building for religion. The church building is not only shelter. Some people have said "we can worship in a barn";

and the answer is: "maybe you can—but you don't."

The church building must be not only an efficient instrument of service. It has a much greater and more pervasive significance; it is a votive offering, something better than the average in quality, something analogous to the cruse of precious ointment which Christ accepted, praising the donor; it is a memorial to the faith of our fathers; a psalm of praise to Almighty God and a witness of our desire to share and to serve. How can we create architecture that will be all of these things?



We rightly admire the great creations of a vital age, the Gothic architecture of the thirteenth and fourteenth centuries. But even Dr. Cram has said that the results of this thirteenth-century miracle cannot be reproduced, cannot be recreated. Is it impossible that it might be reenacted?

Let us look for a moment at the elements of the medieval situation which produced this architectural miracle and ask ourselves whether or not we are in an analogous situation: *a*. Then, as now, far-reaching improvements in structural technique—grounded in experience, but

not bound by it; *b*. Then, profound social and economic change, transition from a feudal to a mercantile society. We are now certainly going through a bloodless social revolution; *c*. Then, the church was a dominant element in society. Now, with separation of church and state we cannot of course expect a parallel situation, but certainly the church could be much more effective than it is, without formal political power. Perhaps this is the missing link, the reason why our religious architecture has been so confused and ineffectual; *d*. Then, a new age of the mind of man. Our intellectual revolution is certainly more profound than the Renaissance and the Reformation put together.

The time is not far off when religious architecture will be created which will be analogous to the great architecture of the Middle Ages. The professions represented here can make the decisions and choices, can provide the leadership which will bring us closer to the reenactment of the great miracle.

What shall it be then for twentieth-century America: rubber-stamp stylism or genuine architectural character? Reconstructed archaeology or creative designing?

Shall we continue toying with the trivia and trimmings or shall we come to grips with the real essentials? Shall we follow the easy way of attempting reproduction, creating unconvincing pictures of a departed age, or shall it be the harder way of solving the problem of our time in terms of our resources? Shall it be more copyism, or the current expression of a living tradition? Which do we prize

more highly, respectability or vitality?

In the church the two greatest of the arts, *worship*, the supreme and distinctive mark of man as a spiritual being, and *architecture*, the mistress art, which at its best has produced the greatest of man's creations, are met in a great composite art; in a ministry of consecrated skill.



Auguste Perret, 1874-1954

AN APPRECIATION

By *Eric L. Bird*, F.R.I.B.A.

EDITOR OF THE R.I.B.A. JOURNAL

The following appreciation appeared in the *R.I.B.A. Journal* for March 1954, and is reprinted by permission. Following it is a letter printed in the April *R.I.B.A. Journal*, supplementing Mr. Bird's appreciation. Perret, elected an Honorary Corresponding Member of The A.I.A. in 1947, received The Institute's Gold Medal in 1952.

AUGUSTE PERRET, Royal Gold Medallist in 1948, died on 26 February at the age of 80.

Among those who have dominated the modern movement, Perret is unique. His buildings, like his ideas, were personal; they were anything but derivative. He had no world-wide following, being above everything else a French architect. This is not surprising in a

man trained in the Beaux-Arts tradition, with its care for *ordonnance* and *modenature*, two words whose precise meanings are difficult to translate into English and which indeed represent an architectural attitude of mind which is barely understood outside France.

Trained by Guadet, who regarded "structure as the generator of form," Perret's naturally inven-

tive and original mind seized upon reinforced concrete—then a comparatively new and unexplored material—and subjected it to a study so profound, subtle and painstaking that no one else has ever quite equalled his mastery of it. He it was who first made the important, but now apparently so obvious, discovery that reinforced concrete is a material in its own right and not, as was then thought, a mere substitute for masonry. Today we are so accustomed to the phrase “reinforced concrete frame” that we overlook the fact that this conception by Perret was at one time startlingly new.

The realization by Perret that reinforced concrete has a kinship with carpentry was perhaps natural to a man accustomed to French medieval and Renaissance timber framing in which the straight-stemmed forest-grown oaks, so different from our short, curved, field-grown oaks, played so important a part. It is therefore not surprising that Perret's buildings have a strongly *trabeated* flavor.

But he went far beyond the idea that reinforced concrete should be used solely as a skeleton, as something to be covered with the flesh of other materials. The English have been stucco-minded since the

days of Nash, and we take readily to the notion of covering a structural framing. Not so the French, whose logical minds reject such a covering as something not wholly honest. So Perret embarked on a half century of experiment in the surfacing of concrete; bush hammering, tooling, and the use of exposed special aggregates were all developed by him in the search for a significant and pleasing surface finish to the structural material. His Museum of Public Works in Paris is a storehouse of ideas on concrete finishes; he used to boast that there was not a single piece of plaster in the building.



No man was less swayed by architectural fashions or the theories of others; he followed his own lines of thought with single-mindedness and courage. His columns which taper downwards shocked profoundly his academic colleagues; but he realized that it is the joint at the top of a reinforced concrete column which matters most, so he made them thick at the top and thin at the bottom, like a table leg, regardless of the critics. His famous church at Le Raincy, built in 1923, flouted the traditional conception of church architecture with

all its powerful ecclesiastical authority behind it. Almost as bold was his defiance of the Beaux-Arts conception of theater design when he built the Champs Elysées theater in 1911; though it is said he here resorted to guile, leading his clients to believe, until it was too late, that the building was in the style of Louis XVI.

But Perret was far more than a bold and original constructor. His office building in the Faubourg Poissonnière in Paris, built in 1898 when he was 24 years old, introduced American office planning to France. The Champs Elysées theater was planned on sight-line and acoustic considerations. His garage at Ponthieu, built as early as 1906, is the prototype of glass façades. As a designer his handling of massing and proportions was masterly. His appreciation of form led him to apply optical corrections, such as entasis, to long lines on his buildings, in spite of the immense complications in the design and setting up of formwork which ensued.

Perret never bothered to publicize his beliefs; he preferred his buildings to speak for themselves. This fact serves to emphasize his uniqueness in a generation where

every architect who aspires to be a leader is expected to expound his theories in a book or books, and consciously to attract followers. It is typical of the man that his speech on receiving the Royal Gold Medal at the R.I.B.A. is one of the shortest on record and that in it he said, "My satisfaction is all the greater because the way I have followed is not one which usually leads to honors."

This appreciation of Auguste Perret may perhaps close fittingly with the words spoken by the then President R.I.B.A., Sir Lancelot Keay, when presenting the medal: "His buildings have always been twenty years in advance of their epoch; but today we are beginning to understand the immense courage which animates him, the risks which he has run and the richness of his imagination."



THE EDITOR, R.I.B.A. JOURNAL
Sir,—No appreciation of Auguste Perret, however short, can afford to omit mentioning Perret the teacher. The number of his pupils trained in his office or in the Ecole Speciale d'Architecture, may speak for itself. Among them are to be found names like Charles Edouard

Jeanneret (Le Corbusier), Honnegger, Bertold Lubetkin, Beaudouin and Lods, Pierre Vago, to mention only a few.

Perret did not write a book; but he expounded his theory emphatically as a teacher and, again, as a contributor to periodicals. *L'Architecture d'aujourd'hui* was, before the war, something like his mouthpiece, and the articles written in this important monthly publication by his pupils Vago and Imbert are clearly Perrétiste in tendency.

His personality was, if anything, that of a professor; his language incisive, clear, convincing, epigrammatic. You could not listen to him without receiving one or two of his epigrams, like: *L'architecture c'est ce qui fait les belles ruines*, or: *une fenêtre c'est un homme*; or, again: *ne pas montrer un support c'est une erreur; dissimuler un support c'est un crime*.

If it is true that he has been, first and foremost, a French architect, his following is yet, to some extent, international. Nobody who had the privilege of meeting him could remain indifferent to the force of his personality, his speech, his gestures which betrayed a kind of dry charm. The way he walked: erect and with short, quick paces, his straw hat, his fisherman's beard, his walking stick, his "*cravate magnifiquement bien mal fichue*" were imitated by the most devoted among his followers.

Now that he is gone we have nothing left but the bust of Bourdelle and some good photographs to invoke his features: the broad dome of his head, his short, strong nose, his wise eyes with their twinkle of malicious humor: a head of antique dignity: the noblest, the most sculptural head I have seen.

JULIUS POSENER
Arch. Dipl. Ing.

They Say:

Charles Kettering

"Research" is a high-hat word that scares a lot of people. It needn't. It is rather simple. Essentially, it is nothing but a state of mind—a friendly, welcoming

attitude toward change. Going out to look for a change instead of waiting for it to come. Research, for practical men, is an effort to do things better and not to be caught asleep at the switch. The research

JULY, 1954

state of mind can apply to anything: personal affairs or any kind of business, big or little. It is the problem-solving mind as contrasted with the let-well-enough-alone mind. It is the composer mind instead of the fiddler mind. It is the "tomorrow" mind instead of the "yesterday" mind.

Robert Moses, Hon. A.I.A.

(In a talk before the New York Building Congress, April 1, 1954)

Parenthetically, I like to see the unions in business. It gives them an idea of our headaches. Why not a reversal of roles in this melodrama—the unions becoming landlords, the landlords laying brick, the bankers making engineering blueprints and the engineers learning how to add and subtract. What say we try it?

R. Schofield Morris

PRESIDENT, ROYAL ARCHITECTURAL INSTITUTE OF CANADA

(In the editorial in the January 1954 Journal of the R.A.I.C.)

One would not have to be a very keen observer to detect a turning away by thoughtful architectural critics from some of the exuberances of our post-war period. The very fact that imagination has been freed and traditional restraints removed is making us more soberly thoughtful, more critical of new forms of expression, less apt to mistake novelty for beauty, less will-

ing to accept the philosophies of contemporary prophets without fully understanding them, more respectful of the restraints imposed upon us by climate and environment. New methods and new materials are being sought for and judged more for their fitness, beauty, economy and durability than for their novelty. Perhaps we may be on the threshold of finding something really worthwhile in modern life to reflect in the permanency of our buildings in place of the shoddiness which is characteristic of so much of it.

George Nelson

(In "Design as Communication," Industrial Design, April 1954)

Every design is in some sense a social communication, and what matters is not so much the importance of the object—this is usually out of the designer's control—as the emotional intensity with which the essentials have been explored and expressed. Truth is a most important quality in design of any dimension and people tend to recognize it when they see it.

John R. Fugard, F.A.I.A.

(In an address before the Gulf States Regional Conference, Montgomery, Ala., October 25, 1952)

Here in the South is where architecture, and particularly domestic architecture, reached the highest

pinnacle of satisfaction to the appreciative mind. Here we may see and read of the "Beautiful in Architecture." How different in these days where the term "beautiful" is scarcely ever applied to building designs, but they are classified as "striking," as "functional," as "exciting," and other such trick terms as "imaginative architecture."

Astragal

(*In The Architect's Journal, London, April 22, 1954*)

We seem to be coming to the conclusion that the window wall ought to be kept for special occasions and places where you can assemble enough heat, curtains and Venetian blinds to offset its serious drawbacks. In all other living and working spaces there's a great deal to be said for a window/floor area ratio which does not exceed twenty per cent.

Osbert Lancaster

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

In our present circumstances almost every county in England has five times as many fine 18th-century examples [of country houses] alone as can possibly be supported in the conditions to which they are accustomed. Apart from the very,

very tiny minority which, with or without the aid of the National Trust, can continue to fulfill their original function, how far can their value survive conversion into schools, lunatic asylums or government offices? In so far as their interiors are concerned, hardly at all. Inclusion in a museum may be the kiss of death, but it is only a death of the spirit. Conversion into a reform school means physical annihilation as well. They must depend, therefore, for their survival upon the merits of their exteriors and their value in the landscape.

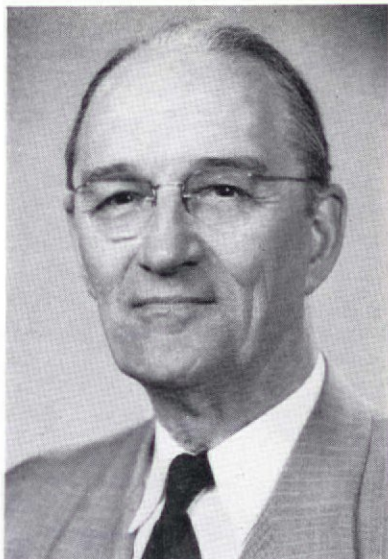
Howard M. Robertson, F.R.I.B.A.

PRESIDENT, ROYAL INSTITUTE OF
BRITISH ARCHITECTS

(*In his inaugural address, November 4, 1952*)

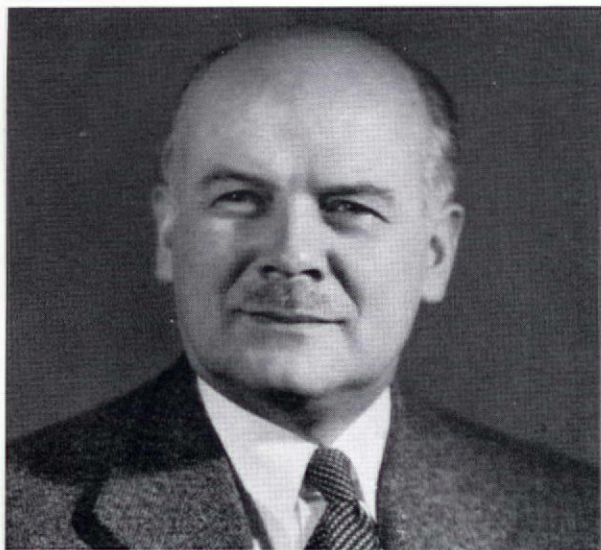
Let us not lose awareness of the psychological dangers of excessive repetition, and consider on the practical side the slum-creation possibilities of multiplying repetitive types based on expediency alone. Although manufactured homes can fill specific needs and have attractive export possibilities, there must surely be for us some better solution than that of evolving a packaged architecture, which incidentally produces its own peculiar problems of obsolescence.

MORTON OWEN WITHEY
Engineer and Emeritus Dean of
the College of Engineering,
University of Wisconsin

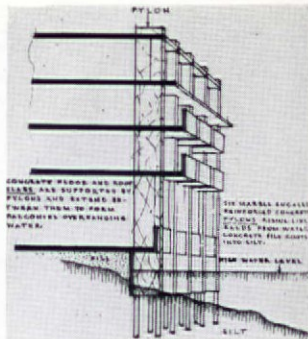


ELECTED 1954 AS HONORARY
MEMBERS OF THE AMERICAN
INSTITUTE OF ARCHITECTS

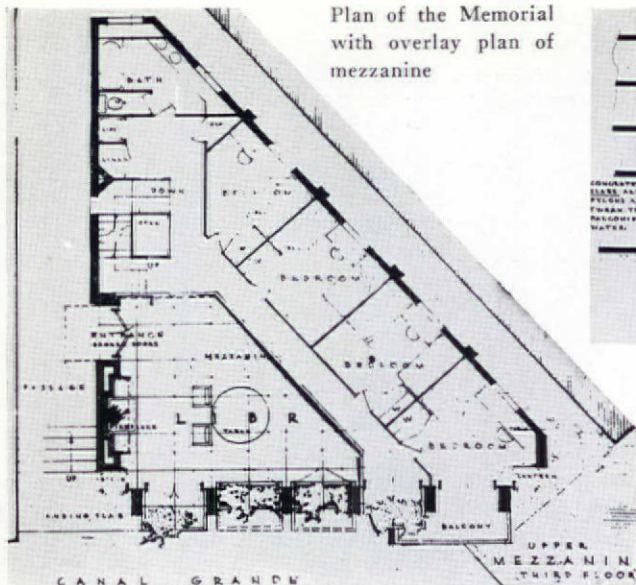
RICHARD EUGENE FULLER, PH.D. LL.D.,
Philanthropist, Geologist, Director and
Joint Donor of the Seattle Art Mu-
seum to the city of Seattle



Plan of the Memorial
with overlay plan of
mezzanine



Simplified section
showing construction
of the Memorial

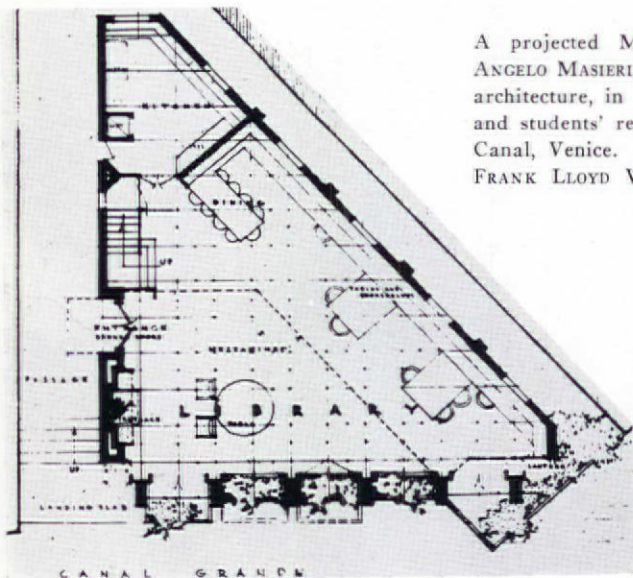


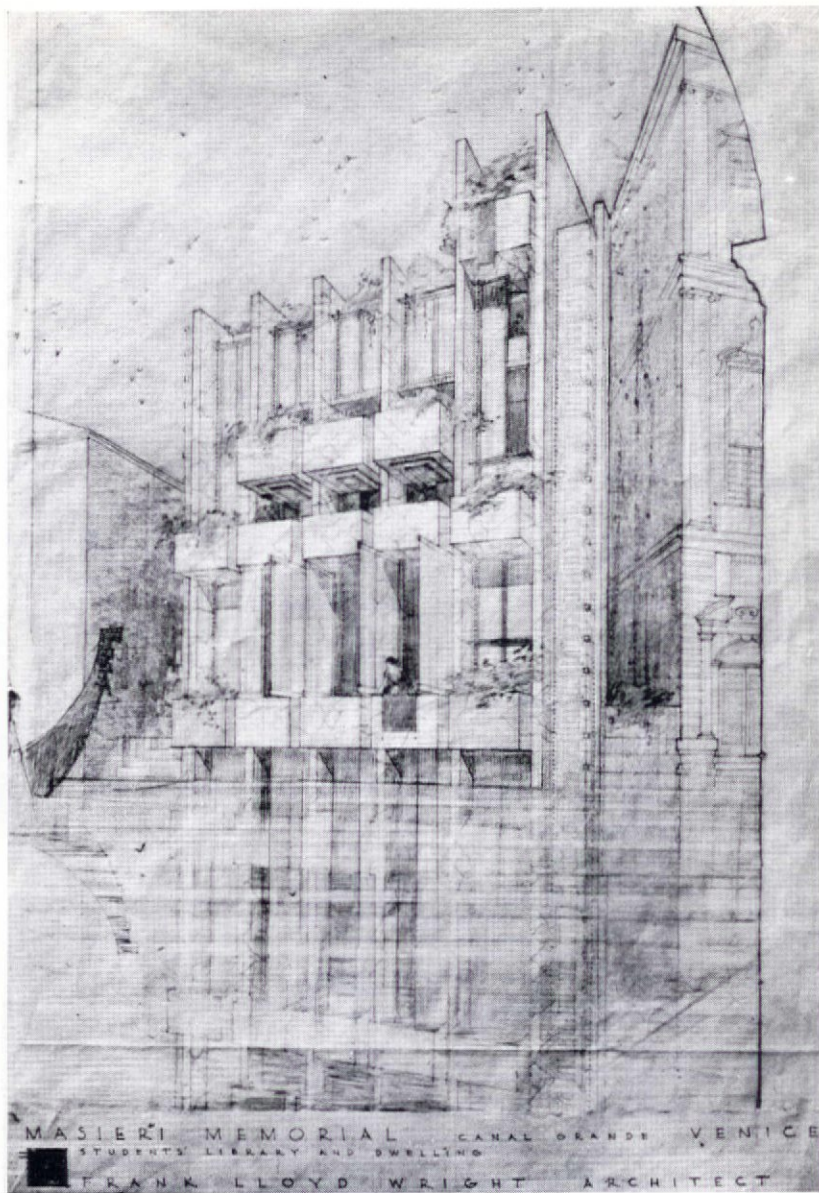
A projected Memorial to the late
ANGELO MASIERI, an Italian student of
architecture, in the form of a library
and students' residence on the Grand
Canal, Venice.

FRANK LLOYD WRIGHT, Architect

Facing page: the
façade on the Grand
Canal

Main floor plan
facing on the
Grand Canal







HONOR AWARD

*The American
Institute of Architects*

1953

Stainless-steel, color-enameled plaque
to mark the winning buildings in
The Institute's annual program of Honor Awards.
Designed by JOHN HOWARD BENSON

*Journal
The AIA*

National Honor Award Plaques

SOME MONTHS AGO The Board authorized the design and execution of a permanent display record for buildings that receive The Institute's annual Honor Awards. The record was to be of a form that could be fastened to the interior or exterior of a building and which would endure the wear of weather and time.

John Howard Benson, calligrapher and sculptor, was commissioned to design and execute the marker, and has turned out the plaque illustrated on page 26. It is of stainless steel, $6\frac{3}{4}$ " x 11", in which the seal and lettering are deeply etched, and then enameled. "Honor Award" and the date are in crimson, the seal and Institute lettering in black. Mr. Benson visualized the plaque as mounted on either slate or a hardwood. The only care would be an occasional polishing, and waxing would reduce the frequency of that need.

A later recommendation of the Committee on Honor Awards asks The Board to have engraved on the plaques the name of the building and the name of the architect.

Plaques have been made to mark the Honor Awards of the years

1949 through 1953 and will be presented to the respective owners. The buildings are:

1949: A two-bedroom residence near San Francisco, Calif.

Frederick L. Langhorst, architect

Corona Del-Mar School, Corona Del-Mar, Calif.

Marsh, Smith & Powell, architects

1950: House of H. C. Hvistendahl, Calif.

A. Quincy Jones, Jr., architect

Davison Department Store, Augusta, Ga.

Harold M. Heatley and Ketchum, Gina & Sharp, architects

1951: Clearwater County Memorial Hospital, Bagley, Minn.

Thorshov & Cerny, architects

Coca-Cola Bottling Plant, Houston, Tex.

Stone & Pitts, architects and engineers

1952: Lever House, New York, N. Y.

Skidmore, Owings & Merrill, architects

Office of William S. Beckett, Los Angeles, Calif.

William S. Beckett, architect

Gaffney's Lake Wilderness Lodge, Maple Valley, Wash.

Young & Richardson, Carleton & Detlie, architects

1953: Engineering Staff Building for General Motors, Warren, Mich.

Saarinen, Saarinen & Associates, architects

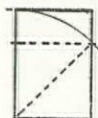
Smith, Hinchman & Grylls, architects and engineers

North Carolina State Fair Pavilion, Raleigh, N. C.

William Henley Deitrick, architect

Matthew Nowicki, consultant

Severud, Elstad, Kreuger, engineering consultants



The Sense of Beauty

By Henry Tideman

“**B**EAUTY,” says the philosopher Santayana, “is a sense of pleasure in things at a distance.” And he points out that we would not speak, for example, of the finest steak as having a beautiful taste; we would be shocked at so gross a usage; we reserve the word for things more measurably distant from ourselves. And yet, does he not, in agreeing with Keats that beauty is subjective, in the eye of the beholder, give us a sufficient clue to the relationship of Truth and Beauty?

For if beauty is a sensation within man, then to produce this sensation, two elements are required:

First, there must exist an object which has within it relationships capable of arousing the sense of beauty; and

Second, there must exist a mind which has within it the capacity to recognize these relationships.

Might we then say that there may exist within an object certain relationships, certain “harmonies” which, when recognized, arouse the sense of beauty? Yet that, what-

ever the qualities within the object, there can be no sense of beauty until an awareness of them acts upon the human mind, even as it is said that sound waves may exist without there being any sound, until those waves act upon the human eardrum, and their message passes to the brain?

And so a particular painter, for example, might make certain careful arrangements of colored pigment upon canvas without a general arousing of the sense of beauty, until there arose a generation capable of enjoying those arrangements.

And so though a Scotchman, accustomed to the peculiar ancient scale of the Scotch bagpipe, finds in the patterns of its music certain relationships which arouse in him a sense of beauty; yet our ears, accustomed instead to our usual musical scale and considering each two successive notes of bagpipe music dissonant, quickly tire of a search for particular relationships not there; the pattern is not felt, the sense of beauty is not aroused.

And so the mathematician, recognizing the harmonious relation of an economy of means to a desired end, will murmur "Beautiful!" as he considers a particularly successful solution to an abstruse

problem by the means of the calculus; the child will delight in the glitter of street carnival lighting which may arouse only complaints in the lighting engineer; a successful military maneuver may arouse the sense of beauty in the student of tactics and just a sense of horror at human butchery in the rest of us.

Yet the eternal search for harmony, the eternal desire for the sense of beauty, seems to be inherent in all rational men. And must it not be so, when the very process of learning is the development of an ability to recognize relationships; when our every movement is an effort to arrange the physical world into a pattern more satisfactory to ourselves?

Thus, when a building bears within itself a particularly successful relation of structural parts to each other and to its appearance; when its parts are so disposed as to serve their purpose in an unusually successful fashion; when it has been constructed by taking the fullest advantages of the resources of current civilization, we may, if our minds are trained to see, recognize within it, or in its relationship to the world about it, some of those harmonies we call Truth; and those particular har-

monies may arouse in us a sense of beauty.

Yet are there not many other kinds of harmonies, not necessarily related to Truth, which are possible in buildings—harmonies of line, of color, of proportion, of mass, of rhythm, to name but a few—all of which can, when they are recognized, arouse the sense of beauty? As a matter of fact, since these are the most easily recognized harmonies, are they not often enjoyed by those who would not think to look for or to enjoy any degree of the underlying harmonies we call Truth? For the sense of beauty in man waits not on the critic, to come forth only at his command. It is and can only be a personal thing.

And for that matter, will a building which possesses a large measure of those harmonies we call Truth, be regarded with great pleasure, with a great sense of beauty, even by those well aware of the existence of these harmonies, if there be a particular lack of additional happy visual relationships? The most that we can say is that if, to those harmonies we call Truth, there are added in the fullest measure additional harmonies, the result will be a building which

men will regard as increasingly beautiful, the more carefully they study it and the more their power of appreciation grows.



And deeper laid than even this, does not the mind of man store away the memory of certain particular relationships in which it pleasures, so that the sight of a mere symbol, meaningless to the stranger, may bring to the beholder a sense of beauty? May not the philosophic historian, viewing the Florentine Palace, and seeing in the fabric not merely stone and mortar, but the story of the times; the story of the mind of man rising with delight from a sleep enforced by circumstance; the story of the development of free men, of free cities, of a revived learning, of a sweep onward and upward which is not yet quite done—may he not well find symbolized in that Palace a harmony which arouses in him a delight, a sense of beauty, to swell his soul with pleasure at the thought that he too has the privilege of being a man; that he too is made of this clay to which it is given to rise and walk, to admire the sunset and hope for the dawn, to seek the Eternal Law in all things? And is this not truly an

appreciation of harmony, a sense of beauty? Yet the same building, viewed by the proper purist, may be only a thoughtless adaptation of a Roman fraud. Is it not so with all symbols?

And so too, if there recur in the buildings of men some measure of the forms of yesteryear, if there persist knowingly or unintentionally the manners of our fathers, is it not because there must be a certain harmony between what has been and what is to be? Is not such harmony in the very nature

of man, who is not born, member by member, with continually increasing knowledge, but must build upon habits of thought learned from those who have preceded him? And is it desirable—is it even possible—to deny to men a sense of beauty in that kind of harmony as well?

Happy indeed would be the man with sufficient background to be aware of all the harmonies about him; able to enjoy to the full, the sense of beauty with which he has been endowed!

Character Studies

V—DAVID WINTERCOTE

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

In his inaugural address as President of the Architectural Association, London, Sir Hugh developed five imaginary characters closely connected with the architectural profession. The JOURNAL has printed them separately, beginning in March last.

WE NOW COME to the last of our absurd but, I hope, lovable quintet—David Wintercote, essayist, author, lecturer, poet and critic, now in his early fifties. He was trained as an architect but early in his twenties forsook the T-square for his typewriter. For a few years he was librarian and part-time instructor in a school of architecture, and took the opportunity to write and get published a

group of essays on architectural subjects which were sufficiently well received to launch him upon a lifetime of writing and lecturing.

At twenty-seven he married his assistant librarian, a pleasant, earnest young woman with a taste for sandals and fringes, and his daughter is now in the third year at the A.A., but—equally serious-minded as her mother—she is not in the audience tonight; she knew

what to expect. He spent the war working to the point of a breakdown in the Ministry of Transport, and has now long ceased to apologize for not having been either in uniform or in Cairo. A prolific, readable, genuinely informed writer, his influence—of which he is not unaware—upon contemporary British architectural thought has been prodigious, far more powerful, of course, than the erected work of most equally well-known architects.

After a short period of lecturing free—or for a nominal sum—since it took a long time for his genuine modesty not to be flattered by being invited, if only to address an art society in a small market town—(audience of twenty-three in a dark gymnasium, a chairman with no sense of humor and a secretary with far too much, and the usual crank asking questions)—he now charged £10 10s. in London and £20 outside, and still they clamored for him, even though in late years he had begun a little to repeat himself. His success as a critic is due to the fact that, although he is well spiked with prejudices, he is not the prisoner of any school of thought and he is also well read.

The fact that he has actually read a few books gives him a great advantage over the rest of our profession, most of whom say they have no time to read—meaning they would rather do something else with the time they have—and he is in great demand by the R.I.B.A. as chairman and proposer of votes of thanks on occasions when scholarly—or at least suspiciously literate—visitors are expected in Portland Place.

He lives in Buckinghamshire, in a small, rather shabbily furnished mill-house, converted by B.V. in 1936, packed with books. His pictures—for which he carefully saved up as a young man—are early and small—that is £10 size—examples of the early abstractionists, at which he has frankly long ceased to look.

Do not think, however, that because David Wintercote has no struggles with licenses and short-ages, with difficult clients and impossible programmes, that his life is much easier than that of all other architects. His battles with editors and going-to-press dates are just as frustrating, the pains of creation on the page are just as piercing as those on the drawing-board. He takes as much trouble with the phrasing of a sentence as you or I

do, I hope, with the full-sizing of a windowsill.

But these are, I think, minor troubles compared with the specters that really hang above his head. First of these is the knowledge that much of what he does, however well he does it, is ephemeral and valueless. He had not forgotten the stern warning of Palinurus, ". . . the true function of a writer is to produce a masterpiece. No other task is of any consequence. Obvious though this should be, how few artists will admit it or, having made the admission, will be prepared to lay aside the piece of iridescent mediocrity on which they have embarked." All exercises into journalism, into broadcasting and, if I may say so, Presidential Addresses, are doomed to disappointment. "To put of our best into these forms is folly, since thereby we condemn good ideas as well as bad to oblivion. It is in the nature of such work not to last, so it should never be undertaken, and writers engrossed in any activity which is not their attempt at a masterpiece are self-flattering dupes." These wise remarks are etched as deeply on his mind as the monthly warning of his bank manager, and inevitably the masterpiece is postponed.

Second of his guardian specters is the conflict of loyalties which every critic who is not a hack must daily face. "If," said E. M. Forster once, "I am faced with the choice of whether to betray my country or my friend, I hope I should have the guts to betray my country." This conflict of loyalties is not confined to persons—it is met with in ideas, for David Wintercote has always been from inner conviction a warm supporter of the modern movement. This has involved him sometimes in the minor dishonesty of praising an individual building far beyond its dessert in order to avoid helping unduly what he believes to be the voice of unreasoning opposition. Pressed in private he might admit that he thinks the Royal Festival Hall is externally graceless to the point of brutality, that the South Bank was incoherent, facile and derivative, that nothing can save Coventry's Cathedral from vulgarity so long as the zig-zag plan shape is retained, that the new London Airport Terminal building is visually two steps to the rear march. Yet, such is his influence, to say so in public—and thus retain his integrity as a critic—would be, in his opinion, an attempt to salve his conscience at the expense of what

he considers to be more important issues.

Too late in life David Wintercote has discovered that it is almost impossible to be a critic of art if ever you allow yourself to know—much less to be friendly with—artists. Too late he has discovered that some of the nicest people he has ever met are those whose work he knows to be second-rate or worse. To discuss such work in public is a private embarrassment; to ignore it, equally insulting to its author. He knows now how easy it can be to knock the heart out of a young artist by a waspish word, and how even the thickest-skinned hack can brood over and suffer from a verdict which is less than fair.

I was talking over this problem in Canada to an architect, and he said, "Oh, you must be more relaxed about this. When people say my buildings stink, I don't fret. When I meet them at a party, I just go up to them and I say two things. I remember the man has a wife and two kids. I go up and say two things, "Drop dead!"



David Wintercote's main professional relaxation is a perverse little game that he has invented

and developed himself—a form of personality skittles, in which some harmless but talented character—preferably dead—is dug out from obscurity, illuminated for a short time in glittering publicity, and then obliterated as suddenly as he appeared. The technique is very simple. When pursuing more serious researches in libraries or among old magazines, his eye perhaps lights upon an architect who had done some rather outlandish work, say about 1900. The victim, once marked down, his name would be dropped very casually, as an aside, in one of the more informal lectures, or perhaps in an after-dinner speech at the Architecture Club. A couple more mentions of this kind and Mr. X was ripe as a subject for a short paper, to be read, not at the R.I.B.A., which is rather too obvious, but perhaps at the Society of Antiquaries, or submitted as an article to some rather improbable magazine, such as the *Railway Magazine*. By now the sharper-nosed jackals would be on the trail, requests would filter in in increasing numbers from editors, radio producers, secretaries of lecture tours—perhaps a publisher will even write suggesting a short monograph, to be published in time for Christmas with plenty of pic-

tures, a jacket by John Piper, and a foreword by Sacheverell Sitwell. A month or two of this and the whole art critical industry would have accepted the new raw material and the usual shapely products would be churned out—one thousand five hundred carefully guarded if rather chilly words from John Summerson in the *New Statesman*, a burst of golden-sparked Ruskinian prose from Robert Jordan in the *Observer*, four thousand words from Henry-Russell Hitchcock, proving the association of Mr. X with H. H. Richardson, twenty minutes of sober reflections from J. M. Richards on the Third Programme. Mr. X is clearly now nearly ripe for killing. Choosing his weapons, his place and his time with unerring skill, David Wintercote runs Mr. X through, dismissing him as second-rate—a preacher who, like so many architects, became no more than a decorator, mounted upon a hobby-horse that is now as dead as a dodo.



So we leave Wintercote in his Buckinghamshire cot, happily engaged in one of these escapades or perhaps, less happily, wrestling with his conscience.

Time is nearly up and we must reach the end of our little charade. There are, of course, many others we could together happily name as worthy of mention: Sir Theo Balding, A.R.A., perhaps, whose tiny top-hatted figure appears so often in the Press presenting golden keys or silver-mounted mallets to exalted personages; he has designed and built, with an office of never larger than four, some of the largest and most imposing buildings of the last fifty years and, although now in his seventies, still has a thinning practice in "mopping-up," so to speak, those pockets of resistance left by his faster moving colleagues—memorial chapels, ceremonial gates, refurbishing of City Halls—jobs for which a lifelong membership in the Art Workers' Guild and an old-fashioned orthodox training well befit him. Or Solly Eis-poke, who conducts a fabulous practice over the telephone from a West End office panelled in Empire woods, who, if he enters his drawing office (forty-three, excluding file clerks), has to search for the title of the drawing before he can ask a question. Or Henry Radfud whose original flame has long been quenched by twenty-five years in a branch office of a Ministry, where beneath a faded water-

color of his first job—a park-keeper's lodge—he spends the day (after twenty minutes in the lavatory with the *Daily Telegraph*) drinking orange-colored tea and waging some dusty interdepartmental battle with a colleague, keeping a novel in the top left drawer of his desk where it can be quickly referred to in his more leisurely moments. But the list is endless, and the evening and your patience are not.

I hope that the puppets that have danced for a few moments before you are recognizable as types and are no more or less credible and stylized than the ordinary stock types of every playwright—the comic char, the bumbling policeman, the inexperienced but oh-so-sensitive young lover. I have marshalled them before you not to mock at, not to weep over, nor even to admire, but merely, I hope, to entertain you for an hour and to remind you that perhaps there is something of ourselves in each one of them. If you wish to picture them more seriously you can imagine them, if you like, as members of the crew of the ship of architecture. First, Boyes Voyces, the old shell-back, one of the first to pioneer the route but now a little out of touch

with the sandbanks and shoals that have been thrown up in the intervening years. Miles Adrift, the self-confident, argumentative, tireless, always bent over his navigating instruments and the straight undeviating line across the chart. Redyer Graffis, trimming the sails to the faintest breath, his eye always alert for the darkening of the water that is the herald of an approaching wind puff from a new direction. Frank Spoke, solid heaver on the ropes, cheerfully uncritical, doing what he is told; and finally at the helm our friend David Wintercote, steeped in the book-learned knowledge of the craft, sensitive to changes in temperature and mood, but inevitably, perhaps because he is not at the drawing-board, no more than a gifted amateur. I hope you will become as fond of them as I am, for my treatment of them has been genuinely affectionate in aim. I am by nature a Tuptophilist. You remember the Hilaire Belloc poem: "Ah, do not strike the porcupine; Unhappy child, desist, Alas, that any boy of mine Should turn tuptophilist." The word is from the Greek—*topto*, I strike; *philo*, I love. It is not found in Homeric Greek nor in the later texts, nor, as the au-

thor admits, anywhere else for that matter; but it is a word which I commend to your vocabulary, just as I commend to your memory, if

only for twenty minutes longer, the names of Boyes Voyces, Miles Adrift, Frank Spoke, Redyer Graf-fis and David Wintercote.



Reflections on Where We Are Now

By Slocum Kingsbury

HENRY ADAMS, a man who was almost as much concerned about the condition of the world as he was about himself, advanced the idea in the "Education" that, whereas the symbol of the late Middle Ages was the Virgin, that of the twentieth century should be the dynamo. And although he wrote elsewhere of the fascination the dynamos had for him at the Chicago World's Fair, Adams left little doubt that he preferred the Virgin.

The melancholy historian neither started nor did he end the debate on the comparative merits of the two periods represented by his symbols. It is still very much with us. Men like Pitrim Sorokin, for example, would have us return to the Virgin. Whatever the advantages might be, this would appear to be almost impossible. Even the

most devout Christian today would find it difficult to understand, much less embrace, that strange mysticism which was so much a part of the faith of the medieval times. He could probably be more easily persuaded that the evidence from Palomar was false.

The compass of this debate has for some time included the architecture of these two periods. The Gothic age produced many of the most beautiful buildings ever built. Most of us, however, are now convinced that it has been impossible to reproduce them or even successfully to imitate them. Neither they nor the buildings of any other age can be made to fit our needs or the usefulness of the materials we have at our disposal. Furthermore, like the futility of a present-day composer attempting to write in the "style" of the great Johann Sebas-

tian Bach, an architecture which tries to reflect the spirit of a previous age is likely to have no spirit at all.

The critics of our contemporary architecture nevertheless find all this hard to swallow. They deplore the departure from tradition and, like the critics of our humanist philosophy, appear to believe that little can be accomplished by men whose inspiration rests on such a poor and bloodless instrument as the dynamo. To this latter argument there are times when we seem unable to find a very convincing reply.

The difficulty, of course, lies not in the dynamo itself but in our unwillingness to accept its benefits except on our own terms. We demand of it only those things which will add to our well-being and increase that efficiency of which we are so proud. This tendency has at times reached such proportions as to make us contemptuous of anything which has no usefulness. In this loss of a sense of direction neither the architects nor architecture have escaped. Although the cult of functionalism is dying, much of the harm it has done remains. Our handsomest and certainly our most publicized recent buildings show no lack of imagina-

tion and in some instances a certain elegance. Yet they are so limited by what may be termed practical considerations as to leave us with a feeling of complete inadequacy. Viewing them, we are tempted to agree with Frank Lloyd Wright's remarks on the barrenness of the so-called international style. Boxes, as he points out, are not architecture, no less so when they are made transparent and placed on stilts.



How much The Institute today represents the views of its members is not known. If it does, we can only assume that a majority of them are principally concerned with such matters as modular coordination, the angle of the summer sun in Toledo, and how to sell the architects to America. Such inquiries, in varying degree, have value, but a too exclusive preoccupation with them may well lead to a more general question—What is architecture supposed to be?

Not much has been written about the men who collaborated on the design of the medieval cathedrals. It was an age of great architecture rather than of architects. The problems the age of the dynamo presents, the complexities of our

way of living, the very perfection we have arrived at in making life more comfortable, have changed the role of the architect. Today he must know so much of practical matters and must meet so many demands, he has little time for the special concentration necessary to effect that quality of beauty which is his first obligation. He appears also to have forgotten in his confusion the significance of that simple phrase, "Man does not live by bread alone." In a time and a country where there is so much of what adds to our physical well-being, avoiding the temptation to live by bread alone requires considerable effort. It is true that today the architect has come far in breaking with the past. No longer does he consider the books in his library the catalogues of what he has to sell. Yet in an age where, in so many activities, glitter is often mistaken for substance, it is wise that both as an individual and as a member of The Institute he decide what is important.

Certain members of the profession have been known to insist that we cannot afford sculpture on our architecture today. This is a rather strange position to take in the richest country in the world. And it

is particularly puzzling when we realize that the University of Mexico is employing both sculpture and painting on its buildings. If we cannot convince ourselves that it is the sculptor, the painter and the craftsman who are our partners, as well as the Producers' Council and the public relations counselor, how can we convince the public? Such phrases as "form follows function" and "the art of enclosing space" can be made to sound very impressive. They must surely lose some of their effectiveness when coupled with the belief that the old alliance of the visual arts is no longer valid.



A president of the American Psychiatric Association once suggested that the responsibility of the architects in planning mental hospitals was not to decide where the continuous-flow tubs were to be placed, but rather to design buildings that would create an environment capable of assisting in the patients' recovery. It seems odd that a physician should have felt it necessary to give such advice. One could hardly imagine the priests of the church having to suggest to their master builders that, for the

glory of God and the Blessed Virgin, the cathedrals should be beautiful and awe-inspiring.

The reaction to a line in a recent play may have some significance for us. "But I am an architect," the hero protests, "and I have a rather orderly mind and lead quite an orderly life." Curiously enough, the audience does not laugh at this remark. It is apparently looked upon as the one serious statement in an otherwise hilarious comedy.

It would appear, therefore, that what the profession may need is more men whose minds are not too orderly, and who may not even lead orderly lives. If we can believe what we are told, there were such men in the past. And above all they were artists, and consequently had little time to waste on the other problems of their day. They were quite willing to let them be solved by the experts in other fields than their own.



Necrology

According to notices received at The Octagon
between March 11 and May 20, 1954

BAXTER, WILLIAM FRANKLIN
Vallejo, Calif.
BELSTERLING, RICHARD G.
Peoria, Ill.
BORDEAUX, WILLIAM D.
Miami, Fla.
BRITT, JAMES ROSSER
Columbus, Ga.
BURDETT, FREDERICK A.
Putney, Vt.
CORBETT, HARVEY WILEY, F.A.I.A.
New York, N. Y.
EBERSON, JOHN
New York, N. Y.
HENRY, LEROY WALES
Akron, Ohio
KYLE, HERBERT S.
Charleston, W. Va.
MAGINNIS, CHARLES D., JR.
Boston, Mass.
MCFARLAND, ARTHUR WILLIAM
Bar Harbor, Maine

MULLEN, JAMES LAWRENCE
Salt Lake City, Utah
SCHNEIDER, WILLIAM CASPER
Milwaukee, Wisc.
SELLIGMAN, MITCHELL
Pine Bluff, Ark.
SPEICH, CHARLES E.
Buffalo, N. Y.
STETLER, AARON LEROY
Middleburg, Pa.
WARNE, H. RUS
Charleston, W. Va.
WHITEHEAD, RALPH WOOD
Wellsburg, W. Va.
WHITNEY, JOHN HENRY
Yakima, Wash.

HONORARY CORRESPONDING MEMBER:
PERRET, AUGUSTE
Paris, France

JULY, 1954

Advice to the Young

By *Hubertus Junius*

I must scan the pages of my past,
Dog-eared now from pleasant meditation,
In search of wisdom which at last
Will guide my son to greater reputation.

For I, alas, have never quite attained
That fame which gains the plaudits of a nation,
But yet my years, green garnished with content
Have seemed somehow a worthy compensation.

If I could know the things he then would treasure,
Though they be glory, fame or mere content,
I might design a scale with which to measure
That force by which young twigs are oftentimes bent.

But all my years reveal no single clue
That I might say to him, "To this hold fast,"
Except that to himself he must be true
That he may look with pleasure on his past.

And if this seems but meager compensation
For greater things more easily embraced,
Remember, son, each day your past grows greater
And not a single hour can be erased.

Calendar

July 6-13: Seventh Annual Seminars on American Culture offered by the New York State Historical Association, Cooperstown, N. Y. Two of these sessions are "The Country Home" and "Early American Decoration." Details from Louis C. Jones, Director of the Association, at Cooperstown.

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

August 23-September 3: Special summer program in City and Regional Planning, Massachusetts Institute of Technology, Cambridge, Mass. Information and applications from Summer Session Office, Rm. 7-103, M. I. T.

September 4-October 7: Fall Architects' Trek to Spain, Italy, Greece, Egypt and France, under the leadership of Edmund R. Purves, F.A.I.A.

September 13-16: 56th Annual Convention of American Hospital Association, with an Architectural Exhibit of Hospitals, Navy Pier, Chicago, Ill.

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.

September 30-October 2: 1954 Annual Convention, California Council of Architects and Sierra-Nevada Dis-

trict, A.I.A., Hoberg's, Lake County, Calif., with the theme, "Manufacturers' Literature—From Mail Basket to Wastebasket."

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

October 28-30: Conference of North Central States District, A.I.A., Kahler Hotel, Rochester, Minn.

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



Architects Read and Write

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



WHERE IS THE PLAN?

BY JULES GRAY, Atlanta, Ga.

MANY ARCHITECTS throughout the country are just being awakened to the rudimentary principle of good architectural public relations. For this growing interest we can thank our national American Institute of Architects organization for its active sponsorship, interest and research. The efforts that are forthcoming seem to indicate that if we live long enough, work diligently and collectively, we may one day catch up with lawyers and physicians in many aspects of public acceptance. The big question is whether we can devise ways of being useful and helpful to a broader audience, to do more good for more people. Can we make our profession not only more useful but within the

financial reach of the average man? Can we find ways to organize our profession so that when it is broken down into smaller component jobs, filling the needs and solving the shelter problem of a larger segment of humanity, these people will be able to, and want to, buy these services? Most small-house clinics that have made use of a group of architects appear to have failed, leaving this market for the "stock plan" dealers.

Historically, architecture has suffered to the extent that from ancient times pharaohs and kings were the only clients able to use the services of architects.

One of the most challenging aspects of our profession today is to dispel the public's feeling that an

architect's services are a luxury which it cannot afford and besides which are unnecessary on average projects.

Our fight is to change this thinking with a system permitting us to serve more people where the jobs are small and at the same time

keep the architect eating. The responsibility of designing and putting this plan in operation rests with the architect. This is the blueprint that the architects have not yet made. Where can we find this plan? When are we going to solve this dilemma?

"ETHICS AND THE YOUNG PRACTITIONER"

BY ULYSSES FLOYD RIBLE, Los Angeles, Calif.

THE COMMENTS by Herbert Sobel, entitled "Ethics and the Young Practitioner," which appeared in the April issue of the JOURNAL, prompt me to rebuttal.

I regret that I cannot find the least ground for agreement with the implication that it is difficult for the young practitioner to request a written agreement with his early clients. I hold that not only does the client respect the young practitioner for wanting to spell out both "what he does" and "how he gets paid for it," but that from a practical point of view it

is even more necessary with the younger practitioner than with the older. This action in setting forth a road map of his activities, to which both he and his client can refer for guidance, is desirable in order to protect his early professional life. Such reference will forestall arguments arising as to who does what and why. Without a written agreement, spelling out the essentials as I have previously set them forth, a wide wilderness of disagreement and potential ruin to an otherwise promising professional career can develop.

"INCOMPETENCE"

BY VINCENT G. KLING, Philadelphia, Pa.

I COULD NOT read Mr. Poggi's words in the April JOURNAL without saying how completely I agree with him. The lack of training prior to practice is the answer, I am certain.

First of all, the large office

doesn't teach the young architect the fundamentals of good practice. He merely learns design *presentation* or isolated phases of working drawings. He never sees a specification, and has no idea of what makes a building go together or

how to describe one for a builder. He certainly is not getting this in college or architectural school, for the latter does little in trying to teach him these fundamentals.

Think of the plight of the patients of our medical profession if the intern and resident system were not carefully set up and supervised.

I have spent half my time in my practice raising young men in *all* of the facets of our profession. They make better men on my staff while they stay, and they reflect credit

on my organization when they leave. Until the schools take over the job of molding young architects, I think more practising architects will have to fill the gap, rotate their men through various phases of the work, benefit from the broader based men they develop, and discourage them from practising until they are really ready. Perhaps the architectural registration boards will have to evaluate the principal architect's recommendation as highly as the school's architectural degree when examining candidates.

The Editor's Asides

AN ILLUSTRATION of the house that Frank Lloyd Wright has designed in memory of the young architect Angelo Masieri makes us wonder what all the shouting is about. Ernest Hemingway suggests that if Wright must build a house in Venice the best thing would be to set it afire when completed. On the other hand, an architect in whose judgment we trust says that he has long realized that Venice needed something—aside from a powerful deodorant—and this may be it.

SPEAKING, as we have been occasionally, of the long life of serv-

ice reached by a comparatively few architectural offices, it is worthy of note that the architectural-engineering firm of Smith, Hinchman & Grylls, Detroit, celebrated last December its fiftieth anniversary, though there is not in the firm today anyone bearing the name of any of the three named principals.



DUKE NORBERG, Editor of the *Albia*, Iowa, *News*, bewails the fact that he is numbered among the few survivors of the gentle art of front-porch sitting. The architect is responsible for moving the front

porch to the rear, and Editor Norberg thinks such an obviously subversive act ought to be the subject for a Congressional probe. "If, when Paul Revere made that fast ride he hadn't found the great majority of American families on their front porches, the Red Coats would have carried on according to plan and we would be writing our troubles to the London *Times* instead of to Congressmen . . . Frustration started heckling our citizenry when, denied a place to sit in comfort on summer evenings, they were forced into golf, fishing, motoring and, finally, to watching television."

THE NATIONAL BUREAU OF STANDARDS, three years ago, was asked to recommend a form of artificial lighting which would be safe to use in the display of the Declaration of Independence and the Constitution of the United States. Damage to priceless documents of this kind results largely from the action of ultraviolet, visible violet and visible blue radiant energy in speeding the photochemical deterioration of cellulose. Going a step farther, on behalf of the New York Metropolitan Museum of Art, the Bureau estimated the

radiation hazard for the six light sources commonly employed in museums. The six sources were: zenith sky, the sun, cool-white deluxe fluorescent lamp, warm-white deluxe fluorescent lamp, daylight fluorescent lamp, and the incandescent lamp. Naturally, the filtering out of the short-wave portion of the spectrum seemed the logical procedure, but the filter effect must not only avoid the damage by radiant energy but also give proper color rendition to the object lighted. To short-cut the NBS findings, a cool-white fluorescent lamp screened with a filter known as Greenish Nultra was found to have a radiation hazard less than the bare incandescent lamp (generally admitted to be of negligible harm in radiation, but poor in color rendition) and to give excellent color rendition.

IN 1922 there were three companies listed by ASHVE as being primarily concerned with air conditioning; today there are 78 companies working on one or more phases of the industry. Will tomorrow see a radical change in our national habit of seeking the shore or the mountains to escape the summer heat? Perhaps by lock-

ing the front door and disconnecting the telephone home would offer greater comfort at decidedly less expense.

WE DON'T HEAR MUCH of Esperanto today. Those who saw in it the solution of all international difficulties have apparently given up this hope. The scientists are launching a new universal language, though, which in the first effort is to be a written form; the speaking form may come later. Interlingua is a hybrid of five European tongues—"with the peculiarities of each left out," which sounds like quite an operation. The five are English, French, Italian, Spanish and Portuguese, plus a little German. Believing that scientific research would be stimulated by a wider knowledge of the progress made by parallel investigators in other countries, Interlingua is offered as the simplest form of intercommunication. It isn't, however, going to prevent Russia from claiming priority of inventions.

AS A CATEGORY OF BUILDING that is growing at great speed, the motel should have the profession's serious attention. In the past five years the number has grown from

25,919 to 50,576, according to *American Motel*, with an annual income in 1953 of a billion and a half. An operator now spends \$5000 to \$7000, or more, per unit. He figures a fair rate of income at one dollar per thousand of investment—\$5 to \$7 a day for two people. There are motel owners' associations holding their members to rigid standards of service, and providing reservations by telephone at the guests' next night's stop. As might be expected, California leads the states with 7,330 motels, at last accounting; Florida has 4,124, New York, 3,305, closely followed by Texas with 3,214. Rhode Island and Delaware naturally need the least—77 and 56 respectively.

THE DOCENT of Yale's Art Gallery says that the modern child is finding it easier to respond to the stimuli of modern art than are his parents and teachers. To our crude understanding that leaves but three alternatives: either stop all education at the kindergarten level, or speed up the ability of the modern artist to make his work intelligible to the more mature mind, or continue in the status quo where the artist may seek exercise rather than expression.

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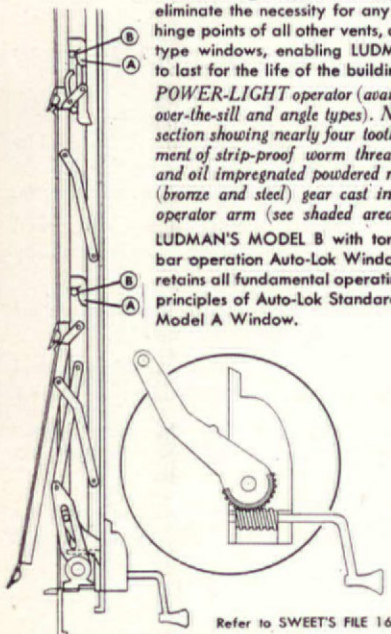
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POWER-LIGHT operator (available in both over-the-sill and angle types). Note cross section showing nearly four tooth engagement of strip-proof worm thread gear and oil impregnated powdered metal (bronze and steel) gear cast into operator arm (see shaded area)

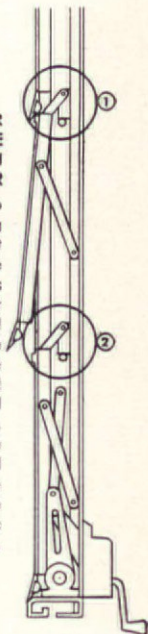
LUDMAN'S MODEL B with torque bar operation Auto-Lok Window, retains all fundamental operating principles of Auto-Lok Standard Model A Window.



Refer to SWEET'S FILE 16

**OTHER
AWNING TYPE
WINDOWS WITH
TORQUE BAR**

Where there are no locking devices pulling in vents, pressure must be exerted on hinge points of those vents (see 1 and 2 on adjacent illustration) that are closed first in order to bring in the other vents. This excessive pressure will cause wear and tear on hinge points and will throw vents out of alignment. Minor adjustments can be made a few times, but ultimately it will be impossible because of the constant pressure on hinge points and limits of adjustments to secure permanent closure.



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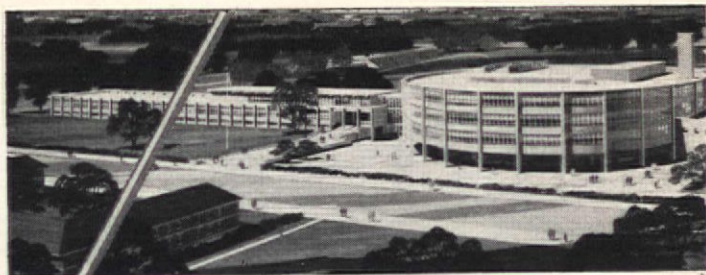
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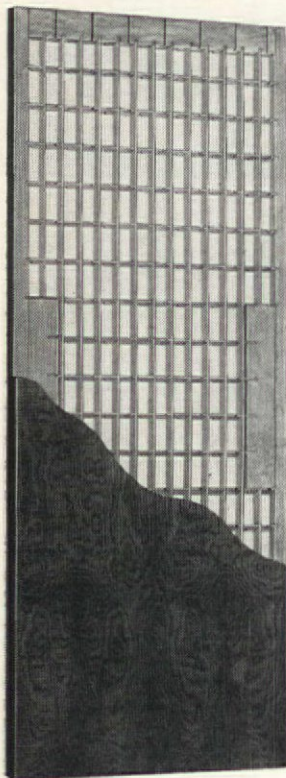
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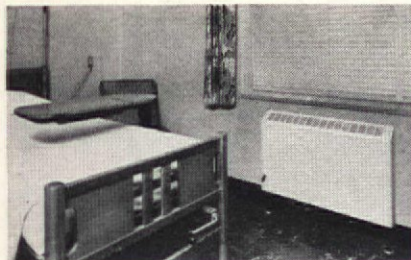
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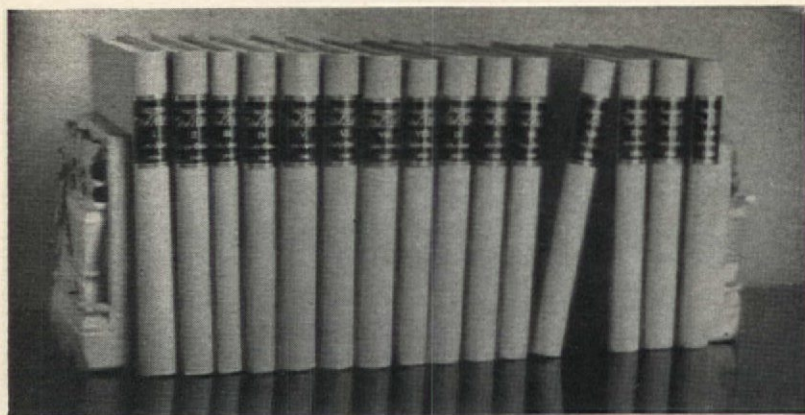
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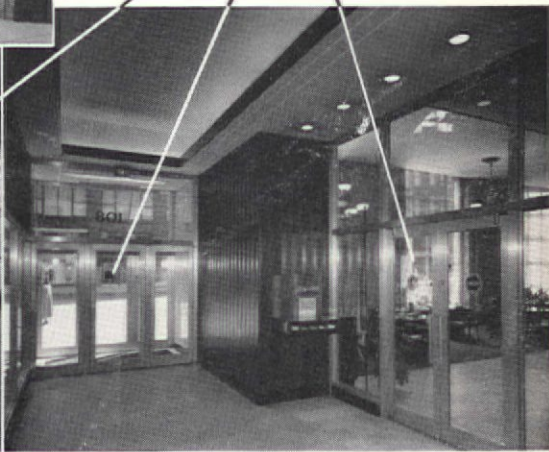
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