

Journal of The American Institute of
ARCHITECTS

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1957

A NEW CENTURY BECKONS

MARCH, 1957

Jean Labatut

H. H. Saylor, FAIA

Leo Friedlander

Centennial Convention Awards

Robert Woods Kennedy

Philip Will, Jr., FAIA

Necrology • Books

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PUBLISHED MONTHLY AT THE OCTAGON, WASHINGTON, D. C.

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

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

MARCH, 1957

VOL. XXVII, No. 3



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The *Journal of The American Institute of Architects*, official organ of the Institute, is published monthly at The Octagon, 1735 New York Avenue, N. W., Washington 6, D. C. Editor: Joseph Watterson. Subscription in the United States, its possessions, and Canada, \$3 a year in advance; elsewhere, \$4 a year. Single copies 35c. Copyright, 1957 by The American Institute of Architects. Entered as second-class matter February 9, 1929, at the Post Office at Washington, D. C. under the Act of March 3, 1879. Change of address: Notify The Octagon, giving both old and new addresses. Allow four weeks for change to go into effect.

Official address of The Institute as a N.Y. Corporation, 115 E. 40th St., New York, N.Y.
The Producers' Council affiliated with A.I.A., 2029 K St., N.W., Washington 6, D.C.



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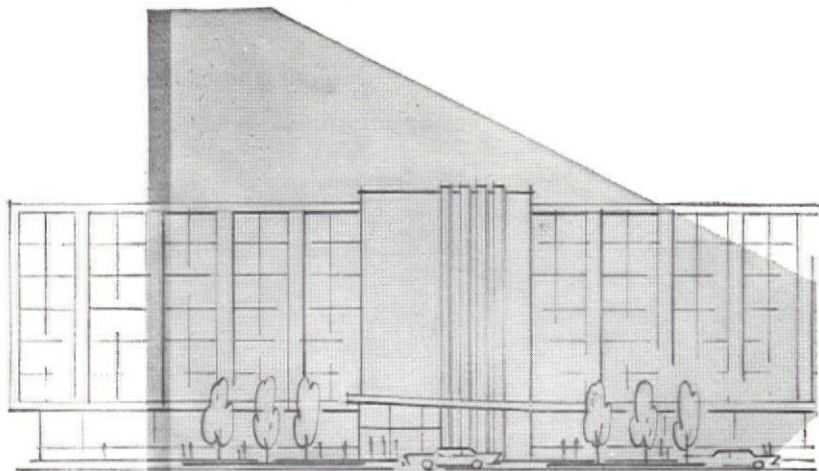
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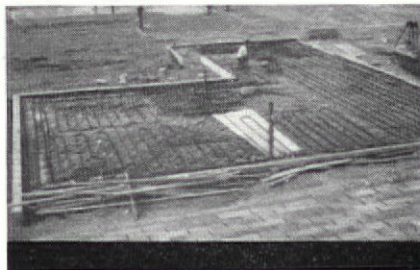


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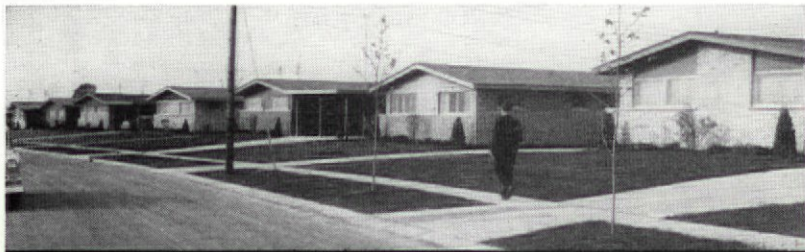
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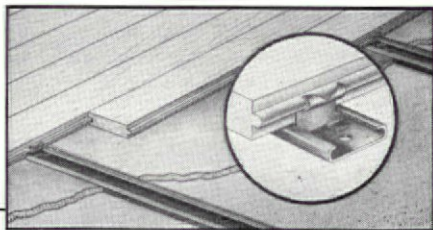
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An Approach to Architectural Composition

IN TWO PARTS—PART I

By *Jean Labatut*

DIRECTOR OF GRADUATE STUDIES, SCHOOL OF ARCHITECTURE,
PRINCETON UNIVERSITY

ACCORDING TO THE WAY man was created, composed, designed, fabricated, built and mutated, his power of perception is such that "Things are not as they are but as we are."

The consequence is clear, inevitable. What is good architecture for one person may not be good architecture for another; what is a good work of art for one person may not be a work of art at all for another. Once, testing the possibility of unanimity, I chose the Charioteer of Delphi as one of the universally admired works of art. A listener proceeded to disagree and declared it a poor piece of sculpture, not even sculpture at all.

"Things are not as they are but as we are," is a basic fact, yet very

Address delivered at the Convention of the Texas Society of Architects.

complex and full of intangibles. For example, it is that fact which leads the client to that supreme judgment when he pronounces those fateful words, "I like it," or "I do not like it." His judgment is based on needs and desires, which by their very nature are physical, intellectual and emotional. Those three factors, always present, perform a definite function, whatever their quantity, whatever their proportion. Emotional appeal is indeed as much a part of architectural function as are physical and intellectual needs and desires. Without the inclusion of those three factors, architecture cannot be functional in the human sense. So why not recognize their presence and indispensibility from the start, particularly if they are present as a jury of three in the Client's mind. And, in passing, it may be reminded

that a good difficult client can make a better architect, while a too easy client can make an architect creatively lazy.

In the expression "Architectural Composition," the word composition is the only inclusive one which contains the true meaning of the words "Design and Construction" in an indivisible oneness. It is that oneness which led to and will always lead to the indispensable uniqueness of any architectural solution of quality.

When Design and Construction are practiced apart in the office and, worst of all, taken apart in the architect's mind, they are made to snarl at each other, and architectural corruption follows. The misleading implication that architectural design is the art of dealing exclusively with aesthetics is indeed the proof of total ignorance of the architectural process. The word "design," taken out of its architectural context, is too often defined and interpreted as the pictorial representation of an architectural idea or as the art of representing architecture on paper with the help of pseudo-scientific tools and techniques. By this time, the architectural corruption is far advanced and the odor frightful.

Due to the fact that an architectural solution is based on the indivisibility of design and construction, the only word expressing that indivisibility is "composition." And, in answer to the question relative to my method of approach to Architectural Composition, I am immediately reminded of the conversation between the young Socrates and his sculptor father. Question: "How do you know just where to lay the chisel on the marble and how deep to go in order to bring out the lion head?" Answer: "You have to see the lion right in the stone to begin with. It feels as if the lion head is waiting there under the surface, and you have to set him free. The better you can see the lion, the better you know just where and how deep to cut."

Yes, as soon as we have a problem to solve, we know the best architectural composition, the best possible answer, the solution producing the maximum of effect with the minimum of means, is there, waiting to be set free. The total architectural masterpiece is there, tangible yet inaccessible. Hope to reach its totality would be as pretentious and foolish as advertising a bus tour of the total universe. The best efforts will stop far short

of the very best possible solution, and if any architect pretends to reach the very best one, it is only his own best, which can be found questionable by others.

That is why Architecture, as a profession, is a challenging science and art; that is why I fell for it forty-two years ago this month, entering the School of Fine Arts and Industrial Sciences, Toulouse, France. That is why I entered the practice of architecture thirty-one years ago, the practice of Urban Planning and Landscape Architecture two years later. That is why I answered the call from the American School of Fontainebleau in 1927 and the call from Princeton University the following year. That is why, as architect, urban planner, landscape architect, judge, or critic, I answered calls from eight different countries, nine including Texas, if my two weeks visit to Rice Institute last March, your present call, and the great Republic of Texas are counted. Work took me on sites where hoes, baskets and donkeys were used for shovels, wheelbarrows and trucks; on sites where bulldozers superseded all of them; on sites where materials were as fleeting as water, smoke and fireworks; on sites

where I enjoyed the collaboration of engineers, sculptors, painters and musicians.

Experience is education, considering the sum total of the analyses of events which compose our individual life through schools, "à pied d'oeuvre," on the site of work and under different skies. The only value of a good or bad formal education is in how completely it has been assimilated by way of experience. That is why a poor type of formal education well assimilated can produce wonders while an unassimilated type of better education can produce intellectual machines and poor judgment. The development in the quality of judgment is the unending test. The best judgment is no more than an expression of common sense of a high order; what can still be called horse sense, even around oil wells and atomic piles.

Having established a bridgehead toward the unlimited and inexhaustible field of architectural composition, strategy and tactics used in delving deeper in that field can now be revealed. They will express a certain sequence of events happening in the mind.

My strategy as practitioner and educator, transmitted by my master in architectural composition, Victor

Laloux, is contained in the statement of the Chinese philosopher Laotzu: "The way to learn is to assimilate. The way to know is to forget." I have already given you the first half of that capsule. What about the second half, "The way to know is to forget"?

Whatever the amount of acquired experience and knowledge, whatever the degree of assimilation, whatever the importance and number of practical and recent experiences, including the special research of the problem at hand, it is most important to let the mind free by working out an intentional forgetfulness; what may be called forgetfulness of a creative type. This mental procedure is indispensable on the site of work, in the office or in the students' drafting room and laboratory. For example, if intentional forgetfulness is not practiced by the architect-educator, from one student to another, between their individual solutions, and between the students' solutions and his own solution, the students are bound to develop into mental salves, with their freedom and individuality impaired for the rest of their lives. Their only salvation is in their will to escape, if that will is not already too far gone, in order

to liberate themselves from their master, from their boss, from their former selves.

In our time of unavoidable or cultivated confusion of values, it is easy to succumb to the abnormal temptation to derive what happiness we can out of doing what everybody else does, but this approach, this philosophy, has never produced a good architectural composition, and never will.

Intentional or creative forgetfulness helps eliminate confusion of values, helps to cool off and prepare for a fresh start before warming up to the subject at hand and finally reach that red hot moment when ideas are pouring freely but under control.

If the Laotzu capsule contains the strategical sequence of events such as *experience*, *assimilation*, *forgetfulness* and *composition*, the next step is considered tactical in nature. It deals with method and procedure, means and their limitations, with the use of tangible and intangible elements needed to create an architectural composition and its inherent architectonic forms.

There is no freedom without limitations clearly defined. Knowledge of limitations is the only way to acquire freedom of organization and expression. Knowledge of

limitations stimulates imagination without danger of losing the way, of losing time and money. It helps in creating the maximum of effect with the minimum of means. The knowledge of all possible limita-

tions, physical, psychological, economical, social, plus the limitations of all people involved, including our own, is the only way to compose freely.

(*To be continued*)

“Make No Little Plans”

DANIEL BURNHAM THOUGHT IT BUT DID HE SAY IT?

By *Henry H. Saylor*, FAIA

“MAKE NO LITTLE PLANS” is a phrase that has become a treasured part of our language. Without in the least measure robbing Daniel Burnham’s memory, it now appears that, while the thought was expressed by the great architect in a paper he read before the Town Planning Conference, London, 1910, the exact words were reconstructed by Willis Polk, Mr. Burnham’s San Francisco partner.

In Charles Moore’s “Daniel Burnham,” the two volumes of which were published by *Houghton Mifflin Co.* in Boston, 1921, the following is the version widely ascribed to Daniel Burnham:

“Make no little plans; they have no magic to stir men’s blood and probably themselves will not be realized. Make big plans, aim

high in hope and work, remembering that a noble, logical diagram once recorded will never die, but long after we are gone will be a living thing, asserting itself with ever-growing insistency. Remember that our sons and grandsons are going to do things that would stagger us. Let your watchword be order and your beacon beauty.”

Mr. H. P. Caemmerer, who succeeded Charles Moore as Secretary of The Commission of Fine Arts, wrote Mr. D. H. Burnham, Jr., with the purpose apparently of establishing the source of Moore’s quotation.

The reply to Daniel Burnham’s son was as follows:

“Answering your letter of October 7th, regarding the two versions of a quotation by my father. What my father said is all contained in

the report of the London City Planning Conference of 1910. As I remember it, Willis Polk, an architect who was my father's resident partner in San Francisco, assembled the quotation by picking out sentences from the 1910 London City Planning Conference published report and sent out Christmas cards about 1912, after my father's death on June 1, 1912, in the form as quoted in Mr. Moore's book. Vol. 2:147.

"In other words, I believe that my father never used the words in the sequence quoted by Mr. Moore. I once checked the report of the 1910 London Conference, of which I have a copy, and found that here and there, everything contained in the Polk quotation was accurately copied."

In beginning his London paper Mr. Burnham spent some time in discussing the basic question, "Will our democracy persist?" Taking into account the "melting-pot" character of our democracy, our insistence on publicity, our nurture of intelligence in the people, our ability to make our laws conform to our purposes, Mr. Burnham writes: "At any rate, I must premise that the democracy of the United States will persist."

A reading of the whole paper* will amply repay those interested in town planning. In the present effort to trace the quoted "Make no little plans," the following excerpts will reveal the main thread of Mr. Burnham's thinking, particularly his final paragraphs:

"While all men are their own masters within the law, only a few are able by individual ability and effort to live in delightful surroundings; the rest have to take things as they come; and yet all crave such surroundings, no matter how much they despair of obtaining them. But will not the people of a continuing democracy awaken some time to the fact that they can possess as a community what they cannot as individuals, and will they not demand delightfulness as a part of life, and get it? You may think that any realisation of this sort will be a long time coming, but remember that the growth of public improvement has been very rapid during the last few years—so rapid, in fact, that one hardly dares to set a limit to what may be done in a single decade. Moreover, the angle of intelligence widens as the speed of

* Published in "Transactions of the Town Planning Conference, Oct. 1910." London, R.I.B.A., 1911.

its development increases, as the story of the last sixty years proves. In 1850 there was little street-paving in the United States, and not much in London and Paris. There were no great sewerage systems, water systems, gas and electric power and light, street cars, sidewalks, or any other system. Compare the public improvements of sixty years ago with those of today, and remember that, great as is this difference, you are much more dissatisfied with your surroundings than was your grandfather with his. We do things that would have made our forbears think us magicians, because we are equipped with scientific knowledge and experience which they did not possess. The men of 1850 knew much, but those of 1910 know enough more to make their work seem marvellous in contrast, and we may be sure that the men of 1960 will regard us as we do our predecessors. . .

"The use of horses in a great city is near its end, because motor vehicles are becoming very cheap and will soon be more economical, and with the passing of the custom of using horses will end a plague of barbarism which we still live in. When this change comes, a real step in civilisation will have been taken. With no smoke, no

gases, no litter of horses, your air and streets will be clean and pure. This means, does it not, that the health and the spirits of men will be better? . . .

"Everywhere congestion becomes more severe and the public Press is growing urgent on the authorities for relief. This urgency will lead the city of the future to build single and often double tunnels under all business streets. It will lead to the utmost use of the present street levels and to extensive double-decking, and finally to many more overhead transportation lines. There are already sections in each of the larger cities where the employment of all the means suggested above would scarcely suffice to move the people. In time men's habits may change; there may be less inclination to push feverishly into great business centres; but I confess I do not see any sign of its coming very soon, and in any case it is too remote to demand discussion now. The town-planner—I mean the street-planner—may do much to lessen congestion by arranging systems of by-passes around crowded districts; but the real direction to work in is that which will tend to diminish the number of people or vehicles, or both, using

given areas, and here the future may bring mitigation . . .

"It is possible that even in our own time the tunnels, sewers, waterpipes, electric, gas, pneumatic and other systems under our central streets will be replaced, for our increasing knowledge may antique all we have at the present day. Would it not be wise, therefore, to make a radical change, to excavate from building-line to building-line deep enough to allow of every needed transportation service and circulatory system, so that it would not ever be necessary to disturb again the surface of the street? I believe that such a course would prove economical both to public service companies and to the city government. It would certainly eliminate a cause of congestion, of dirt, and of constant disorder. Can it be doubted that the city of the future will operate its central street system, and possibly all its streets, in this manner? . . .

"A town-planner should look upon forest areas as of great importance in his scheme, because of the effect of nature on citizenship. Other things being equal, the man who is accustomed to live in nature has a distinct advantage all his life over the purely town-bred man.

When blocking out a comprehensive scheme for public improvement of a great city, the designer will think of this and provide ample woodlands near overcrowded residential centres, for he realises the constructive and curative part nature plays in the life of a man who submits himself to the influence of her broader phases. Allure your city denizen into wild sylvan nature, for it is there he finds the balm his spirit needs. . .

"In city planning there is no limit to be fixed. One may pursue this study for a lifetime and not exhaust the possibilities of the future. But the question always arises when a given town is under consideration whether it would be wisest to limit suggestions to present available means, or, on the other hand, to work out and diagram whatever a sane imagination suggests. If the first be made your limit your work will be tame and ineffectual and will not arouse that enthusiasm without which nothing worth while is ever accomplished; it is doubtful, indeed, if even the meagre things proposed will be carried into effect. Such is humanity! You may expect support for a great cause, whereas men will yawn and slip quietly away from

the merely obvious and commonplace. Not that the obvious and commonplace are to be neglected, far from it; but to realize them one should seek for more. Moreover, there is the other way of looking at this question—namely, the one mentioned in the beginning of this paper, and that way has to do with the growth of man's knowledge, of his perceptions, and, finally, of his desires. It is the argument with which I began, that a mighty change having come about in fifty

years, and our pace of development having immensely accelerated, our sons and grandsons are going to demand and get results that would stagger us. Remember that a noble logical diagram once recorded will never die; long after we are gone it will be a living thing, asserting itself with ever-growing insistency, and, above all, remember that the greatest and noblest that man can do is yet to come, and that this will ever be so, else is evolution a myth."

Architects' Tour to Japan in Fall

The Second Architect's Tour of Japan will take place this year in October. The itinerary is patterned after the successful 1956 Tour, but this time the group will travel during the most colorful season in Japan and in ideal traveling weather. Starting from San Francisco, the Tour will spend a day in Hawaii enroute and three fascinating weeks in Japan. The party will fly both ways. There will again be meetings with Japanese architects, thus making the trip business and pleasure combined.

Kenneth M. Nishimoto, AIA, Pasadena Chapter, who originally planned the schedule specifically for

architects, will lead the Tour. He will be assisted by English speaking guides who will accompany the architects throughout Japan.

It is reminded that Tour membership is open to all architects, their family and friends, but the number is limited. The Tour will be managed this year by Japan Tours, Inc., of San Francisco, California. The descriptive folder will be off the press in March, and those who wish to be on the mailing list are requested to write to Mr. Nishimoto at 263 South Los Robles Avenue, Pasadena, California.

Necrology

According to notices received at The Octagon
between June 20, 1956 and January 31, 1957

- AGNEW, WILLIAM CHALMERS
New York, N. Y.
- ATTERBURY, GROSVENOR, FAIA
Southampton, L. I.
- BAKER, BENJAMIN CHARLES
Charlottesville, Va.
- BEACHAM, JAMES D.
Greenville, S. C.
- BIHR, SAMUEL WILKS, JR.
Kansas City, Mo.
- BIRD, LOUIS FRANCIS
South Orange, N. J.
- BOENISCH, JULIUS
Cleveland, Ohio
- BRANDBORG, LENNART
Tulsa, Okla.
- BROCKOW, GENE HARRY
Los Angeles, Calif.
- BROWN, ARCHIBALD MANNING, FAIA
New York, N. Y.
- BUDZYNSKI, DELPHIN STANLEY, SR.
Pontiac, Mich.
- BURNS, LEE
Indianapolis, Ind.
- CAPRARO, ALEXANDER V.
Chicago, Ill.
- CARLSON, ELMER C.
Chicago, Ill.
- CARR, YAN FRANCIS
Los Angeles, Calif.
- CASTLE, DAVID S., SR.
Abilene, Texas
- COLLENS, CHARLES, FAIA
Newton Center, Mass.
- COURSEY, CECIL C.
North Platte, Nebr.
- CRAIG, SAMUEL DALEY
Waynesboro, Va.
- CUNNINGHAM, J. WHITNEY
Sumter, S. C.
- DAVIS, ELLERY L.
Lincoln, Nebr.
- DAVIS, JOHN PHILLIPS
Pittsburgh, Pa.
- DEAN, CHARLES FRANCIS
Sacramento, Calif.
- DELK, EDWARD BUEHLER
Kansas City, Mo.
- DENBY, EDWIN H.
New York, N. Y.
- EIDEN, ERWOOD PETER
Glendale, Calif.
- ENGLISH, HAROLD T.
Hutchinson, Kans.
- FANT, CHARLES WILLIAM
Anderson, S. C.
- GATLING, JAMES L., JR.
Memphis, Tenn.
- GERITY, HEATH SCOTT
Los Angeles, Calif.
- GOLDSTONE, LAFAYETTE A.
New York, N. Y.
- GOVE, GEORGE, FAIA
Tacoma, Wash.
- GUENZEL, LOUIS
Chicago, Ill.
- HAMLIN, TALBOT, FAIA
New York, N. Y.
- HARGRAVE, JOHN WESLEY
Montgomery, Ohio
- HAYES, MARK N.
Minneapolis, Minn.
- HERMAN, THOMAS B.
Wilson, N. C.
- HIRSCHMAN, JOSEPH M.
New York, N. Y.
- HOPKINS, FRANK VINCENT
Florence, S. C.
- HOULIHAN, RAYMOND F.
Chicago, Ill.
- JACQUES, GILBERT JOSEPH
Detroit, Mich.
- JAEKLE, WILLIAM LAWRENCE
Dayton, Ohio
- JOESLER, JOSIAS THOMAS
Tucson, Ariz.
- KENNEDY, JOHN W.
Collinsville, Ill.
- KLEI, LOUIS WILLIAM
Oak Park, Mich.
- KLINE, EDWIN
Great Neck Estates, L. I., N. Y.
- KOEHL, WILLIAM
Cleveland Heights, Ohio

MARCH, 1957

- LANE, ROY E.
Dallas, Texas
- LARSON, GEORGE BERNARD
Council Bluffs, Iowa
- LARSON, HANS CHRISTIAN
Minneapolis, Minn.
- LELAND, LOUISE
Glenview, Ky.
- LUDWIG, EDWARD ROY
Minneapolis, Minn.
- MACDOWELL, J. HAROLD
Phoenix, Ariz.
- MARTELLI, VICTOR V.
New York, N. Y.
- MCGRAW, ROBERT FREDERICK
Rochester, N. Y.
- McKENZIE, J. LEIGH
Portland, Ore.
- MESTER, FRANK JOSEPH
Grand Rapids, Mich.
- MICHAELSON, IRVIN
Philadelphia, Pa.
- MOLTHER, FRANCIS R.
Ancon, Canal Zone
- MOONEY, JAMES HATCHELL
West Roxbury, Mass.
- MORGAN, JOSEPH GERARD
Arlington, Va.
- MORSE, GEORGE FRANCIS
Nyack, N. Y.
- MOULTON, WEBSTER C.
Syracuse, N. Y.
- MOXNESS, TROY JOHANNES
Sacramento, Calif.
- PETERSON, ROY THEODORE
Toledo, Ohio
- PHOENIX, HARRY DAVIS
Syracuse, N. Y.
- PORTER, IRWIN S.
Washington, D. C.
- RAINES, LORIN DOYLE
Columbus, Ga.
- REEVES, HUBERT E.
New York, N. Y.
- REGISTER, HENRY BARTOL, FAIA
Philadelphia, Pa.
- REYNOLDS, KENNETH G.
Albany, N. Y.
- RITTENHOUSE, WILLIAM MASON
Allentown, Pa.
- RODZEVITCH, GEORGES
Baltimore, Md.
- RUSSELL, ERNEST, FAIA
St. Louis, Mo.
- SABIN, PALMER
Pasadena, Calif.
- SCHULZE, CARL ELLIOT
Cary, Ill.
- SEWELL, PAUL RAYMOND
Detroit, Mich.
- SLOCUM, LYMAN GROVER
Providence, R. I.
- SMITH, VICTOR J.
Alpine, Texas
- SPONHOLZ, WILLIAM CARL
Pacific Palisades, Calif.
- STANHOPE, LEON E.
Evanston, Ill.
- STEPHENS, BURETT H.
New Bern, N. C.
- STOTT, CHARLES HERBERT
Pittsburgh, Pa.
- STROBEL, JOHN F.
Rochester, N. Y.
- TRUSCOTT, DALE
Merchantville, N. J.
- VAN TEYLINGEN, J.
Great Falls, Mont.
- VANVLECK, ERNEST ALAN
New York, N. Y.
- VONNEGUT, KURT
Nashville, Ind.
- WALFORD, JOHN BINFORD
Richmond, Va.
- WEBER, ALBERT FREDERICK
Linden, N. J.
- WEEKS, HOWARD RAYMOND
Durham, N. C.
- WHEELER, EARL G.
Bradford, Pa.
- WHITE, LAWRENCE GRANT, FAIA
New York, N. Y.
- WILLIAMS, AMORY LELAND
Woodstock, Vt.
- WILLSON, FRED F.
Bozeman, Mont.
- WILSON, A. HAMILTON
Washington, D. C.
- WILSON, ALBERT
Mamaroneck, N. Y.
- WINKLER, ERNEST FREDERICK
San Francisco, Calif.
- WINTER, FREDERICK J.
Highland Park, Mich.
- WOOD, CARLETON C.
Clarksburg, W. Va.
- WYCKOFF, RALPH
San Jose, Calif.



Historic Buildings — Landmarks and Monuments

IN TWO PARTS—PART I

By *Leo Friedlander*

PAST PRESIDENT, NATIONAL SCULPTURE SOCIETY

IT IS A SAD COMMENTARY ON OUR times, especially in the great city of New York, to witness the destruction of many fine old buildings of an earlier day in the history of this metropolis.

I am reminded of an incident that occurred on the night the old Brevoort Restaurant on lower Fifth Avenue closed its doors for the last time (to make room for another masterpiece of contemporary ziggurat architecture). The chef of that famous old-time hostelry remarked: "Only in America could this happen, because here there is no sentiment." While this appraisal may not apply correctly to all America, it is valid to a great degree in New York, and after some reflection, the profundity of this statement becomes apparent; for the indiscriminate de-

struction of historical and cultural landmarks, even under the pressure of powerful commercial interests, is almost unheard of abroad, where a cultural civilization, rooted in sentiment and tradition, is centuries deep. Unfortunately, we may be erecting a new Babylon due to our youthful vigor, wealth and resourcefulness.

At this point, it may be well for me to express my credo with regard to art and architectural progress, lest you get the impression that my motto pertaining to city planning for the future may be: "Don't just do something—stand there!"

I believe in and advocate very strongly a dynamic and progressive architectural advance in the civic improvement and expansion of New York City. But, I maintain this advance must be predicated upon sound and logical planning,

Based on an address delivered at
Cooper Union, New York City.

MARCH, 1957

not upon the haphazard and ill-advised piling of more and more construction into already congested and limited space, often to the expense and detriment of the esthetic creations of our past.

We have seen much of this bad planning in the post-war construction boom, to the extent that today I do not think there is such a thing existent as an historic building in the midtown area of Manhattan. And those remaining downtown, in the old city, can perhaps be numbered on the fingers of one hand: Trinity Church, St. Paul's Chapel, Fraunces Tavern, India House—and very few more. How long these will remain sacred, the Lord only knows.

Yet, I cannot see why this condition must prevail. In contemporary European design, the artistic spirit of the Renaissance still prevails, translated into the requirements and exigencies of our times. For now, as then, individualism in creative design, rather than standardization, is stressed.

In many European cities, which trace their histories to antiquity, the ancient, the medieval and the modern co-exist in complete harmony and without detriment to each other nor to esthetic sensibilities. This is particularly true of

cities such as Rome, where the Fine Arts of ancient Rome, of the Renaissance and of this post-war era are much in evidence. I am sure, however, that the Italian planners did not for one moment find it necessary to consider tearing down the Colosseum or the buildings surrounding the Piazza Esedra, in order to construct the very modern and beautiful "Stazione Termini"—one of the most superb new structures in Europe. Similarly, one finds this co-existence throughout Europe. The city of Copenhagen is an excellent example where much new construction, business, residential and commercial, has been achieved either adjacent to or in the vicinity of structures dating back three or four centuries in the history of that city. But, here as in Rome, the architectural effect is not jarring; rather it is quite pleasing, and the interblending of these historic landmarks is very harmonious. And, remember this: The basis of all contemporary or modern design had its inception in Scandinavia early in this century.

Now, as to landmarks. Obviously, something that is well planned and conceived does not necessarily have to be historic in

origin to be considered a landmark. It may well be contemporary. I think everyone will agree that Rockefeller Center is a landmark. It has deservedly become so as it was functionally well planned in successive stages as a "city within a city," and serves as a hub or nucleus for much of the business, commercial and entertainment activity of the midtown area. To this functional quality of good planning has been added the cultural warmth of sculptural and mural decoration, embellishments which have enhanced the esthetic appeal of the over-all design and have supplied the final essential touch, humanness.

There are other landmarks in our city comprising a second group—good functional planning, but done at the expense of esthetic considerations. I think Grand Central Terminal is perhaps the prime example of landmarks falling into this category. Then, there is the third category—structures which emanate coldness, barrenness and machine-tool precision. They are landmarks by reason of their size or height—or maybe only because they stick out like a sore thumb. To me, the Empire State Building, the United Nations Secretariat and all of the new "tinclads" qual-

ify for one or more of the above-stated reasons and thereby fall into this classification.

Thus, we see that New York is truly a city of landmarks. When one mentions 42nd Street and Park Avenue, one immediately thinks of Grand Central; 34th Street and Fifth Avenue, the Empire State Building, and so on. The native New Yorker has a conscious imagery of all these landmarks and their locative sites.

We come now to the third topical heading of my generalized remarks—monuments. As a sculptor, you may readily see why this subject is so near and dear to me. However, monument is a word that can be misleading. All of us, I think, usually associate the word "monument" with some sort of a commemorative or symbolic memorial. But here we must remember that a surveyor's benchmark is also called a "monument"—and, in truth, some surveyor's bench-marks have more esthetic merit than some of our so-called commemorative monuments. Likewise, a fine structure, incorporating the collaborative spirit of the Fine Arts, wherein architect, sculptor and muralist all join the forces of their creative talents from the

preliminary stages to the final planning—or from the ground up—constitutes a “monument” in the finished product in every sense of the word. Regrettably, such monuments are rare indeed.

As to monuments, in the conventional sense of the word, New York City, in proportion to its size, does not number many—good, bad or indifferent. European cities and countries feature far more—due, of course, to their longer histories—and wars. Nonetheless, many American cities are far more monument-conscious than New York. Principal among these is perhaps, Richmond, Virginia—a city which features so many commemorative monuments, that a street along which they are situated, is very properly called Monument Avenue. Now, I would venture to say that even the most ardent and enthusiastic booster of the fair city of Richmond will not try to sell you on the idea that all of these monuments are esthetic or artistic masterpieces. Nevertheless, it is indicative of the deeper sentimental and nostalgic association with a bygone era that so many of these monuments have been erected in a city wherein numerous significant and historic events took place.

With the termination of the Second World War, this interest in monuments was revived, culminating in the very modern and beautiful Virginia World War II Memorial, dedicated by General Ridgeway last winter; a project in which, may I say modestly, I collaborated.

It is perhaps strange, therefore, that New York, whose historic background dates back to the earliest settlements, does not share this sentiment. But then, maybe not so strange when one considers the seething pressures of business and commerce which predominate here. It is axiomatic that business considerations preclude sentiment. But watch out! For these same business considerations have their eyes on a few of our natural “monuments” and landmarks in their frantic expansion. I refer specifically to our parks, and particularly to Central Park. During recent years many disturbing suggestions have been made as to the future fate of this area. Its 800 acres represent a lush area of virgin territory for exploitation. So be careful that any suggestions for underground parking facilities in Central Park do not mushroom upward into sprawling ziggurats.

(To be continued)

The NASA

THE NATIONAL ASSOCIATION OF STUDENTS OF ARCHITECTURE is now firmly established, with delegates from 63 schools or

departments of architecture. The following officers and directors were elected at the meeting in November.

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Dept. of Arch., M.I.T.
Cambridge, Mass.

Vice President:

ROBERT S. HARRIS
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Rice Institute

Secretary-Treas.:

EDWARD BURKHEAD
Texas A. & M.
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College Station, Texas

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Student Annual:

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AIA Student Chapter
Service Bldg., U. of Colo.
Boulder, Colorado

Student Report:

GEORGE S. CRANE
AIA Student Chapter
Texas Tech. College
Lubbock, Texas

REGIONAL DIRECTORS

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R.I. School of Design
Providence, R.I.

Middle Eastern:

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Dept. of Arch., U. of Va.
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Southeastern:

HARRY C. WOLF
Dept. of Arch., Ga. Tech.
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Dept. of Arch., Wash. U.
St. Louis, Missouri

Southwestern:

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AIA Student Chapter
Serv. Bldg., U. of Colo.
Boulder, Colorado

Western:

PAUL R. NEEL
Dept. of Arch., Cal. Polytech.
San Luis Obispo, Calif.



Cheaper Schools, Please!

The *Journal* has had several requests for reprints of William Roger Greeley's article "Cheaper Schools, Please!" in the November issue. Architects have wanted to

distribute them to school board members and other officials and committees. We have had reprints made, which may be ordered from the *Journal* office at ten cents each.

MARCH, 1957

They Say:

R. C. McLaren
VICE PRESIDENT, F. W. WOOLWORTH
CO.

*(Speaking at the dedication of the
Socony Mobiloil Building. "Retailing
in 2056")*

Science and artistry will play tremendously important roles in the construction, layout and decoration of retail establishments. Lighting effects will be soft and soothing in various colors to complement changing seasons, moods, and sales promotions . . . (they) will radiate from the walls and ceilings. Soft music will play throughout the stores. Heating will be provided through a form of solar energy. All stores will be air conditioned, not only for temperature control, but to keep the air clean and invigorating. Walls will be . . . arranged so that the size of the selling and display areas can be readily expanded to meet current needs and conditions. Floors in some areas will consist of slow-moving platforms to convey customers to the locations and products of their choice.

Albert Simons, FAIA
(Committee on Preservation of Historic Buildings)

Of all the arts, architecture is the most sensitive to the spirit of the times. Any building created

with the benefit of serious thought reveals, as long as it stands, the skills, hopes and ideals, as well as the limitations, illusions and follies, of the men who fashioned it. Can there be a more candid testament for the scrutiny of future historians? Unlike the record of the written word, there is no opportunity to persuade or placate succeeding generations. The material civilization and the intellectual culture of any period is mercilessly exposed in its surviving structures.

In America many of our noblest buildings that bespeak of our highest achievements disappear every year, while, because there are more of them, many that are tawdry and meretricious remain, to our humiliation. As patriotic citizens, we are concerned that more of our admirable and truly representative works should be preserved in all parts of the land for the inspiration and encouragement of our countrymen of the days to come. These are as essential a part of our national heritage as our written history and are far closer to the daily lives of all of us, regardless of our economic or social status.

The UIA Solves a Problem in Diplomacy

THE EXECUTIVE COMMITTEE of the Union Internationale des Architectes faced a tough problem at their recent meeting in Paris, according to our member of the group, Ralph Walker. The next Assembly was scheduled to take place in Moscow, but since the feeling in Europe concerning Hungary runs very high, many of the NATO nations have severed cultural relations with Russia, including the United States. Thus it was obvious that it would be impossible to hold the UIA convention in Moscow this year. A split was threatened, such as nearly occurred when Hermann Field was taken prisoner in Warsaw just before the convention was scheduled to open in that city.

Fortunately—or perhaps by intent, the Russian delegates were absent from the first day and a half of the three-day meeting, and the group was able to formulate a program which would be acceptable to the Russians and enable them to save face, especially back in their own country. It was agreed that the Assembly would be postponed

because of technical difficulties over which the UIA had no control. Meanwhile, since the by-laws of the UIA require an Assembly this year, it was decided to hold a rump convention in Paris in September, to which Henry Churchill, FAIA, will be the American delegate.

The invitation from the AIA to the Executive Committee to meet in Washington during the Centennial Convention was disposed of in a similar manner, since the Russians and the Communist Chinese would not get visas to enter this country. The invitation was withdrawn, and the AIA invited leaders from western Europe individually, including architects from those satellite states which the State Department indicated as being acceptable.

When the Russian delegates arrived at the meeting, they were surprised and grateful to find that a difficult matter had already been disposed of in a friendly manner. Thus the UIA Executive Committee neatly solved a little problem in international diplomacy.

The Centennial Convention Awards

THE AIA GOLD MEDAL will be awarded to Louis Skidmore, senior partner of Skidmore, Owings and Merrill. His citation reads: "Pioneering new paths in a profession depending hitherto largely upon individual service, you have built an organization . . . in which you have united in singleness of purpose the manifold skills, imagination and judgment fitted to serve, with marked distinction, a wider and more diverse clientele than had been thought possible. In giving architectural service to the needs of an era of vast building activity, you and your collaborators have won for the profession a wider understanding and appreciation."

A special Centennial Medal of Honor will be awarded to Ralph Walker, whose citation reads: "In this year when the Institute feels entitled, through reaching an established maturity, to express unashamedly its affection for a favorite and gifted son, this token of its pride needs no further warrant. It is offered to one whose path through the years, in tireless devotion to the ideals of his profession has led always in the direction of greater service to his fellow

artists and to a fuller life for that portion of mankind that his wide range of travel and thought could reach. The brilliance of his contribution to the Institute, in its Presidency and in its ranks, will brighten a long span of the Century That Beckons."

The recipient of the Fine Arts Medal will be Mark Tobey, for distinguished achievement in the field of painting. The Craftsmanship Medal will be awarded to Charles Eames, for outstanding furniture design. The Institute's Edward C. Kemper Award will be given to David C. Baer, of Houston, for significant contributions to the profession. Citations of Honor will be awarded to the Office of Foreign Buildings of the Department of State for distinguished achievement in directing the foreign building program, and to Milton Horn, sculptor.

Honorary Fellowships will be awarded to Pier Luigi Nervi, of Rome, and to Christiano das Neves, of Sao Paulo, Brazil; and an Honorary Membership will be granted to J. Winfield Rankin, Administrative Secretary of the Institute, as a tribute to his years of efficient and faithful service.

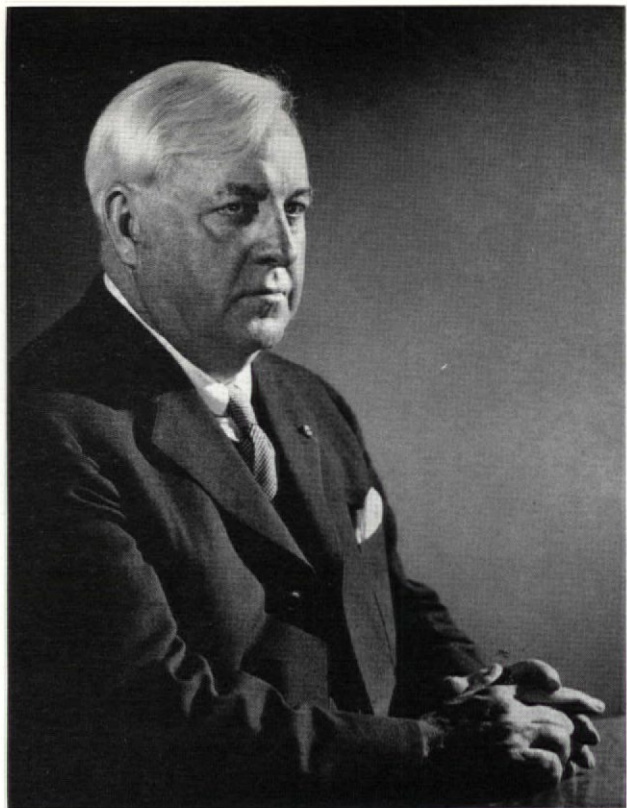
LOUIS
SKIDMORE
F.A.I.A.
Architect
New York, N. Y.



Photograph by Pach Bros.

THE INSTITUTE'S GOLD MEDAL FOR 1957

*Journal
The AIA*



Photograph by Katherine Young

RALPH
WALKER
F.A.I.A.
Architect
New York, N. Y.

THE INSTITUTE'S CENTENNIAL MEDAL OF HONOR

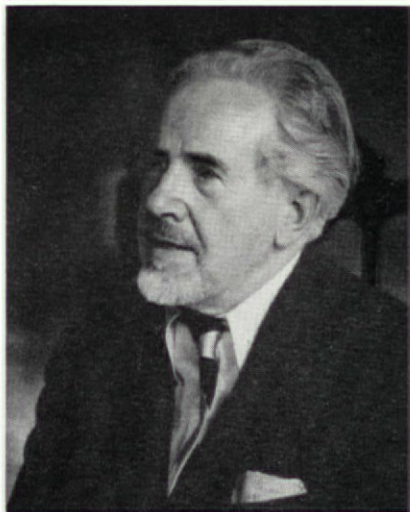
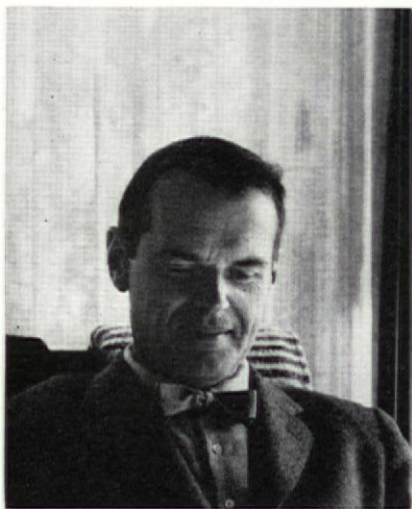
*Journal
The AIA*

FINE ARTS MEDAL

MARK TOBEY

Painter

Seattle, Wash.



Photograph by Lederman

CRAFTSMANSHIP MEDAL

CHARLES EAMES

Furniture Designer

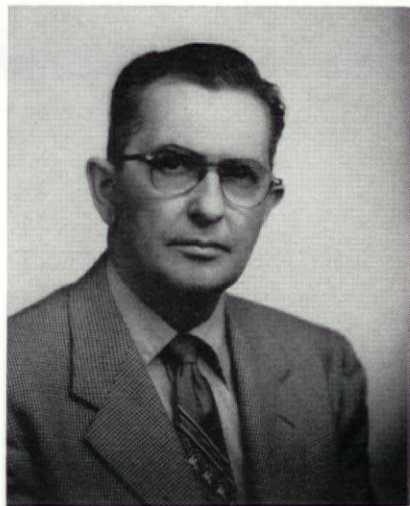
Venice, Calif.

EDWARD C. KEMPER AWARD

DAVID C. BAER

Architect

Houston, Texas





Photograph by Estelle Horn

CITATION OF HONOR

MILTON HORN

Sculptor

Chicago, Ill.

HONORARY FELLOWSHIP

PIER LUIGI NERVI

Architect

Rome, Italy



Photograph by Van Tassel



Photograph by Crescenti

HONORARY MEMBERSHIP

J. WINFIELD RANKIN

Administrative Secretary
of the Institute

*Journal
The AIA*

On Educating Ourselves

IN THREE PARTS—PART II—TEACHERS AND STUDENTS

By Robert Woods Kennedy

CAN ONE GENERALIZE about the social situation in architectural schools? Is there a more or less typical situation? We do know that schools of reputation limit their enrollment to students of the highest average of previous education who have applied for admission. But no concerted attempt is made to find out whether applicants have any specific talent for architecture. Existing tests appear to be highly unreliable, they are not applied by the schools, and the schools themselves have not developed a more successful method. Yet it would seem likely that one might find, among architects as a whole, certain recurring attitudes and skills. Certainly no one architect would be likely to exhibit all of them. But every architect might be found to possess a significant fraction of the total, or a very small fraction very highly developed. Such a test would do much to solve many of the typical problems which face the schools, and which face the large number of students who leave architecture during or soon after school.

Once admitted, the standards of the school, and the abilities of the student, are fitted together in such a way that there turn out to be a modicum of students unsuited to the profession, a large number of average students, and a small number of talented students. The school, in theory, regards them all as of the same breed: Their variations are not conceived to be of kind, but rather of ability. In theory they are to be treated exactly alike, to be given exactly the same chance at the same education, which, in its turn, is conceived of as the best for all. But in fact average and talented students seem to vary in many and significant ways, not only in school, but throughout their lives.

The average student tends to approach architecture as an important, useful and rewarding craft—to be learned. His attitude toward school can be summed up in a remark often directed at his professors: "Please show me the best thing to do. I am willing and eager to learn, and will do it ex-

actly as you want me to." The attitudes implicit here are unwillingness to think for oneself, acceptance of authority, and good will. Such students form the majority. In later life they do the great majority of buildings. This is by no means solely because of their relative numbers. They are characteristically better adjusted than their more talented brethren, have less far to go in order to reach maturity, and thus reach it sooner. Because they are the ones chiefly responsible for the quality of our man-made environment, what they learn in school is of the most tremendous importance and significance.

The talented student seems to approach architecture as a challenge to his ingenuity and creativity. His attitude toward his professors is more often than not, "Tell me what *you* think if you must, but don't expect me to believe a word of it." In short he tends to be quite disagreeable, or as we say nowadays—poorly adjusted. The fact that he is "ahead" in school, thus gaining time to branch out in directions closed to average students, is deceptive. He has farther to go both emotionally and intellectually. His general development after school tends to be

slower than that of his average classmate. During his apprenticeship he will wear out more jobs. His first commission will be slower to materialize. His first solid success will not be achieved until he is over forty. His ability to enjoy the Chamber of Commerce may never catch up with the average architect's. But, even in the beginning his fame will spread, as the average student's never will. And in the long run he will make relatively larger contributions to architecture in general, though his output be smaller.

The average student would seem to need an education conceived of as a relatively durable set of precepts, reinforced by as many principles as the individual is willing to absorb. The talented student will not accept precepts. Indeed he will systematically destroy and discredit them. He is happy only in the realm of theory. He needs and is willing to absorb more theory than the average in such areas as electricity, sanitation, acoustics and design. Particularly he delights in the theory of architecture itself. His greatest need is insight into his problems in adjustment. The fundamental contrast is that average students tend to want training in specific skills, while talented stu-

dents tend to need insights into how, with more speed and less destructiveness, they can bring their peculiar gifts to bear upon reality.

In schools of reputation the staff tends to come from both groups. But while those from the talented group may represent its every strength and foible, those from the average tend to represent the best that the group has to offer. Thus the average of ability and training for school staffs is very high. The tendency is for the majority of the staff to identify with the talented students, because they come from that group, and thus tend to sympathize with their values and to understand their problems. The administration of the school on the other hand, for important administrative, educational and financial reasons, must support the cause of the average. The schools are in every administratively controllable sense geared for the majority, while in those areas where human nature has its way, the elite minority is favored. Average students often feel that the professors play favorites, are only interested in brilliant students, and would rather speculate than preach. Talented students feel that the staff is more, rather than less, superannuated. In

the end a large proportion of all students take a dim view of their professors, if for different reasons.

This situation is, in essence, a four-cornered row, where administration, staff, talented and average students are all pulling in somewhat different directions. Below these four groups are the marginal students who receive, amid the general excitement, very little attention and no sympathy. This fifth group, through inattention, soft-heartedness, and the supposition that it just might contain a genius, wends its lonely way through the curriculum, and finally graduates along with its betters. At their thesis juries, the staff is shocked by what they see, by the implications of letting so poor a professional loose on the world, and by the guilty feeling that if they had perhaps paid more attention to the students involved, the situation might be somewhat better. The administration on the other hand knows that to refuse such students a degree at the eleventh hour is to admit that they have not received an education, and that they never should have been allowed to believe that they could.

Both average and talented students tend to believe that submargi-

nal students have a destructive effect on the standards of the school. "If so-and-so can get through on stuff like that, why should I break my neck to do better?" Actually this is the sort of thing often said but seldom acted upon. The real fear is that the marginal students may create the impression, outside the school, that its standards are low, and that everyone will lose prestige thereby.

In point of fact the standards maintained by any one school often seem to depend on the success with which talented students can force the highest average on the average students. One learns from and tries to please one's professors, for obvious practical reasons. But one competes with, emulates, is stimulated or depressed by one's contemporaries. Interaction in the individual class is the nexus of the school situation. The same sort of interaction, less personally but no less generally competitive, occurs in the school as a whole. Talented students of all ages seek to discover each other. The various classes compete. It is not uncommon to have a particular class recognized as tops, both intrasocially and in terms of standards, from the day it enters. By the same token one

sometimes hears some such remarks as, "Our class is dull and always has been. We just don't seem to have the stuff the — year has."

To separate talented from average students would thus be to forfeit the importantly constructive effect that they have on each other's standards of accomplishment and adjustment. But these same high standards are not an unmixed blessing, for the staff will tend to set the best design as the standard, forgetting the average student's peculiar needs. This occurs in class hours. When marks are given, the reality of variations in outlook forces on the staff a sudden shifting of its sights. They appear to contradict themselves. This saddens the professors, disgusts the talented students, and maddens the average students. Average students with difficulties, despite the fact that they are graded realistically, can see the competitive situation as hopeless, with devastating results to their morale. In addition the talented students (often known as "wild men" to the average) usually tend to take a systematically critical approach to teachers, to the curriculum, and to the way courses are presented. Within the confines of

the talented group this barrage of criticism is not fundamentally destructive. It is counterbalanced by the ability, when it comes right down to it, to see the things criticised in a much larger perspective, where they may have quite favorable values attached to them. The average students less often place finite criticism in this perspective. As a result the talented students sometimes persuade them that they are wasting their time and money in a criminally mediocre institution. In a situation where artiness, or scientism, or a rupture in the staff has been allowed to go too far, a wealth of material is available to them, and is ably used to further the conflagration.

Such factors do not entirely explain the wide and sudden swings in morale and in standards typical of architectural schools. Another is surely professionalism in the architectural and other staff. Architecture itself is of first importance to most professionals, not the educational process, or the morale of the school as a whole. No one could quarrel with this emphasis. On the other hand it behooves architect-teachers to broaden their interests in the educational process, and in the dynamics of the school situation. In these realms, almost any architectural school has a lot to learn from almost any progressive elementary school.

(To be continued)

Recommended Reading

THE CRACK IN THE PICTURE WINDOW, by John Keats. Reviewed in this issue.

PHILADELPHIA DOES IT: THE BATTLE FOR PENN CENTER, by James Reichley, in the February issue of *Harper's Magazine*. An excellent account of "the battle," showing the prominent part played in it by architects, chiefly Edmund Bacon and Louis Kahn.

THE IDEA OF LOUIS SULLIVAN, by John Szarkowski. A beautiful book of photographs and text de-

voted to the work of Sullivan. To be reviewed later.

THE URBANIZATION OF AMERICA. This is not the title, but it could be, of an excellent series of articles which appeared in the *New York Times* beginning January 27th and continuing through February 3rd. It is a factual survey of what is actually happening to at least a half-dozen areas of the United States—long foreseen by the prophets, now taking place at an alarming rate.

Calendar

February 26-28, 1957: Annual Joint Conference on Church Architecture, Chase Hotel, St. Louis, Mo.

March 17-April 14: Tenth Annual Series of visits to Charleston's Historic Private Homes. For details write to Historic Charleston Foundation, Russell House, 51 Meeting Street, Charleston, S. C.

March 29-30: Great Lakes Regional Conference, Louisville, Ky.

April 4-6: South Atlantic Regional Conference, Atlanta, Ga.

April 15-17: Sixth Annual Meeting of the Building Research Institute, Drake Hotel, Chicago.

April 20-27: The 24th Annual Historic Garden Week. Details from The Garden Club of Virginia, Room 3 Mezzanine, Jefferson Hotel, Richmond 19, Va.

May 6-11: International Congress of the Architects and Technicians of Historical Monuments, sponsored by UNESCO, Palais de Chaillot, Paris.

May 11-12: Annual Meeting of the ACSA, Catholic & Howard Universities, Washington, D. C.

May 14-17: Centennial Celebration Convention of the AIA, Shoreham and Sheraton-Park Hotels, Washington, D. C.

May 29-June 1: Golden Jubilee Assembly of the RAIC, Chateau Laurier Hotel, Ottawa, Canada.

June 9-12: National Citizens Planning Conference, Little Rock, Arkansas.

June 14-29: New England Regional Conference, Boston, Mass.

June 27-28: Annual meeting and convention of the Minnesota Society of Architects, Hotel Duluth, Duluth, Minn.

July 14-Aug. 24: Eighth Annual Design Workshop, Instituto Tecnológico de Monterrey, Mexico. For informa-

tion write, Hugh L. McMath, AIA, School of Architecture, The University of Texas, Austin, Tex.

July 29 to August 2: World Conference on Prestressed Concrete, presented by University of California and the Prestressed Concrete Institute, Fairmont Hotel, San Francisco, Calif. For information write Dept. of Conferences and Special Activities, University Extension, University of California, Berkeley 4, Calif.

July 10-13: British Architects' Conference in 1957 at Oxford, at the invitation of the Berks, Barks and Oxon Architectural Association. The R.I.B.A. tells us that any AIA members in England at that time will be welcomed as delegates.

September-December: International Exhibition of Architecture, Sao Paulo.

September 5-7: Western Mountain Regional Conference, Jackson Lake Lodge, Jackson Hole, Wyo.

September 19-21: New York Regional Conference, Buffalo, N. Y.

September 25-26: North Central Regional Conference, Rockford, Ill.

October 2-6: California-Nevada-Hawaii Regional Conference, Coronado, Calif.

October 6-9: Gulf States Regional Conference, Birmingham, Ala.

October 12-14: Second annual convention, California Council of Landscape Architects, Santa Barbara Biltmore Hotel, Santa Barbara, Calif.

October 17-20: Northwest Regional Conference, Gearhart, Ore.

October 23-26: Architects Society of Ohio Annual Convention, Neil House, Columbus, Ohio.

October 30-November 1: Texas Regional Conference, Dallas, Tex.

October 31-November 2: Central States Regional Conference, Skirvin Hotel, Oklahoma City, Okla.

Expanding an Architectural Practice

IN TWO PARTS—PART II

By Philip Will, Jr., FAIA

WE STRUGGLED with those questions for a while. Then we were told to relax, sit back and take a picture of ourselves as an organization. Pick any particular date, everybody sit still; now snap a picture. About personnel: Describe each individual, his functions, his record and his potentialities. Before you can do anything, you've got to know who you are and what you can do, what you have been doing, and what your capacities are. On organization: Chart it by function. I wish you could see the first organization chart we presented. We didn't even know what a function was. Here are a few samples of what function means on a business chart: Firm policies, sales, design, production, client contact, personnel administration, etc. We had also to discuss our space in two concepts, the first being its impression value and the second being its accomplishment value, (which has to do with the functional utility of the space). Then finances—we had to discover how much we had invested in

the business. All we knew was what we had left at the end of the month. "How much working capital and how much is invested in plant and equipment?" Then they suggested "Take a look at your previous records, gross volume, volume and profit by types both in total and per man hour (that means in building types—schools, houses, etc.) What has your dollar volume been and how much profit, if any?" "Make comparisons, coming up with some figure on the net profit per assigned partner hour by building types." That sounds a little involved, but when we were checking into the houses we were doing, I was interested to discover at least one house on which the partners grossed 8 cents an hour. This struck us as producing a rather low rate of return. We examined some other building types and discovered we were making several dollars an hour net profit on them. Then we said to ourselves "Either we change our method of operation on the kind of building where we lose money, or

MARCH, 1957

maybe we drop that type of building completely and move into some other field where it is possible to make a living in architecture."

Then we had to make cost breakdowns. We arrived at some very interesting figures, having to do with the percent of fee absorbed by various functions, such as sales, drafting, partner time, consultants, associates, overhead and profit. We had never bothered to keep such records. Then we had, for the benefit of our business consultants, to analyze the characteristics of the firm. We had to state as best we could what our own reputation was. This is sometimes a little difficult. We had to state "Why does business come to us and, conversely, why not." A bit of self-analysis. "Does it come because we are large, or doesn't it come because we are large, or because we are small? Do we get business because we undercut fees? Do we get business because we do good work? Is our promotion good?"

One of our consultants' most interesting offerings was the definition of a fee. They said *a fee is what you ask for*. That's a rather startling notion, but it has proven to be quite sound. To our com-

plete amazement, there have been many, many instances where, quite literally, we have won jobs because we asked a higher fee than anybody else. People tend to take you at your own evaluation and when you indicate that you are good by asking the kind of fee that says so, they are apt to believe it—just often enough to keep one's faith in humanity.

Then we had to make an analysis of our prospects. We listed them and analyzed our potential business. We also had to analyze the practical capacity of our present organization. When we had done all that, they said "Now you've got a photograph of what you are."

The next question we had to answer, of course, was "What do you propose to be?" That was tough. I don't know how many of you have ever asked yourself that question, or tried to give a very specific answer to it. Just to say, "We like to practice architecture, it's fun, and we think we can earn a living," would not satisfy a firm of business consultants. We fumbled with that one. Then they said, "Here's what you do. Set down two lists of objectives, one being your long-term and the other your short-term." We struggled

with that and for what interest it may have, I'll tell what the objectives were that we set up for ourselves at that time. I think in many respects that they are still valid.

We have four principal long-range objectives: 1. A record of conspicuous professional accomplishments in the field of creative planning and building. 2. To draw about us either within the organization, or in association, the strongest specialists we can find in architecture and allied fields. 3. To have our work result in improved living standards for those affected, (and by those affected we included our clients, staff and all those whom we gathered about us, and who bore a relation to our professional operations in one way or another). 4. To earn an income and so order our practice as to provide a full experience in zestful living for ourselves and our families. (I would hazard a guess that there are very few great architects who have not lived a very full, a very complete and a very zestful life.)

We had to state some short-range objectives for just one year. These are the ones we had for 1949 with the figures omitted be-

cause I don't remember them. 1. A gross income in terms of dollars—the actual dollar amount. 2. A net take-home for each partner in terms of dollars per month. 3. Complete the self-survey I have been discussing and initiate the policies and procedures agreed upon including: (a) Clear-cut responsibilities; (b) continuous administration; (c) internal control. 4. Budget our production—(that means actually determining how much money we are going to spend for drafting, for sales, for everything in the entire operation.) 5. Set production deadlines in terms of calendar time, which is something familiar to all of us. 6. Write definite programs. 7. Write memoranda covering all client decisions and professional counsel. 8. Provide clients with early and careful preliminary and basic cost estimates. 9. Meet specific sales objectives and gross fees by building categories. We had already decided that we were losing money on this and that, while such and such was good. We were interested more in one field and less in others. So we set up a program. We wanted to do so much in hospital work, so much in housing, so much in schools and so on. We established those as objectives. It is surprising to what

extent objectives can be made a matter of choice. It's not just what comes in over the transom. Volume objectives are to a surprising degree within your own control.

Let's analyze these objectives a little. I've mentioned this question of how much business you want to do. What is this volume of business that you want? That is the result of asking quite a few questions of yourself. What are the important values that you establish? Many of these, of course, have nothing to do with money whatsoever. Do you prefer to be big or do you prefer to be small? What kind of project do you like to do? Do you like to work 40 hours a week, or 30, or 90? That is a real question. Many of you have never really admitted the answer to that to yourselves. I know we had not.

Now to talk about the method for determining the size of staff. Let's say that we have decided the business volume we want. The next steps are simple mathematics. We keep figures which we use for such a purpose. For instance, in this particular year, 1956, we know what we will, on the average, gross in fees, per professionally trained man. We also know what

we will average in net profit per professional man. It follows directly that for more profit you hire more men. We also know that the ratio of professional staff to supporting office staff is approximately 4:1. So you take the anticipated volume of business and divide it by gross fees per man. The answer is obviously the size of staff needed to produce this assumed volume. From there space and capital can be calculated. Easy, isn't it?

Let's come again to those 1949 objectives we set for ourselves. This business operation breaks down into three general areas—administration, sales and production. Production is perhaps a nasty word to use in architecture, but it's a very real and necessary business term. It includes design, working drawings and construction supervision. We determined in 1944 that we were weak in both administration and construction supervision. We determined immediately to fill those positions at the partner level. So we took in two completely new partners, one being a businessman and one being a structural engineer with many years of field experience. We think that the resulting kind of organization, at least in our case, has been effec-

tive. The principal functions of our operation are each represented at the partnership level.

Furthermore, we tried very hard to bring the entire staff into many of these functions at the highest possible level. We established sales objectives. We went into market analysis. We determined that if we wanted to shoot elephants, we had to hunt elephants and pass up the rabbits and squirrels. We promoted, using public relations counsel. That, in itself, is a very touchy subject and one of great current interest. Professional public relations is now something with which we have had experience since 1939. We are convinced of its value. It must, however, be handled on a strictly professional basis. For example: No public relations release has ever said that Perkins and Will are good architects. It is so directed that it becomes a public service. The virtues of the firm are evident by inference only. Public relations has proven a major factor in winning public acceptance of the kind of design we like to do.

A word or two on production. We put into effect the advice of our management counsel. We wrote definite programs; we established budgets; we did that im-

possible thing—*we set time limits on design*. It is, in the eyes of many, a horror and an abomination to tell a designer that he has so many hours in which to complete an assignment. Surprisingly enough, once a designer has reconciled himself to such a limitation, he likes it. It actually is good to know that you have 300 hours in which to arrive at a basic scheme for a project. Then you can divide and plan your time. You can say, "I'm going to take 100 hours and I'm just going to explore general ideas and then throw them in the waste basket. I don't have to worry. I've got all that 100 hours in which to just dream." You pace yourself. We are convinced that the work is done under less tension and more effectively than if there were no time budget whatever. We have tried, of course, to meet calendar deadlines with probably the same degree of success that you have. We have done such obvious things as make procedures routine that are in fact routine. Where a form will do with an initial on the corner, that is good enough. We try to set up each function so it can be performed at the lowest organizational level (we don't like to take a partner's time to do something a stenographer can

do). Finally, I think perhaps one of the most important things that we have done is to bring a substantial number of the staff into profits participation. We have set up a profits pools to the extent that lately all our key people realize a

share in profit as a result of their special contribution to the success of the firm.

In closing, I should add a word of caution—don't do as we do but do as we say. There might be a difference!

Gifts to the Library

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Books & Bulletins

THE CRACK IN THE PICTURE WINDOW. By John Keats. 220 pp. 5½" x 8¼". Boston: 1957: Houghton Mifflin Company. \$3.00

This is a grim story of innocence and greed, stupidity and cupidity. Read superficially, it is a brilliant, grossly exaggerated satire on life in the "fresh-air slums" of the developments which are mushrooming all over the land. Read thoughtfully, as it must be read, it is a seldom funny, grimly serious sociological study of one of the most distressing trends in American life today: The deadening conformity

of the lives of a vast number of our people.

Although Mr. Keats sometimes admits that his hero, John Drone, is stupid, he portrays him as the helpless victim of smilingly vicious villians in the form of unscrupulous builders, activated only by the profit motive and completely lacking in social conscience. Though such villians certainly exist, possibly they could never get the John and Mary Drones in their wicked clutches if John and Mary had a spark of wit or ability to think for themselves. It is to be feared that this hapless couple and their miles

of similar neighbors are simply products of our public education system, and that the real villain is the system which turns out so many John and Mary Drones.

John has a small-time government job in Washington, and he and Mary live in a slum-like barracks on the edge of the city. Due to Mary's determination to improve their situation, they "buy," for nothing down and life-time to pay, a two-bedroom house on a slab in Rolling Hills Estates—the "California Cape Cod Rambler" model. All is rosy at first, as they start a new life in a row of look-alike houses owned by think-alike neighbors. They begin the typically American process of accumulating gadgets and appliances that they can't afford and don't really need, but which are made so easy for them to acquire, thanks to our glorious credit system. Finally, the enforced back-yard intimacy with the neighbors, the dreariness of the outlook from the picture window, and the congested living in the tiny rooms, begin to wear Mary down. The only solution is a bigger house.

The builder of Merryland Dell has no difficulty finding another GI to take over John's mortgage (although John stays on the bond), but not until John has spent \$900

out of his \$3000 equity in the house for new appliances and a paint job, and John and Mary promote themselves from a \$10,500 rambler to a \$17,500 split-level. Despite a promotion and a raise, John has to take two part-time jobs to maintain the payments on the new house, the new Buick, the TV and the outdoor barbecue. However, the house offers little more than the first one, except the third bedroom and the basement playroom which John may finish off some day, and boredom and dreariness is no different in Merryland Dell from what it was in Rolling Hills Estates—except that it costs more. The inevitable catastrophe finally comes to the poor Drones, in a brutal but logical manner.

Mr. Keats is better when he is telling his dreary story and quoting his deadly statistics than when he attempts to suggest remedies. To put housing on the same regulated footing as public utilities, or to introduce more government controls, would only be introducing new evils. Surely the long-range remedy is to educate American children to think for themselves and to lead their own lives. The short-range remedy is better and tighter local zoning regulation and some form of "design control." This

can be done, for many towns and counties have already accomplished it. Meanwhile, "The Crack in the Picture Window" will help. In fact, it is a devastating book and it may stir up a hornets' nest. Let's hope it does.

TOWER IN THE WEST. By Frank Norris. 388 pp. 5½" x 8". New York: 1957: Harper and Brothers. \$3.95

Perhaps some day somebody will write a novel about architects and architecture that will really present a true picture of the work, the dreams, the drudgery and the romance of an architect's life. Maybe it can't be done—at least, not to suit the architects. "Arrow-smith" was, to the public, an absorbing drama of the romance of the world of medical research, plus the poignant love story of Martin and Leora. But they say the doctors despised it. "The Fountain-head" was drivel to most architects; "Native Stone" was much better, but it still didn't ring quite true to an architect's ear. Now here is another one.

Winner of the 1957 Harper Novel Prize, "Tower in the West" is the story of George Hanes, architect, and his adored but dead brother, Jefferson Hanes. Jeff had

designed a building in St. Louis, part office building, part hotel, with a theater attached, which stands throughout the story as a constant symbol of a creative spirit living in an age of change. One thinks immediately of the Wainwright Building, plus the Auditorium in Chicago. There the similarity to Louis Sullivan ends. George is a simple fellow, whose dogged devotion to his brother leads him through all sorts of miseries and indignities—such as marrying Jeff's widow, who is four months pregnant with another's man's child, even though he loves Margaret, the perfect woman. There is a long and well-told tale involving intrigue, bootlegging, finance and chicanery, and after years of being a good guy and a doormat for many peoples' feet, poor dear George finally gets his woman. Architecture is only a vague background—and how the sketchy practice implied by references here and there furnishes all the money that must have been necessary to finance all the goings-on, is something that any hard-working architect might marvel at. It is basically a novel involving eight or ten married men and women, no one of whom is living with his or her legal spouse; architecture is purely incidental.

It is a good story, but it is not the great novel about an architect.

SIMPSON'S HISTORY OF ARCHITECTURAL DEVELOPMENT, Vol. I—ANCIENT AND CLASSICAL ARCHITECTURE. By Hugh Plommer. 408 pp. 5¾" x 8¾". New York: 1956: Longmans, Green and Co. \$6.75

Much has happened in the world of classical archaeology since 1896, when Simpson's History was first

published. Professor Plommer's revision of this standard work brings it completely up to date, taking into account the many discoveries in Mesopotamia and the Mediterranean. Yet Simpson's basic understanding and sound appreciation of the ancient works is still here, overlaid with the light of modern scholarship. It should bring a new understanding of classical architecture to the modern student.

The Editor's Asides

THE ORIGINAL of the following letter hangs framed upon the wall of the office of Cameron Contracting, Ltd., in Nova Scotia:

KIPLING MACKENZIE

Painter & Decorator

Pictou, Nova Scotia

Cameron Construction,

Sirs:

I have worked for these Architects before and whether its lack of knowledge or just plain cussedness, they want the work done much superior than plans call for and on a school addition that I finished had 23 different color's of paint I know. What oak

there is in the building finished as they state would not pass anyones inspection namely one coat stain two coats varnish this would look like hell without filler & shellace or similar finish my tender allows for a finished job, properly done.

Respectfully

Kipling MacKenzie

Truly an indignant and honest craftsman, with a low opinion of our profession!

AND NOW a circular hotel is to be built in Melbourne, Australia. It will be fifteen stories high, the

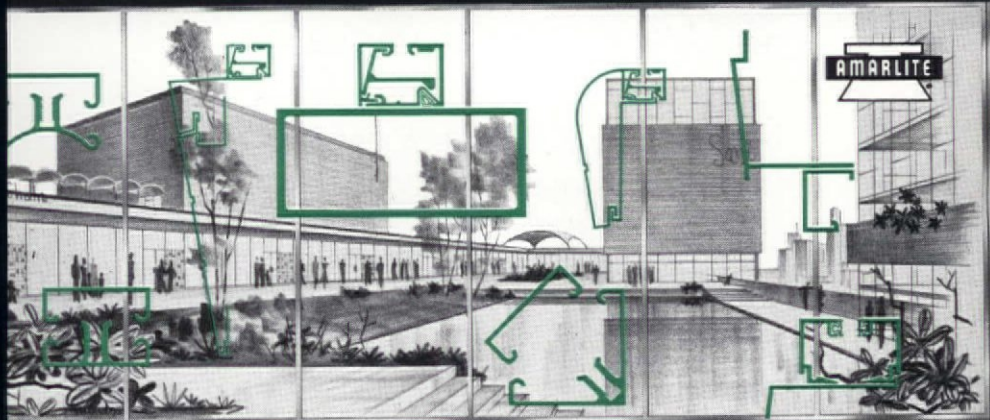
first two floors being flat-roofed and covering nearly a block. From this rises the glass-enclosed circular tower. All service facilities are to be concentrated in a central core, which also serves as the structural core, each floor apparently being cantilevered from it, using pre-cast and prestressed structural members. On the top is an all-glass revolving restaurant. The architect for this innovation is Kenneth McDonald. Let's hope it is carried through to completion.

IT IS GOOD to see a segment of the building industry ploughing some of its profits back into the soil that produces its most vital ingredient—trained manpower. The Sherwin-Williams Co. set up a program in 1953 of \$500 annual scholarships to undergraduates in chemistry and chemical engineering. Now they have extended this to provide an opportunity for graduate study in the field of paint technology. Limited to Sherwin-Williams employees, the grant covers all college and living expenses, with allowances for travel. The first holder of this award, Wendell Gillund, is now working toward his Master of Science degree at North Dakota Agricultural College at Fargo.

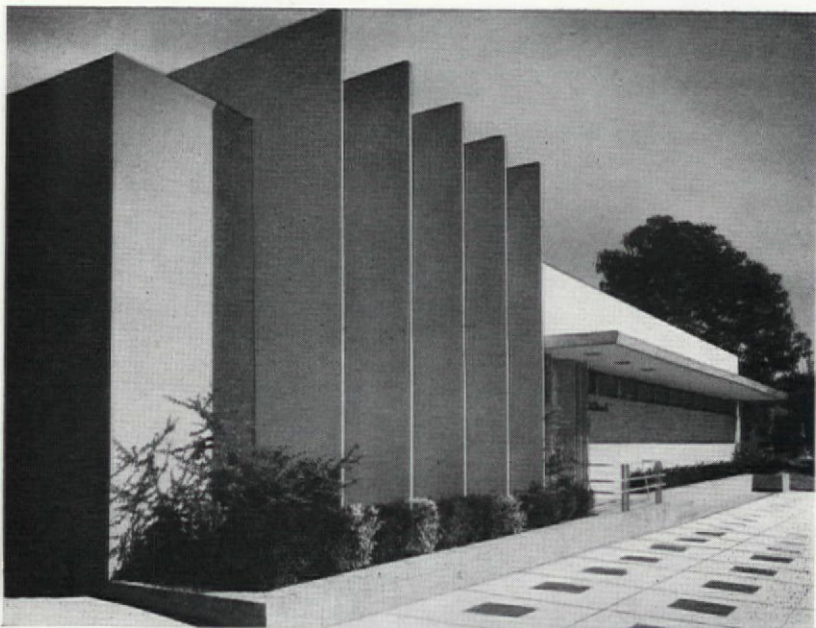
THE BICENTENNIAL of the birth of Samuel McIntire is to be celebrated in Salem, Massachusetts, on the week-end of May 4-5, at the Essex Institute. Saturday morning several experts will read papers about McIntire's achievements, in the afternoon there will be a tour of some of his early houses, and in the evening there will be another lecture. Sunday morning the Pierce-Nichols and the Pingree houses will be open, and in the afternoon the tour will take in several later houses. The final evening there will be a reception and a concert of 18th century music on 18th century instruments. A very nice holiday for those who may be antiquarian-minded.

FRANK LLOYD WRIGHT no longer amazes us. We would be more amazed if he were to keep still and do nothing for a while. The *New York Times* for January 27th announced that Wright, 87, is going to Baghdad to design and build an opera house. We know nothing of Iraqi opera; it looks more as though it is another step in the westernization of the ancient city of the Arabian Nights. So the land of Aladdin has called upon the genie of the West to create a new palace to house a Western art.

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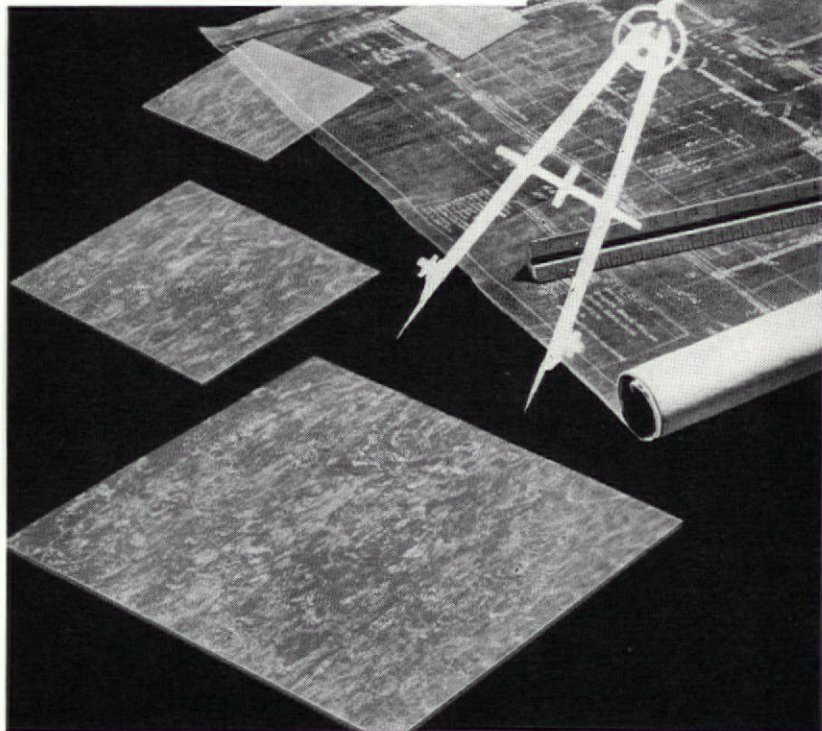
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slabs also available for custom
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COLORS:
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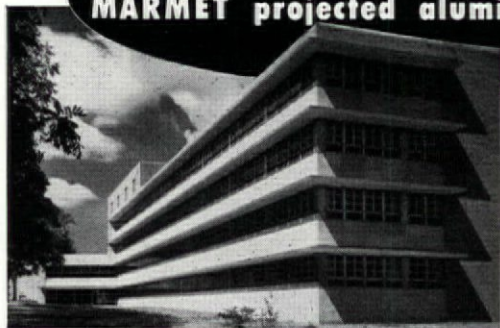
THICKNESSES:
5/64", 1/8", 3/16".

light and air to heal by,
admitted through
MARMET projected aluminum sash



*

SERIES 401



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**SERIES
200**

*Linden School
Boston, Mass.
Architect, Edmund I. Leeds
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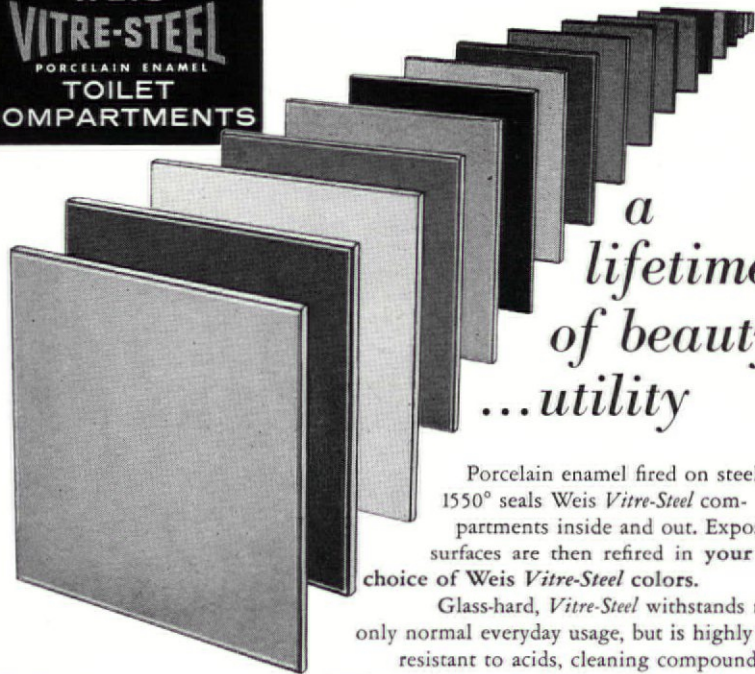
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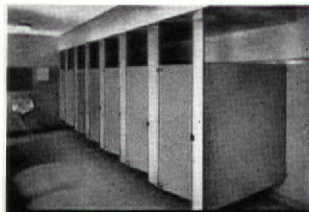


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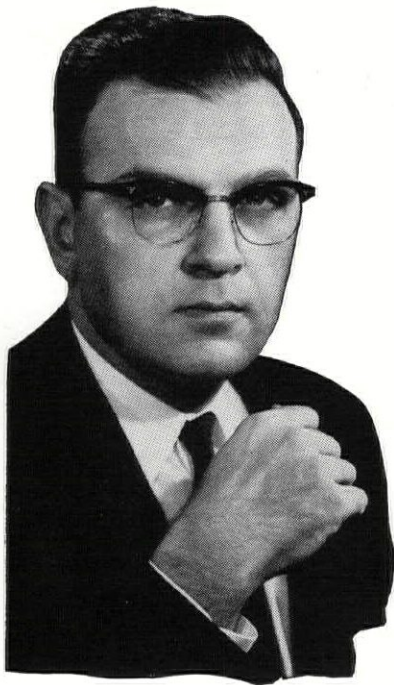
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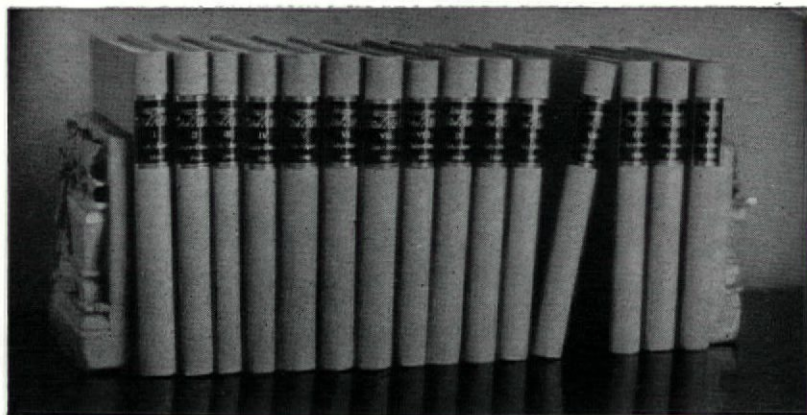
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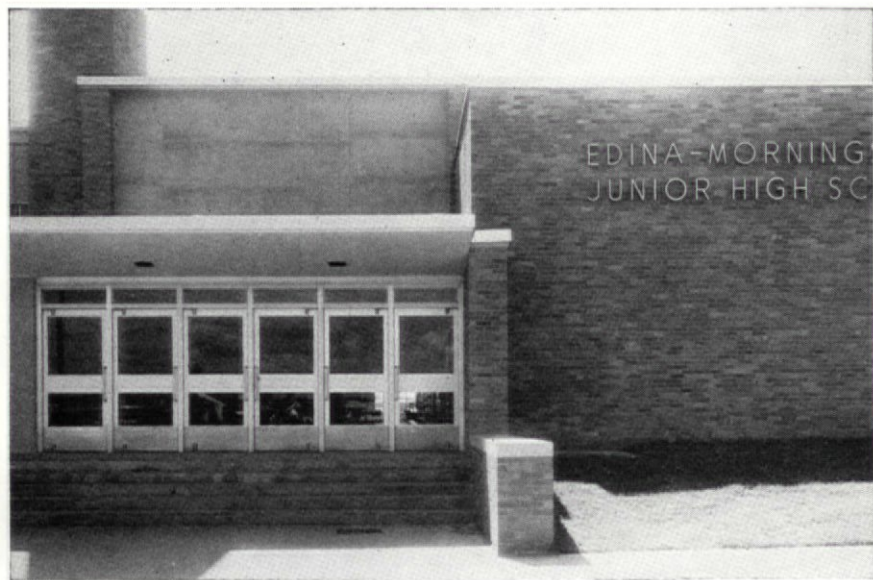
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