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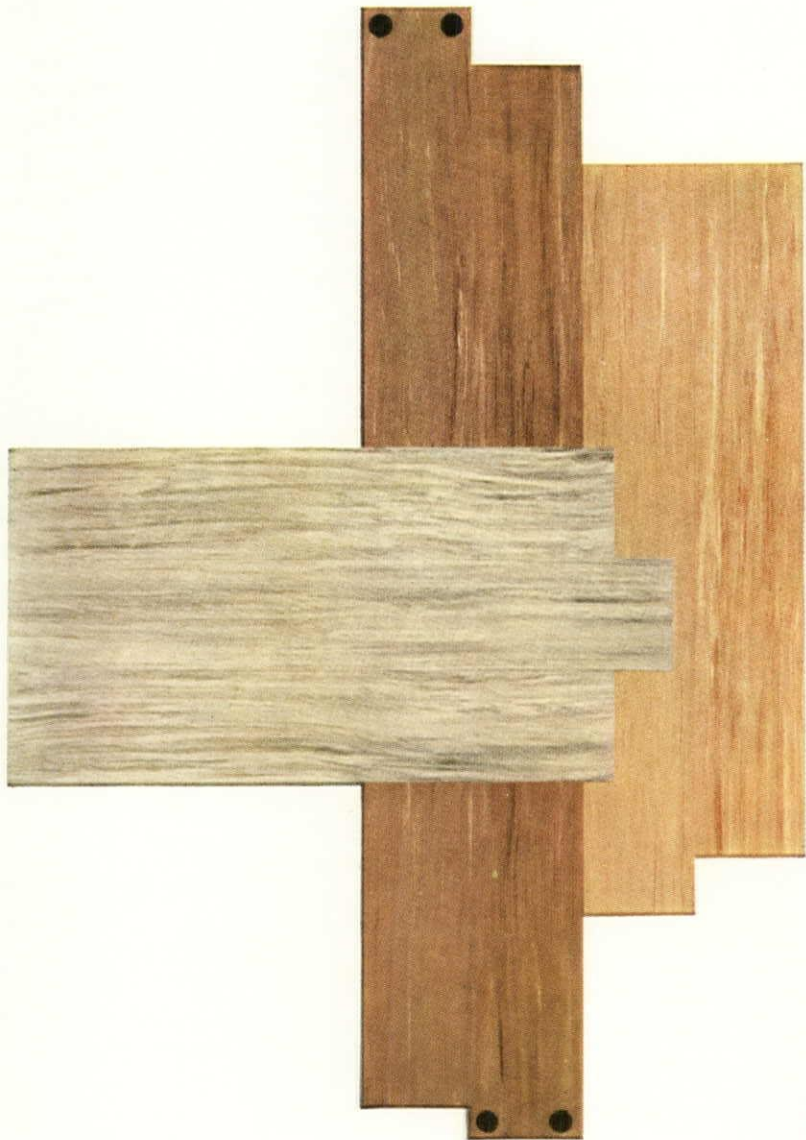
April 1960

Journal

OF THE AMERICAN INSTITUTE OF ARCHITECTS



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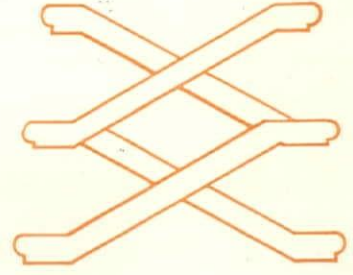
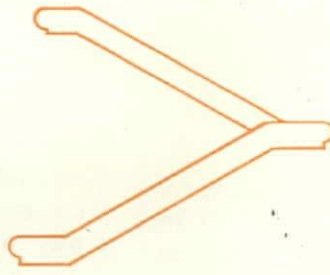
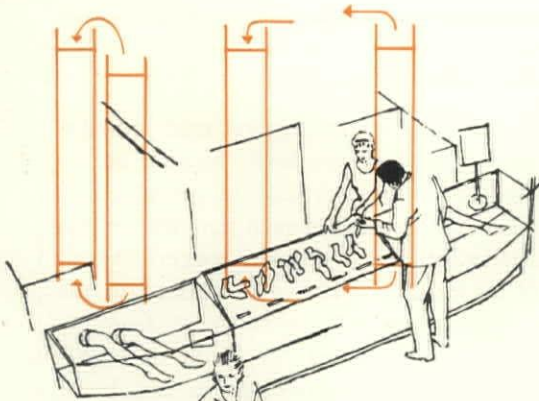
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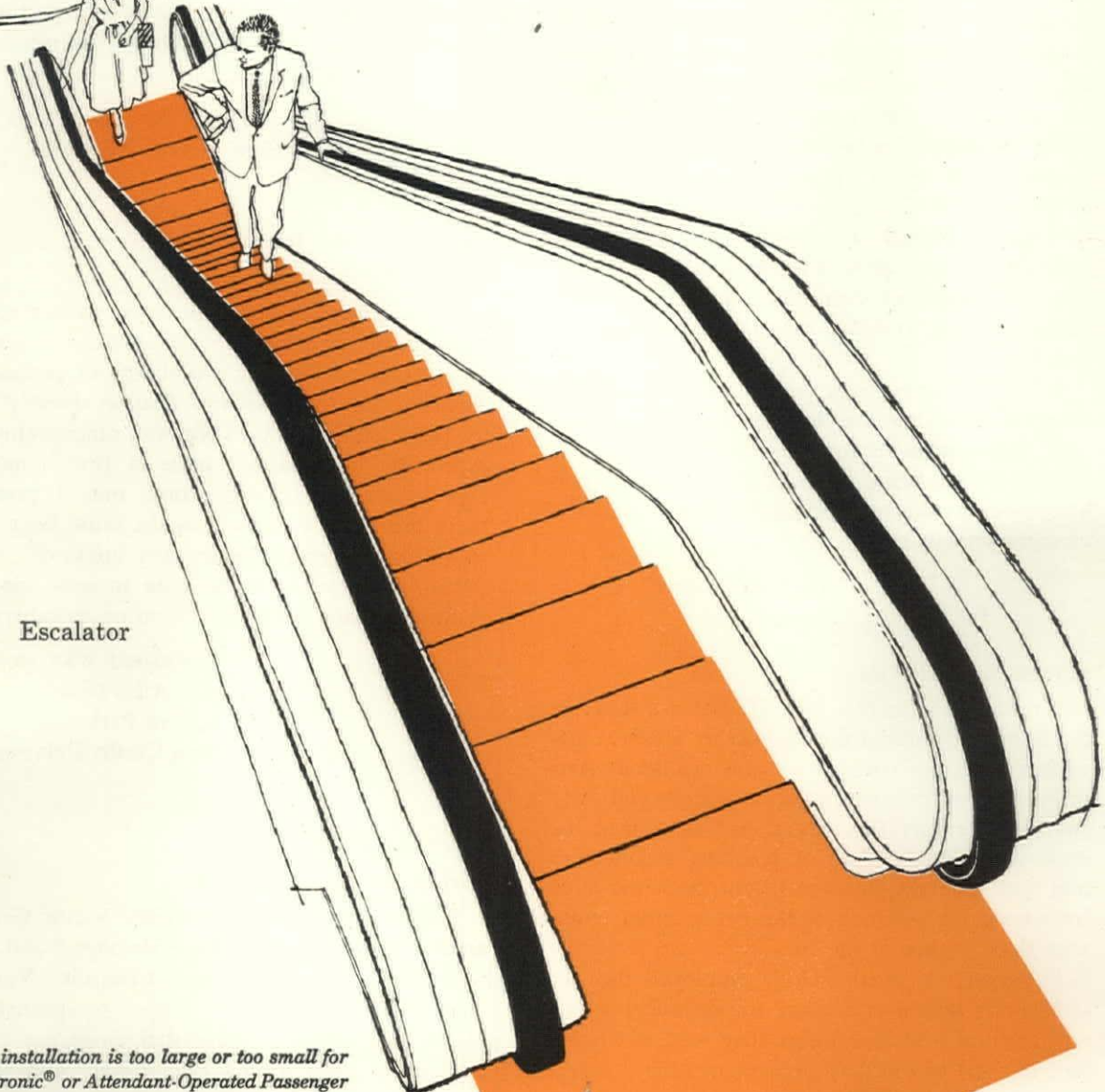
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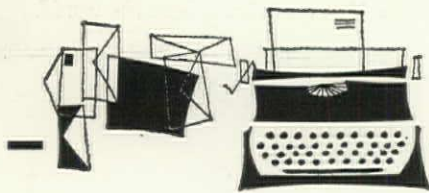
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L E T T E R S

More On Architectural Education

EDITOR, *Journal of the AIA*:

Without benefit of the second or concluding portion of Dean Burchard's article started in the February issue of the *Journal*, may I heartily endorse the theme that architectural education requires a re-evaluation of emphasis.

While serving Chicago for the past thirty years as its City Architect and for a period as its Commissioner of Buildings, I have reviewed too many drawings and specifications which were not fully informative or were otherwise inadequate. Esthetics are important, but likewise are economics and other essentials. Few architectural practices are organizations in which the division of services may be channelized according to abilities. Most practices are individual. The small office practitioner must know a little about a lot as does a small town physician or lawyer. Architectural schools in their under-graduate training must be more comprehensive.

Designers are perhaps the "glamor boys." Good design is more than the pleasing or unique appearance. It also includes good economics. The schools have professed being aware of this change in philosophy of architectural education. Have curricular changes actually reflected it?

PAUL GERHARDT, JR, FAIA
Chicago, Ill.

EDITOR, *Journal of the AIA*:

I read, with interest, Mr. Harbeson's letter in the February issue of the *Journal* in which he describes his recent visit to the Ecole des Beaux Arts in Paris. It is true that in the nineteenth and early twentieth century this school had developed the most organized method of teaching architecture and that generally this was the method that most influenced the teaching of this art in other countries than France at the time.

However, the methodology employed did not sufficiently take into account the technical, social and cultural transformations that were occurring and this led to the development of other criteria in many areas where serious attempts to find more appropriate answers to the problem were launched.

It is now a matter of history that the discoveries of the pioneers who broke away from the established academic approach to architectural design and education were of such significance that they cannot be ignored by anyone concerned with the art of architecture. This also applies to the Ecole des Beaux Arts in Paris. However, from my observation when I visited the Ecole in 1958, the long established methodology is not being discarded although there is a new look to the designs emanating from the ateliers that recognizes the changes in fashion.

WILLIAM MUSCHENHEIM, AIA
Ann Arbor, Michigan

Heard Any Good Ones?

EDITOR, *Journal of the AIA*:

On occasions, I am called on to make a speech concerning architecture, and at those times it's good to have a joke or two about our profession. There seems to be so few dealing directly with us, yet when in a bull-session with other architects, especially "old-timers," quite a few humorous experiences and sayings come out. I presume there are other architects in the same boat as I, so would appreciate having any humorous anecdotes your readers would care to send me and in turn perhaps could be passed on to others.

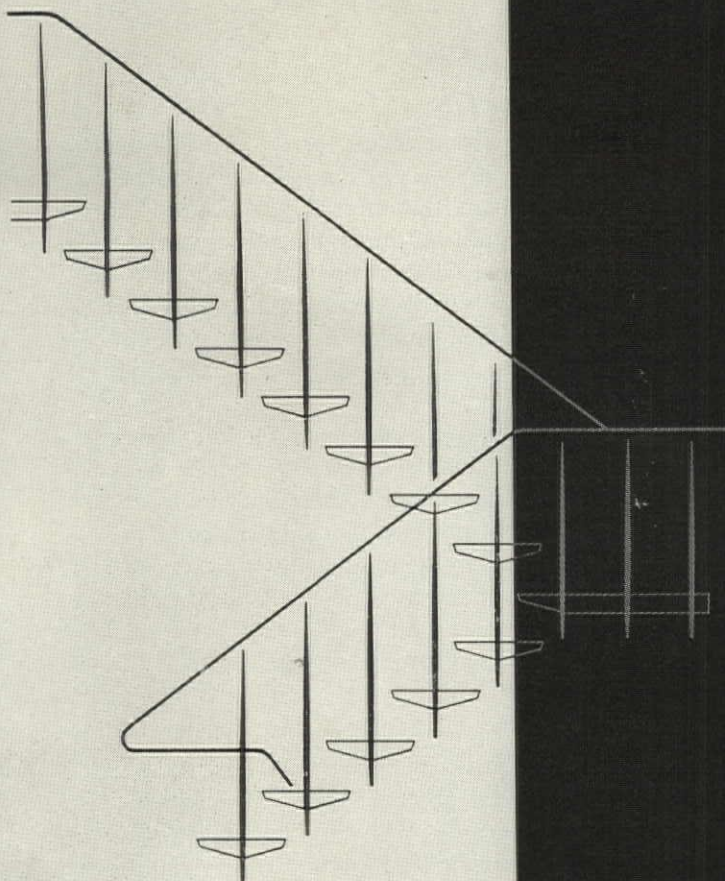
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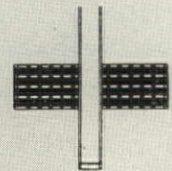
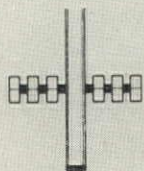
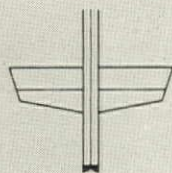
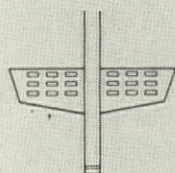
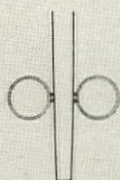
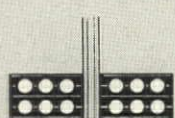
EDITOR, *Journal of the AIA*:

I can't compliment too highly Victor Gruen's article, "Save Urbia for the Urbanites," and your editorial, "To the Gentlemen of Detroit." You are among the first to put in proper perspective the idiotic automobile-worship that clogs our cities, wastes our time, rattles our nerves, and assails our lungs.

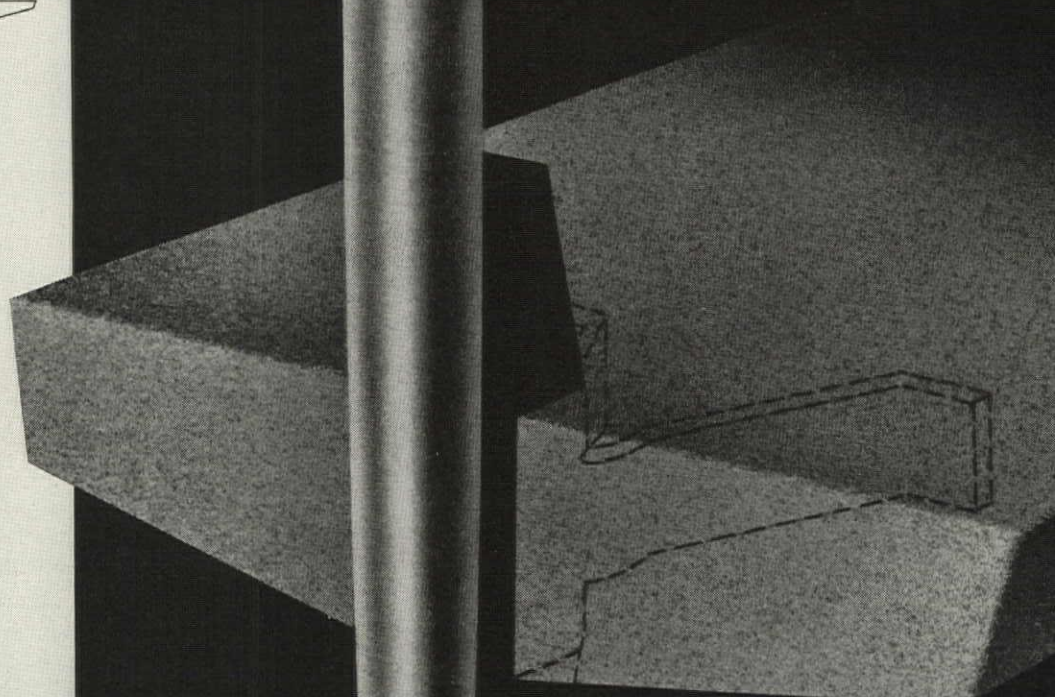
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LETTERS

From the Home Builders

EDITOR, *Journal of the AIA*:

We are most appreciative of your making available to us copies of the January issue of the *AIA Journal*.

A copy has been sent to each of our builder members, totaling some 350.

GORDON J. NEILSON
Executive Vice President
Houston Home Builders Association

P.S. The attached letter was sent to our builders.

Dear Builder:

Through the cooperation of The American Institute of Architects, we are sending you this January issue of the *AIA Journal*.

It is dedicated to "The Architect and the Home-builder" and contains many stimulating and provocative articles. You will benefit from a few hours of leisure time reading.

We hope you'll take the time to examine it, and if you enjoy it, please take the time to thank one of your architect friends.

J. S. NORMAN, JR
President

(Ed. Note: The above two letters are representative of the requests we received from Home Builder Associations in seventy-nine areas across the United States for more than 8,000 copies of the January *Journal*. We are more than pleased that this "Architect—Home Builder" issue met with so much approval and enthusiasm.)

That's the Spirit

EDITOR, *Journal of the AIA*:

In order to assure the profession and the Institute that the students at the University of California School of Architecture are cognizant of the mandatory standards of professional practice of the Institute the following is a quotation from a recent examination submitted by a foreign student:

"Among other things, the AIA code of ethics mentions that he should abstain from advertising his name, endorse products, cut rate fees, seduce other architects' clients, have financial interests in enterprises related to the building industry, etc"

GEORGE P. SIMMONS
Oakland, California

We Take A Bow

EDITOR, *Journal of the AIA*:

Your January issue of the *AIA Journal* is one of the best trade journals I have ever had the pleasure of reading. I am so impressed that enclosed you will find my request for an annual subscription.

Not only is the editorial content excellent, but the layout and art work surpasses in quality that of most commercial publications which undoubtedly have a much larger budget with which to work.

As a representative of the home building industry, not a home builder, I was personally more interested in the original articles on zoning and land planning. In my own opinion articles of this nature published by a group with your prestige can accomplish more good, in the long run, than the efforts of high-paid flag-waving, emotional lobbyists. I strongly urge that you continue this editorial policy.

Because of the excellency of this issue I would appreciate greatly if you could supply me with 100 copies for distribution to our local elected officials, planning and zoning staff members and others interested in zoning and land planning. Of course, we will be happy to assume any cost associated with this request.

ORVILLE BROWN
Home Builders Association
of Greater Cincinnati

EDITOR, *Journal of the AIA*:

The AIA is extremely fortunate in having such a talented staff in your art department for layout and preparation of the various items of printed matter for publication, especially the *Journal*. The quality of composition and printing is excellent and my sincere praise is accordingly extended to you and your associates for such a fine job.

RANDLE BUTLER
New Orleans, La.

EDITOR, *Journal of the AIA*:

Thank you for a very pleasant evening spent reading your *Journal*. Of course I liked the customer approach of the issue you sent me, but I also liked many of your regular features and the general tone of the magazine which I know continues throughout all issues.

HUGH CURTIS, EDITOR
Better Homes & Gardens



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campus kaleidoscope!

An outstanding example of what can be done with color in modern architecture is *Moreau Seminary* at the University of Notre Dame . . . designed by the architectural firm of Belli & Belli. From stained glass window of the chapel to gymnasium shower room,



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World Congress of Housing and Planning

April 15 is the final day for registering to attend the 1960 World Congress of Housing and Planning to be held on the campus of the University of Puerto Rico in San Juan, May 28-June 3, under the auspices of the International Federation of Housing and Planning.

Persons from forty countries are expected to attend the Congress which has set the following general themes for discussion and study: "The Contribution of Physical Planning to Social and Economic Development" and "The Place of Self-Help and Mutual Aid in the Total Housing Program."

In addition to the discussion groups there will be an international planning and housing exhibition, an international planning film contest and on-the-spot visits to community development projects throughout the island.

For complete information and reservation blanks, write International Federation for Housing and Planning, The Hague, Netherlands.

Princeton Memorial Portico Dedicated

Four Ionic columns designed by Thomas U. Walter, founder and second president of The American Institute of Architects and architect of the dome of the US Capitol, have found their final resting place in Princeton Battlefield Memorial Park.

The portico, which resembles the Erechtheon on the Athenian Acropolis, was designed by Walter for the Philadelphia home of Mathew Newkirk, where it remained until the turn of the century when the building was demolished. The portico was then transported in sections by boat and sled to Princeton where it was attached to the residence of the late H. B. Owsley. When the Institute for Advanced Study purchased the property and demolished the building, the facade was left intact in recognition of its historical and architectural value.

After nearly two years of work and planning by a special committee of the New Jersey Society

of Architects and the New Jersey Chapter of the AIA, the portico was moved and reconstructed in a circular grove of pine trees where the "unknown soldiers of the revolution" are buried.

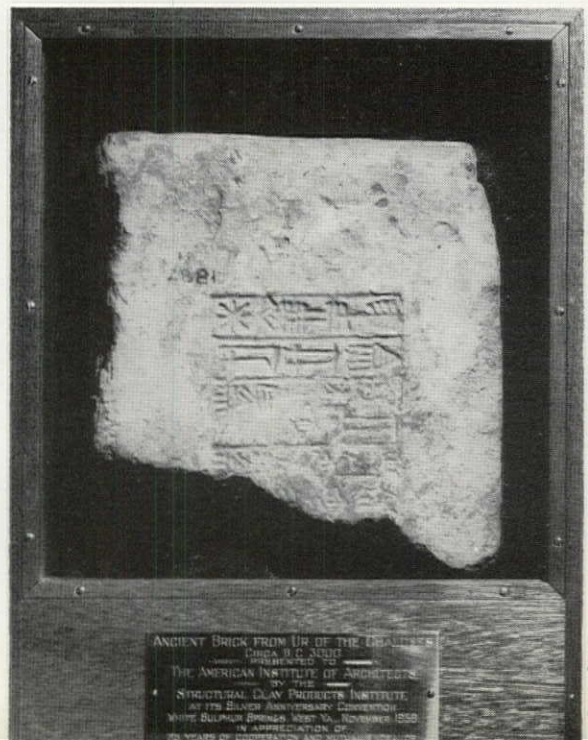
Funds for the reconstruction were raised through efforts of the Centennial Memorial Committee, with Sherley W. Morgan, secretary-treasurer of the State Board of Architects and former Dean of Princeton's School of Architecture, serving as honorary chairman. The preservation was undertaken in commemoration of the AIA's centennial anniversary in 1957. A total of \$18,000 was required for the reconstruction.

Ancient Brick Presented to Institute

A five thousand year-old brick from the ancient Mesopotamian city of Ur has been presented to the Institute by the Structural Clay Products Institute. The gift was presented on SCPI's silver anniversary in appreciation of twenty-five years of cooperation and mutual endeavor between brickmaker and architect.

The brick bears the royal stamp of King Shulgi of the Third Dynasty of Ur (circa 3,000 B. C.) and is one of several unearthed in 1926. It will be placed on permanent display in the Octagon Gallery.

From Ur to the Octagon . . . 5,000 years





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NEWS

Seminar in Poland

The Polish Society of Architects is sponsoring an International Seminar on Architecture to be held October 2-13 in Kazimierz, Poland, a picturesque town on the Vistula River about eighty miles from Warsaw.

Included in the seminar will be a visit by bus to Warsaw, six conference sessions, four films, two general discussion sessions, visits to projects, and bus excursions to Cracow, Auschwitz, Katowice and other industrial towns. Total cost will be eighty dollars which will cover food, lodging and transportation within Poland.

Only twenty-five UIA non-Polish architects will be allowed to attend the seminar. Additional information may be obtained from SARP "I seminarium," Varsovie, Foksal 2, Poland. Intention to participate should be filed before July 1.

High Honors to Saarinen

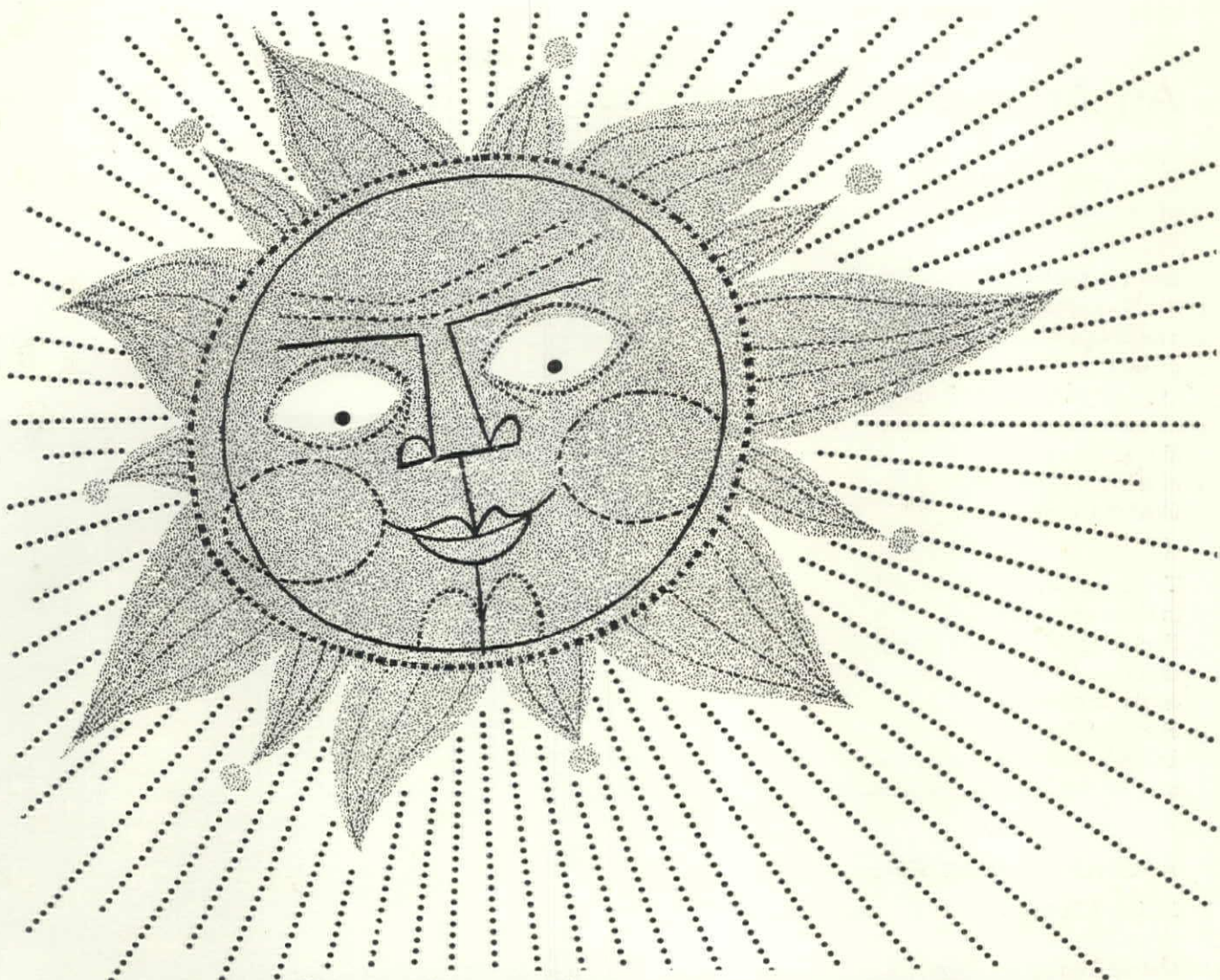
Eero Saarinen, FAIA, has been elected to membership in the American Academy of Arts and Letters, the nation's highest honorary society of writers, artists and composers. The Academy's membership is limited to fifty men and women, chosen for special distinction from the 250 members of the parent body, the National Institute of Arts and Letters.

Fitzpatrick Memorial Award Winner

US Housing Administrator Norman P. Mason has been named the first recipient of the newly established F. Stuart Fitzpatrick Memorial Award (see March *Journal*) in recognition of his "outstanding individual achievement in the unification of the building industry." He will receive a scroll and silver medal at the Building Research Institute's Spring Conference in New York on April 6.

The American Institute of Architects is one of five associations administering the Award, which was created through the donations of more than one hundred building industry associations to acknowledge the unifying influence Mr Fitzpatrick exerted on the building industry.

During World War II Mason was a construction and lumber consultant to the Civilian Production Administration, and in 1953 he served as a member of the President's Advisory Committee on Housing Policies and Programs. Prior to his appointment as Housing Administrator in 1959, Mason served as Federal Housing Administration Commissioner.



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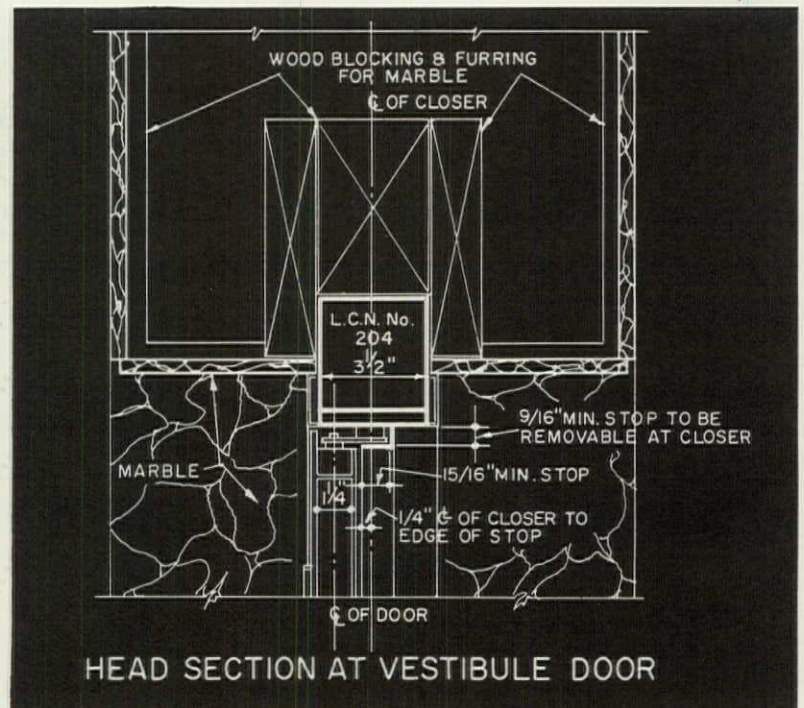
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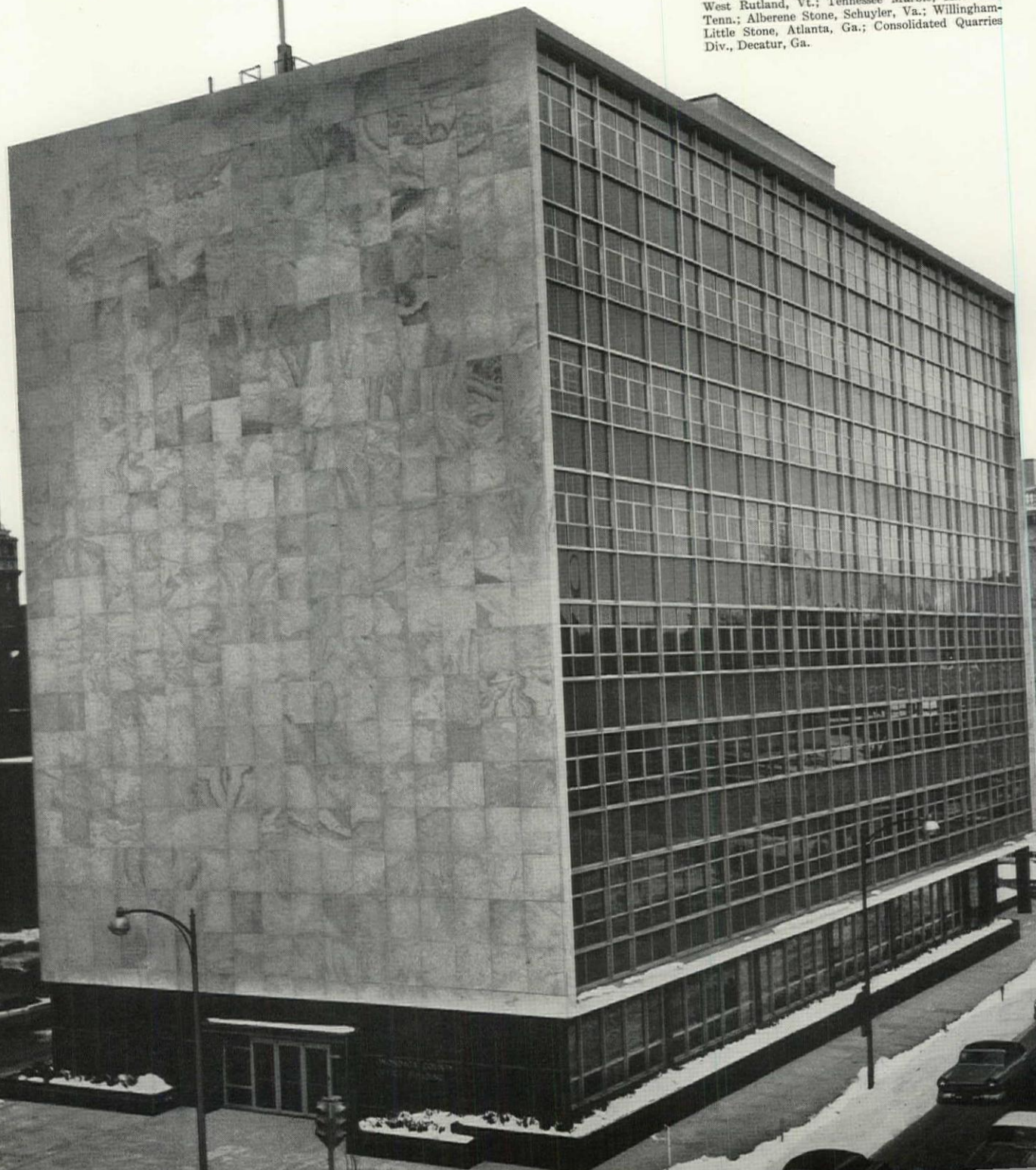
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Russian Architecture and Architectural Education

By Leonard J. Currie, AIA
*Head of the Department of
Architecture at Virginia
Polytechnic Institute, who
attended the Fifth Inter-
national Congress of the UIA
in Moscow in 1958*

► A woman construction worker stuffed a rope-like packing into the crack between the precast concrete panels, then scooped up a trowel-full of mortar and vigorously pointed up the thick uneven joint. Her comrade just above her on the movable scaffolding performed a similar operation on a vertical construction joint. Both women were stocky of build, both were dressed in working clothes and had their heads swathed in cloths. They were apparently indifferent to my taking their picture, although I snapped it with some misgivings.

Russians are sensitive about having foreigners take pictures of the seamy side of Russian life. I was not surprised, as I had often encountered such a concern in other countries. Evidently heavy work being accomplished by women is so accepted in Russia that photographing of such work is not resented. After all, women are strong and have done the heavy jobs for centuries. Now they even operate the massive tower cranes that one sees on every construction site in the USSR. On some of the sites of Russian housing developments one could see twenty or thirty of these huge tower cranes squatting in clusters like big black birds, ready to start lifting panels to build an entire new sector of the city.

What was I, an American architect, doing in Moscow anyway? "Curiosity" is probably the best answer—a burning curiosity to see what the Russians were up to, to see if their architecture was really as dull as it seemed from pictures, to see if the system that had jolted our complacency with its Sputnik had additional surprises in other fields. It appeared that my curiosity was fully shared by some 1500 other architects who had come to Moscow from all over the world to attend the Fifth Congress of the International Union of Architects.

The Congress was organized much like national and international congresses anywhere, with working sessions, technical papers presented in the four official languages, tours of new con-



struction and points of historic architectural interest, and banquets and receptions. However, unlike any other congress, the opening session was held in the Grand Kremlin Palace and the official banquet was a buffet supper within the beautiful walled gardens of the Kremlin. There was a "Ladies Committee" and program for the ladies including a fashion show, a visit to GUM (the large State Department Store), a boat trip on the Moscow Canal, and an excursion to the picturesque 14th Century monastery of Zagorsk. It looked like a unique opportunity to see the Soviet programs in housing and city planning and the operation of their architectural schools, and to see more than would be possible as an individual tourist.

The AIA named me to its delegation and so did the SCA (Sociedad Colombiana de Arquitectos). I had spent several years in Colombia and was an Honorary Member of the SCA. I had also received an invitation to attend as a representative of the Architectural Department of Virginia Polytechnic Institute. So, the only problem was how to finance the trip.

Apparently it was too difficult and complicated to arrange a trip under the newly established US-Russian Cultural Exchange program, but the State Department's International Educational Exchange Service was most helpful in arranging for me to visit England and Scandinavia as an "American Specialist," and at an appropriate time. Leaving the aegis of the State Department at Helsinki, and accompanied by my wife, I boarded a Russian train on July 19 bound for Moscow.



ARCHITECTURE—PAST AND PRESENT

Russia has some of the world's most evocative architecture, but it was all done under the Czars. Drab monotony and heavy-handedness characterize the recent architectural output.

Pre-communist architecture showed many foreign influences, Byzantine structural forms and Greek mosaics came with the Eastern Orthodox religion. Southern or Oriental expressions were overlaid on older forms such as the tent-shaped pyramidal church towers reminiscent of the wood architecture of the North. Like all the others, medieval Persian and Hindu influences became absorbed and transformed by the Russian genius into a national art form. Later, Italian architects and artisans brought improved construction techniques and the rich, spatial concepts of the Baroque. Under Peter the Great, St. Petersburg was rebuilt in the early eighteenth century as a "window to the west," with the aid of Renaissance archi-

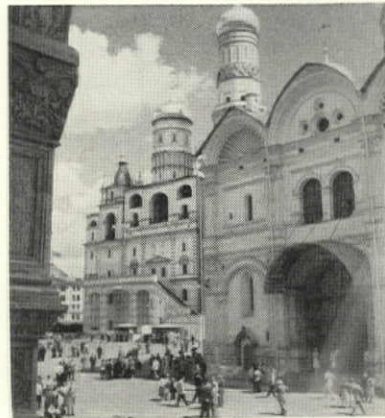
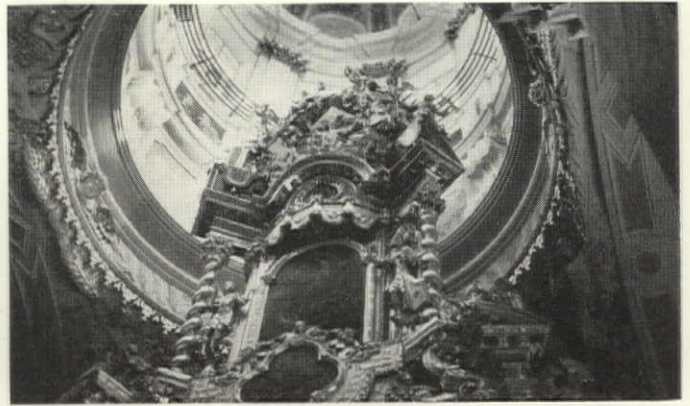


pects and craftsmen from Germany, Holland, Italy, and France.

Immediately after the revolution and its complete destruction of the established order, it appeared that Russia would be fertile ground for the most advanced theories and realizations in art and architecture. Any movements promising violent action, anarchy, and revolt against established ethics and esthetics were welcomed in the fervor of the Bolshevik revolution. Because of being considered of the "Left" in art, the Constructivists, Cubists, and Futurists flourished briefly, although it is now evident that they were diametrically opposed to communism. Constructivism survived several years longer than some of the other *avant garde* schools. One of the most exciting proposals was Tatlin's 1919 project for a "Monument to the Third International" which was never executed. By 1919 the controls started. A member of the Supreme Soviet denounced the advanced art movements as "clownish," and began the proclamations of "proletarian" art. Modern art and architecture came to be regarded as "bourgeois," then "decadent," and finally as an expression of capitalistic society.

As Russian painting degenerated into the calendar art which is known as "Soviet Realism," the architecture became equally crude, tasteless, and uninspired. During the past quarter-century there have been various movements, all minor variations within the general framework of classical eclecticism. At times there has been an evident interest in traditional Russian architecture, but never can the visitor see where the really essential and meaningful qualities of the old forms have been synthesized and re-created. Rather, the Soviet architects have borrowed superficial ornamental details and have applied them with a shocking disregard for scale. The classical motifs of Greece and Rome have been overlaid on the massive Russian structures with the lack of finesse and the bad workmanship so characteristic of post-revolutionary Russian buildings.

It is amazing that the one really worthy building of contemporary design that I saw in Russia was designed thirty years ago. It is Le Corbusier's Office Building for the Ministry of Light Industries (someone said it was originally the Moscow Trade Union Center), now used by the Soviet Department of Statistics, designed in 1928 and built in 1934. Its double-glazed walls are covered solidly with the ornate, shirred white curtains which are popular in Russia. This completely negates the transparency and the principal esthetic quality of the architecture. But how could people



who cherish secrecy as do the Russians be expected to live in a glass house? The Russian bureaucrats even have curtains on the windows of their big black chauffeur-driven Zis.

Since World War II, the predominant architectural style is best described by the term "Stalinist Gothic." It doubtlessly reflects the personal taste of the late Josef Stalin, and it clearly illustrates the propensity of dictators for ornate and monstrous monuments calculated to impress and suppress the masses — to awe them with the might and grandeur of the central superstate. Stalinist architecture accurately reveals the regime's lack of concern with consumer goods (housing and public services) and the welfare of the masses.

The typical "Stalinist Gothic" building is huge and massive and builds up like a tiered wedding cake to a central tower. Although cruder, it is reminiscent of the Woolworth Building and the Chicago Tribune tower—buildings that even thirty years ago were regarded in America as architecturally undistinguished. Several such buildings, seemingly cast in the same mold, are spotted about Moscow, punctuating the flat grey skyline with spire-like silhouettes. In the distant views these buildings are more satisfactory than at close quarters, but even in their remote picturesqueness they seem to have no connection with the twentieth century.

As foreign architects, we were all amused by the sameness of the pretentious towers serving diverse purposes. From a distance, we could scarcely distinguish our brand-new Hotel Ukraina from an apartment building that housed a number of the upper-level bureaucrats or from the Central Building of the Moscow State University. In the architectural exhibits of the satellite countries, we saw that the same design had been used even in Rumania.

Upon reflection, we were not on firm ground in condemning the communists for the sameness of their architecture. As we very literally live in glass buildings, we can scarcely throw stones. Cubes of glass and steel and metal panels look disconcertingly alike in any city of Western Europe, the United States, or Latin America. Their serene facades likewise give little clue as to their functions. However, we can legitimately criticize Soviet architecture for its ponderous inefficiency, for its lack of human scale, and for forms that are so wholly unexpressive of the structural systems employed. Most of all the Soviet architecture fails in its lack of poetry, in its absence of surprise, in its inability to delight—qualities superbly exemplified in the best Czarist architecture.

Before commenting on the latest turn in Soviet architecture, which is concerned with mass housing, I should like to point out how accurately art and architecture reflect Russian thought and culture. The political scientists would do well to observe both architectural realizations and aspirations in their efforts to understand a nation and to determine its probable future course. The architecture of a nation is not merely a study of a phase of its art, but it is an investigation of its very civilization, of its spiritual resources, and of its mental and material composition. In order to know a people, we must look at their artistic aspirations, expressions, and accomplishments.

HOUSING

Current architecture in Russia is concerned almost entirely with the production of new housing. We know that Khrushchev is determined to catch up with the US in consumer goods, and is intent on increasing per capita consumption of butter, pork, etc. Therefore, the building industry has attacked the housing problem, which is certainly a grave one in Russia.

In a way that is characteristic of the regime, building methods are industrialized and standardized, precast concrete building elements are produced in large central factories, put in place on the building sites by huge tower cranes of uniform size, and the emphasis is on thousands of square meters of floor space produced per day, per month, per year. There is no time for Stalinist "gingerbread," so the buildings become simpler and more efficient — but thoroughly standardized — and just as monotonous and drab and grim as such an approach would imply. The buildings may look like barracks to foreign observers. They are crude in their details and unnecessarily heavy in their construction, but they represent a great material improvement over the slum shacks that most Moscovites have lived in, and in which many still live today.

Signalling the post-Stalin change in architectural emphasis, the tourist guidebook on Moscow refers to the Moscow University project and several other "multi-storied buildings" of similar style with the following rebuke: "The multi-storied edifices have unquestionably added a touch of distinction to the city's architectonic. But they are not popular because considerable floor space is wasted in them, and their maintenance is cumbrous and costly. No more buildings of that type are being built at present. Instead, architects are planning standard four-, six-, and eight-story buildings with two and three-room family flats."

Later the same book adds, "The day of tasteless embellishments, ornamental super-structures and colonnades, porticos and architectural superfluities is over and done with. Architects concentrate on improving interior layouts and conveniences, striving to provide comfortable, economical and rational types of dwellings."

It is interesting that such criticism should be printed less than a year after the completion of the Hotel Ukraina. With a monolithic and centrally-controlled building industry, largely based on prefabrication and mechanized on-site operations, new ideas fed into the pipeline at the planning end take two or three years to emerge in the form of finished buildings. It is somewhat analogous to the process of changing Detroit auto designs. We are told that car designers are now designing for production three years hence.

The Soviet housing boom is truly enormous. The present five-year plan calls for 1.6 million housing units per year by 1960, and the government aims to eliminate the nation's housing shortage within ten or twelve years.

In Moscow alone the program for 1956-60 contemplated the construction of 11.2 million square meters of "living space" (the Russians exclude kitchens, baths and corridors from their living area figures). We saw nothing to make us discount these figures. In 1957, the Moscow construction program accomplished over 1.8 million square meters of living space (roughly 18 million square feet), plus twenty-six schools. The 1958 figures were expected to hit 2.2 million square meters and thirty schools.

The planning of the housing projects, and all construction within a city, is done by a large centralized architectural bureau directed by a chief architect. In Moscow the central architectural institute called "Mosproekt" is housed in its own huge building and consists of thirteen principal ateliers or departments and numerous "special ateliers." Most of the 3000 architects in Moscow must be employed here. The Institute not only does all of the physical planning and architectural work for this city of five million persons but some architecture for export as well. It produced the plans for the Palace of Sino-Soviet Friendship in Peking, and for a hotel in Rangoon.

The USSR has less than half the number of US architects. Many plans are used repeatedly, even in different cities. It is easy to see why little love and care goes into the design and construction of individual buildings.

Construction in each city is likewise handled by a centralized agency. In Moscow the public

construction agency, called "Glavmosstroy" for short, was created in 1954, and by 1957 was accounting for well over half of all building construction and engineering construction in the city. Building sites are in reality assembly sites. Glavmosstroy utilizes impressive quantities of bulldozers, excavating equipment, tower cranes and trucks. The building process is highly mechanized. When we first approached Moscow University in the Southwest suburbs, we counted about fifteen tower cranes in the open fields on one side and about twenty on the other flank of the University complex. Each was there to hoist the precast concrete panels and facilitate the assembly of one or more large blocks of apartments. Although other major cities have similar official construction agencies, or "Building Trusts," Glavmosstroy seems to be the largest and best equipped in the USSR. It also employs the greatest number of technicians and laborers.

The unevenness of Soviet technological development is illustrated by housing construction standards and techniques. Finishes, joinery, mechanical equipment, kitchens and bathrooms are crude and antiquated by western European standards. Even the most advanced and "experimental" apartments lack closets, have small windows, thick, uninsulated walls, exposed radiators and piping, unintegrated kitchen installations, and a generally cheerless character.

On the other hand, the use of precast and prestressed concrete elements is highly advanced technically and production-wise. The on-site organization of building operations, and notably the use of tower cranes to save labor and speed construction, is most impressive. The growing attention to building and planning research presents the only potential Soviet threat to Western building industry superiority.

Factory fabrication of reinforced concrete building elements does not represent a new idea, but only during the past ten years has it become an important and widely used technique. This development has been taking place in varying degrees all over the world, and its greatest application has been in large-scale housing projects where it is common practice to repeat housing units ad infinitum. Whether or not we like the idea (and I do not in its usual application), the casting of standardized concrete elements and their subsequent erection into repetitive housing blocks represents an advanced building technique that can be very efficient in terms of man-hours, elapsed time, and total cost.

In the USSR, the production of precast re-

inforced concrete has been given a high priority and is progressing rapidly. Several hundred pre-casting plants have been built in the past three years. West European technical experts expressed the opinion that some of the Russian precasting and prestressing techniques, especially those operating on a rotary casting-bed, were advanced indeed.

Comprehensive mechanization of construction operations has greatly reduced the number of men (or women) needed on the building site. The Soviets claim that construction labor productivity in 1957 was 5.3 times the 1928 rate. Doubtless the greatest savings of time and labor in on-site operations have come through the adoption of the tower crane.

As tower cranes are virtually unknown in the United States, a word of explanation might be needed. These cranes, developed after World War II and first used extensively in Germany and the Scandinavian countries, are now seen on every major building site in Europe. They come in many sizes, types and shapes, but basically they consist of a vertical steel tower surmounted by a counterbalanced boom that can be rotated and raised and lowered with ease and rapidity. With the materials-hoist or elevator commonly used in the US, materials must be moved horizontally from an onsite stockpile with wheelbarrows, fork-lift trucks, or other conveyors, then lifted on the materials elevator to the story under construction, then again transported by horizontal conveyor to the spot where they are to be used. In contrast, the tower crane can pick up the needed element and transport it directly to its final resting place. It can handle palettes loaded with brick or block, buckets of concrete, window units, precast panels, machines, or anything else destined to be incorporated into the building.

Some tower cranes have fixed bases, others are mounted on rubber tires, some attach themselves to the structural frame of high-rise buildings and climb the frame as the building goes up. The most common type, the one best suited to use on rectangular housing blocks, is rail-mounted on tracks laid parallel to the building. All of the cranes I saw in Russia were on tracks, although from technical publications I know that the Russians have done considerable research on tower cranes and have developed one ingenious model that can climb up the steps of a terraced slope. With characteristic caution the British did not adopt the tower crane until continental experience had been carefully evaluated by the Watford Building Research Station. Such investigations

showed that, with efficiently scheduled construction taking full advantage of the tower crane's capabilities, construction time on some building types could be cut from 150 to 90 days. Now widely used in England, where traditional methods are not lightly discarded, the tower crane has lived up to the Building Station's expectations in saving time and money.

The greatest hope for the future of the Soviet housing program lies in the recently developing comprehensive building research program. The Scientific Research Institute, "*Mostroy*," was created in 1956 as a part of *Glavmosstroy*. It is concerned with building economics, technology and industrialization. No mention is made of social studies, as social problems presumably do not occur (or are explicitly prohibited from occurring) within a communist society, and all social organization is prescribed by the Party.

We visited an experimental construction area started in 1957 in Moscow's new Southwest Sector. Called the "Novye Cheremushki Development Area, Block 9," the housing blocks varied somewhat in size, form and materials. The unit plans were better, and the site planning considerably improved over that of the standard housing. Although lacking the amenities and the finesse of recent Scandinavian or British housing, it showed considerable promise. We saw playground equipment and a wading pool in use, and the buildings were so disposed around courts as to begin to give a measure of recognition of human scale. It was still not intimate or domestic in scale, but it was a welcome contrast to the gargantuan character of other recent Moscow construction. With landscaping, and the addition of the flowers that the Russians cultivate assiduously in their window boxes, this housing may come to look quite acceptable. I am sure that it will look like heaven to the typical Muscovite family.

Even these so-called experimental buildings were ponderously heavy. As I watched, with some British friends, the placing of precast exterior wall panels 40 centimeters (16") thick, a Russian architect explained through an interpreter, "Our winters are cold; insulating material has been very short in supply; this has been the cheapest way for us to make a satisfactory wall. We now have insulation in production, and plans for next year's buildings call for much thinner panels which include a layer of insulation; our new buildings will be much like those you use in western Europe." In their haste to meet production quotas, the Russians are evidently not build-

ing as well as they know how to build. Then there is the time-lag on innovations due to the great size and centralization of the building industry.

However, building research can produce remarkable results, and the Russians have given ample evidence of their technical ingenuity. As the Research Institute is part of the Moscow Building Trust, there will be no problem of getting research results adopted by the building industry. It should be remembered that there will be no need to consider labor's interests or practices and that there will be no necessity to conform to building codes. Progress in building technology in the next few years could be dramatic. Under such conditions research will doubtlessly begin to focus more on design and amenities.

MOSCOW STATE UNIVERSITY

Of all the huge, Stalinist Gothic wedding-cake buildings in the USSR, the largest and tallest is the main thirty-seven-story central building of the Moscow State University, completed in 1954. The official sessions of the Architect's Congress were held in this megalomaniacal monstrosity. Standing 240 meters (787 feet) high, this skyscraper is taller than any European structure except the Eiffel Tower, and boasts of 22,000 rooms. The University has about 18,000 students, of which 13,000 are in the central building. The disciplines receiving the greatest emphasis, mathematics and science, are the only ones housed in the central building. We might have gained a pre-Sputnik indication of the importance of science in Russia by noting that this building cost three billion rubles, an enormous amount at any rate of exchange. The seven planetarium domes within the university complex might also have given us an inkling of Soviet interest in outer space.

The Soviet students are highly selected, but those who gain entrance to the University are paid to go to school. When we were there, over twenty foreign nations were represented in the student body of the University. These foreign students were paying very modest fees for what purported to be a thorough and intensive technical education—and herein lies a real challenge to the West. A few months after our visit, twenty-two American students were sent to Moscow University (starting in the fall of 1958) as part of an educational exchange program.

As Russian higher education expands, and it should be remembered that their whole education program has grown up in only one generation, it will act as an ever-stronger magnet to the youth

of the Arabic countries, Africa, and the Far East. This may become more serious than Soviet military or economic threats. Students from the developing countries, thirsting for scientific knowledge with which to spark technological progress, would like to study in the United States, but the costs are high and dollars are in short supply. In our state-supported institutions they must pay twice as much as the local students, and they are seldom eligible for local scholarships. Where will they turn? Not to Mecca, but to Moscow!

The most effective foreign aid and mutual security program that the US could devise would be one in which the bulk of the funds would go into scholarships and fellowships to permit qualified students from all over the world to attend American universities. As the future leaders of emerging nations, these students would carry back to their countries the best of our American ideas and ideals, and a lasting affection for the United States. If the scholarships were pro-rated to institutions all over this country, the foreign scholars would bring new insight and a measure of understanding of other cultures to numerous US communities. What was it worth in terms of US foreign policy to have the Aga Khan, spiritual leader of twenty million people in a troubled world area, study at Harvard?

THE MOSCOW ARCHITECTURAL INSTITUTE

As I cooled my heels in the Director's outer office and worried about how I was going to get out of my predicament, I could not help but consider what I would do back home if a Russian professor were found wandering about our school corridors buttonholing our architectural students and proposing that he give them an unauthorized lecture. I was really innocent, but my case looked mighty suspicious. What mattered was what they *thought* I was doing, and my English-Russian phrase book did not anticipate such an embarrassing situation. The Institute's English teacher, though pleasant and well-intentioned, was not of much help either, as conversational English was not her forte and an American accent was something new to her. This accounted for the initial misunderstanding in the corridor; she had greeted me in seemingly fluent English, but became confused when I asked where the American architectural student was going to give the slide-illustrated lecture on American architecture to the Russian students. After she led me to the Director's office and left me there, it took a while for me to realize what had happened. As an English teacher, she would lose face if she admitted that she had

misunderstood by thinking that I wished to give a lecture. Russians are more reluctant than most of us to admit of a personal error, doubtless because penalties for mistakes have often been most severe.

I was so apparently guilty of attempting to subvert Russian youth with capitalistic propaganda that perhaps I had best confess and face the music. Siberia did not look so bad—at least judging from the exhibits visited the previous day at the USSR Agricultural and Industrial Exhibition. Why had I first gone to a morning session of the Congress, and then alone to the Moscow Architectural Institute? Why hadn't I stayed close to Professor Kocimski? I knew that he was planning to attend the slide talk by Cy Mintz, and he could speak Russian. What a big place, and how difficult to find anyone!

I sat looking at the large padded door to the Director's office and speculated about its sound-proof qualities. It would effectively muffle the noise of a struggle inside. The door opened and a delegation of foreign architects filed out. My hopes soared suddenly but briefly. I heard neither English nor Spanish, and saw no Americans, Englishmen, nor Latin Americans in the group.

Soon the English teacher-interpreter reappeared and I was ushered into the Director's large and quite un-architectural office. After initial greetings, we sat down at the Director's conference table.

The interpreter began to explain to me why it was really not convenient for me to give a lecture to the students—most of them were not around during the summer and those who were had full schedules. Reassured by the cordiality of the Director, I told the interpreter that she had evidently misunderstood me. This visibly shook her up a bit. With gestures and emphasis which I hoped would get across to the director, I stated that I had not the slightest desire to lecture to the students, in fact I *would not* (“nyet”) lecture to the students!

“So let us just start all over again,” I suggested. “I bring greetings from our architectural schools in far-off America, and I should like to have a tour of the Moscow Architectural Institute and see examples of the student work.” The interpreter and the Director seemed relieved, and I certainly was when the gambit worked. The Director gave me a lapel pin of the Soviet Society of Architects (the Russians have a penchant for lapel pins), sounded quite unconvincing when he politely expressed his hope of returning my visit, excused himself for not accompanying me,

and sent me off on a tour with the interpreter.

I found the Institute to be the largest architectural school in the USSR, with 1200 students, many from foreign countries, studying in the three departments: Town Planning, Civil Construction (Housing and Public Buildings), and Industrial Architecture. The faculty comprises the most distinguished Moscow architects who divide their time between teaching and directing the work of the large governmental architectural offices.

During their six years in the Moscow Architectural Institute, all of the 1200 students are required to study either English, French, or German for three and a half years. The language must be other than the one which was studied for six years in lower schools.

The student work was surprisingly similar to that being done in architectural schools in the US, Latin America and Scandinavia. It was all contemporary in spirit, and the students were evidently as preoccupied as those anywhere with glassy facades and with dramatic thin-shells of concrete. The varying influences of Mies, Corbusier, Niemeyer, and Candela were all apparent—the result of seeing the foreign magazines. As these students had never experienced such buildings in totality, their drawings seemed a little farther removed from reality than those of most of their Western world contemporaries. The drawings and models were beautifully executed, the models tending to be a little heavier and more substantial than is common in US schools. One hold-over from the Beaux Arts educational tradition could be observed in the predilection for large drawings in ink line and gray wash on heavy textured paper.

It is fruitless to try to equate a specific attained educational level in one culture with that of another. As educational objectives and priorities vary between countries, I am suspect of assertions that the graduates of a French lycée, for example, are on a par with a certain level in an American college—especially in view of the tremendous differences between American colleges and the great range in students within any one college.

Suffice to note that Russian students enter architectural school at age eighteen, the same as do the typical students in our state universities. They then follow a curriculum not greatly dissimilar from that of western European schools except for its duration. The Russian curriculum comprises six years, with the last year devoted to the “Diploma,” or Thesis.

Much of the catalog description of the Institute

program reads like school catalogs anywhere. As an example, "Particular importance is attached to architectural design . . . taught by the comprehensive method, the students being required to consider all the town planning, architectural, engineering and economic aspects of every project. . . . Subjects are chosen as far as possible similar to those worked out at the larger designing offices of the metropolis. . . ."

The Institute's architectural library is large and complete. Technological research by faculty and students is encouraged; well-equipped laboratories and workshops are available (sadly lacking in most architectural schools of the Western world); textbooks and manuals are published by the faculty.

In common with most of his US counterparts, the Russian architectural student is required to spend part of his summers working on the construction site and in design offices. The Students Scientific Society organizes excursions and summer study trips.

During the course of my tour with the English teacher, we came upon some student activity in the corridor in front of a lecture room. Sure enough! They were gathering for the slide talk by Cy Mintz, a recent graduate of North Carolina State who had joined the Architects' Congress prior to taking up residence in England as a Fulbright Scholar. Cy Mintz and others were busily setting up the small portable projector that Professor Kocimski had farsightedly brought from the States. A screen had been found, but unaccountably this well-equipped Institute seemed to have no available projector for the commonest type of slides.

At this moment the Director appeared in the corridor, and suddenly the light dawned. This was the meeting I had been talking about! My interpreter hastened to apologize and to explain that the Director *did* know about this meeting—he had given his permission the previous day—but he had not recalled it when I made my inquiry.

Cy's talk, entirely on architect-designed contemporary US houses, was interpreted by Henrietta, a crack interpreter loaned to the Congress by the Ministry of Culture. There was not the slightest deliberate distortion. Henrietta conveyed Cy's message as accurately as she could. Where she hesitated over an unfamiliar architectural technicality, either Professor Kocimski or those Russian students who understood English made sure that there were no misunderstandings. From the questions, especially about construction costs,

family income and occupation, the Russian students were seemingly fascinated. Carl Koch was present and able to answer such questions in connection with several houses of his design at Snake Hill, Belmont, Mass. I filled in some first-hand information about a number of the houses of Six Moon Hill, Lexington, a group project that I designed in association with others, and where I lived for several years. This sort of intellectual incursion into Russian life seems to me to be invaluable in terms of US foreign policy. It more convincingly brings the Russians a vision of light and truth about America and the Free World than could bushels of counter-propaganda material.

After the meeting with the students, Professor Kocimski introduced me to the Dean, a couple of Russian architectural professors, and a few architectural educators from other countries. We all stood in front of the Institute for the inevitable group pictures. I was interested in the most useful arrangement of having both a Dean and a Director. While the Director handled all of the administrative, bureaucratic, fiscal, disciplinary and housekeeping functions, the Dean was free to devote his attentions to strictly academic and intellectual matters. Any US Dean could properly be envious of this scheme, which deserves widespread emulation. I heard that in the USSR it serves another and very Russian purpose; the Director represents the Party, and assures the maintenance of a satisfactory ideological climate.

Several architectural schools, called "Faculties" of architecture, occur in perhaps half-a-dozen cities, but the Moscow Architectural Institute is the principal school, the only one ranked as an "Institute," and is the fountainhead for Russian architectural education. Each year an architectural education conference is held, and the representatives of the provincial schools get the word on curricula, teaching methods, and philosophy from the Institute. About five years ago, perhaps early in the "post-Stalin thaw" period, the Institute underwent a marked upheaval and emerged with a revamped and modernized program. Institute professors smile when they point out that the Institute is considered radical, or "Left," in its architectural philosophy; they fully appreciate that their radical ideas stem from the Western (Capitalist) world. What could better illustrate the dialectic absurdity of the labels, "Left" and "Right"?

When queried about the great discrepancy between their school projects and the architecture of the actual buildings of Moscow, the students

like those everywhere said, "Just wait until we get out!" In one such discussion, the Russian students pointed to the dead hand of eclecticism in the government architecture of official Washington. They might also have singled out several of our colleges where a pseudo-Colonial, or pseudo-Gothic style still holds sway, denying all recognition of the Twentieth Century.

One obviously talented student was completing his thesis, an imaginative design of an airport terminal building. He was asked what his chances might be of working on a similar commission after getting out of school. There was evidently no chance at all as he ranked high as a student, and the top graduates are assigned to designing industrial buildings. Later we asked what would happen if such a young man, or any other professional did not like his assignment. Could he quit? We were told that he was quite free to resign, but he would lose all his professional perquisites and would be assigned to common labor or some other menial job.

ARCHITECTURE—THE FUTURE

"Catching up with the West" in architecture or the visual arts is not as simple as increasing the production of steel or pork. It requires some intangibles beyond simple desire and the willingness to make sacrifices. It cannot be obtained through being scheduled as part of a Five-Year Plan.

Russian science, pure and applied, recently made formidable progress because the scientists and their technicians were provided with everything they wanted, and were given unprecedented freedom within their own world—a world rather withdrawn from the rest of the national scene.

Architectural change can be watched as a sensitive indicator. As the supreme social art, architecture cannot exist except in direct relation to society—the inevitable expression and reflection of society. If Soviet architecture begins to be experimental—to assume elegance and daring and vitality—we can be sure that those same qualities have become a part of Soviet life. If then the architecture should somehow come to express joy and freedom of the human spirit, the West could at last breathe easily. We would know the "thaw" to have been genuine, and the Cold War at an end. This is *not* my prediction. The Boris Pasternak case indicates a freeze on free

expression after a very slight thaw. But the fact that Pasternak is still alive shows progress from the days of Stalinist terror. In any case, if my architectural "if" should come to pass, the Soviet changes would be apparent in countless ways, and the architectural expression would merely confirm our other observations.

In a meeting with the Executive Committee of the Congress, Mr Khrushchev expressed his personal dissatisfaction with the crude and anachronistic USSR architecture, and declared that Soviet architecture must be modernized—that Russian architects must build lighter, more efficiently, and more elegantly—more as is done in the West. The message surely was not lost on Pavel Abrossimov, President of the USSR Union of Architects and President of the Fifth Congress.

The students of the Architectural Institute are ready, the professors and the young architects are ready, and the head man has given the word, so contemporary architecture should surely begin to flower in the USSR. But will it? I suspect it will take some time, and for a number of reasons. As I have indicated, the "thaw" on artistic expression has been only very tentative. Then there is the lack of experience.

Sincere attempts to create "modern" architecture thirty years ago in the US and in England too often produced inept results; only with experience did a new generation of architects begin to gain the confidence and understanding which has contributed to a quickening architectural pace. Another hindering factor is the shortage of architects, and the pressure to produce quickly.

Perhaps the greatest architectural deterrent is the bureaucracy. With such enormous offices, specialization and fragmentation of jobs, review committees, and with elderly "academicians" at the top of the architectural hierarchy, it is hard to see how a fresh or original idea can possibly win through.

On the positive side is the growing force of young modern-oriented architects, increasing contact with the West, the expressed will of Khrushchev, a developing construction technology, and a potent building research organization. The general level of Soviet architectural design appears to be due to improve—indeed has already begun to improve. But poetry in architecture and original contribution to architectural thought seems to be rather remote on the Russian horizon. ◀

By Mendel Glickman, AIA, ASCE

Education for the Architect 1960

► The subject of architectural education is a very timely one and needs wide discussion by both educators and practicing architects.

James E. Adams' analysis in the November issue of the *Journal* of the nature of the problems facing the profession in the twentieth century is a demonstration of the present confusion in many schools as to purpose and direction.

His expressed conviction that the practice of architecture holds few moments of spiritual satisfaction, small financial reward and leads only to discouragement and frustration, illuminates the several misapprehensions in his thesis.

Over a period of twenty-seven years it has been my privilege to have worked as an engineer with the late Frank Lloyd Wright whenever he needed me; and during the past ten years I have been teaching in the School of Architecture at the University of Oklahoma. My practice has been both in architecture and in engineering for architects.

I have been in a position to observe the results of two methods of preparing aspirants for the practice of architecture: Mr Wright's method of apprenticeship with an enrollment of sixty to seventy; and the academic schools of architecture.

I have also worked with many architects whose talents and abilities ranged from Frank Lloyd Wright to the "normal working architect" that Mr Adams mentions; and a few abnormal ones.

Mr Adams is right in saying that before we can decide what and how to teach in schools of archi-

ture we must know what is to be expected of the architect; but he is completely off the track when he states that "there must be a clear separation between art and architecture in the minds of architects."

There can be no separation between art and architecture, because architecture, if it is anything at all, *is* an art. It is a pragmatic art, concerned with practical results, using science, technology, and costly materials and labor for its purposes; but it is equally concerned with emotional-poetic-content essential to the human spirit, and that is what distinguishes architecture from building.

If architecture were to dispense with art, then a group of competent engineers could design our buildings and our cities. We should then have an environment resembling the union of an oil refinery with a tank-farm.

The esthetic quality of a building is inseparable from its utility, economy and the technique of its construction. It is indispensable to architecture.

Joseph Hudnut, in his "Architecture and the Spirit of Man," puts it very simply: "We are right to love the machine, but we must not permit it to extinguish the fire on our hearth." We might expand on this by saying that the architect must be practical in the solution of his problem, mindful of cost and utility, but at least equally concerned with esthetic quality. This is no contradiction in terms. Practicality and beauty are fully compat-

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James E. Adams' article in the November Journal, "An Analysis of Architecture and Architectural Education," brought out considerable discussion. These comments on Mr Adams' thoughts are by a man who is both architect and engineer, and a Professor in the School of Architecture at the University of Oklahoma

ible. Frank Lloyd Wright defined essential beauty as *common sense truthfully idealized*.

The architect must in fact design both emotionally and objectively, using his intellect as a checkrein on his imagination. Every rational human being does this in one way or another, and it should not lead to the "complete confusion" that Mr Adams deplures.

The architect must avoid as the plague the purely intellectual approach; that would solve his problem on strictly technical and physical terms, and result in a totally scientific and sterile solution.

The function of the architect is to design buildings with character and meaning that satisfy—inside to out—the human craving for beauty.

He must do this with all the materials and techniques available to him, including machine production. He can no longer put dependence on handicraft but must reduce the work of construction to the least and simplest possible manual operations, and create an esthetically satisfying result withall.

He has to provide comfortable, beautiful and convenient space for the occupants and hold the cost within a budget that is usually too small for all the client desires.

From the foregoing it should be evident why architecture is a most difficult and demanding profession. The aspirant to the practice of architecture must have at least some artistic talent, and his education demands a careful balance between several diverse fields of study.

Mr Adams states as if it were an axiom that "Art is never efficient and always extravagant—does not concern itself with cost." This is a superficial generality hardly worthy of denial.

By the nature of his work the architect is highly concerned with cost, from the very first conference with a client until the client takes possession of the building. Extravagance is relative—flowers in a room or candles on a table have only sentimental value; a fireplace is an expensive item and not an efficient means of heating; pictures are luxuries without "practical" application. One could go on indefinitely, but "extravagances" such as these are essentials for human happiness. So is art and poetry in architecture.

Not every individual is endowed with the same degree of poetic or creative talent; but in a school of architecture we must develop and direct such talent and imagination as the student may possess; give the best possible training for the practice of architecture and provide a sound base for a broad general education.

We must not, as Mr Adams suggests, separate students in the undergraduate school into categories of "creative individuals" and "normal workers." The five-year curriculum is barely adequate for the essential minimums of general and special education; they should not be dissipated and diluted by premature division into meaningless classifications.

What we *can* do in the five years is, first of all, make the student realize that he has a long, hard road to travel in school and for the rest of his active life; that he must love his work for the pleasure and satisfaction it will give him, despite inevitable occasional disappointments and frustrations; and that he can never stop learning and studying to enrich his mind and broaden his talents.

Above all else we must show him ideals to work toward and give him direction toward understanding the nature of architecture. To do this we, the teachers, must respect the responsibility and dignity of the architect's work and have the faith that architects can create graceful, efficient and economically feasible buildings worthy of being called architecture.

We must assume at least a modicum of artistic talent in every student, and have enough flexibility and freedom in the curriculum to enable the teacher to stretch each student's capacities and potentialities to their utmost. Ability to draw, sketch, letter and color well must be insisted upon as essential accomplishments.

The habit of reading about the broader aspects of architecture should be encouraged by every means, and emphasis placed on learning to express ideas clearly and concisely in writing.

A special effort must be made by teachers of design courses to observe and help the student who appears to lack even the necessary modicum of talent. Frequently that is only a surface appearance, and obscure abilities can be uncovered and encouraged to develop by an understanding instructor. However, if the student is found to be hopelessly incapable of development, he should be advised to transfer to another field.

The student with a high degree of creative talent usually needs only to be shown the basic disciplines and criteria of architectural design. With regard to the technical and other portions of the curriculum he will generally fare no better and no worse than the others.

Architectural design is the most important part of the curriculum and the one least amenable to academic teaching. I consider it the most important, although it is only the other side of the same

coin, because the esthetic of design is all that differentiates architecture from ordinary building and from the product of engineering alone.

Instruction in architectural design has to be based on a number of criteria that undergo individual subjective interpretation by each student.

A great aid to understanding in this respect would be to expose students continually, throughout their attendance at the school, to exhibits in the form of models and mural photographs of the buildings that exemplify the faculty's concepts of the world's best architecture, from the earliest to the latest examples. Some specimens of bad architecture, especially contemporary, might also be shown briefly with explanatory notes.

Such an exhibit should line the walls of classrooms and corridors, in the nature of an environment, shifted or changed only occasionally. In addition there should be the usual continually changing showing of student work and of traveling and exchange exhibits.

Photographs and models are a poor substitute for the actual physical and spiritual experience of architecture; but there is no better alternative. Literal descriptions, illustrations, color slides and 3-D projection are indispensable teaching aids for pinpointing ideas; but nothing can match in lasting impression on the mind the effect of mural-size illustrations wherever the student looks.

I have seen its effects at Taliesin East and West, where the apprentice is exposed to both the architecture he lives in and to models and mural photographs of distant examples.

The curriculum should contain sufficient hours in both required and elective subjects to give the student a basis for continuing his education in world history, economics, literature, government, psychology and anthropology—in short the humanities.

How deeply to go into mathematics should be determined by the purpose of the course. If it is to provide sufficient mathematical background for the needs of architectural practice, then a course through analytic geometry, including an explanation of the meaning of the symbols of differential and integral calculus, of variables and functions, limits and derivatives, is adequate. The architect has no need in his work for mathematics beyond algebra, trigonometry and solid geometry. Carrying studies through analytic geometry merely makes sure that he has that minimum.

If the purpose of the school is to sharpen the mind by means of mathematics and to broaden his education in that direction, then by all means two semesters of the calculus should be included.

In view of the many studies that must be covered in the architectural curriculum we, at the University of Oklahoma, feel that inclusion of the calculus would be at the sacrifice of studies more pertinent to architecture.

We are now working on the adoption of a second curriculum titled "Architecture, Structural Option" to replace an obsolete curriculum called "Architectural Engineering," which will contain courses in the calculus, a greater number of analytical courses in structures, and more hours than the present five-year curriculum in architecture for those aspirants who are certain that they want to base themselves more solidly on structural design. In all other respects this proposed curriculum is identical with the one in architecture, except for the deletion of two seminars on regional and urban planning.

Architectural history should be taught from the standpoint of the evolution of architecture, and an understanding of the influences and forces that gave it form. Contemporary architecture especially should be studied with regard to the basic ideas that go back many centuries; to the personalities and forces in this country and abroad that pushed forward, pulled backward or caused diversions; and to the process now going on before our eyes.

The technical portion of the curriculum needs careful adjustment between theory and direct application, with a minimum of the first and special stress on the second. Although some technical analysis and design must be included, heaviest emphasis must be on the general concept of structural action, the sources of loads, the nature and properties of structural forms and materials, rather than precise analysis. Abstract problems should be avoided, and the basis provided for the development of judgment and insight.

To the architect, engineering is a means to an end. To the engineer it is an end in itself. The engineer concentrates on one single-purpose field; the architect must absorb and correlate several kinds of engineering into a workable and harmonious entity.

The architect need not *know* as much in detail in any area of engineering as the engineer; but he must have a broader *comprehension* of the principles as applied to buildings, and in wider scope, than is generally required of any one engineer.

The architect must learn to use several different kinds of engineering as tools to be applied in the execution of his designs. He has to use them and their forms with style and assurance, and com-

mand sufficient grasp of the techniques of engineering to feel confident that his concepts will remain basically unchanged after technical analysis.

The precise and scientific use of those tools is the function of the engineers, and the architect must employ engineers when necessary to verify his original assumptions.

It must be brought home to the student that scientific precision, mechanical order, and frugality in the use of materials will not of themselves create architecture. Nor, on the other hand, will novelty, sham, startling structural shapes, or imitation of natural forms.

Not later than the second year there should be an introductory course in basic structural elements of building. Texts may be the standard steel and wood construction manuals, supplemented with class problems. The problems confined to the most elementary study of properties of symmetrical sections, and simplest structural members. The purpose is to provide the means for executing the earliest design problems with some relation to reality and to enable the student to select wood and steel structural members and establish thickness of walls.

The work in this course should be intensive enough to provide a foretaste of the harder studies to follow, and a good grasp on the first principles and vocabulary of subsequent theoretical and applied studies of structural design.

The study of mechanics and strength of materials should be thorough, but limited to the essentials of building structures; followed by three courses in structural design of three or four hours each, through indeterminate structures by moment distribution. In each course the use of all materials of construction should be studied, only the forms and arrangement becoming progressively more complex in successive courses.

Consideration of arches, shells and folded plates should be limited to general structural action and principles; and to ascertaining approximate proportions, sizes and cross-sections.

We find in these structural courses, and in the mechanical as well, that the use of texts considerably in advance of the depth of actual study is desirable. This year, for example, we are using as one of our texts, "Design of Concrete Structures" by Uriguhart, O'Rourke and Winter. For heating and airconditioning we have the "Guide" of the ASHAE.

In these texts we use and study only what we need for our purpose, and make sure that the student can derive such formulas as are essential.

He can dig more deeply into theory if he desires and his understanding permits.

In heating and airconditioning we make sure that the student understands the vocabulary and principles of heat transfer; air, water and steam flow; computation of heat losses and gains; fuels; cooling methods, media and equipment; and computation of pipe, duct and equipment sizes.

Needless to say, we are continually probing for the line of demarcation where science must halt and give way to insight and art. It is not static; we shift it as we see the advantage to architecture, in one direction or the other.

Electrical distribution, lighting and plumbing are treated in a similar manner; we do not give as much time to acoustics as we should, but are remedying that deficiency. We have the usual courses in working drawings, specifications and contracts; and professional practice.

We have just completed a review of our curriculum and of the content and descriptions of the thirty courses taught by our faculty. Besides these there are sixteen other courses taught in other schools on the campus, and four courses in military science. A grand total of fifty courses and 165 credit hours in five years. The proposed alternate curriculum with "structural option" has 178 credit hours in five years.

We spent a great deal of time discussing every course and debating what might be deleted, what amplified, to make the curriculum the best we could devise as preparation for the practice of architecture. What we have now we consider the minimum in any area of study.

It is my conviction that any attempt to separate students within this undergraduate curriculum at any point, whether after the second, third or fourth year, on the basis of differences in talent or inclination, can result only in detriment to their education and in confusion of purpose.

Graduates will naturally have varying degrees of talent, skills and understanding; each with individual inclinations and his personal concepts of architecture. The three years of "internship" in an architect's office, generally and properly required before he can apply for a license to practice, and essential to his education, will give him time to find his niche—his *métier*—in accord with his talents and preferences. It may take him longer. In any event, the academic preparation will have been the best we could give him for the purpose.

We will not have thrown any one off course by pushing prematurely up, down or sidewise toward some specialty. Specialties should be de-

cided upon when the formal general education is complete and after some experience in practice. In my opinion, even graduate studies in architecture should be undertaken only after the student has had a year or more work in an architectural or engineering office or in the construction field.

One very desirable requisite in every architectural curriculum would be a minimum of one summer's work on actual construction. It is not easily arranged; but in addition to the field trips usually arranged for various courses, it would give the student some first-hand familiarity with materials and methods of building. ◀

A Reply

from James E. Adams

► Professor Glickman's article puts me in mind of the story of an old man who, having suffered a series of uncontrollable misfortunes, is reduced from a position of prestige and wealth to penury. What appears to be the final blow is in progress: His house is afire, he stands out in the street with his eyes closed wishing that all these things had not happened, and forgets to call the fire department.

Even though unintended, it can be counted as a partial success to have stirred Professor Glickman's emotional outburst—apparently the danger is real. Maybe he will wake up in time to step out of the way of the fire truck. He may be comforted to know that I agree that (1) his is by far the more popular view and (2), if one is to deal in art or architecture with or without capital A's, then it is better to be a genius.

Professor Glickman's method of teaching and philosophy of architecture has been in use in almost all of our schools for many years and the cancer of self-interest and poor design continues to spread with frightening speed. Not all his conventional wisdom and platitudes can halt or improve the spread of Levittowns and Main Streets all over the nation. We must attack, with all the means at our command, the problems of environmental design, not only to solve our physical problems, but also to help us understand and accept our total responsibilities.

It may be that in trying to solve the problems of adequately housing our rapidly increasing population, the *modus operandi* which will provide the breakthrough into workable environmental design may well be created by a person whose command of architectural skills is quite limited; i.e., the nature of the problem is not purely architectural.

The criticism of the statement "Art is never efficient," etc, is well taken. First because it is a

generalization (as is the time-worn one about engineers and ends), and second and more important, because it is a poor journalistic tour de force. My intent was to bring to sharp focus the immense difference in climate that must exist in a truly creative endeavor, and that which exists in the wholly circumscribed and externally controlled present-day job of work. A more acceptable form of the statement would be: "The creative endeavor is not concerned with the expenditure of time or energy." One cannot imagine that a person engaged in a creative effort will be too concerned with time or money *per se*. His real concern is to express himself with whatever means he can command. I cannot. The concern of creativity is creating. For most of us the fact remains that our entire lives are regimented by external forces and controls which have nothing to do with creativity (art). The two-week problem, the five-year architecture course, laws, time limits, costs, budgets, investments — the entire nature of our social structure mitigates against the true creative climate. I merely point out that those among us who will and must buck these odds (the artist) should be helped and encouraged. On the other hand, the average individual can, with a different kind of help, work and progress toward an orderly and meaningful existence. Our entire attitude toward time, money, talent, et al, combines to destroy the creative force in man. Ideally the true artist must always find and establish his own limitations. We must provide the place, patience, time and understanding in the social structure for the gifted among us to mature and develop; while at the same time continuing with the business of living. The time is almost at hand when there will be no room in our social structure for the real artist.

Blank refusal to look, or pointing at past success, will not change the fact that a modicum of

talent is not enough to become a creative force. Genius is abnormal and we cannot account for it, nor provide for it; It finds its own way without our help. As to that modicum of talent: How can anyone seriously expect an average student to encompass and digest a grand total of 50 courses and 165 credit hours, with only a modicum of talent, and somehow at the end turn out to be a designer, architect, or even more ridiculous, a creator—much less the student who takes the proposed structural option (and we all know which students will be in structural option). A “structural option” is a very weak emetic which has been tried repeatedly, causing only a belching of misfits. It is obviously too weak a solution for our ills. Although variety may be the spice of life, it will not substitute for order, logic and planning. Consequently, in our problems of building a better world, is it not wiser to try to match talents to task? We have a large job to do and there are many talents needed and many jobs to be done. We must not close our minds to the realities of twentieth century life, and must resist the false security of saying that there is only one true way to knowledge and success in architecture. We need all the help that is available to solve the increasingly complex problems and needs that bar the way to firmness, commodity and delight in all things.

One must admit that any attempt to change or to generate new educational forms is extremely dangerous, and I am only too aware that the razor's edge is very keen. Despite inevitable mistakes and errors, it is imperative to search vigor-

A Comment from Buford Pickens

Professor Glickman is a wise and experienced teacher. I am familiar with his work with students, and he is one of the best in the country. His criticism of Adams is sound, but, in my opinion he is far too timid in accepting the “straight jacket” traditional curriculum of five years. Unless there is some break-through to open up other possibilities, the architectural schools will merely continue the Adams-Glickman debate which has been going on in the ACSA for many years.

After twenty years teaching, ten years as a dean, and four years as secretary and two as president of ACSA, I am convinced that both Adams and Glickman are merely tinkering, but not changing the traditional pattern.

Let every school examine the creative work of its “A” students twenty or thirty years after graduation, and then relate the results to the school program. (Many will be found to have achieved their

ously for answers to the many new problems that beset us. The will to gaze without fear at the world we live in, and to correct those inevitable mistakes is the prerequisite to progress. One cannot learn anew by sitting still; one will only be by-passed.

I, too, would deplore the “trade school” approach and all it implies. Equally I deplore the unrealistic nineteenth century approach to the “profession” expressed by Professor Glickman. We do not have a profession because *we* chose to call it so, or because we have several brilliant men in it. We have a profession when *others* call it so, and when our level of proficiency is universally high, and when we shoulder with willingness the responsibilities that are being thrust upon us.

As educators (and I am no longer one in the formal sense), is it proper to be concerned with training the intellect as a checkrein on the imagination? Perhaps our time would be better used if we spent our efforts to (a) attract and encourage any keen intellect, (b) discover and encourage any imaginative mind, and (c) keep them in environmental design. Checkreins of all types, sizes and kinds are in superabundance today.

In closing, I would like to express regret that Professor Glickman has missed the entire sense of my previous article. I suggest he read Dean Burchard's brilliant address—beginning in the *Journal's* February 1960 issue (I'm eagerly looking forward to Part II), from which I quote: “But Heaven help us from the uncontrolled intuitions of lesser men!” ◀

best work in spite of, rather than because of, their schooling.) Then compare the work of these top students with the best of those who either dropped out, never went, or came from Europe, and they will probably find that the net qualitative effect of schools in this country may have been negative rather than positive.

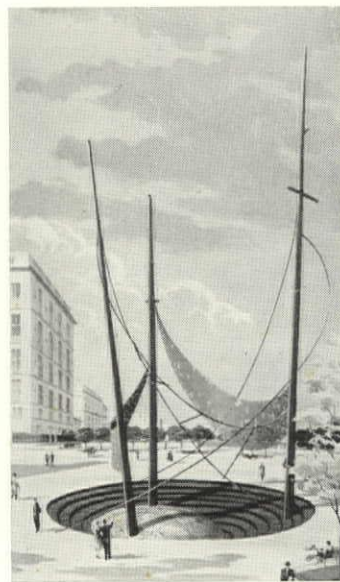
Surely there is a better way of educating architects than five continuous years of paper architecture in a synthetic environment. Richard Neutra has defined the *sine qua non* of teaching architects as the “fascinating mode of transferring a productive nervous and endocrine pattern from the one who started years earlier to the one who is to get under way now.” Controlled apprenticeship combined with formal training is at least one way out, but, alas, it is more difficult than curriculum tinkering. (Anyone can tinker, but it take a dedicated team of teachers to make a school!)

A Gift to Genoa

One of the few modern abstract memorials in Europe will be dedicated on Columbus Day, 1961, in Genoa, Italy. The memorial comes from the citizens of Columbus, Ohio, as an expression of their appreciation for an heroic statue of Christopher Columbus presented to them in 1955 by the city of Genoa. Competition for the design was developed by the Columbus Chapter, AIA, and drew sixty entries from artists, architects, sculptors and designers. Pictured on this page is the winning design submitted by Jean P. Gordon and George Enesey, students in the School of Architecture and Landscape Architecture of the Ohio State University, Columbus, Ohio.



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- 1 "Three shafts depict the three ships of Columbus . . ."
- 2 "The sunken base symbolizes the unknown ocean and the then-known world, with the tallest mast outside the world symbol moving into the unknown . . ."
- 3 "The base and the design were shaped to compliment the circular plaza . . ."
- 4 The designers, Jean P. Gordon (left), and George Enesey

The Erosion of Detroit *by Russell Lynes*

► In October in Detroit I had dinner with a museum curator, an historian of local architecture (whose main problem is to see that Detroit's old buildings get photographed before they are torn down), an art critic, and an architect. There is a rhubarb going on in Detroit now about whether to raze the old City Hall.

"This," said the curator who was trying to explain the problem to me, "is City Hall." He cleared a space on the tablecloth and planted a butter plate on it. "This [a fork] is the open space in front of it, and this [a salt cellar] is the war memorial. Beyond that is another much larger space with a sort of park in it."

"I'm Janus-faced about this," the historian said. "I see the arguments on both sides."

"It's the business pressure groups that are pushing the Mayor," the curator said. "We need to organize our own pressure group."

"They want to put five arches by Yama where the City Hall is," the historian said, "with a parking lot underneath."

"Does Yama want the building torn down?" the architect asked.

"Yama" is the distinguished local architect, Yamasaki.

I asked if the building could be made to serve no useful purpose and I was told that the city engineers had said it would cost a great deal to repair it. "But," the architect said, "that's what the city engineers *would* say if the Mayor wants to tear it down."

"Well," the historian said, "It's not a first-rate building, but it has charm. It has more charm than a parking lot would."

The others agreed that this was so. The point was far less the need to preserve a distinguished architectural monument than to try to maintain

The Managing Editor of Harper's has long been a keen commentator on things architectural as well as sociological. Most readers will recall "The Tastemakers," published in 1954, and other books and articles, including "Highbrow, Lowbrow, Middlebrow." This bitter bit about what is happening to our cities appeared in the January Harper's

some of the pleasant quality of the city of which they were fond. Eighteenth-century buildings were, of course, nearly as rare as nightingales in Detroit, though there had been several and the last one disappeared only a few years ago. The early nineteenth-century buildings had almost all been wrecked, and the last half of the century was disappearing rapidly . . . victims of expressways, of urban-renewal programs, of real-estate developments, and, of course, of apathy, decay, and changes in taste.

This same conversation could have taken place in San Francisco, in New York, in Bridgeport, in any American city with a past and presumably a future. The delights of a city are in its variety, the richness of its texture, the patchwork of its growth, its surprises, and its accidents of taste. Crash programs of urban redevelopment that clear away slums instead of revitalizing old buildings (which happily is now being done in some cities) primarily serve the interests of the suburban developers; they drive people away from the city. This

is all right with more and more Americans who live in the suburbs and do not understand people who love cities.

I confess I found it hard to love Detroit, what I saw of it, but neither did I love its suburbs. Possibly this was because I got the impression that nobody loved it very much; it was just a place where there were jobs.

The next morning the architectural historian took me on a tour of part of the city and of Grosse Pointe, its most luxurious suburb. We drove past the City Hall; it was bigger than I had imagined it and it seemed to me a very pleasant building of the sort erected so frequently in the 1870s. It has a kind of fantasy of grandeur not unlike Philadelphia's City Hall or the old State Department Building in Washington — be-columned, many-roofed, pedimented, and balconied. We also looked at the new City Hall, a dwarfed variant on the United Nations building, and the Ford Auditorium—built with money, I gathered, that was kicked in by Ford dealers everywhere as a tribute to Edsel Ford. It all looked spick and span against a backdrop of water.

We drove out a very wide thoroughfare, an avenue of gas stations, stores, old houses, movies, churches, and clubs for gentlemen, in the direction of Grosse Pointe.

"That house," the historian said, "has a beautiful grape chandelier in it." He pointed to a red brick mansion of the 1870s. "It still has its original Eastlake interiors. It's about to be torn down of course. They're making this an expressway."

"Too bad," I said. Eastlake was once the *sine qua non* of decoration in this country, a sort of Messiah of "good taste." Genuine Eastlake interiors are rare indeed today. (There is one from a Vanderbilt house installed in the Museum of the City of New York, the only one I know that's been officially preserved.)

"This is Grosse Pointe," he said a few minutes later. "Actually there are several Grosse Pointes; they run together."

Grosse Pointe is also in the process of being torn down, though the destruction is not the result of decadence, but of conversion. The community is being converted from a suburb of mansions to a suburb of luxurious houses; from estates to what I once saw referred to in a real-estate ad as "gentlemen's estatelets." There is some reason to mourn this, for the mansions that are being torn down in order to make room in each case for four or five houses were, in some instances, distinguished examples of architecture known politely as "Eclectic" and impolitely as "Bastard Euro-

pean." It is perhaps the most polite kind of architecture that America has ever produced. It is refined and it is genteel, and some of the vast houses that still look down across their wide, manicured lawns to Lake Saint Clair have an elegance and dignity that we do not often associate with the 1920s when many of them were built.

Grosse Pointe seems to be both next-of-kin and distant relative of Detroit, the Motor City. Like nearly all suburbs the automobile made its existence possible in the first place (in Grosse Pointe motor money made it lavish as well), but like suburbs far removed from Detroit it turns its back discreetly on the present and faces the past. Not all the fortunes that built Grosse Pointe came from cars, but one is reminded of such fortunes by the fact that a vast white steamer, said to be the largest private yacht afloat, is tied to a pier at the foot of Mrs Dodge's garden and is constantly visible from her Louis XV chateau. One notes, too, that the Henry Fords live comfortably in a rambling house once described by a European impresario as the most luxurious house he had visited anywhere in the world.

But Detroit is not just a dichotomy; it is a trichotomy. It is not just city and suburbs; it is city and suburbs and dream of glory. I took a taxi from Grosse Pointe through part of Detroit to Dream of Glory and saw on the way as much honky-tonk as one is likely to see anywhere in America; urban slums in head-on collision with suburban slums. Then \$6.00 later I arrived at the General Motors Technical Center in a landscape as flat as a matso and as characterless.

Now, I thought, we're getting to the point. This is what Detroit is really about. Here is know-how; here is the vision of industry; here is tomorrow today—Wednesday on Tuesday. I sat and waited for a friend in a glass and white marble reception building and watched several dozen nozzles in an artificial lake shoot sprays of water fifty feet in the air, a sparkling curtain with a rainbow at the top. Men in uniform gave (or did not give) passes to drivers wanting to enter the Technical Center. It reminded me of the days when I had worked in the Pentagon during the war, though no one asked to inspect my briefcase.

In a few minutes my friend arrived; a telephone call to someone beyond the fountain cleared us for take-off; and we drove to the cafeteria where we lunched a few yards from a splendid gold screen by the sculptor Bertola; we were a tiny island of snoopers in a sea of GM employees.

The fact that the Technical Center sits on six hundred acres of flat land and cost \$85 million

may be significant to General Motors but the architecture of the Technical Center should be significant to everyone. Here is unity with variation; here is consistency without boredom; seriousness without pedantry; function with playfulness. The Dream of Glory was General Motors', but the architect who told them what the dream should look like was Eero Saarinen.

The Technical Center is not a building but a campus—a collection of eight or ten long, low structures, the reaches of their walls sheathed in glass, but tied firmly to the ground by end walls of solid glazed brick, sometimes bright red or blue or yellow or orange, sometimes in somber colors. There seems to be more water than grass. Most of the buildings face a rectangular lake half a mile long I would guess, and perhaps two hundred yards wide, in which there is not only the fountain that I saw from the reception building but another designed by Calder, the mobile man. There are several other lakes equally rectangular but smaller; on one of them, I was told, employees are invited to skate in the cold months.

Our tour of the buildings was strictly, if amiably, guided by a man from the service department. One doesn't walk from building to building; one rides. The distances are considerable and the drives are lined with young trees which one day will be nearly as high as the buildings. The function of the Center, we were told, is to "promote science, the mechanical arts, and styling." There is a research building, a building for "manufacturing development," one for styling, and one for engineering. There is "a 100-mile-per-hour wind tunnel, a radioactive tracer laboratory, electronic computers, a metallurgical building housing an experimental foundry, dozens of engine-testing laboratories, and a huge room where a section of an experimental production line can be put into operation." This is hearsay (or I should say "read-say," since it comes from a brochure); we were permitted to see none of those wonders. Security, you understand.

The wonders we did see were architectural — Mr Saarinen's, not General Motors' . . . two beautiful staircases, for example, one made of white stone, its steps suspended from the top of the building by thin chromiumed rods and under it a pool filled with bowls of ferns and the sound of lapping water. This one was in the Styling Building. The other staircase was in the Engineering Building, also stone steps, held by tension rods in a gently rising curve and looking something like a wire sculpture by Lippold. It was as though Mr Saarinen was saying with a smile to the engi-

neers, "How do you like this for engineering?" The engineers' respect for Saarinen's building, I was told, was far greater than that of the styling boys. None of the engineers tinker with Saarinen's structure, or even hang pictures on his walls without consulting him. The styling experts, however, have decorated the interior of their own building with results you can guess by looking at the interiors of GM cars.

"How can they design the cars they do when they work in buildings as well-designed as these?" I said to my friend.

"A not very original observation," my friend replied. "That's what everybody I bring here says."

As we were waiting on the second floor of the Styling Building to be shown around, I looked at a row of portraits of the directors of General Motors . . . red chalk drawings that might have been made any time in the last century. Maybe this is the point, I thought. In the days when the mansions of Grosse Pointe were built, the businessman's glorification was personal and his house was his expression of triumph. Now his glorification is corporate and it is his company's facade that matters. He doesn't build houses now; he builds whole campuses instead. Corporate ostentation affords the corporate leader the same gratification he once derived from personal ostentation and now he can call it "progress." Did the old tycoons in the Grosse Pointe mansions say: "What is good for me is good for America"? I suppose they did.

One ought to have to go a thousand miles and into a different civilization to get from Grosse Pointe to the Technical Center. But hundreds of GM executives do it every morning in half an hour through the peripheral decay of a city. They follow the old route from Nostalgia to Discovery by way of Obsolescence. So do Americans everywhere.

If they noticed it, they couldn't but be saddened by it. If they were saddened by it, perhaps the old City Hall wouldn't be torn down to make a parking lot, or the handsome old house be razed to give shoulder-room for an expressway, or the blight that creeps from block to block be allowed to despoil the cityscape. But they do not notice. It matters less to them what they do to ruin the places where they live and work than how fast they can get where they're going. They pour down the expressways like the torrents of spring, and as the flood of cars rises, the banks give way little by little, and destruction spreads across city and suburb and open country. And who would stem the flood? Certainly not Detroit, the Motor City . . . most certainly not. ◀

The Buildings of San Francisco

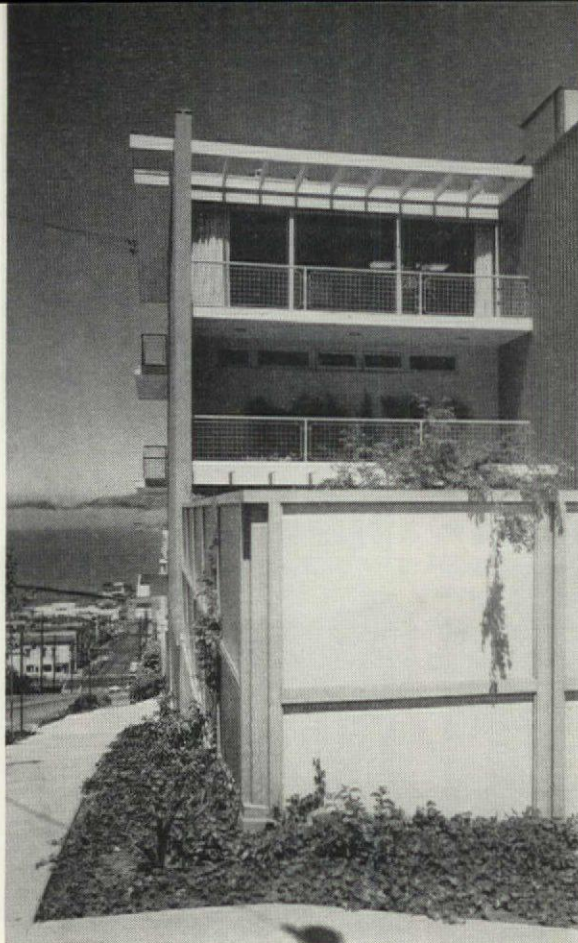
They rise from its hills, crawl across its dunes,

huddle close in the flat areas. Sometimes harsh, often lusty—but always enchanting



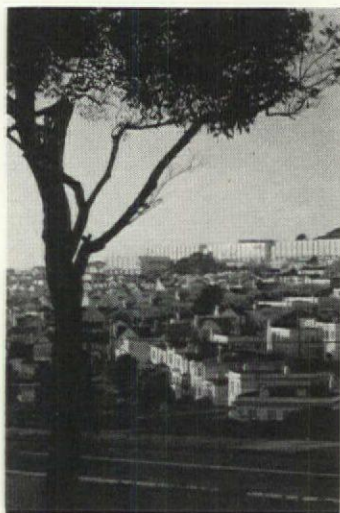
The 1960 Convention City An architectural picture-essay with photos by Roger Sturtevant,

1960 recipient of the newly established AIA Architectural Photography Medal



John Funk, architect

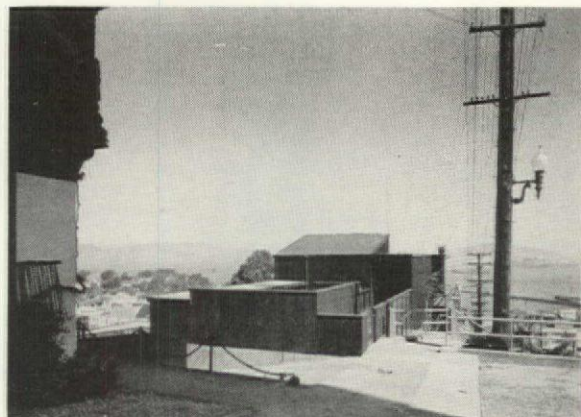
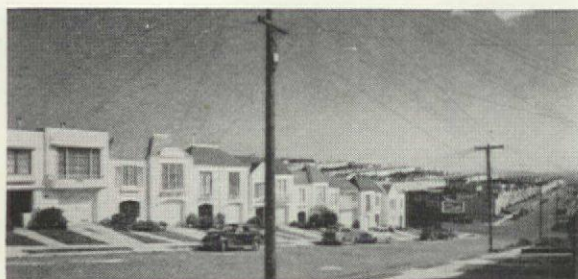
Whether you've been there or not, you've heard of it. It's mentioned in countless songs, movies have been made about it, television shows have been written about it and Chambers of Commerce have argued about it—and it doesn't matter whether you call it San Francisco or Frisco or the City of the Golden Gate, it's home for a lot of people, and most of them will tell you without a moment's hesitation that it's the only city in this great big world. The houses of these people, like the people themselves, are in love with the city. They squat securely on a hill and command the view before them like a general, or they rise up skinny and straight to peer over their neighbor's head towards the sea or the mountains; they step up or down the hills in big giant steps, determined to become a part of the very ground.



*Like a
Mediterranean
village*

Wurster, Bernardi & Emmons

They climb up and down the hills

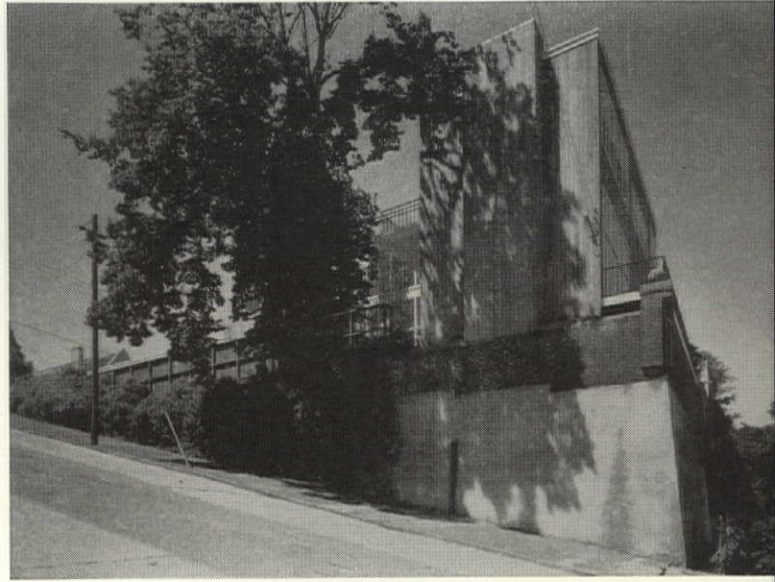




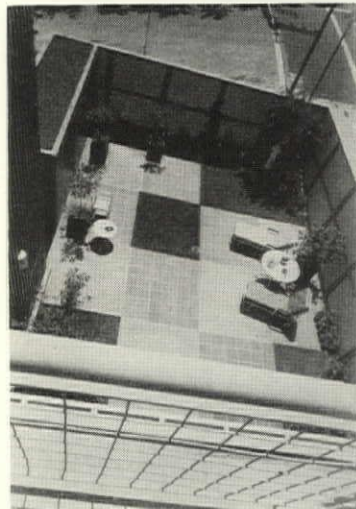
House by
Campbell & Wong

For the buildings, again like the people, have learned to live with San Francisco—and because they have, the casual visitor often cannot understand their sometimes “peculiar” architecture. But this is the reason: Buildings must brace themselves against the fierce trade wind that whips across the bay; they must climb the hills and find the view; and they must even be prepared for an earth tremor should it come. They pull the sun into their patios and courts and decks, and they turn back the fog with fences and screens. Above all, they express the *joie de vivre*, the mood, the exhilaration that their occupants find in just being a part of San Francisco.

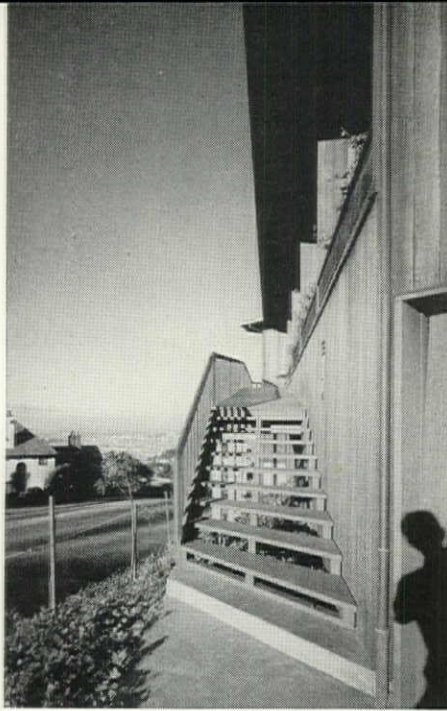
Campbell & Wong house



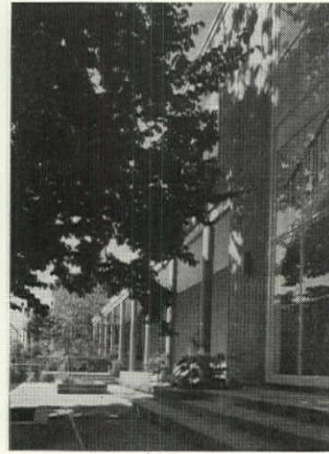
House by Joseph Esherick



John Funk, architect



F. J. McCarthy, architect



*Joseph Esherick,
architect*

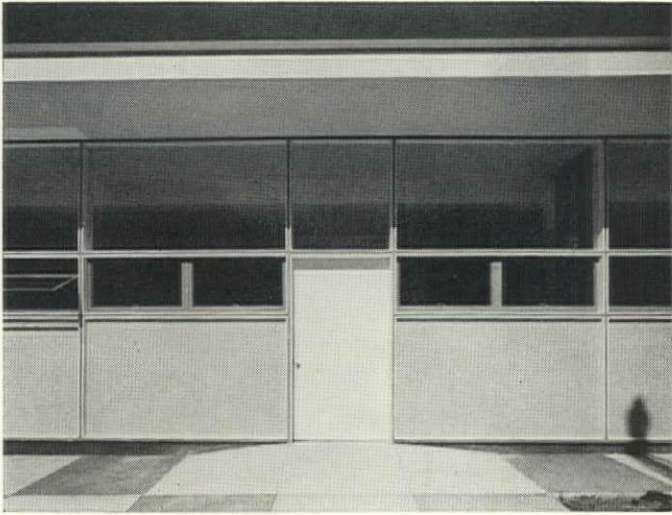


House by and for Ernest Born

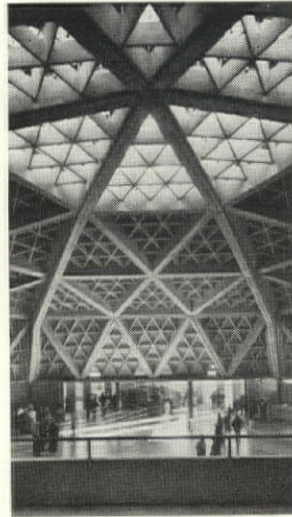
Just like any town, however, San Francisco has its urban redevelopment where the old is smashed to make way for the bright and new. And it has its mansions that haughtily refuse to budge and so become an oasis in a concrete and stone desert. And there are streets that end abruptly and catch a house just before it tips over into a motorist's right-of-way. And, of course, there are beach houses. All these, and more—the unique and the commonplace and the bizarre.

A ferry boat on a concrete river. Wurster, Bernardi & Emmons, architects





Mondrian-like detail by Falk & Booth; David Sokoloff, designer



Longshoreman's Hiring Hall; Henry Hill, architect

The buildings of commerce and industry in San Francisco, where the city's giant heart beats during the day, also capture the exuberance of the area. They blatantly turn their shiny modern faces into the wind and the sun and the fog—and sometimes they nestle right up alongside their older gingerbread neighbors like a young colt snuggling against its mare. There's nothing timid about the business offices or the schools or the churches. They poke good-natured orderly fun, or sit like a prim young matron at a tea party, or explode like the period at the end of a sentence.



The Honig Cooper Advertising Agency by Anshen & Allen



Frederick Burke School—orderly fun by Reid, Rockwell, Banwell & Tarics

But for all their uniqueness, the buildings of San Francisco are much the same as those in your town and mine. They are new and old. Some will last for a long time, and some will be swept away in a year or two. And, like your town, these buildings contain books, machines, stoves, chairs and sofas, and fireplaces. They're made of wood and steel and concrete and bricks and aluminum and nails. But most of all, these buildings are meant for people like you and me. After all, that's what a city really is, whether it's Hong Kong or San Francisco or Rocky Gulch. Wherever you are, you know you're home when you look out and see the neighbor's wash flapping happily on the line.



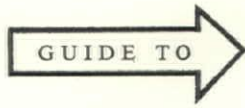
Joseph Esherick, architect



Remodeled house by Clark & Beuttler

Any place you hang your wash is home

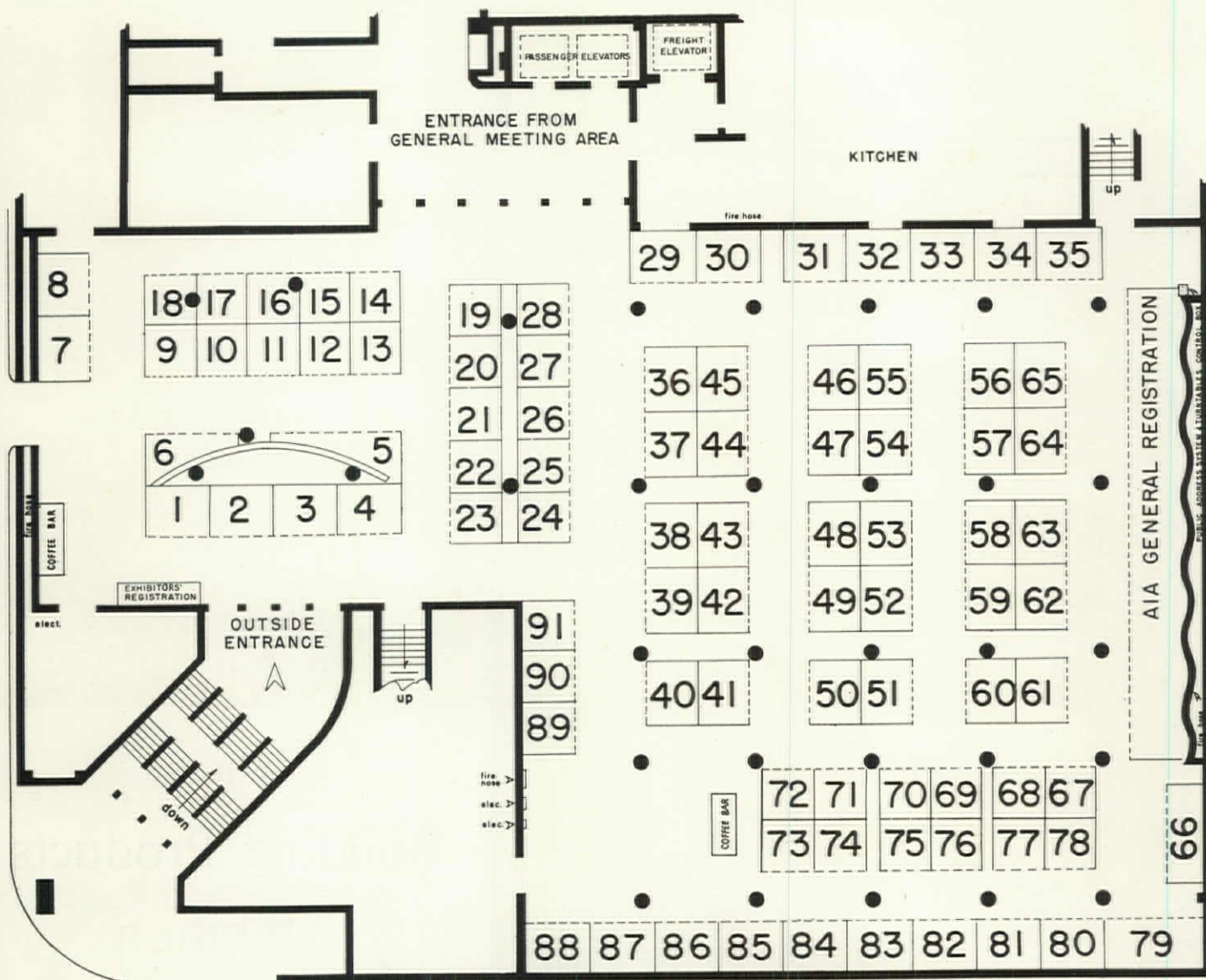




1960
Building Products
Exhibition
San Francisco



MASONIC MEMORIAL TEMPLE, APRIL 19 - 22



Booth Arrangement 1960 AIA CONVENTION

Booth	Exhibitor	Booth	Exhibitor	Booth	Exhibitor
18	AA WIRE PRODUCTS COMPANY	37	AMERICAN-SAINTE GOBAIN CORPORATION	16	A. J. BAYER COMPANY
29	ALLIED CHEMICAL CORPORATION <i>Barrett Division</i>	32	AMERICAN STANDARD	37	THE BILCO COMPANY
31	ALUMINUM COMPANY OF AMERICA	40	ANDERSEN CORPORATION	50	BRIDGEPORT BRASS COMPANY <i>Hunter Douglas Division</i>
46	AMERICAN AIR FILTER COMPANY, INCORPORATED	80	ARCADIA METAL PRODUCTS	60	BRIGGS MANUFACTURING COMPANY
47		20	ARKETEX CERAMIC CORPORATION	24	CALORIC APPLIANCE CORPORATION <i>Architectural Division</i>
36	AMERICAN BRASS COMPANY	79	ARKLA AIR CONDITIONING <i>(In conjunction with American Gas Association)</i>	34	THE CELOTEX CORPORATION
85	AMERICAN OLEAN TILE COMPANY	61	ARMSTRONG CORK COMPANY	63	CERAMIC TILE PANELS, INCORPORATED
		4	AZROCK FLOOR PRODUCTS DIVISION UVALDE ROCK ASPHALT COMPANY		

38	COLUMBUS COATED FABRICS CORPORATION	58}	JOHNS-MANVILLE	21	PORTLAND CEMENT ASSOCIATION
49	COMMITTEE OF STAINLESS STEEL PRODUCERS	59}		91	RED CEDAR SHINGLE BUREAU
	AMERICAN IRON AND STEEL INSTITUTE	57	JUST MANUFACTURING COMPANY	81	REZ WOOD-TONES, INCORPORATED
39	CONGOLEUM-NAIRN, INCORPORATED	33	KAISER ALUMINUM & CHEMICAL SALES, INCORPORATED	22	RHEEM MANUFACTURING COMPANY
51	CORNING GLASS WORKS	13	KAWNEER COMPANY		<i>Richmond Plumbing Fixtures Division</i>
14}	CRANE COMPANY	48	KENTILE, INCORPORATED	90	RILCO LAMINATED PRODUCTS, INCORPORATED
15}		83	KOPPERS COMPANY, INCORPORATED	12	RIGIDIZED METALS CORPORATION
73	DAY-BRITE LIGHTING, INCORPORATED	1}	LIBBEY-OWENS-FORD GLASS COMPANY	9	ST. REGIS PAPER COMPANY
64	DOUGLAS FIR PLYWOOD ASSOCIATION	2}		76	MASTER BUILDERS COMPANY, INCORPORATED
41	THE DOW CHEMICAL COMPANY	78	THE RUBEROID COMPANY, <i>Mastic Tile Division</i>	44}	SCHLAGE LOCK COMPANY
42}	E. I. DUPONT DE NEMOURS AND COMPANY	71	W. R. MEADOWS, INCORPORATED	45}	
43}		70	ELJER COMPANY	88	THE MILLER COMPANY
75	FEATHEROCK, INCORPORATED	30	MINNEAPOLIS-HONEYWELL REGULATOR COMPANY	35	TIMBER STRUCTURES, INCORPORATED
66	THE FLXIBLE COMPANY	26	MO-SAI INSTITUTE, INCORPORATED	72	UNISTRUT PRODUCTS COMPANY
7}	MICHAEL FLYNN MANUFACTURING COMPANY	3	THE MOSAIC TILE COMPANY	62	UNITED STATES CERAMIC TILE COMPANY
8}		82	NATIONAL LUMBER MANUFACTURERS ASSOCIATION	54}	UNITED STATES PLYWOOD CORPORATION
77	GENERAL ELECTRIC TEXTOLITE	27}	NUTONE, INC	55}	
68}	GLADDING, MCBEAN AND COMPANY	28}		5}	53
86}		84	HAWS DRINKING FAUCET COMPANY	6}	74
10	HILLYARD CHEMICAL COMPANY	11	PANELFOLD DOORS, INCORPORATED	17	WARE LABORATORIES, INCORPORATED
52	INDEPENDENT NAIL & PACKING COMPANY	19	PITTSBURGH PLATE GLASS COMPANY	89	WESTINGHOUSE ELECTRIC CORPORATION
23	INLAND STEEL PRODUCTS COMPANY	65	S. H. POMEROY COMPANY	69	WILKINSON CHUTES, INCORPORATED
		25	POMONA TILE MANUFACTURING COMPANY		

Exhibits Plus Prizes

Corporate members attending the convention in San Francisco will have the opportunity of winning valuable prizes by visiting and registering their names at the various product exhibit booths. Prizes will be awarded daily during the convention, with a grand prize drawing scheduled for the last day.

Awards, as in New Orleans, will be made by a Committee of Exhibitors according to the following procedure:

Each booth is numbered. The first drawing will be to select a booth. The registration book from

that booth will then be obtained and subsequent drawings will select the page and line number on which the winner's name will appear. Every corporate member registering at the booths will have the opportunity to win *one* of the daily prizes and the Grand Prize. The Grand Prize will be awarded only to a corporate member present at the time of the drawing, which will be held prior to the adjournment of the convention on Friday.

Last year's daily prizes amounted to more than \$100 each, while the Grand Prize was worth approx-

imately \$500. This year's gifts will be similar in value.

Advance indications are that our exhibitors are going all out to provide the convention with interesting, helpful demonstrations of the ways their products can contribute to the solution of architectural problems.

Ample time is being set aside in the convention program for allowing members to visit each product exhibit booth and talk with the qualified personnel on hand.

J. WINFIELD RANKIN
Convention Manager

EXHIBITS: WHAT YOU WILL SEE

AA WIRE PRODUCTS COMPANY

Booth No. 18

New reinforcing ties being introduced by AA Wire Products will be dramatically illustrated at this booth by being built into a demonstration wall so that they may be seen as they are actually used on the job. The ties make it possible to design composite masonry walls that act independently under movement caused by atmospheric changes, and act together under loading. The ties are designed for use with two-wythe solid masonry walls or two-wythe cavity masonry walls. Also introduced for the first time will be the new line of adjustable anchors and ties for tying non-modular masonry units to modular units, and new nail on ties for use with masonry veneer against existing structures.

ALLIED CHEMICAL CORP., BARETT DIVISION

Booth No. 29

Barrett's line of built-up roofing materials and other building products will be featured at this booth. Built-up roofing materials include specification foot, the only 25-year bonded pitch and felt roof, the new anchorbond asphalt roof, and new surface-sized fiber board roof insulation. Also featured will be Barrett's new film on flat roof construction which was written and produced especially for architects.

AMERICAN AIR FILTER COMPANY

Booths No. 46 & 47

Featured here will be a completely re-styled line of classroom unit ventilators for heating, ventilating and year-round airconditioning. In addition to the ventilators, a new group of window-wall accessory equipment to serve a variety of functions will be shown.

THE AMERICAN BRASS COMPANY

Booth No. 36

"Bronze—the metal of distinction" will be the theme of this booth featuring Anaconda architectural metals. The display will show extruded bronze, roll-formed Everdur

shapes for window sash and trim, examples of curtain-wall construction of copper, red brass, Muntz Metal and nickel silver sheet material in flat or patterned designs. Sun shades constructed of copper alloy standard channels, angles and rectangular tube will be shown. Panels showing some of the decorative possibilities of colors and standard forms available in the copper alloys will also be exhibited. Henry E. Voegeli will be at the booth.

AMERICAN GAS ASSOCIATION

Booth No. 79

The Day and Night Manufacturing Company will present the first public showing of the new "armored" jet glass lined commercial and residential gas-water heating equipment at this booth. The Company represents this new glass as the most important break-through since jet glass was announced nearly ten years ago. Viewers will also have the opportunity to inspect gas energized residential and commercial airconditioners along with heating equipment of special interest to architects.

AMERICAN OLEAN TILE COMPANY

Booth No. 85

Included among the newest ceramic tile products, the architect will find unglazed ceramic mosaic patterns, new back mounted ceramic mosaics, Perma-Back, and new mounted glazed tile, Master-Set.

AMERICAN-SAINT GOBAIN CORPORATION

Booth No. 87

A three-dimensional display designed as an open book will feature the Time-Life Building in which 200,000 square feet of A-SG's polished wired glass made its first appearance as curtain wall material. One page of the book will be devoted to architectural details, such as the use of tempered Huetex and translucent Huewhite.

ARMSTRONG CORK COMPANY

Booth No. 61

"Engineered Floors" will be the

theme of the Armstrong exhibit. The booth will demonstrate that the Armstrong Architect-Builder Consultant can provide guidance in the selection, installation and maintenance of all kinds of floor materials. Featured will be new lines: Pattern colors in Tessera Vinyl Corlon, the parquet effect in Custom Vinyl Cork Tile and other Armstrong products.

CONGOLEUM-NAIRN, INC

Booth No. 39

The wide range of Congoleum-Nairn fine floors will be featured at this booth, and will include solid vinyl, inlaid linoleum and the popular vinyl asbestos. The booth will be designed to provide helpful information as well as show the complete color range of Congoleum-Nairn products. Dr George O'Hare and George Kopyta will be in charge.

THE FLXIBLE COMPANY

Booth No. 66

Flxible Company lockers—a new concept in self-service, coin-operated lockers for automatic checking in public places will be featured at this booth. Two types, the Guardian and the Sentinel, eliminate check rooms and pay-roll costs, prevent pilfering, avoid the inconveniences of standing in line and provide escape from custody liability.

HILLYARD CHEMICAL COMPANY

Booth No. 10

Samples of various flooring materials showing proper initial treatment and suggested subsequent maintenance will be featured in the Hillyard Chemical Company booth. Literature, including both long and short form floor treatment specifications for each type of floor, will be available. Manning the booth will be Hillyard Maintainers who act as "job captains" for the architectural profession in the application of floor treatment materials. In charge will be W. E. Hillyard, Jr,

of St. Joseph and George K. Grindrod of Los Angeles.

INDEPENDENT NAIL & PACKING
COMPANY

Booth No. 52

The well-known Stronghold Line of threaded nails, including special fastenings, will be featured along with a display of nails made of steel, brass, bronze, aluminum, stainless steel and other non-ferrous metals. A booklet on the potential uses of All-Nailed Trussed Rafters will be distributed.

INLAND STEEL PRODUCTS
COMPANY

Booth No. 23

Inland Steel will feature two products: Inland T-Steel Roof Deck and Inland Acoustideck. The former is a long span deck engineered to permit the designer to work with clear spans up to 32 feet. T-Steel is especially popular in new school construction where it is used over classrooms. Inland Acoustideck is a combination roof deck and acoustical ceiling with a .70 noise reduction coefficient.

KAISER ALUMINUM AND
CHEMICAL CORP.

Booth No. 33

A new anodizing system which produces a wide range of lasting colors for architectural aluminum without use of organic dyes supports the theme of Kaiser Aluminum's exhibit. Developed by Kaiser Aluminum, the new anodic process is identified by the trademark, "Kalcolor." Gold, amber, tan, brown, olive, grey and black are among the thirteen tones of classic color achieved. Samples of architectural aluminum sheet and extrusion products with Kalcolor finishes will be displayed.

KENTILE, INCORPORATED

Booth No. 48

The Kentile exhibit will feature large samples of all Kentile styles in Crystalite vinyl tile, solid vinyl tile, vinyl asbestos tile, and asphalt, rubber and cork tiles. Also featured will be illuminated transparencies. The exhibit will be in charge of Jack Clegg and A. Taranto.

LIBBY-OWENS-FORD GLASS
COMPANY

Booths No. 1 & 2

With the trend to entire glass-clad walls, the Libby-Owens-Ford exhibit will give the architect an overall view of the many types of flat

glass which have been developed by the company. Among products to be shown are Parallel-O-Plate twin-ground polished plate glass; Thermopane insulating glass, both Bondermetic and GlasSeal; window glass, and Vitrolux colored spandrel glass for curtain wall construction.

MOSAIC TILE COMPANY

Booth No. 3

The Mosaic Tile Company display features the new Wall Tile Medley by Mosaic. It is available in eight Harmonitone color combinations mounted on Mosaic's 12-tile Swif-Way sheet for easy installation. Other recently developed ceramic tile to be exhibited will include glazed Faientex and Staccato, Byzantile and murals.

PITTSBURGH PLATE GLASS
COMPANY

Booth No. 19

Ten new products will be displayed this year, including "900" aluminum curtainwall construction, narrow frame stainless steel door, Solargray and Graylites, Spandrelite, fiber glass fabrics, fiber glass wall covering, paints, mirrors, fired-on decorative glass and epoxy-applied decorative glass.

POMONA TILE MANUFACTURING
COMPANY

Booth No. 25

Sculptured tiles from Pomona's "Distinguished Designer Series" of decorator tiles will be featured at this booth. The tiles include "Laurel Leaf" and "Athena" designed by Gerre Nelson, noted industrial designer, and "Star," "Sphere" and "Diamond" by Saul Bass, leader in the field of art direction who has gained wide recognition for his achievements in motion picture illustration. Besides Nelson and Bass, the "Distinguished Designer Series" includes work by industrial designers Paul McCobb and Paul Laxslo, textile designer Dorothy Liebes and water colorists Millard Sheets and Dong Kingman. Pomona has specialized in premium quality glazed ceramic floor and wall tile for almost forty years.

RED CEDAR SHINGLE BUREAU

Booth No. 91

A trio of cedar products—shingles, machine-striated shakes and hand-split shakes—will be displayed at this booth. Texture in these products will be stressed with the show-

ing of a roof panel of hand-split resawn shakes as well as panels of taper-split shakes and the traditional sawed cedar shingle. Siding uses of cedar will also be exhibited. Demonstrations of taper-splitting of shakes will be performed by Bureau representatives.

RILCO LAMINATED PRODUCTS,
INCORPORATED

Booth No. 90

A functional display for Rilco Laminated Products will spark imaginative application of glued laminated arches and beams for churches, schools, stores and commercial buildings. Rilco personnel will be on hand to answer your questions.

TIMBER STRUCTURES, INC

Booth No. 35

Here the architect will find interestingly curved members of glued laminated timber to demonstrate the virtually unlimited adaptability of this material for translating his design ideas into structures. Walls of the booth will be formed of Tim-Deck, a heavy double tongue-and-groove decking in Western Red Cedar and blonde species. Outstanding examples of engineered timber construction will be illustrated by color photographs mounted on the walls, and a color slide presentation will demonstrate the ability of heavy glued laminated timbers to resist destruction by fire. Lawrence H. Price will be at the booth.

UNITED STATES PLYWOOD CORP.

Booths No. 54 & 55

United States Plywood will feature Weldwood Architectural Plywood Paneling in a variety of handsome and exotic species. Other products will be Weldwood Prefinished Hardwood Paneling, including Prefinished Color-Style Paneling; also, Weldwood Acoustical Door, Fire Door and Stay-Strate Door, Paniflex Bi-Fold Wardrobe Doors, Glasweld, Flexwood, Kalistron and Kalitex Vinyl wall covering and other products.

VERMONT MARBLE COMPANY

Booth No. 74

Marble veneer construction and anchoring details as used on the west coast where earthquake building codes are in effect, will be featured at this booth. Samples of marble, tile and other products will also be shown.

Announcing a new product of United States Plywood research...

THE WELDWOOD WOOD-FACED ACOUSTICAL DOOR

For economical sound control in all interior and exterior applications

EFFECTIVE SOUND CONTROL.

Tested as an operating door at Riverbank Acoustical Laboratories and certified to have the highest decibel rating, based on comparable tests of leading 35 db 1 3/4" soundproof doors. (ASTM E-90-55.)

BEAUTIFUL REAL WOOD FACES.

Available in a wide range of fine domestic and imported wood faces that blend beautifully with other wood doors, paneled walls and woodwork. The handsome flush faces have the appearance of regular flush doors—there are no visible gaskets or other soundproofing devices.

SURPRISINGLY LOW COST.

For the first time, an effective sound-retarding door with beautiful wood faces is available at a reasonable price. Doors are practical for applications that could not justify the higher cost of earlier types of sound-retarding doors.

STANDARD FLUSH DOOR SIZES.

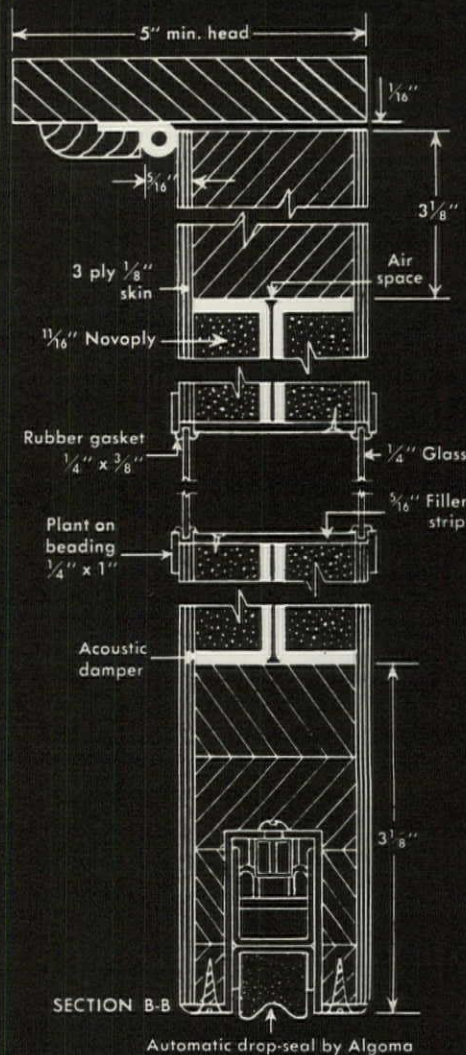
Stock doors are 1 3/4" thick. You may specify thicker doors on special order. Doors are available in all normal door sizes up to 4/0 x 8/0. The weight of the 1 3/4" door is 6 1/2 lb./sq. ft. Available with light openings up to 40% of door area without diminishing acoustical effectiveness.

EASY TO INSTALL.

All accessories on Weldwood Acoustical Doors are designed for easy fitting and efficient performance. Doors are furnished complete with automatic threshold sealing device, gaskets, stops, and stop adjuster.

GUARANTEED FOR THE LIFE OF THE BUILDING.

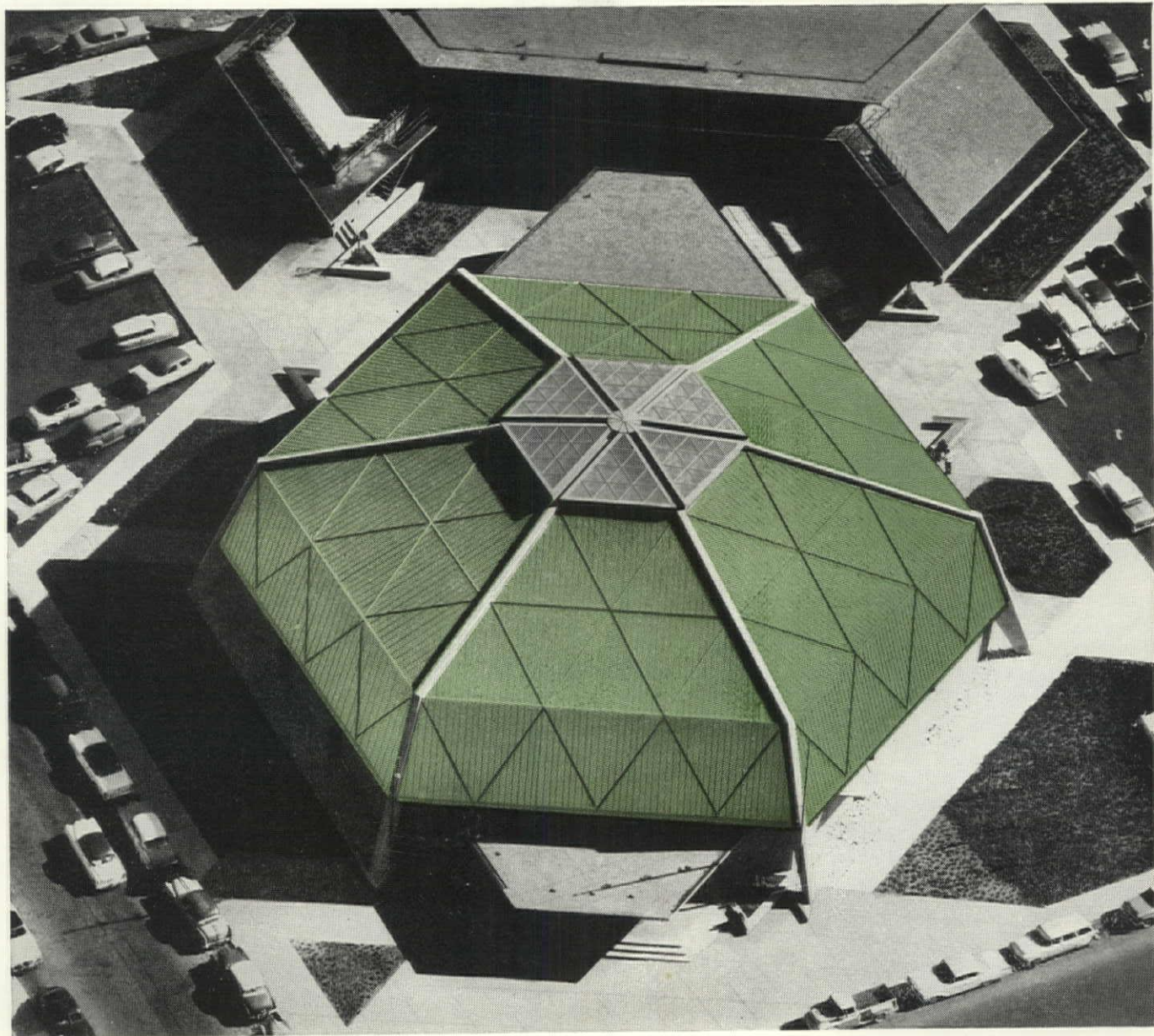
Like its famous companion Algoma-made doors—Weldwood Stay-Strate® and Weldwood Fire Doors—the Weldwood Acoustical Door is unconditionally guaranteed by United States Plywood against warping, twisting, or manufacturing defects for the life of the installation, when it is accorded treatment which is considered good practice as far as storage, installation, and maintenance are concerned. If any Weldwood Acoustical Door fails to meet these standards, it will be replaced without charge, including all labor costs of hanging and refinishing involved.



- Faces are 3-ply hardwood bonded directly to stiles, rails, and Novoply® core.
- Novoply—made only by United States Plywood—is a patented 3-ply board of resin-impregnated wood flakes and chips. It is warp-free, strong, and retards sound transmission.
- Unique concealed bottom-closing device eliminates exposed metal parts, is reversible for either lefthand or righthand doors.

For information, drawings, specifications, and decibel loss rating table on Weldwood® Acoustical Doors, write to United States Plywood, Dept. AIA 4-60 55 W. 44th St., New York 36, N.Y.

WELDWOOD *Algoma Made*
ACOUSTICAL DOOR



Copper gives lasting beauty to outstanding design

Whether viewed from ground level or from nearby Golden Gate Bridge, the copper roof of the Longshoremen's Memorial Building in San Francisco contributes much to the modern architecture of the structure.

Although each segment of the hexagonal mansard roof appears to consist of fifteen separate triangular roof areas, actually the standing seam copper roof is continuous on each slope between the concrete bents. The diagonal copper battens which create the pattern are above the standing seams.

Economy Copper Roofing, an Anaconda product, was selected because it provides a lasting and beautiful roof covering at savings in material and installation costs. Weighing 10 ounces per sq. ft., the standard sheets 16" x 72" are easy to handle and eliminate waste in forming roof pans of desirable dimensions.

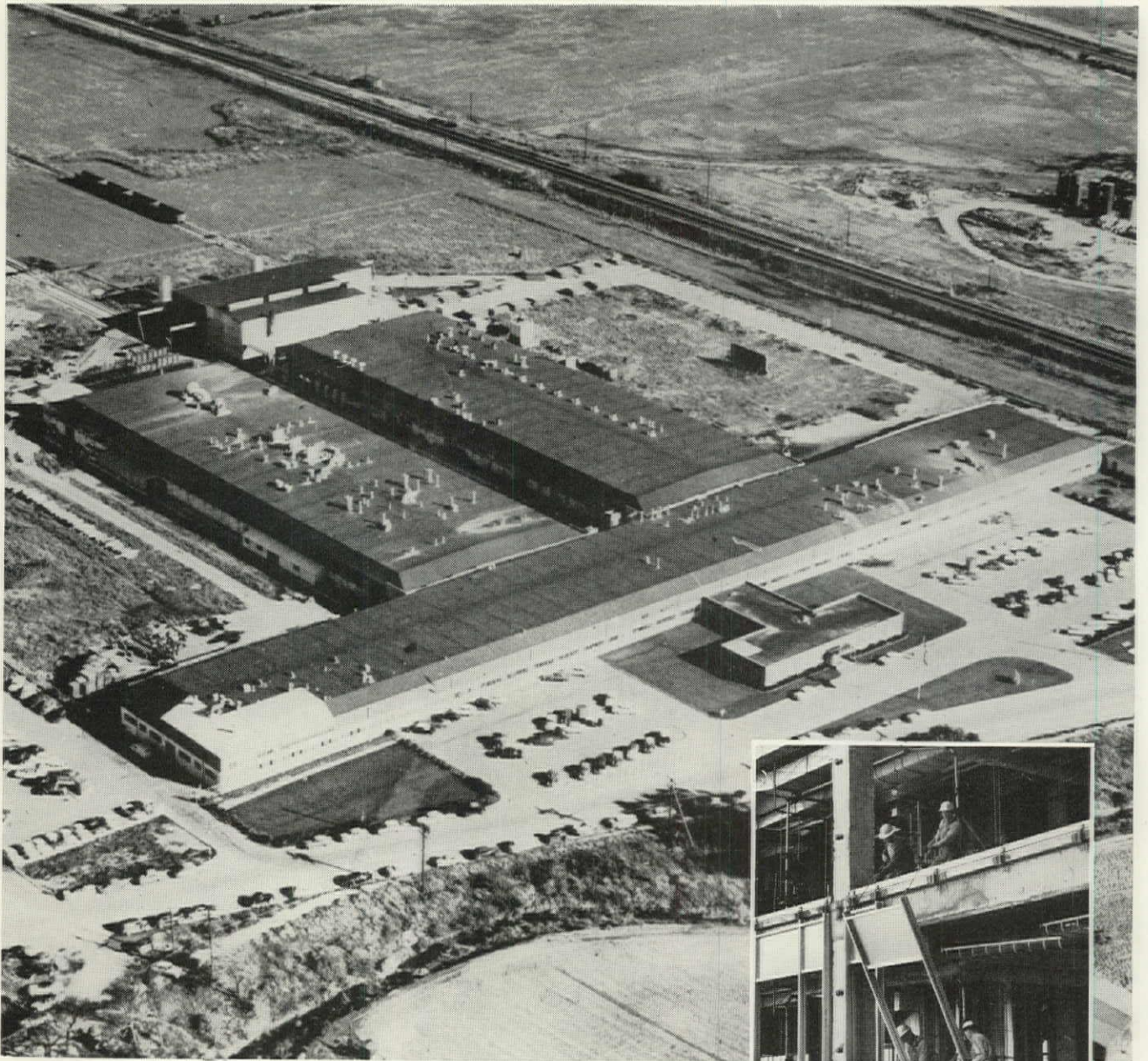
Write for our "Modern Sheet Copper Practices"—109 pages of drawings, specifications and general information on copper sheet metal work. The American Brass Company, Waterbury 20, Conn.

6019



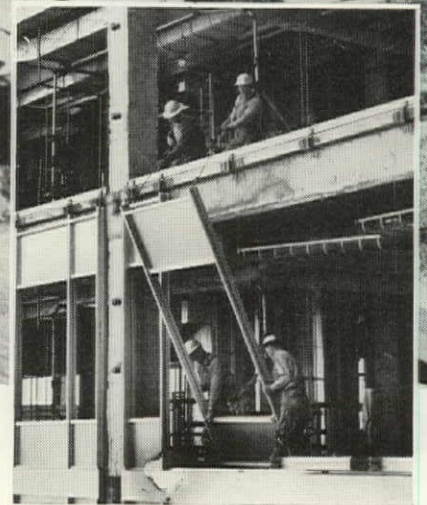
Memorial Building of the International Longshoremen's and Warehousemen's Union, San Francisco. ARCHITECT: Henry Hill, San Francisco. The dome is sheathed with about 18,000 sq. ft. of Economy Copper Roofing installed by Fire Protection Products Co., San Francisco.

Economy Copper Roofing
an **ANACONDA**[®] product
made by The American Brass Company



Above: New Kawneer Pacific Coast Plant in Richmond, Calif., features latest production techniques and equipment, including 2200 ton hydraulic extrusion press and the latest in anodizing facilities.

Right: On-site erection of Kawneer curtain wall for Kaiser Center. Architects, Welton Becket & Associates.



YOU ARE INVITED to tour the new Kawneer facilities that fabricated the curtain wall for Kaiser Center

Be sure to include this special tour on your itinerary for the 1960 A.I.A. Convention in San Francisco. See the new Kawneer Pacific Coast Plant at nearby Richmond, where the curtain wall for Kaiser Center was produced. Kawneer worked closely with Architects Welton Becket & Associates to conceive and engineer the

wall, then fabricated and erected it.

To avoid delays, you may preregister* for the tour now by writing to Kawneer Company at Niles, Mich. or at Richmond, Calif. (600 Parr Blvd.). At the conclusion of the Kawneer Plant visit, we hope you will join us for cocktails and canapes.

And while you're at the Convention,

see the new Kawneer Duty-Rated Entrance Packages on display in Booth 13!

**Limited number can be accommodated.*





INVITATION

TO AIA MEMBERS AT THE 1960 ANNUAL CONVENTION
IN SAN FRANCISCO TO VISIT KAISER CENTER,
THE BAY AREA'S NEWEST ARCHITECTURAL LANDMARK

You may register for this visit at the Kaiser Center model, on display April 18-22 at the convention hall (California Masonic Memorial Temple.) Busses depart from the convention hall at 2 p. m. Friday, April 22.

And be sure to see the newest in aluminum for architecture at the Kaiser Aluminum booth, number 33.

Kaiser Aluminum & Chemical Sales, Inc.



Kaiser Center, 300 Lakeside Drive, Oakland 12, California

Attracts tenants with comfort cooling by GAS-operated CARRIER Absorption Refrigeration

H. L. Vokes Company of Cleveland, designers and builders of the new 3101 Euclid Avenue Building in that city, are experts in two-way satisfaction. They satisfied their tenants and their own cost requirements with one of the most efficient types of modern air conditioning - Gas-operated Carrier Absorption Refrigeration.

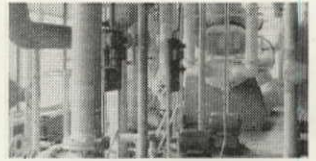
Comfort cooling in this building starts at the same two gas-fired boilers that furnish heat in winter.

The Carrier absorption unit uses low pressure steam from the boilers as the energy source for water chilling. Thus, no prime mover is needed. Boiler capacity is put to use on a year 'round basis. And thrifty gas keeps fuel costs low.

Judge for yourself the efficiency and economy of Gas-operated Carrier Absorption Refrigeration. Specific performance data and cost details are yours for the asking. Just call your local gas company, or write to Carrier Corporation, Syracuse 1, New York.

AMERICAN GAS ASSOCIATION.

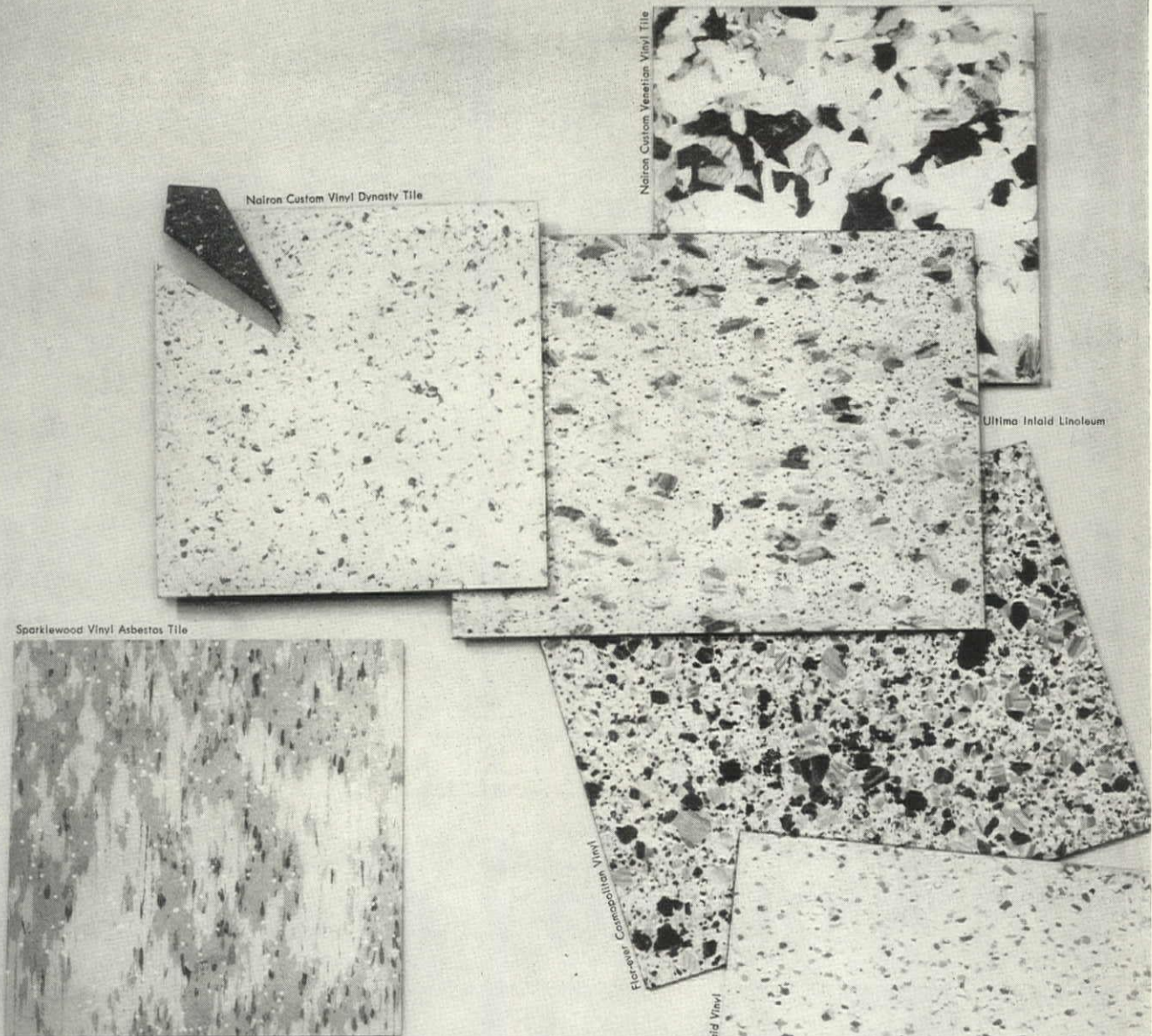
AIR CONDITIONING PENTHOUSE.
This equipment in penthouse atop the building includes two gas-fired Bryant boilers, 300-ton capacity Carrier Absorption unit to chill water for the Carrier Weathermaster air conditioning system, and Carrier cooling towers, too. Roof-top installation frees basement area for other uses.



This new 3101 Euclid Avenue Building in Cleveland meets every modern requirement in the book. Attractive exterior, with glass and aluminum curtain walls. Most comfortable interior, with air conditioning by Gas-operated Carrier Absorption Refrigeration.



FOR HEATING & COOLING GAS IS GOOD BUSINESS

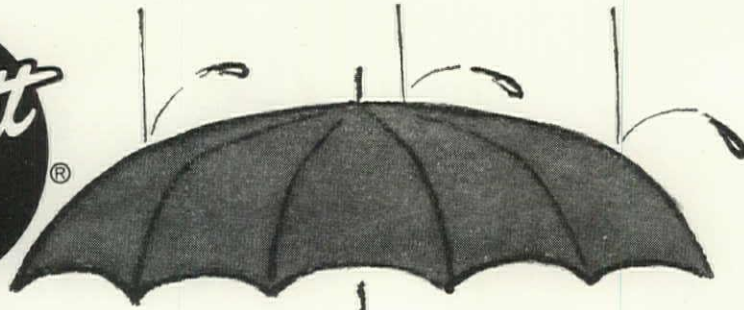


YOU SELECT THE PROPER FLOOR

Congoleum-Nairn offers America's most complete line of fine floors. These smart floorings range from the low cost but fascinating SPARKLEWOOD® Vinyl Asbestos Tile to the frankly luxurious NAIRON® CUSTOM TIFFANY VINYL Tile. And it includes dramatically different new vinyls by the yard, COSMOPOLITAN® and CONCEPT '70*; plus the revolutionary ULTIMA® LINOLEUM that has vinyl added to it. Yes, however you design, Congoleum-Nairn can supply you and serve you better . . . without favoring any product type — and giving you the broadest choice. Be a smart designer today; see



Congoleum-Nairn
FINE FLOORS



"AND WHY,
MIGHT I ASK,
DID WE NOT
INSIST ON A
BARRETT ROOF?"

Steig



FOR A QUALITY ROOF, IT'S **BARRETT**

- FINEST MATERIALS... BOTH ROOFING AND ROOF INSULATION
- APPLIED BY BARRETT APPROVED ROOFERS
- BACKED BY BARRETT ROOF INSPECTION SERVICE

Taking chances can be fun. But if you like to play it safe—at least where roofs are concerned—specify Barrett. Pitch or asphalt, applied over Barrett surface-sized roof insulation, adds up to roofs that will be giving trouble-free service when the present board chairman's son is board chairman.



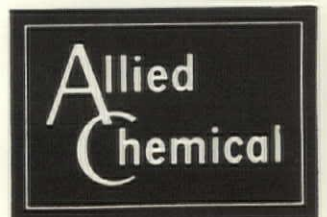
ACROSS THE BOARD

Barrett's SPECIFICATION® Roof is the **only** 25-year bonded pitch and felt roof. For buildings requiring an asphalt flat roof, we've got the best, too—the new ANCHORBOND†. And now we've added the finest fiberboard roof insulation. For 106 years, Barrett has offered the finest in built-up roofing materials.

BARRETT IS OUT TO HELP YOU! With a line of dependable, highest quality building materials that includes: ASPHALT SHINGLES • ROLL ROOFINGS • FIBERBOARD PRODUCTS • ALUMINUM SIDING • GYPSUM PRODUCTS • PROTECTIVE COATINGS AND CEMENTS.

BARRETT DIVISION

40 Rector Street, New York 6, N. Y.



†Trade Mark of Allied Chemical Corporation



Resilient floors for schools

SOME SPECIAL CONSIDERATIONS

Rather than specify one type of resilient floor for an entire school building, it is often better to choose several different resilient floors to meet the varied surface requirements and wearing conditions found within the building. An inexpensive floor such as asphalt tile will give excellent service in most areas, but other products may offer greater satisfaction in areas subjected to unusual conditions. Conversely, a high quality floor, such as homogeneous vinyl tile, will give superior service in all areas, but may not be in keeping with budget limitations if used throughout the school.

The following notes are prepared by Armstrong, the one company that makes all types of resilient floors, to illustrate how different resilient floors can be used to best advantage in today's modern schools.

1. Libraries, music rooms, study rooms

Naturally, these rooms will be more pleasant and conducive to work if they have a quiet floor. Cork tile is excellent in this respect. Rubber tile and Custom Corlon Tile are also extremely quiet and require a minimum of upkeep. Sheet Vinyl Corlon and linoleum with Cushion-Eze Underlayment (a layer of foam that "gives" underfoot) also do an excellent job of reducing noise.

2. Locker rooms

Sheet Vinyl Corlon with Hydrocord Back is recommended for locker room floors which are usually subject to splashed and tracked-in water. Because they can be installed with a minimum number of seams and with edges flashed up the walls, sheet vinyl floors present a virtually watertight surface that can be easily and quickly mopped dry and clean.

3. Heavy wear areas

Some floors in school buildings, such as those in entryways and corridors, receive more concentrated wear than other floors in the building. When this is the case, vinyl-asbestos tile, linoleum, vinyl sheet flooring, and Linotile should be specified. Naturally, the heavier thicknesses should always be used when wear is of primary concern.

4. Chemistry labs

Chemicals that can severely damage most

types of resilient floors will inevitably be spilled in school chemistry labs. However, Armstrong Custom Corlon Tile has proved to be particularly resistant to acids, solvents, and other chemicals, and is the Armstrong floor ideally suited to chemistry labs.

5. Areas continually exposed to sunlight

Prolonged exposure to intense sunlight may occasionally cause shrinkage or fading. The inherent stability of sheet floors, plus their 6' width, minimizes the possibility or noticeability of shrinkage.

Resilient floors fade no more than any other materials under prolonged exposure to the actinic rays of sunlight. But it should be remembered that neutral colors (grays and tans) show the best light resistance while pastel tones give the poorest color-retention performance.

6. Cafeterias

Grease and alkali resistance and easy cleaning are prime considerations when choosing floors for school cafeterias. To meet all these requirements, linoleum, vinyl sheet material, and vinyl-asbestos tile are preferred choices.

7. Classroom lighting conditions

A number of different systems have been devised for assuring the best possible lighting conditions in school classrooms. Floors usually have to be chosen in accordance with these requirements. The working surface (book, desk, etc.) is usually the reference point. In one system, for instance, this point has been assigned a reflectivity value of 70%. For ideal reading conditions, floors should have reflectivity values not greater than that of the reference point and not less than one-third of this value. Except for cork tile and Custom Vinyl Cork Tile, all Armstrong floors are available in a wide range of colors that meet these requirements.

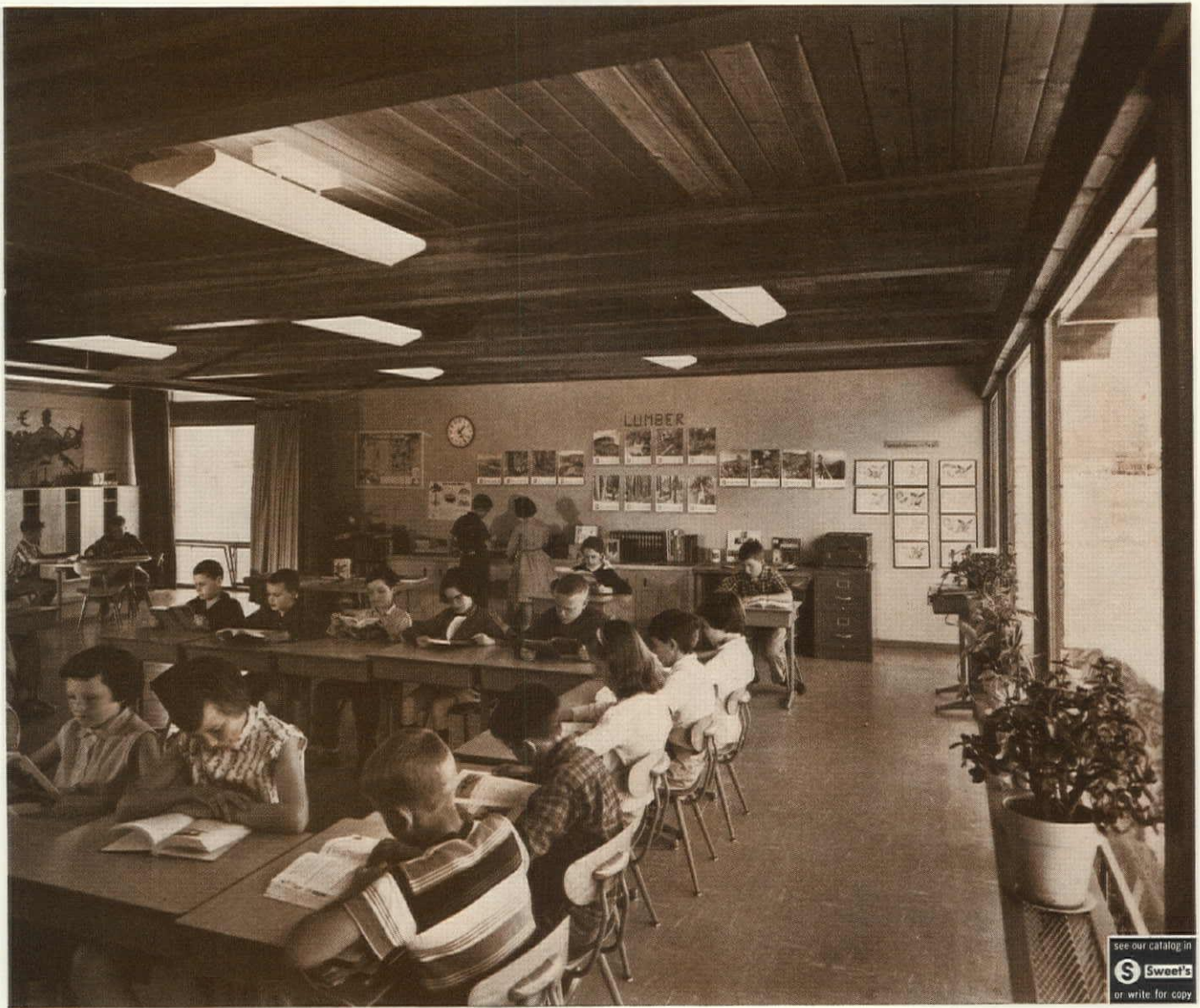
Assistance for architects

Your Armstrong Architectural-Builder Consultant will be glad to help you choose the best floors for any project. Call him at your Armstrong District Office. Or write to Armstrong Cork Company, Floor Division, 1604 Sage St., Lancaster, Pennsylvania.

Tokeneke Elementary School, Darien, Connecticut. Architects: O'Connor & Kilham, New York City. Contractor: George L. Hickey, Inc., Stamford, Connecticut.

Space provided: fourteen classrooms, two kindergarten rooms, multi-purpose Common Room, covered play area, library, administrative suite, two conference rooms, teachers' room, health room, ten toilet areas, cafeteria kitchen, storage areas, custodial facilities. *Structural framing:* glulam timber beams spaced at 7'-9" for classrooms; glulam beam-and-column bents spaced at 21'-9" for Common Room and play area; heavy timber decking left exposed for ceilings. *Exterior walls:* brick with concrete block in service area; cypress siding for playroom. *Interior walls:* plastic coated coverings in classrooms, Common

Room and halls. *Heating:* hot water radiant panel system, zoned and thermostatically controlled. *Ventilation:* exhaust fans in classrooms, toilet rooms and kitchen; tempered air supply units in Common Room. *Lighting:* semi-indirect fluorescent fixtures. *Floors:* vinyl asbestos tiles on concrete slab over insulated concrete fill and moisture barrier. *Roofing:* translucent corrugated panels over playroom and covered walks; built-up tar and felt with white graveled surface over remainder. *Volume:* 300,000 cubic feet. *Area:* 28,000 square feet. *Cost:* \$14.40 per square foot; per-pupil cost \$760 (state average \$1105).



Glued laminated timber beams provide structural framing for a fire-safe school of natural charm while contributing to a saving of 31% in prevailing per-pupil cost of construction.

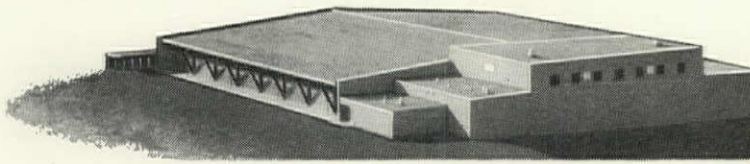
TIMBER STRUCTURES, INC.

P. O. BOX 3782-D, PORTLAND 8, OREGON

Division Offices in Ramsey, N. J.; Schiller Park, Illinois; Dallas, Texas
DISTRICT REPRESENTATIVES IN MAJOR CITIES THROUGHOUT THE UNITED STATES
Affiliated Company: TIMBER STRUCTURES, INC. OF CALIFORNIA, Richmond

Member A. I. T. C.
and Producers' Council

See Booth 10



Walter P. Chrysler High School Field House, New Castle, Indiana. Architects: Ralph E. Legeman & Associates, A.I.A., Evansville, Ind. Design covered by U.S. Patent No. 2,761,181.

**THE NATION'S LARGEST HIGH SCHOOL FIELD HOUSE
CHOOSES THE GYM FINISH THAT
LEADING SCHOOL ARCHITECTS SPECIFY**

This outstanding athletic and community center was made possible by a Citizens Lay Advisory Committee, which sponsored the project and arranged the financing.

Consistent with the Committee's determination to have only the best, Hillyard TROPHY finish was chosen for the playing floor. This beautiful, no-glare and non-slip finish is the favorite of coaches, players, television producers and spectators, alike.

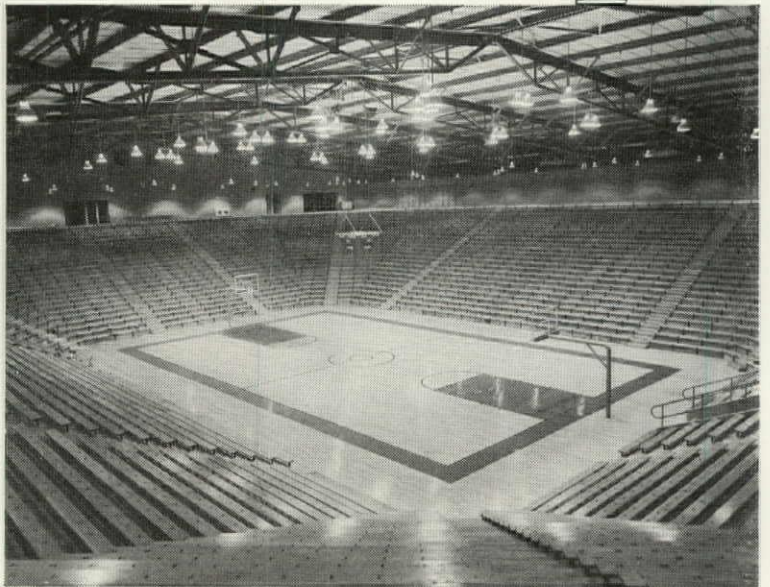
More than 15,000 of the country's top-rated field house and gymnasium floors—in universities, colleges, schools, clubs, Y's, industry, churches and hospitals—are Hillyard-finished. This includes all major Basketball tournament floors.



As shown in the photos, this unique design provides for excavating and pouring the bleachers on the earth as framework. The roof is supported at grade line by trusses incorporating haunches for support as an integral unit, without need for supporting columns. Spectator entrances and exits are at grade level. Seating capacity, 9,252. Building contains 81,555 sq. ft., with a construction cost of \$10.41 per sq. ft.



"classified as to slip resistance"
Approved by MFMA



WOOD, TERRAZZO, CONCRETE, CERAMIC TILE or RESILIENT FLOORS

Let the Hillyard "Maintaineer®"

in your area give you an expert's advice on clean-up and initial treatment of any floors you specify. He'll gladly serve as your Job Captain,

"On Your Staff. Not Your Payroll"



**You'll Finish Ahead
with**

HILLYARD

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Branches and Warehouse Stocks in Principal Cities



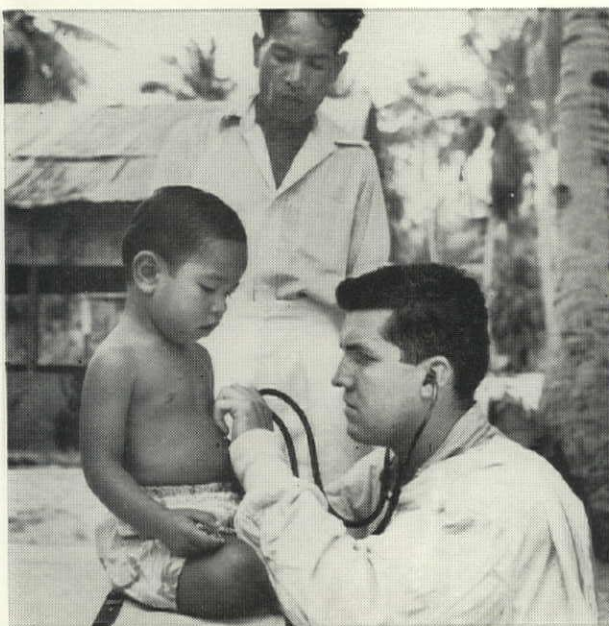
OFFICIAL UNITED STATES NAVY PHOTOGRAPH

This great seaborne health center will carry a new kind of aid abroad—with your help. Part of the people-to-people project Hope, it will enlist 200 specialists in sharing our health skills.

Ambassador with a blackboard, the Hope specialist will help the often woefully few local medical technicians train helpers. The result: many more hands. And that means one Hope dollar is multiplied many times over.



YOUR HELP CAN COME BACK A HUNDRED TIMES OVER



One local doctor for 100,000 people. These are the odds Hope may face. Yet Hope can mean so much. The health of this child. The health of five Indonesians. Trained hands and only a dollar's worth of penicillin can cure them of crippling yaws.

If enough of us help, the S.S. Hope will be outbound in 1960. First port of call: Indonesia. A bold health project called Hope will be underway.

The need is crucial. Many places, too many health hazards exist. Too many people robbed of the will to live. Too few hands to help. Often, a doctor for 100,000.

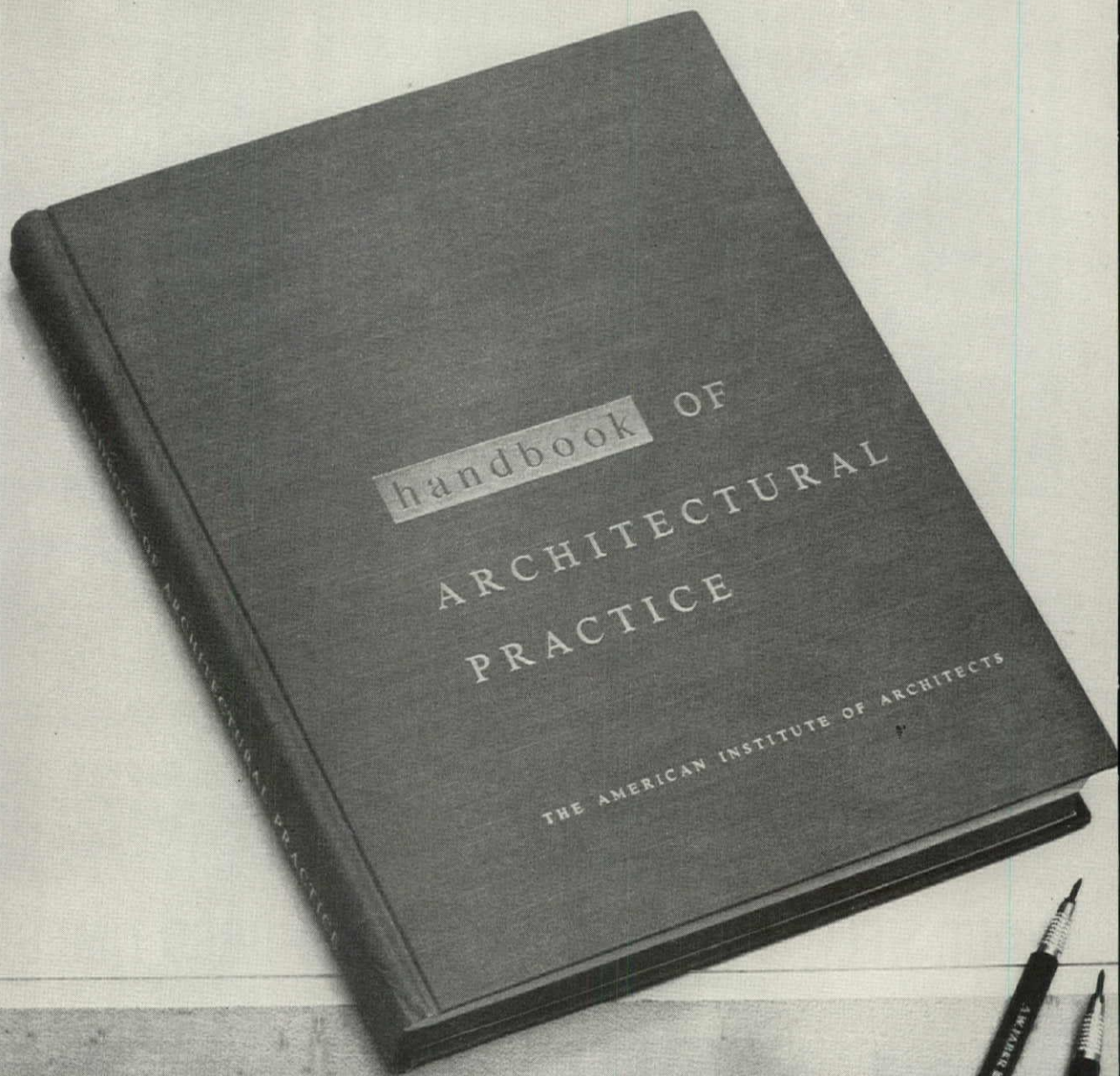
Hope's approach is *practical*. Help where a nation's doctors ask help. Help them help themselves to health. By training, upgrade skills—multiply hands. Hope's doctors, dentists, nurses, and technicians will man a center complete to 300-bed mobile unit and portable TV.

You can not only make every dollar do the work of many, you can earn a priceless dividend. With health comes self-respect. People at peace with themselves are less likely to war with others.

Hope is *yours* to give. It's a people-to-people project. For one year's worth, 3½ million Americans must give a dollar. Don't wait to be asked. Mail a dollar or more now to HOPE, Box 9808, Washington 15, D.C.



HELP LAUNCH HOPE



Completely revised by Clinton H. Cowgill, FAIA, the new Handbook of

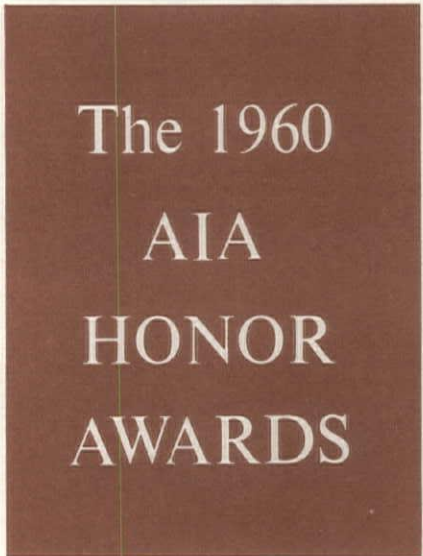
Architectural Practice is indispensable for architects, engineers, architects-in-training,

contractors, producers, distributors of building products, and students. \$8.00 directly from The American

Institute of Architects, 1735 New York Avenue, N. W., Washington 6, D. C.

"A society is known by the accomplishment which it rewards. As claimants of leadership in the environmental arts, the Institute must proclaim its ideals and purposes by actions as well as by words. Few actions speak as convincingly as the awarding of honors to those who embody its ideals or outstandingly serve the purposes for which The American Institute of Architects was founded. By honoring high achievement it honors itself and proclaims its objectives. In the establishment of awards and the selection of recipients, the Institute must always serve purposes which reveal its dedication to the public welfare. In so doing, however, the Board of Directors must respect the limits of its own competence as a witness. The stretching of its judg-

ment into fields remote from the training and experience of its members is quickly recognized by the public as self-serving publicity. The preservation of its own status, therefore, demands care that it limit its rewards to the recognition of achievement in only those arts, sciences and skills in which its judgment is recognized as competent and worthy of proclamation."—From the Policy Statements of The American Institute of Architects.



The 1960
AIA
HONOR
AWARDS

CORLETT AND SPACKMAN, AIA KITCHEN AND HUNT, AIA



Ronald Partridge

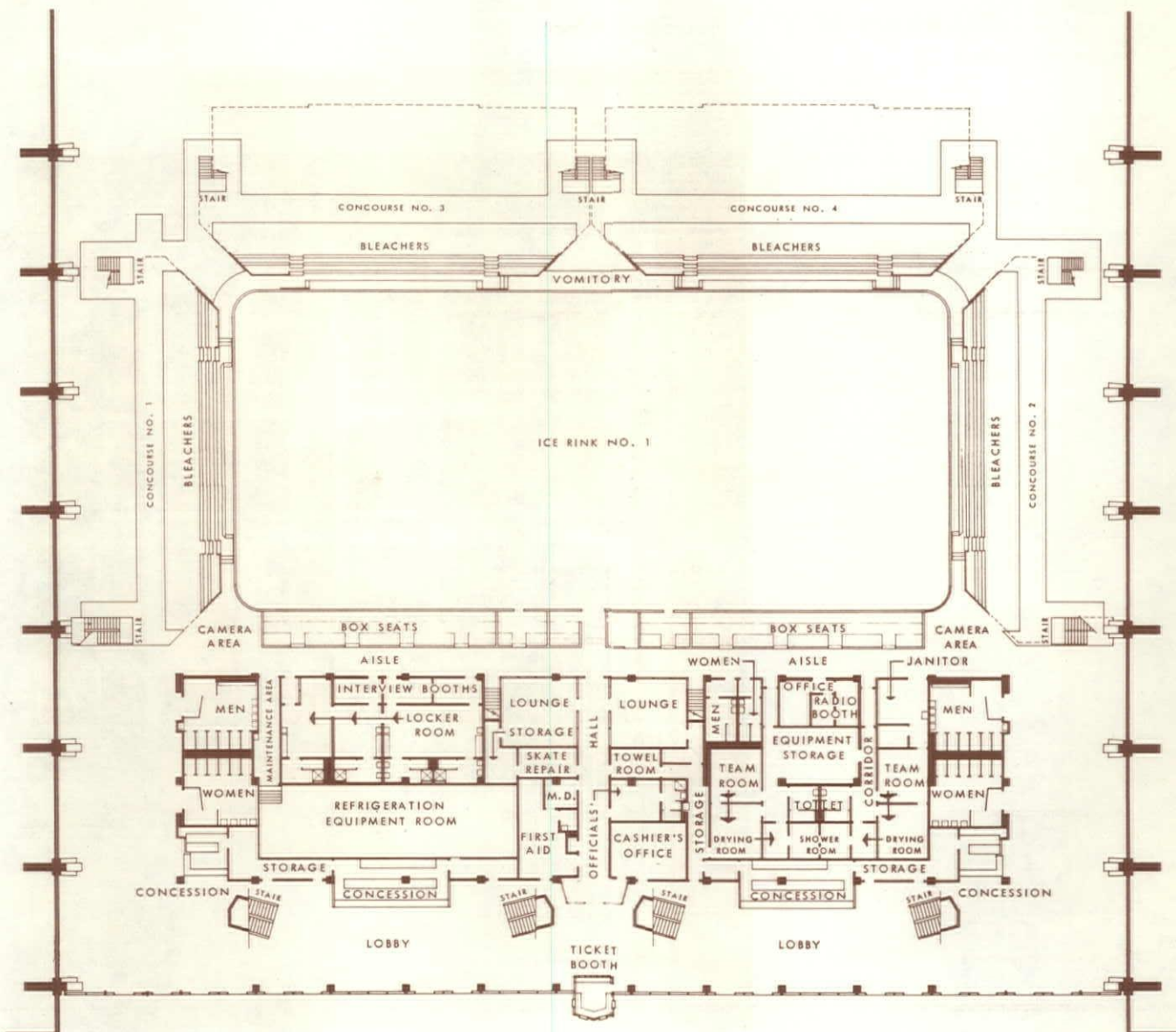
76



Phil Palmer



Ronald Partridge



Building Blyth Arena (Olympic Ice Arena)
Squaw Valley, California

Structural Engineers H. J. Brunner, John M. Sardis

Consulting Engineers Punnett, Perez and Hutchison

Utility Engineers Kennedy Engineers

Mechanical and Electrical Engineers Vandament and Darmsted

Owner United States of America
Administered by Forest Service,
US Department of Agriculture

General Contractors Diversified Builders, Inc, General
Construction; York Corporation,
Refrigeration Equipment;
Independent Iron
Works, Inc, Bleachers

Architect's Comments

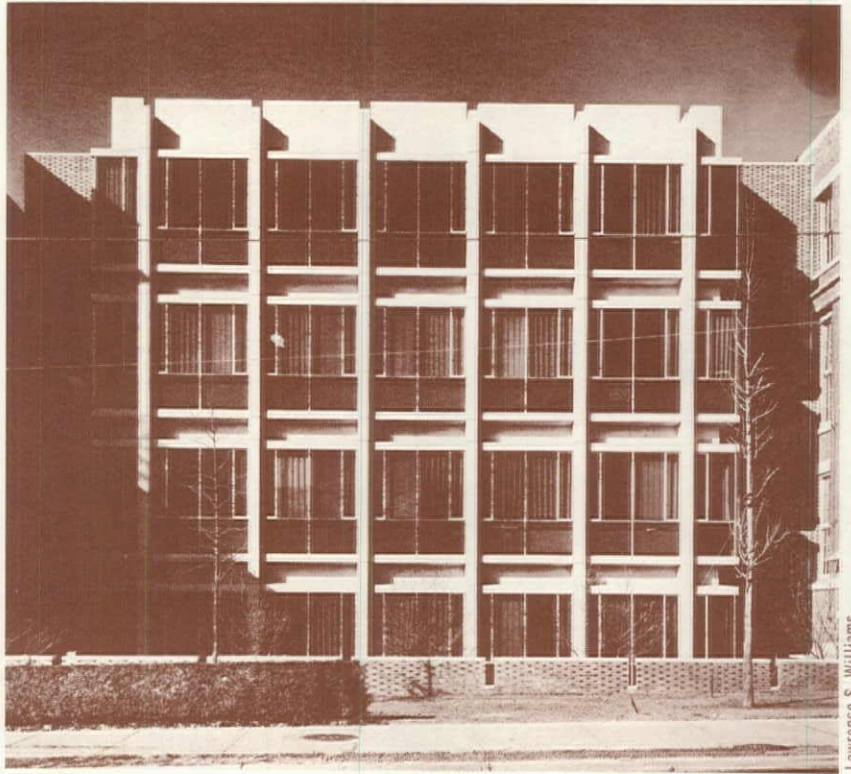
The Arena is two structures, one inside the other, with the structural steel roof covering the reinforced concrete grandstand. Cantilevered, cable-suspended roof structure provides a 300-foot clear span. Bleacher seating units rotate to open the Arena to the exterior for large pageants. The south end of the building is completely open to view of the speed skating rink and ski jumps on the hillside beyond. The shape of the roof disposes of snow at sides of building away from entrances.

Comments By The Jury

This imaginative, light and gay setting for this year's Olympic Games is of the highest order. The flexibility of plan and the airy quality seem to reflect in the finest way the activities for which it was designed.

FIRST
HONOR
AWARD

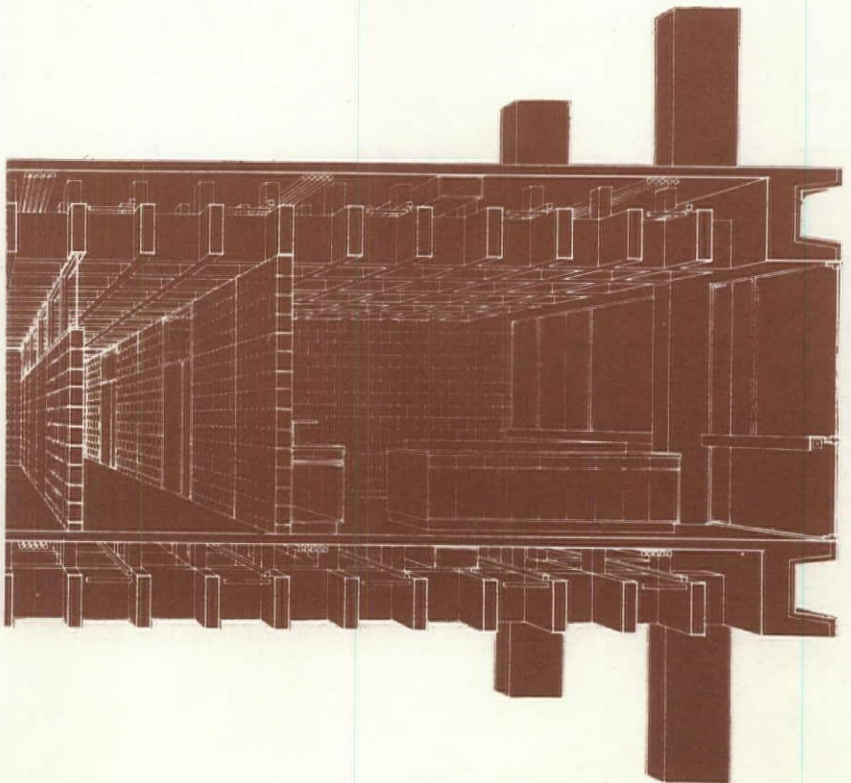
ROBERT L. GEDDES MELVIN BRECHER
WARREN W. CUNNINGHAM

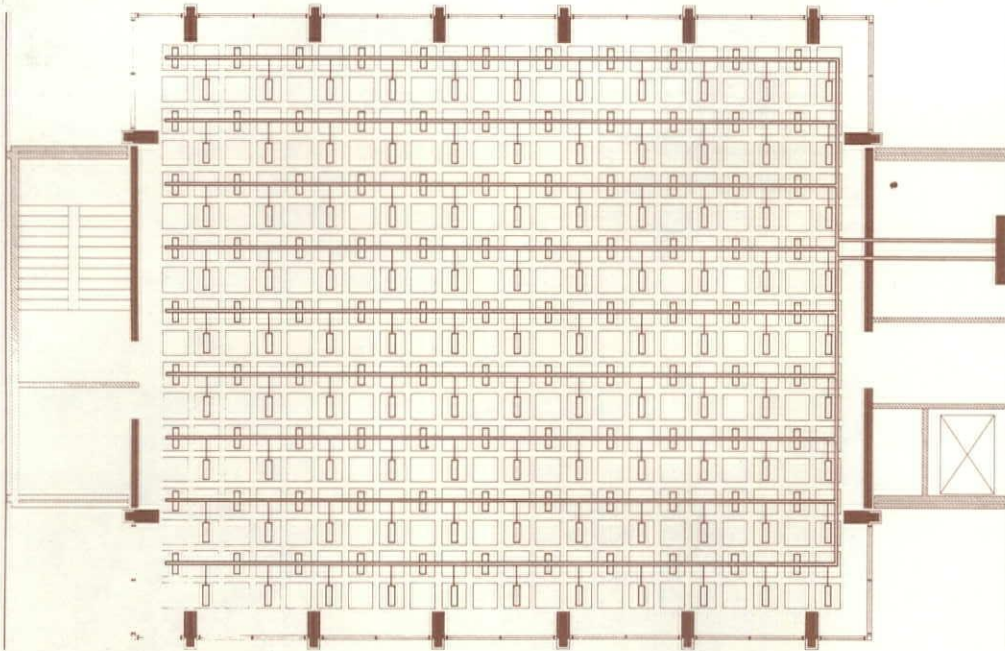


Lawrence S. Williams

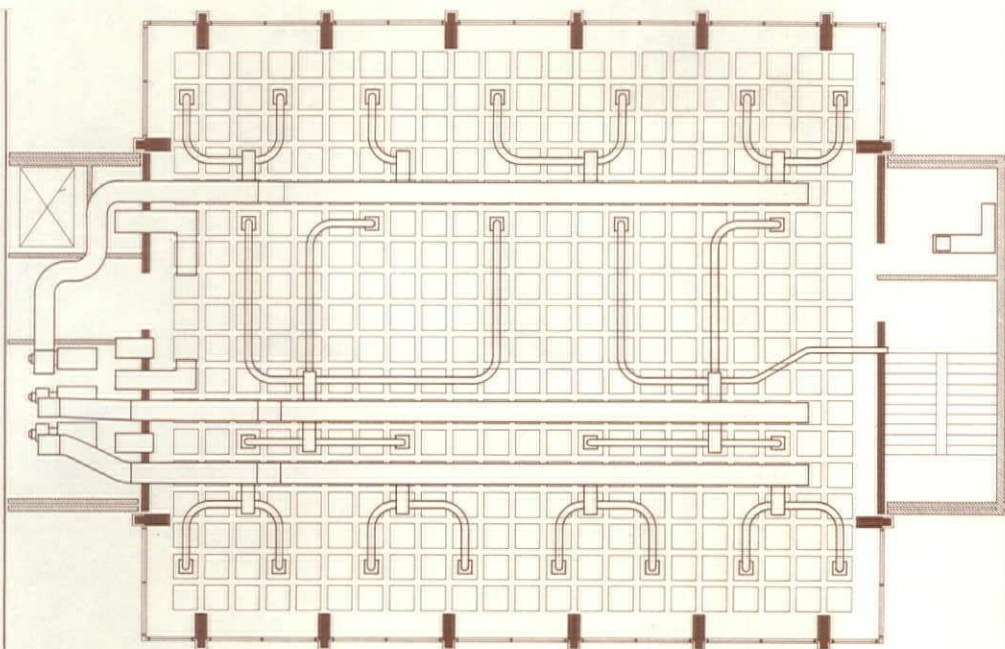


P. E. Guerrero





Conduit layout



Duct layout

Building Moore School of Electrical Engineering,
University of Pennsylvania,
Philadelphia, Pennsylvania

Structural Engineer Dorfman and Bloom

Mechanical Engineer Jack P. Hartman

Owner Trustees of the Moore School of
Electrical Engineering

General Contractor Joseph R. Farrell, Inc

Architect's Comments

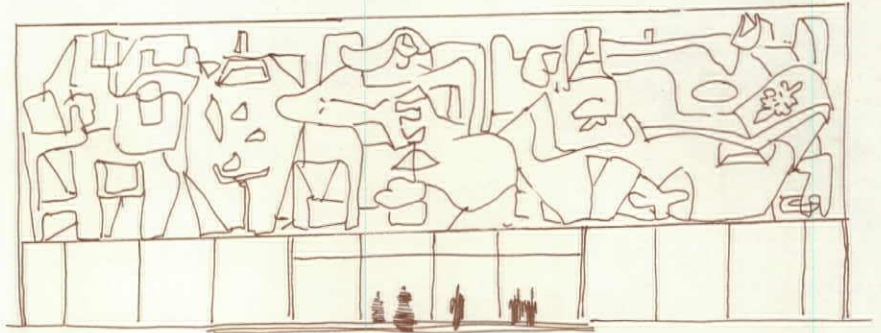
Airconditioning, lighting, electrical service and other mechanical services are accommodated within the structural grid. All mechanical services are flexible and can be readily changed. The new building connects two existing engineering buildings.

Comments By The Jury

This submission reflected a most straightforward and functional solution to the problem of an electrical engineering laboratory. The jury wishes especially to commend the fine sense of proportion and the quality of the detail in the solution of a most difficult problem of the relationship of a new wing to two adjacent buildings of different scale and character.

FIRST
HONOR
AWARD

SHERWOOD, MILLS AND SMITH

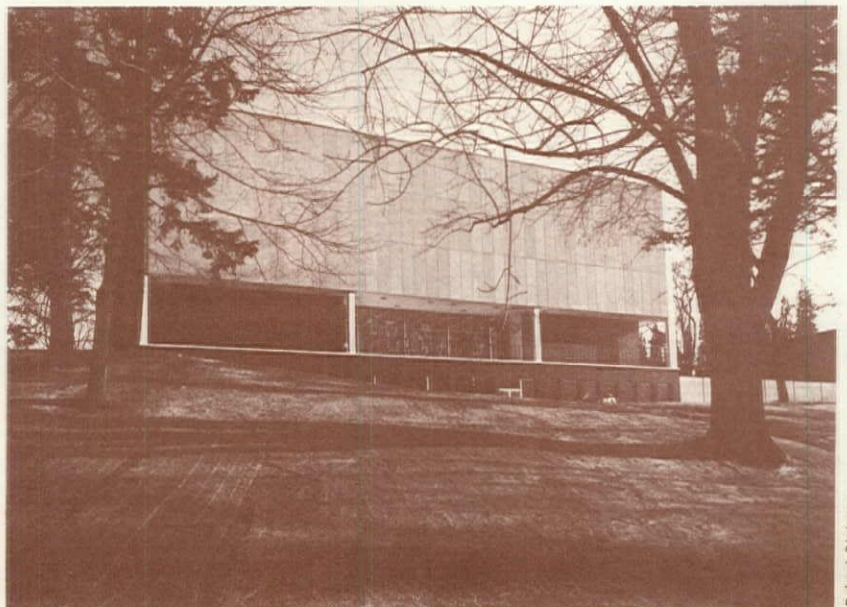


Robert Stahman

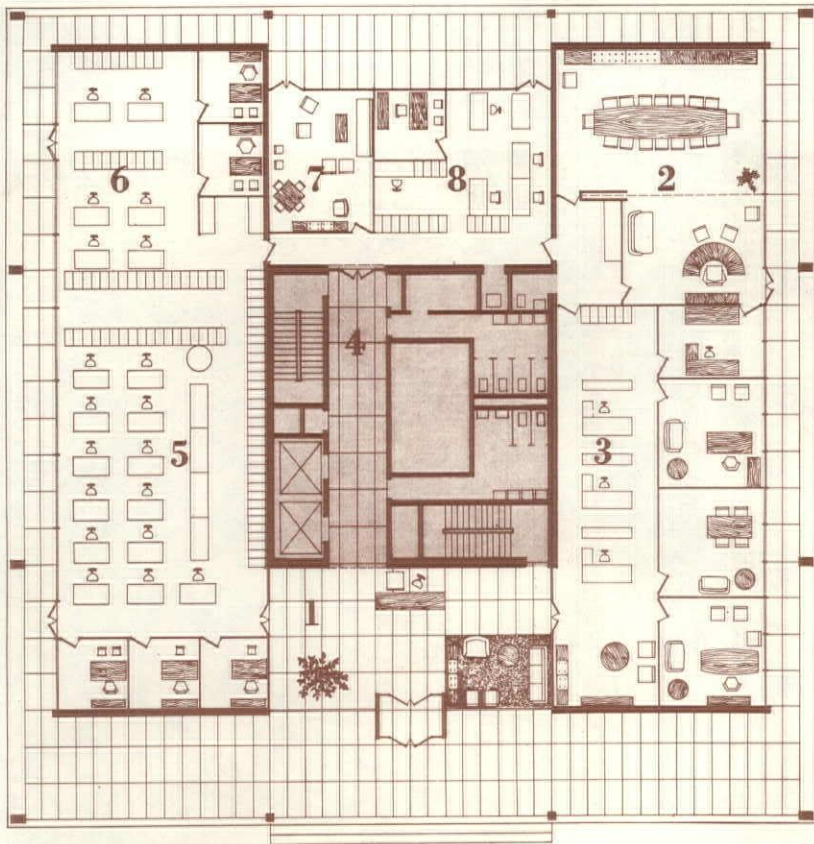
80



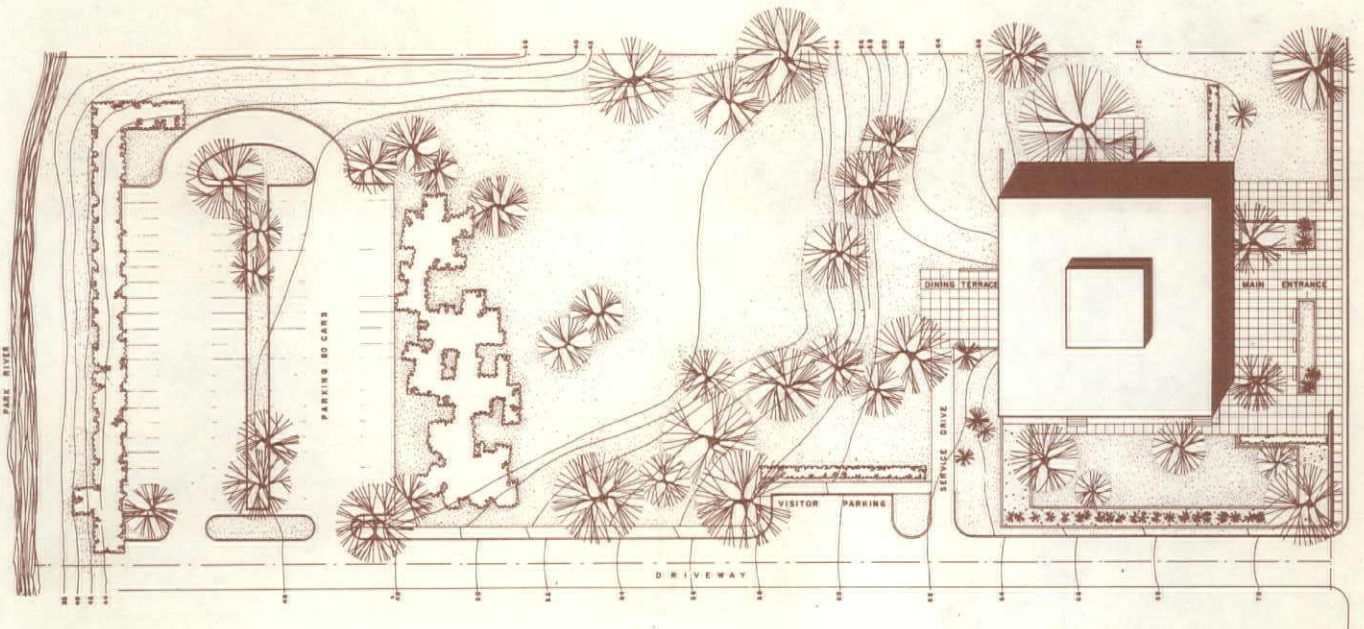
Robert Stahman



Robert Stahman



- 1 Reception Lobby
- 2 Board Room
- 3 Executive Offices
- 4 Service Core
- 5 Underwriting
- 6 Loss and Inland Marine
- 7 Employees' Lounge
- 8 Agency Service



Building Mutual Insurance Company
of Hartford, Hartford, Connecticut

Sculptor Constantino Nivola

Structural Engineers Werner-Jensen and Korst

Mechanical Engineers Fred S. Dubin, Associates

Builders Industrial Construction Company

Architect's Comments

The building was designed to float on a reinforced concrete boat consisting of a two-way box girder, with the first and basement walls as web members. The building above is of fireproof steel frame construction. A central service core eliminates the need for free-standing columns; thus, there is extreme flexibility in arranging and utilizing the surrounding deep bands of clear office space.

Comments By The Jury

This project achieves a great distinction by the most successful integration of the sculptured wall panels with the architecture. This collaboration of the architects with the sculptor Nivola is most highly commended.

FIRST
HONOR
AWARD

KILLINGSWORTH, BRADY AND SMITH



Marvin Rand



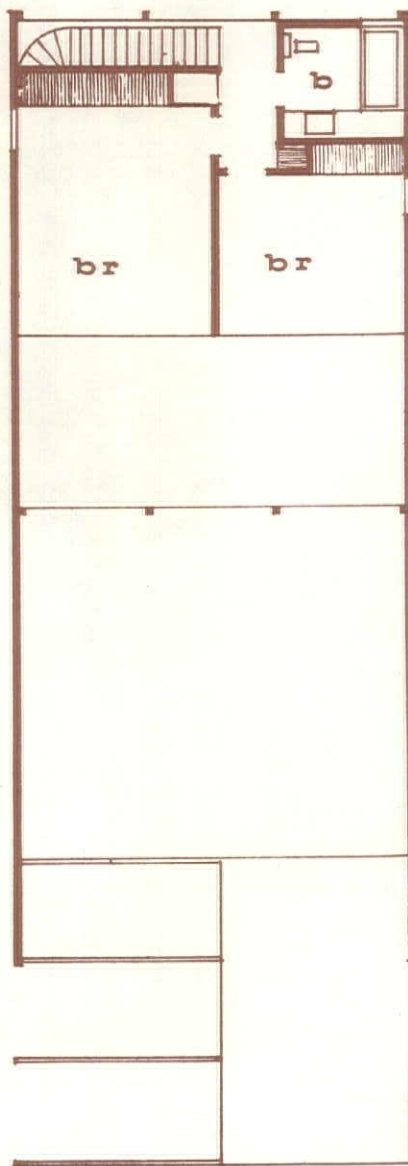
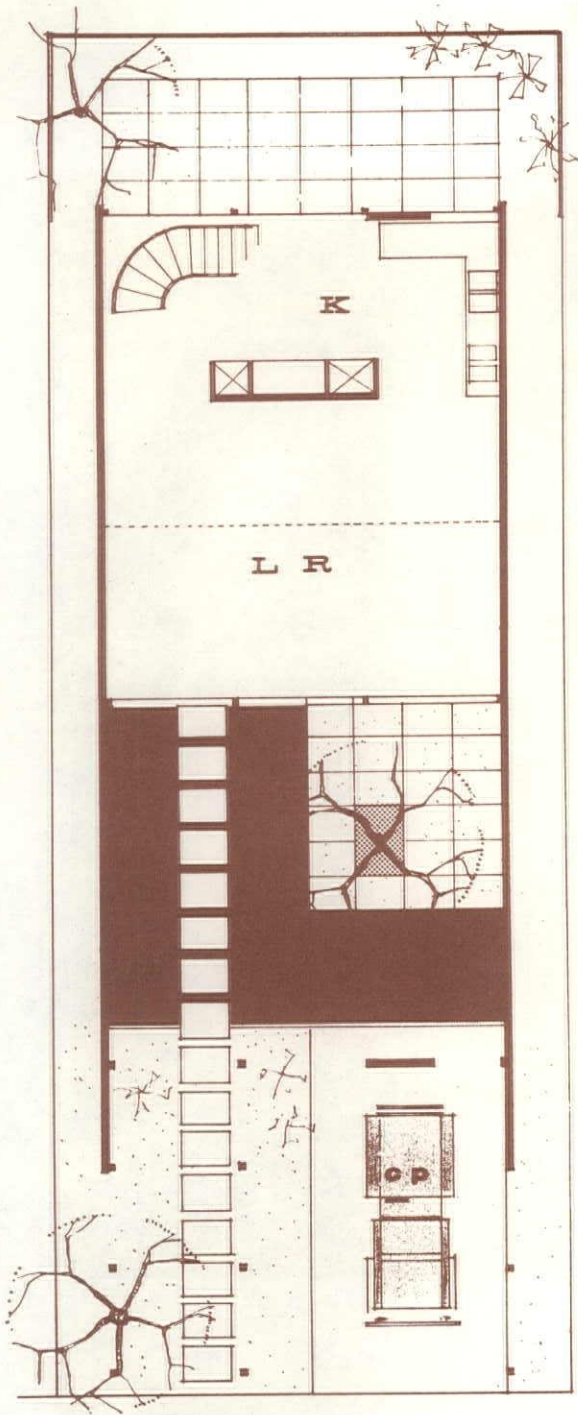
Marvin Rand



Marvin Rand



Marvin Rand



Building Residence, Long Beach, California

Owners Mr and Mrs Richard Opdahl

Decorator John Nicholson for Frank Brothers

Contractor Al Dorsey

Architect's Comments

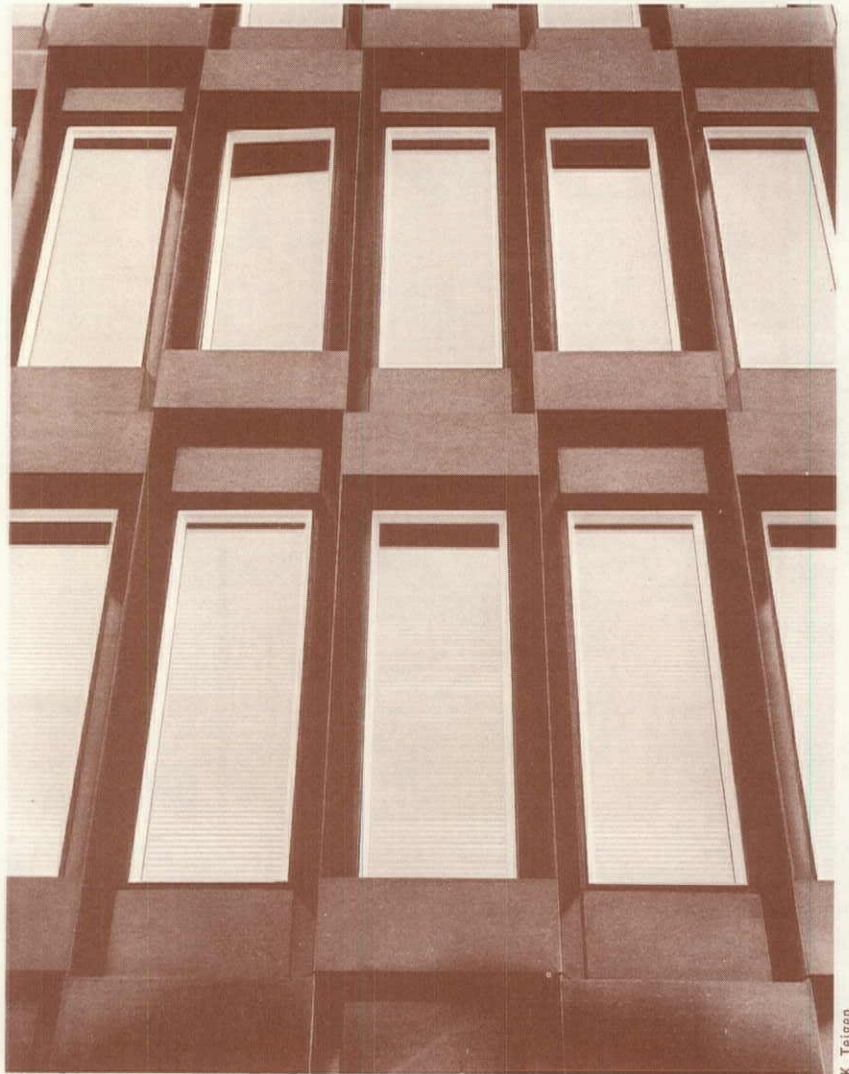
This house of a young married couple had to be placed between an old apartment house and a one and one-half story residence in a seaside town and yet at the same time provide privacy and separation from the large buildings on each side. An open plan was needed for entertaining and provision for expansion in a period of five years was desired. Within walls 18'-0" high, the block of the house was developed behind a sheltered garden and reflecting pool. The two faces of the house are glass, with one facing the pool and the other a glimpse of the bay.

Comments By The Jury

An unusually excellent solution of the problems of interior spaces where the limitations of zoning and a narrow site offered the utmost difficulties. The consistent quality of fine detailing is of the highest order in this extremely modest building.

AWARD
OF
MERIT

EERO SAARINEN AND ASSOCIATES
ENGH, QUAM AND KIAER, ASSOCIATE ARCHITECTS

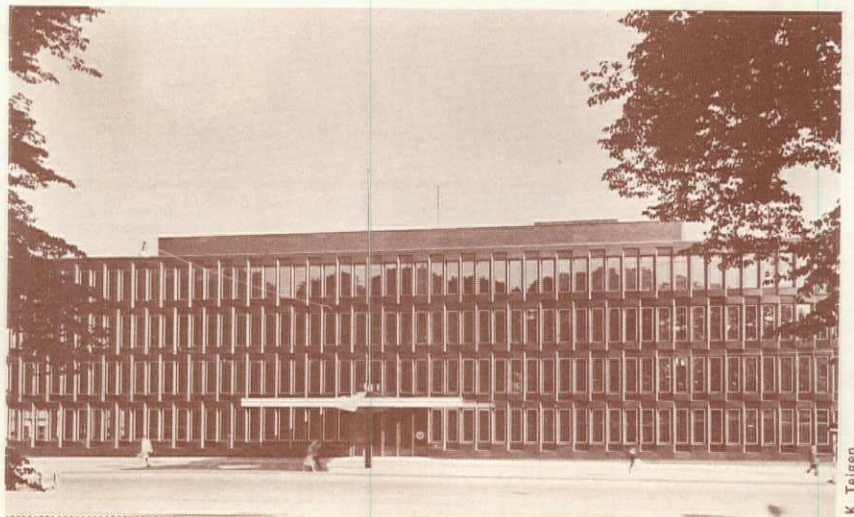


K. Teigen

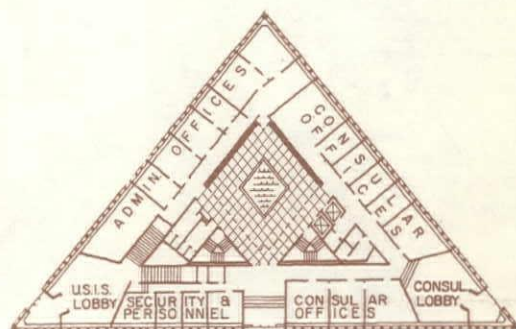
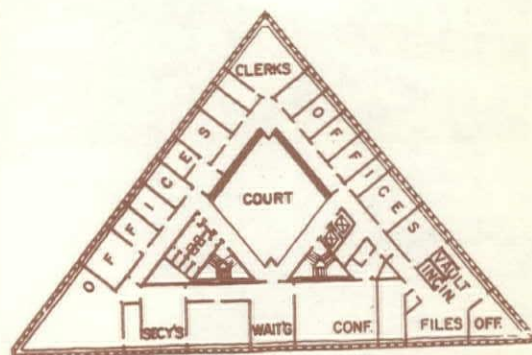
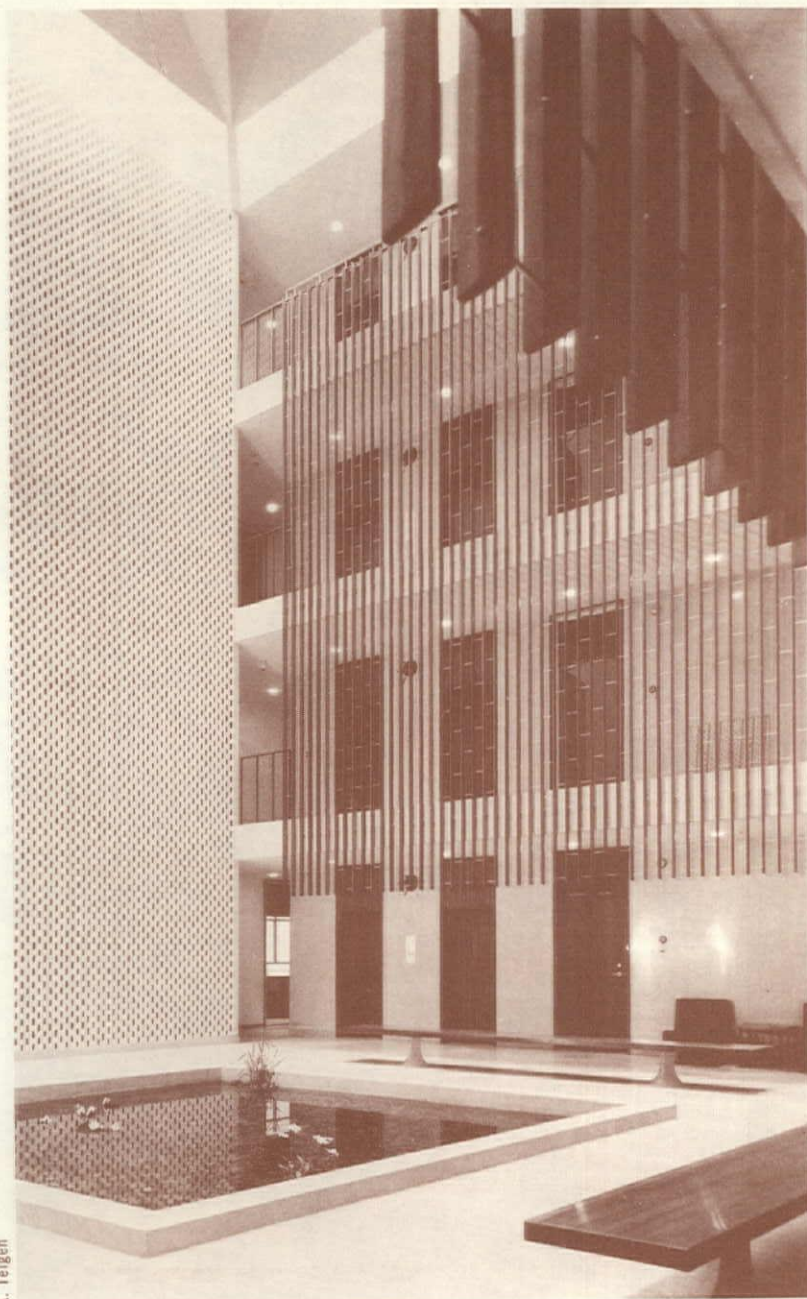
84



K. Teigen



K. Teigen



K. Teigen

Building United States Embassy Office Building,
Oslo, Norway

*Superintendent of
Construction* Henrik Kiaer

Owner United States Government

General Contractor Nils S. Stiansen

Architect's Comments

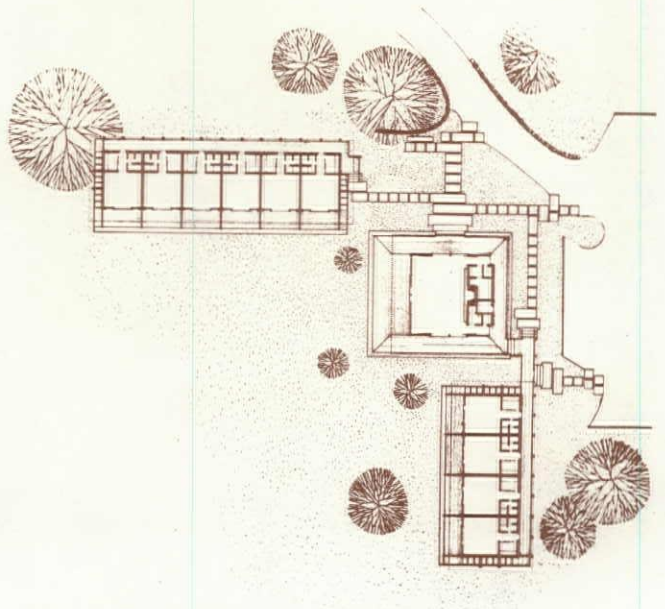
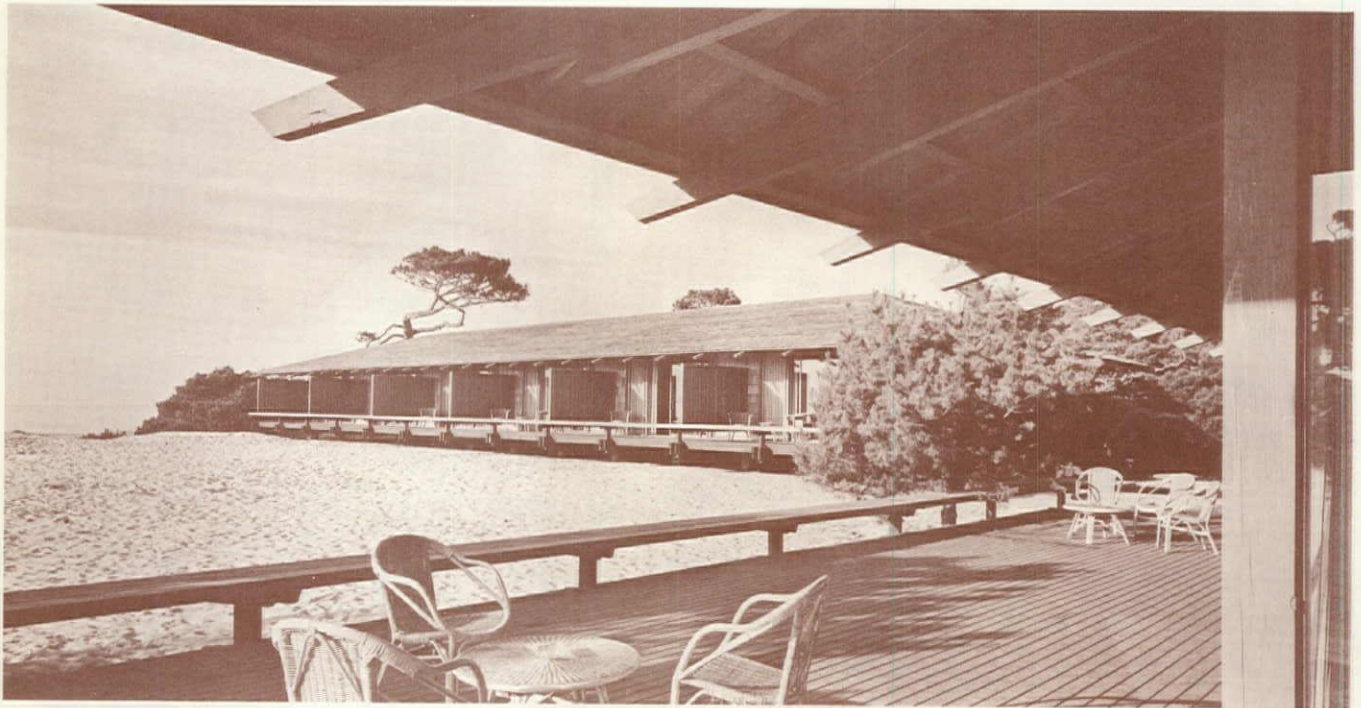
The site is a triangular block with streets on three sides. The building faces the Royal Palace on Drammansviein Street. The character of Drammansviein is of continuous facades and it seemed important not to break the continuity. The main facade, therefore, respects the building line and the other two sides follow the lines of the other streets.

Comments By The Jury

This project was commended for its fine plan on a most difficult triangular site, and furthermore deserved high praise for an inventive departure from the normal curtain wall or screen.

AWARD
OF
MERIT

JOHN CARL WARNECKE AND ASSOCIATES



Building Asilomar Housing, Pacific Grove, California

Structural Engineers William B. Gilbert & Associates

Owner The Pacific Grove-Asilomar Operating Company

General Contractor Comstock Associates

Architect's Comments

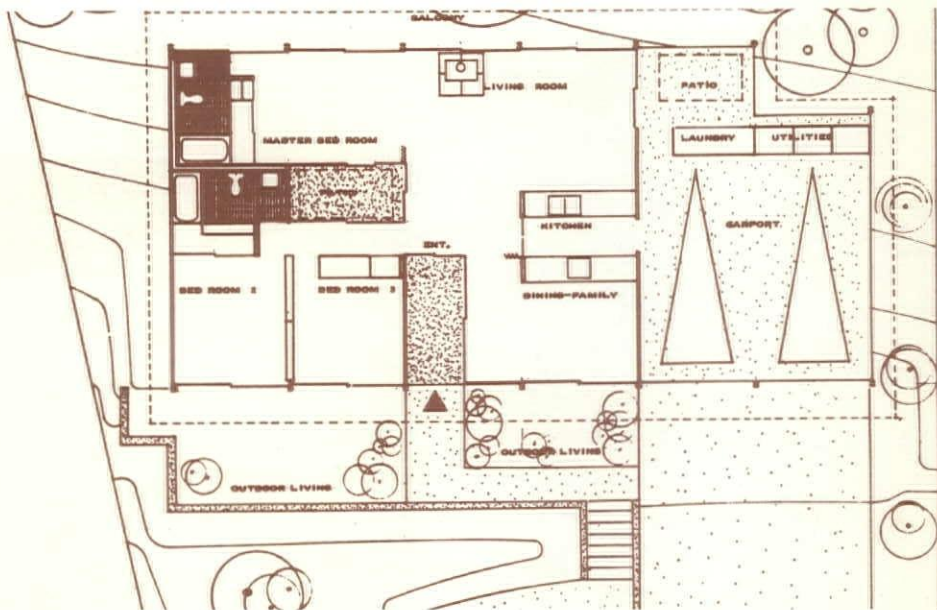
The site is a spectacular one on the edge of the Pacific, with rolling white sand dunes and gnarled pine trees. The buildings were raised in order not to disturb the natural contours of the dunes and to keep blowing sand out of the interiors. Natural stone and wood were used.

Comments By The Jury

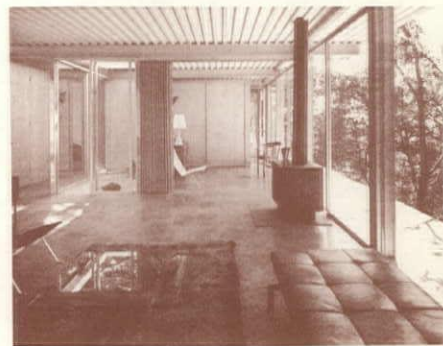
This project was especially commended for its fine sense of the relationship to its site and for the vigor of its wood detailing.

AWARD
OF
MERIT

RAPHAEL S. SORIANO



Bethlehem Pacific



Bethlehem Pacific

Building Builder's House, Mill Valley, California

*Owner, Developer,
General Contractor* Frank McCauley

Architect's Comments

Bearing walls were eliminated to provide more storage space and make for greater flexibility in planning that includes interior open-air patios. The purpose of the builder-owner is to continue with this type house in large quantities on steep hillside lots.

Comments By The Jury

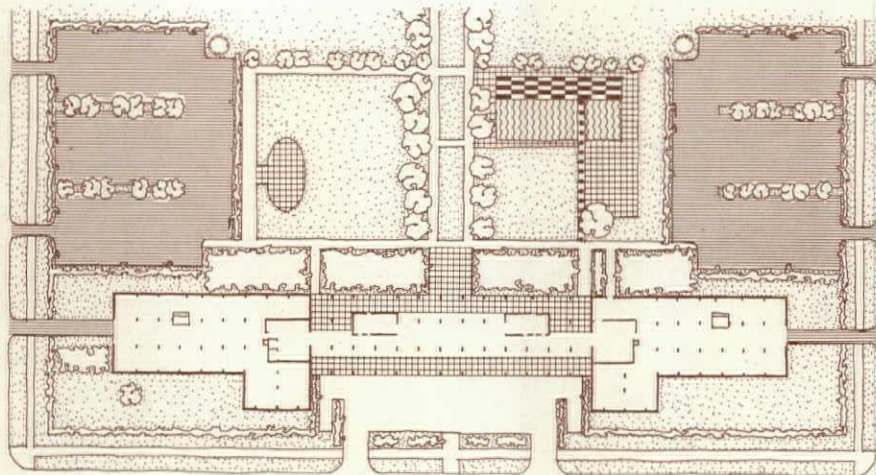
This builder's house was thought worthy of an award because of the fine quality of the detail, because of the difficulty of the problem when viewed in contrast to the normally mediocre production of such speculative houses.

AWARD
OF
MERIT

SATTERLEE AND SMITH



Ezra Stoller



Ezra Stoller

Building The Capitol Park Apartments,
Washington, D. C.

Owners Roger L. Stevens, James H. Scheuer

General Contractor Blake Construction Company, Inc

Architect's Comments

Located in a 550-acre redevelopment project for one of the city's worst slums, the owner wanted the first 402 of an eventual 1600 units designed as a part of the whole, but to stand alone as a single building and site design to attract higher income residents. Interior apartment layouts had to have balconies and broad glass areas to take advantage of the magnificent views. Soil conditions made basement garages impractical and required parking problem be solved by placing part under building and remainder at ends of central garden.

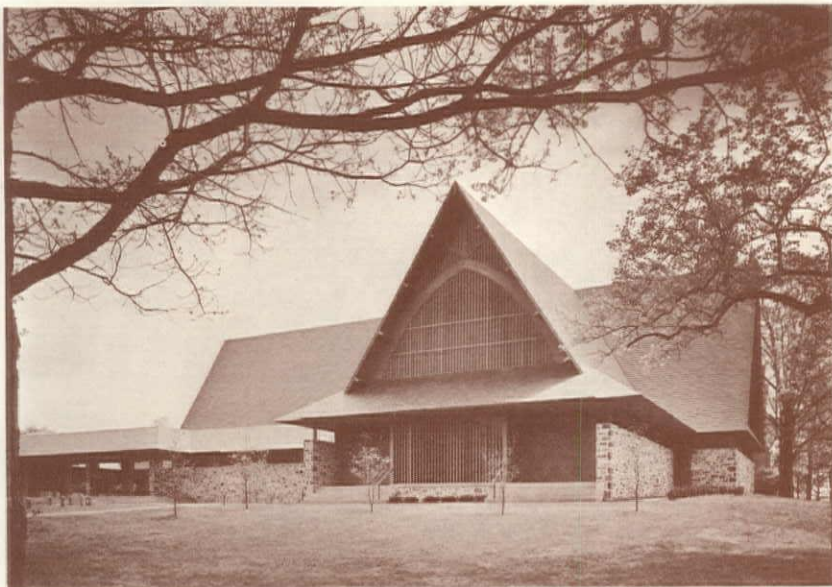
Comments By The Jury

This apartment house project in a redevelopment area is well located within the landscape and architecturally shows a restrained and sensitive use of the grill.

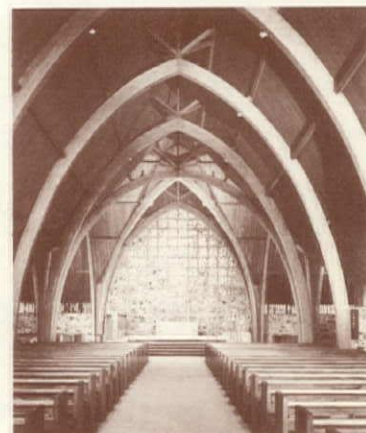
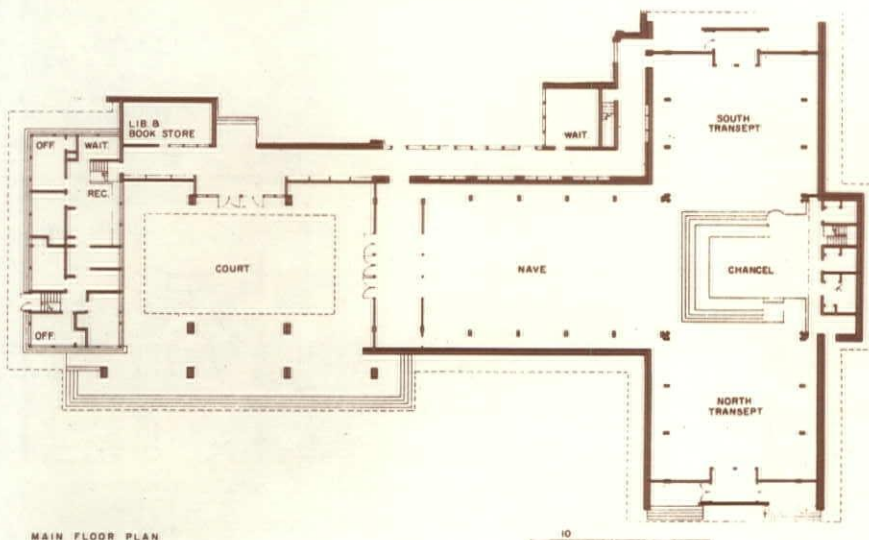
AWARD
OF
MERIT

PIETRO BELLUSCHI

ROGERS, TALIAFERRO AND LAMB, ASSOCIATED ARCHITECTS



Joseph W. Molitor



Joseph W. Molitor

Building The Church of the Redeemer,
Baltimore, Maryland

Engineer Henry Adams, Inc

Owner The Church of the Redeemer

General Contractor Consolidated Engineering Company, Inc

Architect's Comments

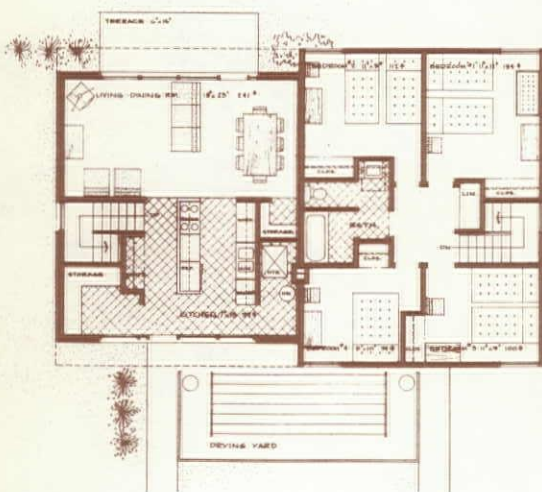
The problem was to combine the new addition with existing structures to form a unified composition and yet the new church was to be of a contemporary design. To solve this, three courts were designed as transitions between the existing and the new. Stone from the same quarry as used in the old church was used in the new, while roof lines and gable expressions recall those of the old.

Comments By The Jury

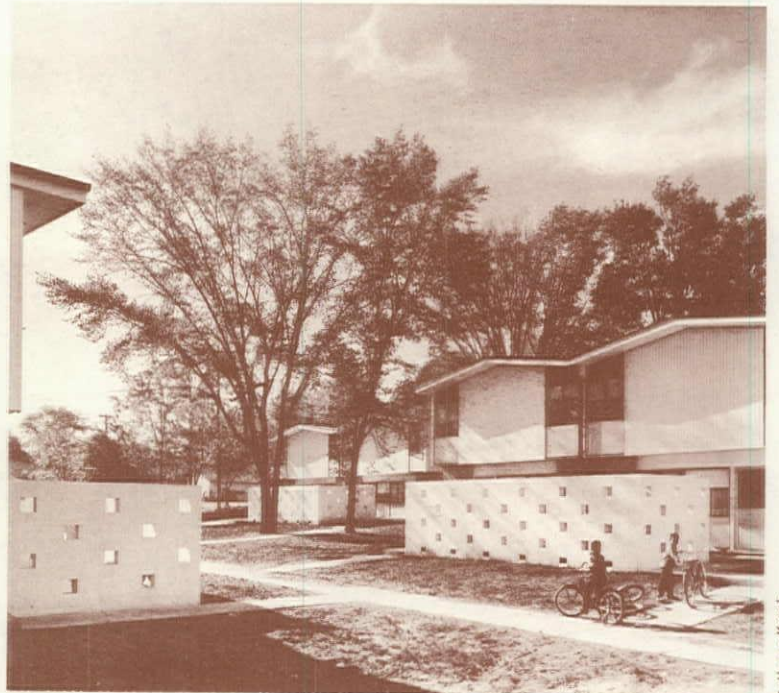
The addition to this church offered a sensitive and harmonious solution to the difficult problem of the relationship to an existing building and was finely expressive of the religious character of its intended use.

AWARD
OF
MERIT

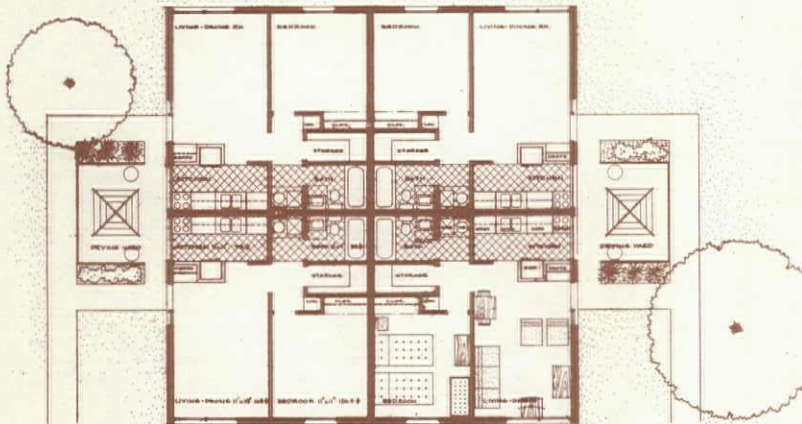
MEATHE, KESSLER AND ASSOCIATES, INC



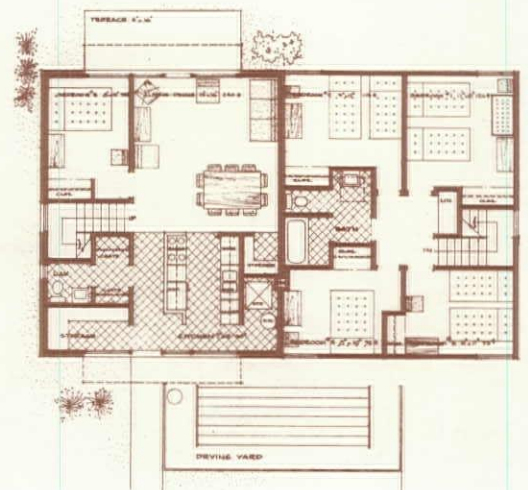
Four bedroom unit



Baltazar Korab



One bedroom unit



Five bedroom unit

Building Clemens Homes, Mount Clemens, Michigan

Owner Mount Clemens Public Housing Commission

Contractor C. H. Reisdorf & Sons, Inc

Architect's Comments

The project consists of 100 dwelling units on scattered sites throughout local slum area. Units range in size from one to five bedrooms.

Comments By The Jury

This public housing project was commended for the architectural solution which gave individuality to each of the apartments and thereby preserved a superior human quality in the overall design. The jury noted the rarity of such good solutions of a difficult social problem.

AWARD
OF
MERIT

PERKINS AND WILL



Hedrich-Blessing



Hedrich-Blessing



Hedrich-Blessing

Building International Minerals & Chemical Corporation
Administrative and Research Center, Skokie,
Illinois

Engineers Perkins & Will

Owner International Minerals & Chemical Corporation

General Contractor Turner Construction Company

Architect's Comments

Primary concern was that buildings blend into their suburban setting and at the same time function properly by accommodating the specific corporate structure of the clients. Architectural solution was an informal arrangement of three building masses connected by two one-story buildings, all of varying heights. A plaza, incorporated between the building group and the nearby forest preserve, creates a campus atmosphere.

Comments By The Jury

This award was made on the basis of the fine relationship between the three buildings which showed a consistency in the expression and scale, a fine sense of detail and a variety of interpretation of the screen wall.

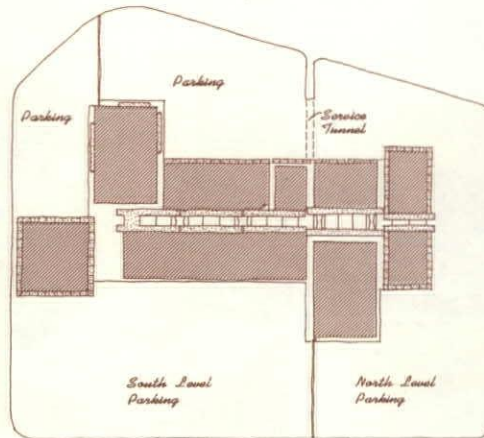
TOOMBS, AMISANO AND WELLS



Gabriel Benzur



Gabriel Benzur



Building Lenox Square Shopping Center, Atlanta, Georgia
Landscape Architect Hideo Sasaki
Structural Engineers Mullen & Powell
Structural Engineer, Gulf Station D. A. Polychrome
Sculptors Elbert Weinberg
Irwin Hauer, Cooling Towers
Owner Samuel R. Noble Foundation
General Contractor Lenox Contracting and Engineering Company; Batson & Cook, Rich's Contractor; J. A. Jones Construction Company, Davidson's Contractor

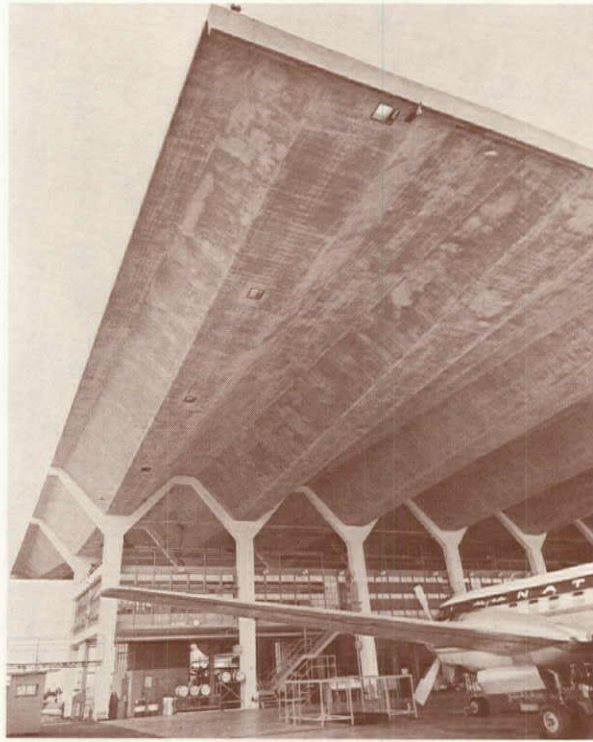
Architect's Comments

Arcade shells are precast concrete sections, while the mall and service station canopies are pneumatically applied concrete on steel reinforcing.

Comments By The Jury

This shopping center was selected for its fine treatment of the mall with particular reference to the natural lighting and shelter, the street furniture, and its solution to the problem of shelter.

WEED, JOHNSON ASSOCIATES



Joseph P. Brignolo



Joseph P. Brignolo

Building National Airlines Nose Hangar, Miami, Florida

Engineers Amman & Whitney

Owner Dade County Port Authority

General Contractor Fred Howland, Inc

Architect's Comments

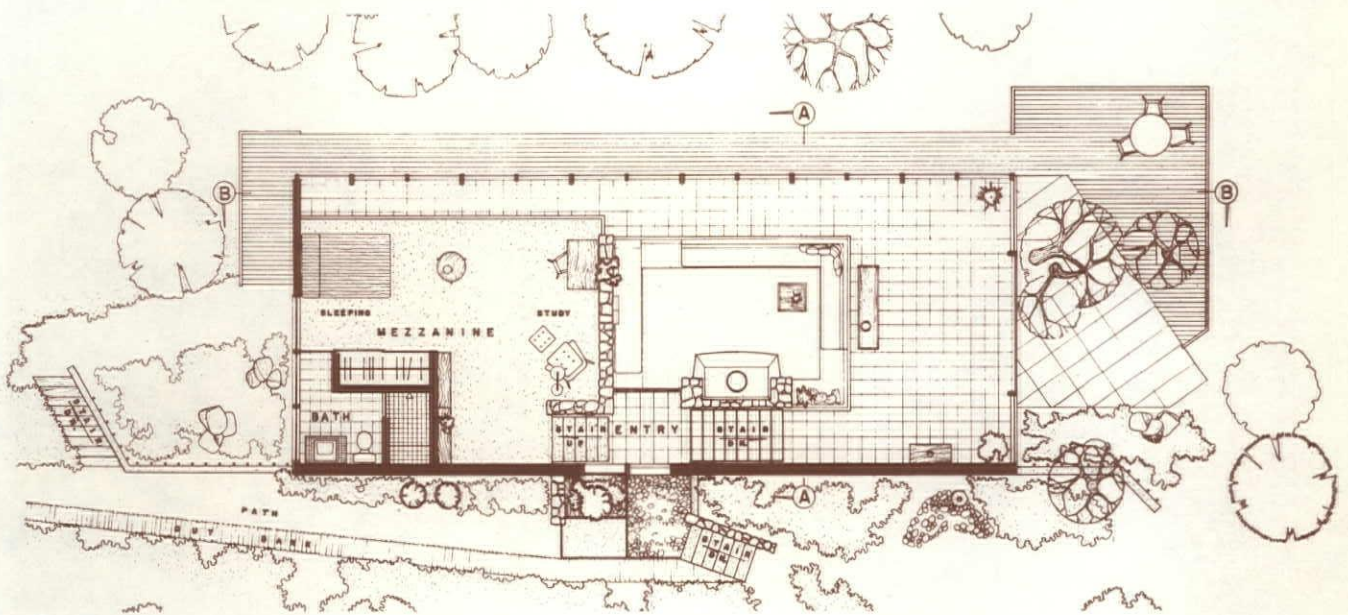
The tapered folded plate cantilevers 110' each way from a 50' center core, allowing complete flexibility in the handling of all types of aircraft. It was poured in place and has standard reinforcing. Ends will be tied down with cables during hurricanes.

Comments By The Jury

This airplane hangar offered a fine architectural solution to a difficult structural problem.

AWARD
OF
MERIT

LEE STUART DARROW



Building Residence, Mill Valley, California

Structural Engineer Constantine C. Chekene

Owner Alyn B. Reid

General Contractor Ralph Briggs

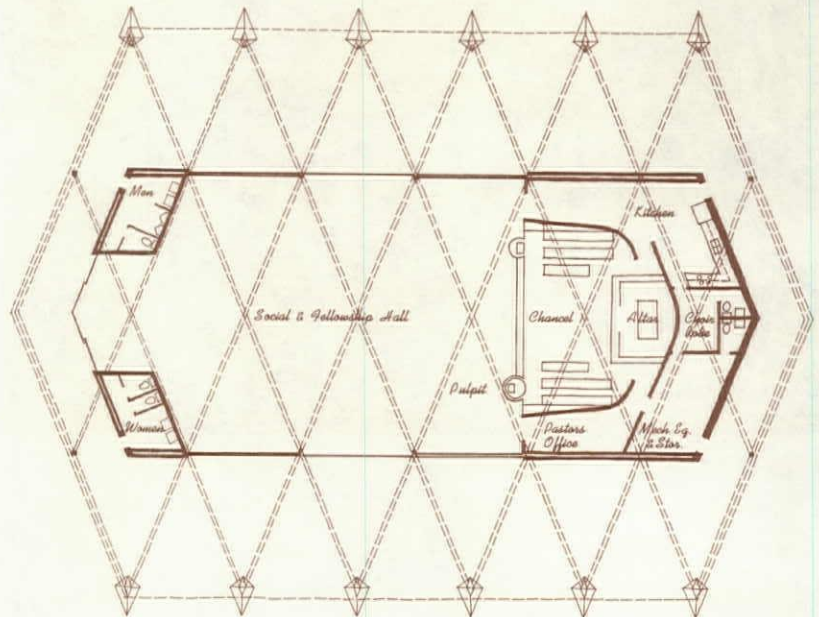
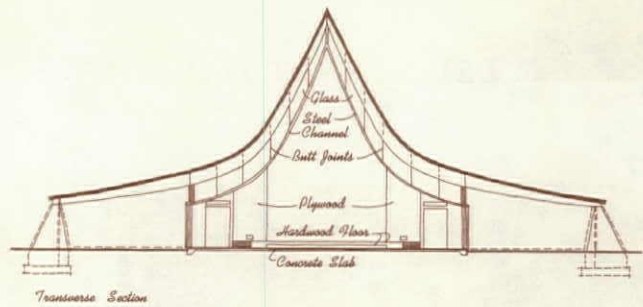
Architect's Comments

The owner desired maximum space for living and minimum space for utilitarian purposes, with simple interiors, rich materials and natural finishes. The site was originally part of an old estate. At the view end was a 10' cut into the hillside which had been a garden. The house was placed in the cut with a minimum of additional grading.

Comments By The Jury

This residence showed a superb handling of a most romantic site and had consistently fine interior spaces which were pleasantly varied in character, but which maintained always a consistent architectural unity.

VICTOR A. LUNDY



George Cserna

Building St. Paul's Lutheran Church (Fellowship Hall),
Sarasota, Florida

Owner St. Paul's Lutheran Church

Contractor T. T. Watson, Inc

Architect's Comments

The problem for this small congregation with its limited budget was to build a first unit that would stand by itself as an entity and yet preserve its own integrity and beauty when tied in with future projected buildings. The site was difficult, 312' x 638' with the long dimension at right angles to the street. The central space of the building is kept compact and expansion room provided in the covered porches on both sides with sliding glass doors opening to include these areas for seating when necessary.

Comments By The Jury

The warm quality of this interior as obtained by the expressive use of structurally laminated bents and the enclosure of a space which seems well suited to its use.



R E P O R T O F T H E J U R Y

The AIA Honor Awards Program was established in 1949 to encourage the appreciation of excellence in architecture and to afford recognition of exceptional merit in recently completed buildings. This year, 289 entries from across the United States vied for the honors of being selected.

Meeting in Washington, D. C., January 20th to 21st, the undersigned jury selected five buildings for First Honor Awards and eleven for Awards of Merit. The decisions were difficult to make, for many of the buildings submitted were extremely well handled, but the jury was searching primarily for examples which demonstrated true leadership in the architectural field.

Each of the awards was made on the basis of the outstanding quality of architecture, and in all cases it was felt by the jury that the designs selected represented an outstanding contribution to the cause of good architecture in at least one major aspect. Honor Awards were selected on the basis of their overall solution in plan and structure, in terms of the solution of lighting, and particularly in terms of architectural distinction.

The jury noted with regret that the hopes of last year's jury were not fulfilled in that there were few, if any, examples of urban redevelopment and only one outstanding example of large-scale public or private housing. The jury wishes to suggest that in view of these omissions and because many important projects which were well-known to the jurors were not submitted, that efforts be made to bring out entries in these areas in future years. It should perhaps be the responsibility of AIA regional meetings to seek out such outstanding buildings. Such a regional jury might examine submissions by the same methods used in Washington which were found most satisfactory and efficient.

G. Holmes Perkins, FAIA, *Chairman*

Harris Armstrong, FAIA

Alfred Lewis Aydelott, AIA

H. L. Kamphoefner, FAIA

Alfred Shaw, FAIA

“A society is known by the accomplishment which it rewards. As claimants of leadership in the environmental arts, the Institute must proclaim its ideals and purposes by actions as well as by words. Few actions speak as convincingly as the awarding of honors to those who embody its ideals or outstandingly serve the purposes for which The American Institute of Architects was founded. By honoring high achievement it honors itself and proclaims its



objectives. In the establishment of awards and the selection of recipients, the Institute must always serve purposes which reveal its dedication to the public welfare. In so doing, however, the Board of Directors must respect the limits of its own competence as a witness. The stretching of its judg-

ment into fields remote from the training and experience of its members is quickly recognized by the public as self-serving publicity. The preservation of its own status, therefore, demands care that it limit its rewards to the recognition of achievement in only those arts, sciences and skills in which its judgment is recognized as competent and worthy of proclamation.”—From the Policy Statements of The American Institute of Architects.

FOR INSTANCE—

More Revisions in the General Conditions

BY WILLIAM STANLEY PARKER, FAIA, Consultant to the Institute on Contract Procedures

Permits, Protection of Work and Payments

ARTICLE 7

The only change is the omission of reference to models. This means that if models are involved, the question of their ownership must be defined.

ARTICLE 11

Here the question of payment for the building permit has been definitely shifted from the Owner to the Contractor. "Permits and licenses necessary for the prosecution of the work shall be secured and paid for by the Contractor."

A concluding paragraph has been added requiring the Contractor to pay any local "sales, consumer, use or other similar tax."

ARTICLE 12

In the Sixth Edition, Article 31 relieved the Contractor of "responsibility for damages to the work due to causes beyond the control of and without fault or negligence of the Contractor." This provision has now been included in the first paragraph of Article 12, where it is more appropriately placed together with other similar provisions related to the making good of damage.

ARTICLE 13

The final sentence in the Sixth Edition provides that defective work is to be made good at the cost of the Contractor, ". . . unless *he shall show* that the defect in the work was caused by *another contractor* . . ." The phrase is now revised to read ". . . unless *it be found* that the defect in the work was caused by *a contractor employed as provided in Article 35*." This removes from the Contractor the responsibility to *show* how the defect was caused and defines more specifically who "another contractor" is, as defined in Article 35.

ARTICLE 23

The period of "three months" for interruption of the work by a Court or other public authority, as justification for stoppage of the work by the Contractor, has been reduced to "thirty days."

The rearrangement of these provisions is without other change in intent.

ARTICLE 24

The wording of this Article has been re-arranged but involves no change in intent.

ARTICLE 25

The wording has been changed only to refer to "Certificates for Payment" instead of "Certificates of Payment."

Damages and Subcontracts

ARTICLE 31

This Article, in the Sixth Edition, involved what some insurance men felt might be held to constitute a *contractual agreement* affecting liability insurance. In order to remove the only instance that could possibly be so considered, the Article has been completely redrafted, making it purely procedural with regard to the settling of claims for damages.

In the process this question of insurance against loss of use has been transferred to Article 29, and the first paragraph, referring to the relieving of the Contractor for responsibility for damages beyond his control and without his fault or negligence has been transferred to Article 12.

ARTICLE 35

The only change is the insertion in the first sentence of the words "under similar General Conditions," heretofore assumed as a matter of course but now specifically stated.

ARTICLE 36

The first two paragraphs involve rewording without change in intent. For the protection of the Architect against possible libel suits, one of which has been reported, the phrase "shall not employ any that the Architect may within a reasonable time object to as incompetent or unfit" has been changed to read "shall not employ any to whom the Architect may have a reasonable objection."

The new third paragraph gives to the Contractor the same right to refuse to employ a subcontractor "against whom he has a reasonable objection" as is given to the Architect in refusing to approve a subcontractor on the same basis.

ARTICLE 37

The phrase "This does not apply to minor subcontracts:" has been deleted as involving possible disputes.

In subparagraph (o) a phrase has been added making clear that disputes between the Contractor and his subcontractors do not involve a decision of the Architect as "a condition precedent to arbitration."



Goodyear Pavilion, Foster Memorial Hospital, Ventura, California

Continuing our series, which appears from time to time, on the officers and Directors of the Institute, we present, just before he goes out of office, the Regional Director from the California District

ULYSSES FLOYD RIBLE, FAIA by Rodney T. Robinson, AIA



► At the University of Southern California, about twenty-five years ago, I studied architectural design under Ulysses Floyd Rible. I went to work in his office in 1945, and I became a partner in his firm in 1958.

By "his" I am referring to the firm of Allison and Rible which he and George B. Allison founded in 1944 and which since has designed some four hundred projects valued in excess of \$150,000,000.

Having known Floyd for a quarter of a century and having been closely associated with him in the profession, I have a reasonable idea what makes him tick; but it has only been in recent years that I have learned of some of his early experiences.

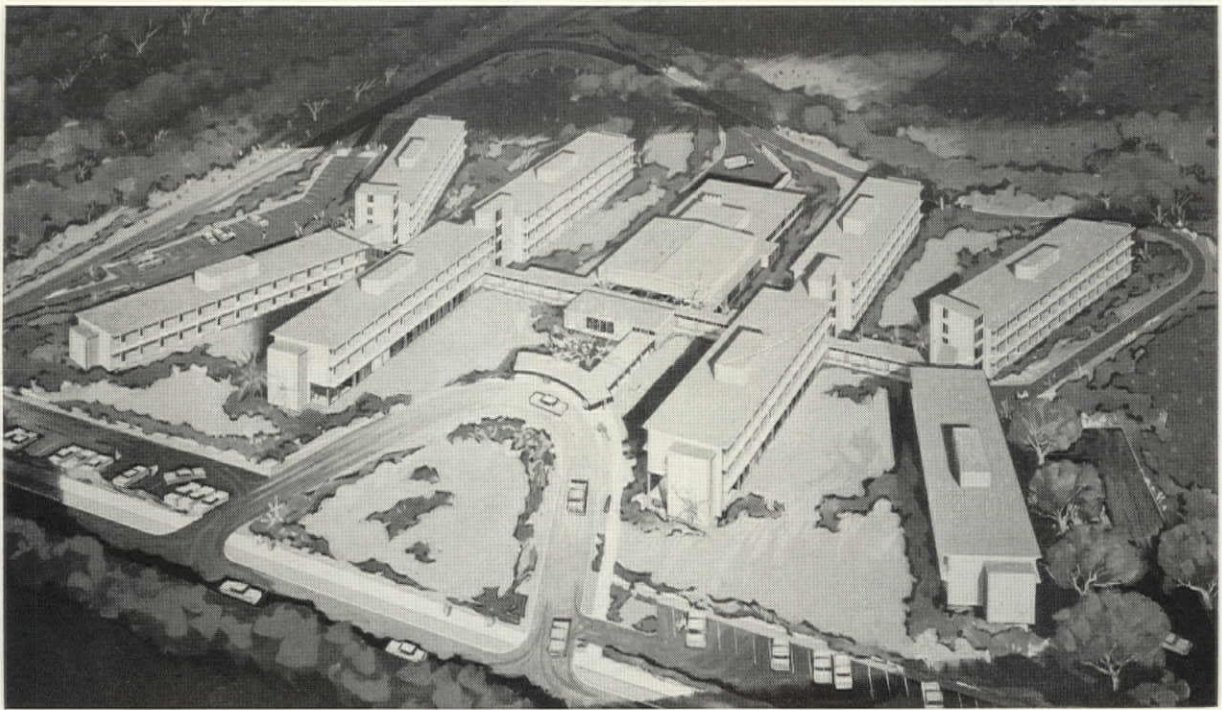
Although Floyd was born in Chicago, his early schooling was obtained in small West Coast towns. Upon graduation from high school, he went to work as the only employee of the only architect in the county. His responsibilities included everything from sharpening pencils to making blueprints on the roof. His first big thrill came when his employer allowed him to do some lettering on a competition drawing for a small hospital which ultimately won second prize. Shortly after this, his employer moved to Los Angeles and took Floyd with him.

After four years as a draftsman, Floyd went to the University of Pennsylvania, which was followed by a year at the University of Southern California and then, as winner of a competition for a Fellowship in Architecture, he returned to the University of Pennsylvania. He won the Newcomb Prize at the University of Southern California and was awarded the Silver Brooke Medal for merit in Architectural Design at the University of Pennsylvania. He placed second twice and fourth once in LeBrun competition and was a finalist for the Rome Prize.

Floyd returned to work in Los Angeles and augmented a "depression salary" by serving as Instructor in Architectural Design for three years at USC. This is where I met him. Fired with enthusiasm, Floyd didn't hesitate to serve notice on marginal students that they were not "making the grade."

It was during the period of his teaching that he took the State Board Exam in 1932. Two years later, due to the scarcity of jobs during the depression, Floyd opened his own office. It was in the same year that he met and married Ruth Stone Morton. They have two sons; Morton is at Princeton, and Justin will soon enter High School in Beverly Hills.

In the early years of his practice he won the competition conducted in the eleven western States by the Public Buildings Administration for



Residence Hall, University of California at Riverside

the design of a post office for the City of Burlingame, California. Shortly after Pearl Harbor he prevailed upon his friend, George B. Allison, to associate with him in defense work. At the end of this experience Allison and Rible agreed to form a partnership when the war was over.

In 1942, Floyd made a decision which afforded him a unique experience. He returned to college, ten years after being granted his license and eight years after opening his own office to practice. He wanted his degree in architecture—and got it—at the University of Southern California! He tells amusing stories about being known by his fellow classmates as “Dad.” Uncle Sam’s construction work having been completed, Floyd moved his family in 1943 to the University of Kansas where he was Consulting Architect to the Post-War Building Program for the University. He returned to Los Angeles in August, 1944, when he and George Allison announced their partnership.

Our Southern California Chapter, AIA, has benefited by Floyd’s leadership over a period of fifteen years—as chairman of many committees, and in the office of Treasurer, Vice President and President. (It was he who first called attention to the fact that the Chapter was the second largest in the nation.) Under two California governors, Floyd served the State Board of Architectural Examiners. Upon his resignation he was elected by his colleagues to the Institute’s Board of Directors.

George Allison and Floyd Rible have had a most satisfying practice. They insist that architecture is a “personal service.”

In the office we are all conscious of the service we are required to render our clients. Apparently the philosophy has succeeded, because nearly three-quarters of our work comes from former clients. We are all proud of our clientele which includes many top corporations, various levels of government and the major utility companies in Southern California.

Allison and Rible have been recipients of many awards in architectural design from the American Institute of Architects, the Southern California Chapter AIA, and the American Trucking Association.

Floyd has always been civic-minded. In the early thirties he served on the Board of the Los Angeles Junior Chamber and later was President of the Beverly Hills Junior Chamber of Commerce. In 1939 he was recipient of the Distinguished Service Award of the United States Junior Chamber of Commerce. He served on the Citizen’s Colorado River Aqueduct Committee, is a past president of the Economic Round Table of Los Angeles, has served on two Commissions for the Reorganization of Los Angeles City Government, and has been a member of many Citizen’s Committees in his own residential community of Beverly Hills. ◀



STUDENTS

NEWS FROM RPI

The Architectural Student Organization at Rensselaer Polytechnic Institute, Troy, N. Y., is bustin' out all over with new ideas, new enthusiasm and new spirit—and a great deal of this vim and vigor can be attributed to the recently approved new constitution for the group.

As stated in the constitution, the purpose of the organization is five-fold:

- 1 To better student-to-student relations
- 2 To better student-to-faculty relations
- 3 To further the reputation and prestige of the School of Architecture in other areas
- 4 To provide more inter-departmental coordination and activity through collective endeavor
- 5 To further the knowledge and understanding of architecture as an art and profession

To put the objectives into being (participation in the Organization is entirely voluntary), stu-

dents are arranging an interchange of ideas and architectural problems with nearby schools; organizing programs in architecturally-related fields such as sculpture, industrial design, ceramics and others; and sponsoring picnics, dances and other social activities.

ART FOR ARCHITECTS

Included in the curriculum of the School of Architecture at Rensselaer is a unique sequence of courses in drawing and painting designed especially for the architectural student by Edward Millman, Visiting Professor of Art.

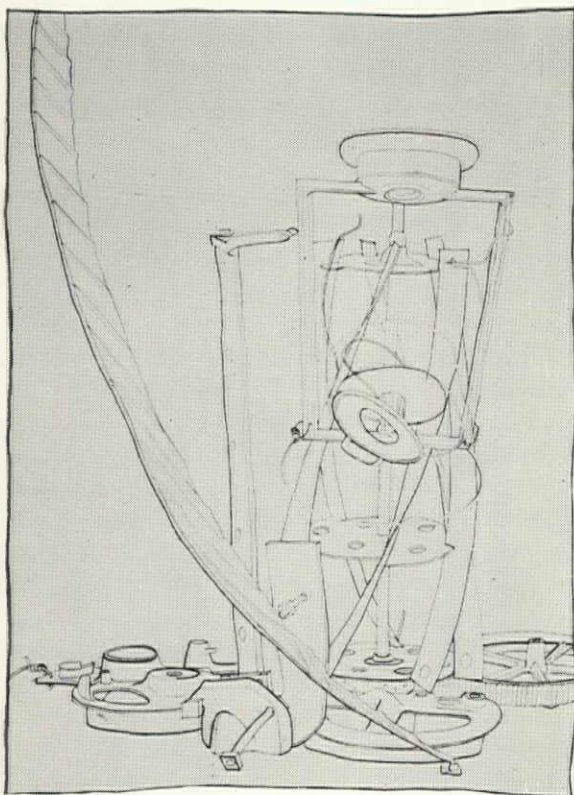
The course begins with line drawings of both a representational and abstract nature, and develops with the addition of textures and values to the students vocabulary. The control of these and other graphic tools train the student in the observation and representation of form. Experimentation is encouraged in the techniques of pen and ink, wash, charcoal and collages. The composition of elements on the page is emphasized within a range of subjects which vary from figure studies to "junk piles," and often lead to the development of negative spaces as the finished subject.

In the second semester the student is introduced to oil painting, exploring the composition of colored spaces, the use of color as light, and the relationships and effects of adjacent colors. Further courses in Color and Design are electives.

The School of Architecture has found that all of these problems emphasize a creative and imaginative approach to the artist's materials, as well as an understanding and control of the graphic tools available as a basis for creative expression.

Pictured on these pages is representative work by students approaching the problems mentioned above: The figure study, the "junk pile," and the development of negative spaces.

Professor Millman is well-known on college campuses around the country and has been at Rensselaer for four years. His paintings and drawings are in collections of the Museum of Modern Art, the Whitney Museum of American Art, the Art Institute of Chicago and in other public and private collections. He has held one-man shows throughout the United States and has recently completed one in Milan, Italy.



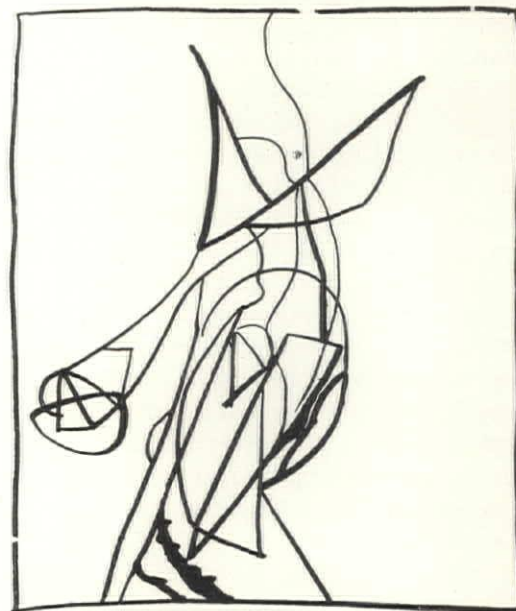
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4

NON-ARCHITECTURAL ART

- 1 *A realistic three dimensional drawing of a group of objects, by Roger D. Damina, second year student*
- 2 *Life drawing by Martin B. Ginsburg, fourth year student*
- 3 *Abstract two dimensional linear drawing of objects in figure 1, by Sherman D. Jones, second year student*
- 4 *Compositions by Richard B. Ward, second year student*



From the Executive Director's Desk

► In writing the text (should I use the Madison Avenue word "copy"?) for these offerings I have endeavored to avoid the mundane, the pontifical and the organizational. We, along with every other association in the country, are surfeited with verbiage (far too much of it ghost written) turned out by those who seek to impress by volume and weight rather than by content. Reams of dutifully prepared material appear on my desk every day, emanating rarely from the AIA and its components, but rather from the myriad of other organizations that have sprung up in this country. It is all sound, I suppose; it is all good; it is all worthy. I trust most of it is against sin. But little of it gets read—not even by the rest of the staff who strangely enough have much else to occupy their minds. So my simple aim is to engage your attention briefly on such subjects that interest me and in which I have a sort of trusting faith that you too might be interested and which will afford you a few brief moments of surcease.

Now we have all said the Institute has achieved an enviable position, that it has acquired a certain prestige, and that our members have arrived at a status, as evidenced by the Chicago Tribune's Research Bureau, which gives us good reason to smile with a touch of compassion and hauteur at our less favored fellows.

Let us assume that we are justified, and I think we are. Perhaps we should consider the factors that have contributed to our eminence. What can be singled out that makes the AIA known, respected and envied? Our conventions, our annual meetings? Perhaps to a certain degree they do contribute to our position, though what with some 30,000 other organizations holding annual conventions in the United States, each enjoying the benefits of public relations activities, each eagerly and sometimes effectively spreading the word about itself, we can see that we are engaged in a competition that dulls public interest by volume and monotony.

Our last great fling was the Centennial Celebration in 1957 when, with the help of the anniver-

sary, we did succeed in impressing ourselves with reasonable success upon the consciousness of the public. We had put together for the purpose a program of superior calibre—so superior in fact as to awe some to the point of resentment. It is the sort of thing that should be attempted only once every quarter-century, otherwise we run the risk of not being identified with architecture.

The Cleveland convention was a rather pallid echo of the Centennial celebration. We did not succeed at that time, due to any number of reasons, in attracting the calibre of performers who had been attracted in 1957.

New Orleans was far more successful and unexpectedly so. There is no reason to review all the events leading up to that convention, our concern for the sensibilities of all our members and our regard for the amenities of our hosts. We had almost despaired of success. As it turned out, a happier lot of speakers could not have been assembled than those who appeared on the New Orleans program. They were splendid, they spoke well, they engaged the attention of the audience and of the press. They gave us one of the best series of sessions with which we have ever been blessed, and the most inspired and best delivered summation I have ever heard was that of Samuel T. Hurst, Dean of the School of Architecture and the Arts, Alabama Polytechnic Institute.

It is interesting to speculate on the reasons for the success of the New Orleans convention. One was its spontaneity, a characteristic resulting perhaps from the confusion and distress that preceded the event. But what probably impressed and delighted the public more than anything else was that here were architects making news about their own subject—architecture. The public looks to us to lead architectural thinking. We should not count on others to do this for us. Consider our expectations, for instance, of a convention of the American Medical Association. We look to it to produce thought and news that have to do with advance in its realm. Would we not find it rather ridiculous to pick up a newspaper and read that Nervi had

addressed the American Medical Association on the evolution of concrete forms, or that the American Bar Association had been addressed by Picasso on abstract painting? Would we not then find those professions lacking in their regard for their clients?

Surely what the public rightfully expects of our conventions are programs designed to improve our knowledge so that we in turn render an even more knowing service. This does not in any way preclude our indulging in advanced and even complex discussion. But the discussion should contribute to our professional enlightenment and not to our amusement. Our purpose is to contribute to the advancement of the profession and not to indulge in philosophical discourse on subjects far removed from our comprehensive interest.

I suspect that regardless of the attitude with which the general public may view our conventions, the Bureau of Internal Revenue may turn an eye our way if our conventions fail to contribute, technically and philosophically, to the advancement of the practitioners who attend them. The Bureau has already indicated an inquisitive interest in American conventions and if it finds that recreation outweighs business and learning, it may rule that convention-goers can no longer write off their expenses.

The major job of The American Institute of Architects goes on day in and day out at the headquarters of your national organization. It is there that the principal work is done and that the responsibility lies. A most important concern is the maintenance of an efficient and able headquarters staff.

The officers of our one hundred and thirty-odd chapters, with their assistants, their executive committees and executive secretaries, if they are fortunate enough to have them, are essentially the Institute. It is they who are in close touch with the other members, with the people, with the communities, with the problems. It is upon them that we depend not only for our information, advice and recommendations, but for the carrying out of those manifold obligations and responsibilities which lead to the recognition and understanding of the profession throughout the country.

The position of the traditionally elected officers and Board of Directors is, for the most part, misunderstood. I know this only too well, for some years ago I served as an elected member of the Board for a full term of office. The Board of Directors is primarily the policy determining body. Those administrative items with which it is concerned have to do chiefly with the safeguarding of

our ethics, the administration of justice and the establishment of the budget.

It is the members of the Board who must have the knowledge and the wisdom to determine the policy of the Institute and, therefore, the course of our lives and of our careers. They cannot do this collectively unless they as individuals are willing to sacrifice an untoward amount of their time to the welfare of their fellows. This they do in full measure. Anyone who has not been a member of the Board or an elected officer has no conception of the time, energy, devotion, frustrations and disappointments this assignment takes. Nor can he be conscious of the success of the contribution and have the realization of having served well and faithfully one's fellowman. Too often the elected office and Board directorship is looked upon as a prize. So when it comes time for him to relinquish his position it is one of considerable sadness, for it means a cessation of fulfilling his opportunities to serve. I sincerely trust when officers and members of the Board find their terms of office are up that their contributions will be fully recognized by the membership — not just by a mere clapping of hands as they file out of the convention room, but by some token of definite appreciation.

I can never forget the bitterness which accompanied my stepping down from the presidency of a state society—now some years ago. I thought I had done a great deal to advance the interest of the profession, especially in my own state. Certainly I spent enough time in the job but when the final banquet took place, before which the new officers had been installed, I was not invited to sit at the head table and was not even called upon to take a bow, a practice which is all too prevalent. Too frequently on his last day in office a Board member walks in on a red carpet and walks out on a bare floor alone and unrecognized.

An example of this treatment is recorded of a late President of the United States, William Howard Taft. He lost to Woodrow Wilson; they rode up to the Capitol together; they rode down again and reviewed the inaugural parade, after which it was reported that Mr Taft, who for several years had not moved without a surrounding cordon of secret service men and had been accorded all the deference due his position, walked through Union Station lobby later in the day alone, unattended, unnoticed, and carrying his own valise.

Edmund D. Purvis



Del Ankers

Jury of Awards, 1960 Building Products Literature Competition.
Seated left to right: George Bain Cummings, FAIA, Harry B. Tour, FAIA, Chairman; Edward G. Conrad, AIA.
Standing left to right: H. Griffith Edwards, AIA and James B. Newman, AIA

Building Products Literature Competition

The following awards will be presented during the Annual Convention in San Francisco to winners in the 1960 Building Products Literature Competition sponsored jointly by the Institute and The Producers' Council, Inc:*

CLASS ONE

Literature concerned primarily with basic technical information.

Certificate of Exceptional Merit

Douglas Fir Use Book, West Coast Lumbermen's Association; Cole & Weber, Inc—Advertising Agency

Certificate of Merit

Sound Absorption Coefficients (AIA File No. 39-B) Acoustical Materials Association

Architectural Metals by Anaconda (AIA File No. 15) American Brass Company

Metal Stairs (AIA File No. 14-D) National Association of Architectural Metal Manufacturers

Glazing Manual, Flat Glass Jobbers Association

Technical Notes on Brick & Tile Construction (A Series) (Various AIA File Numbers) Structural Clay Products Institute

Structural Clay Facing Tile Handbook (AIA File No. 10-B) Facing Tile Institute (Affiliated with SCPI)

American Standard Specifications for Glazed Ceramic Wall and Ceramic Mosaic Tile (AIA File Nos. 23-A and 23-P) Tile Council of America, Inc; Fuller, Smith & Ross, Inc—Advertising Agency

*NOTE: Under the several categories of Awards, the order of literature as listed is in no way an indication of relative merit.

Honorable Mention

Fundamentals of Building Insulation (AIA File No. 37) Insulation Board Institute

Metal Lath Technical Bulletins (AIA File No. 20-B-1) Metal Lath Manufacturers Association

Specifications for Metal Lathing and Furring (AIA File No. 20-B-1) Metal Lath Manufacturers Association

Manual for House Framing (AIA File No. 19-B) National Lumber Manufacturers Association; Arthur E. Smith—Advertising Agency

Engineering in Wood (AIA File No. 19-B-3) Timber Structures, Inc

Fir Plywood Box Beam Handbook, Douglas Fir Plywood Association

Structural Clay Facing Tile (AIA File No. 10-B) Facing Tile Institute (Affiliated with SCPI)

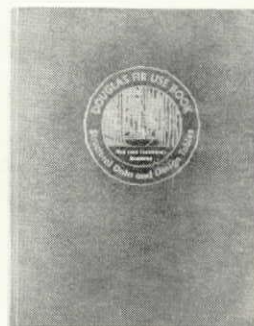
Architectural Woodwork—Wood Window Details (AIA File No. 19-E-1) Architectural Woodwork Institute; Consultant: James Arkin, AIA

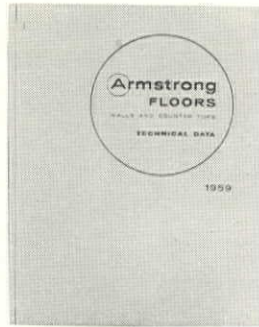
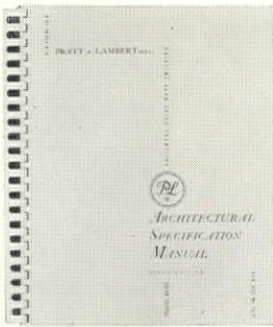
Ultimate Cost of Building Walls, Structural Clay Products Institute

Metal Curtain Wall Manual (AIA File No. 17-A) National Association of Architectural Metal Manufacturers

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*Certificate of
 Exceptional Merit
 Class I*





CLASS TWO

Literature offering technical information confined to particular products of a single manufacturer, with technical and informative data

Certificate of Exceptional Merit

Floors, Walls & Counter Tops—Technical Data (AIA File No. 23-G) Armstrong Cork Company

Architectural Specifications Manual—Painting-Varnishing-Enameling (AIA File No. 25-C) Pratt & Lambert, Inc

Certificate of Merit

Plumbing Fixtures & Fittings, American Radiator & Standard Sanitary Corp; Batten, Barton, Durstine & Osborn, Inc—Advertising Agency

Design Kit (AIA File No. 10-B) Arketex Ceramic Corp; Keller-Crescent Co—Advertising Agency

Acoustical Ceilings (AIA File No. 39-B) Armstrong Cork Company

Catalogue No. 8: Stock Components for the Fabrication and Assembly of Architectural Metal Work (AIA File No. 15) Julius Blum & Co, Inc; Seery & Ward—Advertising Agency

Sound Conditioning Products (AIA File No. 39-B) Celotex Corporation

Hollow Metal Door Units, Fenestra, Inc; Fuller, Smith & Ross, Inc—Advertising Agency

Lupton Aluminum Curtain Wall (AIA File No. 17-A) Michael Flynn Manufacturing Co; Erwin Wasey, Ruthrauff & Ryan—Advertising Agency

Power System Apparatus } (AIA File No. 31-R)
Utilization Apparatus }
Application Guide }
General Electric Company }

Metal Lath & Accessories (AIA File No. 20-B-1) Republic Steel, Truscon Division

Built-Up Roofing (AIA File No. 12-B) Ruberoid Company; Fuller, Smith & Ross, Inc—Advertising Agency

Toilet Compartments (AIA File No. 35-H-6) Sany-metal Products Co; Clark & Bobertz, Inc—Advertising Agency

Ceramic Tile Products Manual (AIA File No. 21-A) US Ceramic Tile Co; Griswold-Eshleman Co—Advertising Agency

Waterloo Air Diffusing Equipment (AIA File No. 30-J) Waterloo Register Co, Inc; Michel-Cather—Advertising Agency

Honorable Mention

Entrances, Store Fronts, Curtain Walls (AIA File Nos. 16-E, 26-D, & 17-A) American Art Metals Co

Stainless Steels for Architecture (AIA File No. 15-H-1) Armco Steel Corporation

Basic Types for Commercial Interiors } (AIA File No.
Basic Types for Residential Interiors } 23-G) Armstrong Cork Company

Glorifying the American Bathroom (AIA File No. 29) Philip Carey Manufacturing Co; Farson, Huff & Northlich, Inc—Advertising Agency

Aluminum & Steel Curtain } (AIA File No. 17-A)
Walls }
Aluminum Windows & } (AIA File No. 16-E)
Screens }

Ceco Steel; Charles O. Puffer Co—Advertising Agency

Curtain Wall Panels Faced With Ceramic Tile (AIA File No. 17-A) Ceramic Tile Panels, Inc

Aluminum Windows } Fenestra, Inc
Steel Windows }
Fuller, Smith & Ross, Inc—Advertising Agency

Metal Windows (AIA File No. 16-E) Flour City Ornamental Iron Works; Ray C. Jenkins Advertising Agency

Curtain Walls (AIA File No. 17-A) General Bronze, Wildrick & Miller—Advertising Agency

Recessed Architectural Lighting (AIA File No. 31-F-23) Lightolier, Inc; Alfred Auerbach Assoc, Inc—Advertising Agency

Tile Workbook for Architects (AIA File No. 23-A) Mosaic Tile Co; Farson, Huff & Northlich, Inc—Advertising Agency

The Economics of Thermal Roof Design, Schundler & Co, Inc; Kenneth B. Butler & Assoc—Advertising Agency

Ceramic Tile (AIA File No. 23-A-2) US Ceramic Tile; Griswold-Eshleman Co—Advertising Agency

CLASS THREE

Literature of a primarily promotional nature

Certificate of Exceptional Merit

Laminated Plastic Specifications (AIA File No. 35-C-12) Formica Corporation; Perry-Brown, Inc—Advertising Agency

Certificate of Merit

This Key Works, American Hardware Corp., Russwin Div; Noyes & Co, Inc—Advertising Agency

New Interiors with Large Size Ceramic Tile (AIA File No. 23-A) American-Olean Tile Co; Arndt, Preston, Chapin, Lamb & Keen—Advertising Agency

School Equipment of Advanced Design, Brunswick-Balke-Collender Co; Garfield-Linn Co—Advertising Agency

Garden Redwood, California Redwood Association

Curtain Wall Panels & Facings (AIA File No. 17-A) General Portland Cement Co; Harris & Wilson, Inc—Advertising Agency

The Second New Idea In Entrances (AIA File No. 16-E) Kawneer Company; Fuller, Smith & Ross, Inc—Advertising Agency

Masonite Contemporary Studies, Masonite Corporation; The Buchen Co—Advertising Agency

The Facing With a Future (AIA File No. 4-K-1) Mo-Sai Associates, Inc; David W. Evans & Assoc—Advertising Agency

Brick & Tile, Structural Clay Products Institute

Membrane Fireproofing, US Gypsum; Fulton Morrissey Co—Advertising Agency

Honorable Mention

A New Direction In Sound Control (AIA File No. 10-B) Arketex Ceramic Corporation; Keller-Crescent Co—Advertising Agency

The Hydronic Home, Bell & Gossett Company; Perin-Paus—Advertising Agency

Light Steel Framing (AIA File No. 13-G) Bethlehem Pacific Coast Steel; Hazard Advertising Co, Inc

Architectural Porcelain Covers All the Bases (AIA File No. 15-M-1) Davidson Enamel Products, Inc; Clark & Bobertz, Inc—Advertising Agency

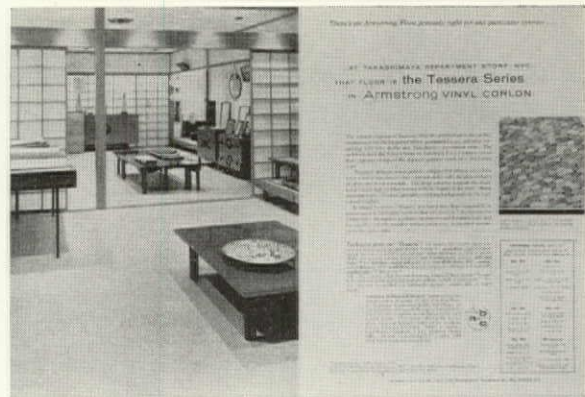
Georgia-Pacific Releases (AIA File No. 23-L) Georgia-Pacific Corporation

Ceramic Solar Screen (AIA File No. 10-A) Gladding, McBean & Company; Hixson-Jorgensen, Inc—Advertising Agency

Door Closers, LCN Closers, Inc; D. K. Morrison—Advertising Agency

The Sandwich Wall Story, Nelson Stud Welding

Pella Windows For Non-Residential Buildings, Rol-screen Company; L. W. Ramsey—Advertising Agency



CLASS FOUR

Space advertising directed primarily to the architect.

Certificate of Exceptional Merit

Vinyl, Cork, and Corlon Tile, Armstrong Cork Company

Certificate of Merit

Color & Form With Porcelain Enamel Walls, Armco Steel Corporation

Vina-Lux Vinyl Asbestos Tile, Azrock Floor Products Division, Uvalde Rock Asphalt Company

Steel, Bethlehem Steel Company; Hazard Advertising Co, Inc

Formica, Formica Corporation; Perry-Brown, Inc—Advertising Agency

Movable Hauserman Interior Walls, E. F. Hauserman Company; Meldrum & Fewsmith—Advertising Agency

Kentile Floors, Kentile, Inc; Benton & Bowles—Advertising Agency

Honorable Mention

New Alcoa Alumalure, Aluminum Company of America; Fuller, Smith & Ross, Inc—Advertising Agency

Ceramic Tile Brings New Beauty, American-Olean Tile Company; Arndt, Preston, Chapin, Lamb & Keen—Advertising Agency

Laminated Block & Plank Hardwood Floors, E. L. Bruce Company; Greenhaw & Rush, Inc—Advertising Agency

Various Uses of Redwood, California Redwood Association

Why Only Glass Does It So Well, Corning Glass Works; The Rumrill Co—Advertising Agency

Architecture Sets Mood for Creative Thinking, Libbey-Owens-Ford; Fuller, Smith & Ross, Inc—Advertising Agency

Toilet Compartments, Sanymetal Products Co, Inc; Clark & Bobertz, Inc—Advertising Agency

*Certificate of
Exceptional Merit
Class III*





LIBRARY NOTES

Architecture of American Cities

Two kinds of books may be found concerning the architecture of cities: those which are essentially a guide-book and list or picture those buildings of interest, and those which give a narrative account of the development of architecture in a community. Both types are included in the following list which represents a cross-section of American cities from Massachusetts to Florida and from Washington to California. These books are available from the Library Loan Service to corporate members at a service charge of fifty cents for the first volume and twenty-five cents for each additional. GEP

HOWLAND, RICHARD H., AND E. P. SPENCER

The Architecture of Baltimore, A Pictorial History. Baltimore, Johns Hopkins Press, 1953. 149 p

HUNTER, WILBUR H., AND C. H. ELAM
A Century of Baltimore Architecture. An illustrated guide to buildings designed by the members of the Baltimore Chapter, AIA, including an index to Baltimore architecture. Baltimore, The Peale Museum, 1957. 48 p

HITCHCOCK, HENRY R.

Boston Architecture, 1637-1954. N. Y., Reinhold, 1954. 64 p

KILHAM, WALTER H.

Boston After Bulfinch; An Account of Its Architecture, 1800-1900. Cambridge, Harvard Univ. Press, 1946. 114 p

CURTIS, ELIZABETH (GIBBON)

Gateways and Doorways of Charleston, South Carolina, In the Eighteenth and Nineteenth Centuries. N. Y., Architectural Book Publishing Co, Inc, 1926. 68 numb.l.

LINCOLN, FAY S.

Charleston; Photographic Studies. N. Y., Corinthian Pub., Inc, 1946. 79 p

RAVENEL, BEATRICE

Architects of Charleston. Charleston. Carolina Art Association, 1945. 329 p

SIMONS, ALBERT, AND S. LAPHAM, JR, EDITORS

Charleston. N. Y. Press of the American Institute of Architects, Inc, 1927. 176 p

RANDALL, JOHN D.

A Guide to Significant Chicago Architecture of 1872 to 1922. Glencoe, Ill., 1958. 59 p

TALLMADGE, THOMAS E.

Architecture in Old Chicago. Chicago, Ill. The Univ. of Chicago Press, 1941. 218 p

CLEVELAND CHAPTER, AIA

Cleveland Architecture, 1796-1958. N.Y., Reinhold, 1958. 64 p

HAWAII CHAPTER, AIA

A Guide to Architecture in Honolulu, 1957. Honolulu, Hawaii Chapter, AIA, 1957. 68 p

COOLIDGE, JOHN P.

Mill and Mansion, A Study of Architecture and Society in Lowell, Massachusetts, 1820-1865. N. Y., Columbia Univ. Press, 1942. 261 p

MCCLURE, HARLAN E., EDITOR

Twin Cities Architecture; Minneapolis and St. Paul, 1820-1955. N. Y., Reinhold, 1955. 44 p

NEW ORLEANS CHAPTER, AIA

A Century of Architecture in New Orleans, 1857-1957. An exhibition sponsored by New Orleans Chapter, AIA, and Louisiana Landmarks Society, 1957. New Orleans, 1957. 24 p

LYNN, STUART M.

New Orleans. N. Y., Hastings House, 1949. 168 p

RICCIUTI, ITALO W.

New Orleans and its Environs; The Domestic Architecture, 1727-1870, N. Y., W. Helburn, Inc, 1938. 160 p

BAILEY, VERNON H.

Magical City; Intimate Sketches of New York. C. Scribner's Sons, 1935. 254 p

JACKSON, HUSON

New York Architecture, 1650-1952. N. Y., Reinhold, 1952. 72 p

DOWNING, ANTOINETTE F., AND

V. J. SCULLY, JR

The Architectural Heritage of Newport, Rhode Island, 1640-1915.

Cambridge, Harvard Univ. Press, 1952. 241 p 235 pl

COUSINS, FRANK, AND P. M. RILEY

The Colonial Architecture of Philadelphia. Boston, Little, Brown, and Company, 1920. 248 p

PHILADELPHIA ART ALLIANCE

Philadelphia Architecture in the Nineteenth Century. Theo B. White, ed. Philadelphia, Univ. of Pennsylvania Press, 1953. 122 p

SIMS, JOSEPH P., AND C. WILLING

Old Philadelphia Colonial Details. N.Y., The Architectural Book Pub. Co, 1914. 55 pl.

SCHMIDT, CARL F.

Greek Revival Architecture in the Rochester Area. Scottsville, N. Y., 1946. 200 p

ST. PETERSBURG ARCHITECTURE and Associated Industries, 1947. St. Petersburg, Craft Publications, 1947.

COUSINS, FRANK AND P. M. RILEY

The Colonial Architecture of Salem. Boston, Little, Brown and Company, 1919. 282 p

STAATS, HENRY P., EDITOR

Californian Architecture in Santa Barbara. N. Y., Architectural Book Pub. Co, 1929. 125 p

STEINBRUECK, VICTOR

Seattle Architecture, 1850-1953. N. Y., Reinhold, 1953. 56 p

TAMPA ARCHITECTURE and Associated Industries, 1947.

St. Petersburg, Fla., Craft Publications, 1947.

WASHINGTON-METROPOLITAN CHAPTER, AIA

Washington Architecture, 1791-1957. N. Y., Reinhold, 1957. 96 p

ARCHITECTURAL RECORD

The Restoration of Colonial Williamsburg in Virginia. F. W. Dodge Corp., N. Y. 1935. 458 p

WHIFFEN, MARCUS

The Public Buildings of Williamsburg, Colonial Capital of Virginia; An Architectural History. Williamsburg, Va. Colonial Williamsburg, 1958. 269 p



Town and Square—From the Agora to the Village Green. By Paul Zucker. 287 pp. illus. 7¼" x 10". New York: 1959: Columbia University Press. \$15.00

A review by Grady Clay

City squares are un-American and out-of-date; they attract bums, hoods, homosexuals and pigeons. No proper person wastes time in squares; they are strictly for the birds and, in Greenwich Village, for the beats. They also waste valuable downtown real estate (think of all the taxes they would bring the city!), and interrupt the orderly and profitable sequence of window shopping. Once upon a time, all parades started on the square, but nobody has downtown parades any more; everybody stays home and watches them on TV, where they all begin in Disneyland. Dowdy, old-fashioned, shabbily Victorian, the square is dead. The comfort station smells. If you like squares so much, why don't you go on back to Europe?

So runs the Established Wisdom in America. Scratch any suburbanite, prod any good Rotarian, and this is his last word and testament: Away all squares. The street's the thing.

Fortunately, the Established Wisdom has its own built-in cracks and crannies which now provide a foothold for quite a different sort of wisdom concerning not only the place of the square in the present city, but its importance in the new city which is now being created all around us.

For, like the wind, the Established Wisdom is subject to change. Those who have been sniffing the air lately notice a shift in direction, a whiff of spring from who knows what distant strands—perhaps even from a university campus where dissatisfied youth have been asking the keepers of the Established Wisdom, "Who says?" Even from within the fortresses which sur-

round impressionable students of architecture there come indications of strange and upsetting ideas. "All my students are off on this square-and-mall kick," complains a young professor. "They're trying to make little San Marcos all over the place."

Coming at such a moment in history, Dr Paul Zucker has brought us an important new book treating in a scholarly and affectionate way the history, function, and detail design of the urban square, and its setting in the townscape. This is not a witty book, nor does its author have the kind of eloquence which brightens John Summerson's "Georgian London." Yet both books speak with the author's devotion to the subject; and Dr Zucker's especially with deep understanding and scholarship.

This is a beautifully-illustrated, well-documented and informative study of Greek, Roman and later European squares, with excursions into Central and South American squares and plazas; and a final chapter on American town squares by the American architect-town planning consultant, Carl Feiss. The Orient remains virtually unexplored.

At the outset, Dr Zucker grapples with the central obstacle to widespread acceptance of squares: The idea that "these are revolutionary times, and the automobile has completely revolutionized all our old notion about urban spaces." Less an idea than an effective mental block, this formula has stood in the way of any widespread understanding and acceptance of the urban square until quite recently. The obvious awkwardness of many new civic rebuilding ventures and the success of architect Victor Gruen with his many downtown plans, have forced many urban designers of the automobile-is-king orientation to shift their eyes from

the freeways of the open countryside and the breezeways of their wide-open-spaces Civic Centers to study once again the urban square in all its glory. To them, Dr Zucker's book has a special relevance.

For the square in the town, he reminds us, has always provided gathering places for people. Its physical and psychological function does not depend on size or scale. Whether a New England village green, a midwestern monumental plaza in midcity or a quiet residential square, its functions are the same: To humanize us by mutual contact, providing "a shelter against the haphazard traffic, freeing [us] from the tension of rushing through the web of streets." These are "psychological parking spaces within the civic landscape." And, judging by the monotony of many American townscapes and many of their ill-laid and hastily-conceived plans for the future, we are as badly in need of Dr Zucker's prescriptions in general as we are of the particular psychological parking spaces which he defines.

"Whether the curve of a street corner must be planned for the stoppage of a noble coach drawn by eight horses or for a line of Fords, bumper to bumper; whether an open area has to be shaped for royal spectacles or for political rallies, does not make any difference in principle. Such functional considerations have influenced width, length and depth of streets and squares, their directions and their connections, then and now equally, so that one can say that planning in space today is hardly more functionalistic than it was in earlier centuries. The needs and demands of the past may have been fewer and less complex, but they were as basic for determination of the final shape as they are now."

Dr Zucker defines the urban square as "a structural organiza-



Rome. Piazza Navona. Etching by Giovanni Battista Piranesi

tion as a frame for human activities . . . based on the relation between the forms of surrounding buildings; on their uniformity or their variety; on their absolute dimensions and their relative proportions in comparison with width and length of the open areas; on the angle of the entering streets; and finally on the location of monuments, foundations or other three-dimensional accents. In other words, specific visual and kinaesthetic relations will decide whether a square is a hole or a whole."

Many a city today has its "squares" marked on the city map, but these are hardly more than geographic leftovers or quirks which happen to be bare of structures. He reminds us, however, that artistically relevant squares are "more than mere voids; they represent organized space, and a history of the square actually means a history of space as the subject matter of artistic creation."

We can perceive urban spaces through a view of their limits as we move through them. This state of visual tension requires both sight and insight coupled with movement: sight of the architectural frame, of the expansion of the floorscape around us, and of the imaginary dome of sky above. By function, squares fall into five categories: closed, dominated, nuclear, grouped and amorphous. They can never be divorced from the frame of the city in which they perform these functions; and the author reminds us of it by his chapter headings: "The Square in Space and Time"; "Town and Square in Antiquity"; "The Medieval Town and Square"; "Renaissance Town and Square"; "Town and Square from 17th to 19th Century"; and finally, "Early American Squares."

American readers may find, as I did, the Baroque square offering the greatest current opportunity

for study by American architects and planners. For these are at the farthest extreme from many of our most popular current "solutions."

Such great Baroque squares as the Campidoglio, Piazza del Popolo and Piazza Navona at Rome are almost wholly antipathetic to the rigidly rectangularized and monotonously planned "civic center designs" which are coming these days from the offices of redevelopment agencies, volunteer architectural groups and amateur Civic Center advisory committees. I can only hope that Dr Zucker's scholarly advice is heeded, and his book studied with great care before we are inflicted with the end-products of these vast and sprawling plans.

Meanwhile, whether your aim is to redevelop a city or design a building, Dr Zucker and the cities and squares of which he writes so well, have much to offer. The American townscape will suffer if his lessons are not taken to heart.

Triumph on Fairmount: Fiske Kimball and the Philadelphia Museum of Art. By George and Mary Roberts. 322 pp. 5½" x 8¼". Philadelphia: 1959: J. B. Lippincott Company. \$6.00

To anyone with a Philadelphia background, to anyone with a museum background, or to anyone who is just an everyday art-lover, this book will be fascinating reading. Since this reviewer has a small claim to all three such backgrounds, he read it slowly and with excitement, and laid it down regretfully.

All during the early nineteenthcenturies the empty shell of the polychromed Greek temple—or perhaps it would be better to call it a series of connected temples—slowly rose on the hill overlooking the Schuylkill River known as Fairmount. It was built by the city, largely through the efforts of Eli K. Price, a wealthy and quietly influential little man who was on the boards of all three museums in Philadelphia, but who was determined that the Philadelphia Museum should be the greatest of them. In 1924 it became necessary to find a new Director. Fiske Kimball was suggested as having the ambitious and driving qualities necessary to build up a museum from an almost standing start, and also having the scholarship and enthusiasm requisite for the post. He was then in his first year at New York University, organizing a new program in the Department of Fine Arts, but when offered the new position he accepted immediately.

Kimball was a native of Boston, and took his master's degree in architecture at Harvard in 1912. The following years were spent teaching at Harvard, and at the universities of Illinois, Virginia, and Michigan, and in travelling, researching and writing. He was always a prodigious worker, with many projects under way at the same time. It was during these years that he published "Thomas Jefferson, Architect," "History of Architecture" (with Harold Edgell), and "Domestic Architecture of the American Colonies and of the Early Republic," as well as many articles and papers.

While at Illinois, Kimball met and married Marie Goebel, the daughter of a professor. It was a

perfect match, and throughout their childless life she was his loyal supporter—and he often needed support—and his assistant in research and scholarship. In fact, Marie became a scholar in her own right, and published many magazine articles as well as "Thomas Jefferson's Cook Book" and "Martha Washington's Cook Book." In 1943 she published "Jefferson; the Road to Glory, 1743 to 1776," the first of five volumes on Jefferson, two of which remained unfinished at her death.

Kimball was a man of great imagination and resourcefulness, of physical and emotional strength; his sometimes violent nature arousing both antagonism and affection, but his most striking quality was his unlimited capacity for work. While directing and building up one of the great museums of the world, at the same time pursuing and coddling the owners of great art collections, he always had time to continue his research and writing on American architecture, Jefferson and his Monticello, and—one of his special hobbies—the origins of the rococo.

When he came to Philadelphia at the age of thirty-seven he was a dynamic but exceedingly gauche young man. He was viewed with a bit of alarm by the wealthy old families of the city, with whom he was expected to associate, and from whom he hoped to wheedle both money and art collections. His frequently offensive behavior, his off-color stories, and his sometimes shocking rudeness, made his way much more difficult than it need have been, and made Marie's way frequently painful.

The names and anecdotes of the great and near-great in the world of art will fill the informed reader with nostalgia—the great collectors, Johnson, Widener, Stotesbury, Arenberg, Edward G. Robinson, Chester Dale, and others; and the great dealers, Duveen, Wildenstein, Knoedler and Rosenbach.

One of the astonishing qualities of this book is the conviction of realism it carries. One comes to know Fiske and Marie intimately, to follow breathlessly his pursuit of such collectors as John G. Johnson, to revel in the great parties he threw in the museum—with his inimitable flair for an almost circus-like showmanship, to grieve as

illness and heart attacks gradually took Marie away, and to grieve even more deeply as Fiske's erratic behavior gradually took on obvious aspects of insanity—obvious to all, that is, but Fiske himself. It ended with his dismissal from the museum in January, 1955; Marie died in March and Fiske lasted only a few months without her—August of the same year.

The secret of the book's realism is not only the fact that the authors knew the Kimballs long and intimately, but that they had complete access to their papers, which were voluminous. Fiske early acquired the good business-like habit of sitting down immediately after an important interview and recording the conversation with great care. He similarly kept careful notes of everything that happened during his career. Thus the book is filled with actual conversations and sparkling incidents.

George Roberts practices architecture in Philadelphia. He and his wife have written an absorbing account of a very unique and rich personality, and along with it a fascinating story of a world and an era. J. W.

Interiors Book of Offices. By Lois Wagner Green. 184 pp. 9" x 12". New York: 1959: Whitney Library of Design, 18 East 50th Street. \$12.50.

This showcase of office interiors is both attractive and useful — attractive because of format and the quality of the examples selected, and useful because by looking at the pictures one may gain a knowledge of recent office design which would require days of foot-weary exploration.

The introduction seems to question the pre-eminence of the architect in office design, even though many of the examples illustrated are architect-designed. Mention is made of "the space planner," the architect and engineer, and the "interior designer," as well as the industrial designer. Perhaps this degree of specialization is justified, but it should be pointed out that normally the architect is the coordinator. The obvious exception is the project in which the work is primarily decorative. C.H.C.

LE CORBUSIER IN SAN FRANCISCO

An Exhibition at the San Francisco Museum of Art

Among the many attractions to lure you to San Francisco the week after Easter is a comprehensive exhibition of the architecture of Le Corbusier.

It was organized in Switzerland in the summer of 1957 and has traveled extensively in England and Canada. It is now on its way to Japan and, presumably, other points around the globe and is shown in the United States only at the San Francisco Museum of Art from April 12 to May 15 in honor of the AIA convention.

There is little in this show one hasn't seen in books and magazines. As an exhibit it is not particularly well designed. The many sketches, plans and photographs are grouped under Chandigarh, Space and Form, Ronchamp, Town Planning, the Home, Architecture, the Window, Buildings at Ahmedabad, Museums, and Chronology, which is arbitrary, confusing and repetitive even under the best of circumstances. Crowded into much too small a space as I saw this exhibit some months ago in the attractive new School of Architecture building of the University of Manitoba, these overlapping categories seemed pretty chaotic.

And yet, despite these faults, I found this show very stimulating and, in fact, downright exciting. I only hope that the San Francisco museum can give it plenty of room. Many of the huge enlargements need distance. And so many excellent photos of so much of Le Corbusier's architecture all in one place are quite an overwhelming sight which requires adequate breathing space.

The original Swiss exhibit included Le Corbusier's painting, sculpture and tapestries along with his architecture and city planning and it's a pity that, but for a few drawings, these had to be left behind for reasons of economy. For Le Corbusier, it seems to me, is primarily a painter and sculptor and his buildings and even his town planning are an exercise of these arts on an architectural scale. His artwork, therefore, seems to me essential to an understanding of the man and the real nature of his tremendous contribution to architecture.

It is tremendous! Although I will add in the same breath that I wouldn't want to live in any of his buildings. In fact, I sometimes doubt Le Cor-

busier really meant them to be lived in. They are meant to be and are art—monuments, gigantic sculpture. And the *maître's* verbose, emotional and poetic rationalizations about their function are just that—rationalizations. As Sir Herbert Read has pointed out, Le Corbusier is a poet, a great poet. He therefore, I say, may be forgiven his verbal inconsistencies, contradictions and ringing pronouncements. What does it matter that he once talked about the building as "a machine for living" and now calls Ronchamp "a modern tool able to open up fresh roads in a mechanistic society?" The contradiction is only in words. The architect Le Corbusier is, as this exhibit demonstrates, remarkably consistent. "Observe the play of shadows, learn the game. . . . Great music. Try to look at the picture upside-down or sideways. You will discover the game," he has scribbled under a photo of a Ronchamp detail. But he might have written it just as well under a picture of the much earlier Villa Savoye at Poissy or under a detail of Chandigarh.

What struck me on seeing so much of Le Corbusier's architecture together was that, yes, indeed he did open up fresh roads in a mechanistic society and, admit it or not, all but Mies van der Rohe (yes, even Philip Johnson) have started to travel this road. I discovered the game. It's Le Corbusier's game of translating modern art, the art of non-objective fantasy, into buildings. Many people still complain that you can't tell if a modern, non-objective painting is hung upside-down or sideways. Most of the time it doesn't matter. You can still experience its impact, discover the game. Le Corbusier invites us—almost—to do the same with his buildings. They, too, are abstract art.

Obviously, poetic sculpture on a large scale is not all there is to architecture and to some it may even be heresy. Which is probably the reason Le Corbusier has never been allowed to design a building in our still Puritan country. But I doubt that we would ever have overcome the monotony of purely functional "machines for living" without Charles Edouard Jeanneret, better known as Le Corbusier, who never for a moment really believed in them.

W.V.E.

In a "Letter to the Editor" on page eight of the March issue of the *Journal*, G. P. Keleti said, referring to architectural students, ". . . young men most of whom have never seen in the flesh a building which can be considered great architecture."

The subject of architectural education has been receiving much attention lately, both in the architectural press and at conventions and at other architectural gatherings. The *Journal* has printed several excellent articles or addresses on the topic and there are more to come. "Everybody is getting into the act," as Jimmy Durante used to say—still does, I guess. So this architectural editor is emboldened to put in his two cents worth, following thoughts suggested by the above quotation from Mr Keleti.

Everybody wants to see the architectural curriculum expanded to include his own specialty, or subjects of importance to him. The engineers think the architect should be taught more engineering, the designers think everything should be subordinate to design, the old-timers want life class and sketching brought back, the "practical" men want to see more training in business procedures, office management and contractual matters, the historian and the antiquarian deplore the de-emphasis on the teaching of history—even the architectural photographers want the poor student taught photography (see Julius Shulman in the December *Journal*). There are those, too, who believe that what the architect needs most of all is a broader and more general education, that he should take a B. A. in a regular arts course before starting to specialize, and that he should be encouraged to become a reading man. (With that I am in full accord.)

As might be expected, the educators themselves disagree widely on what is wrong with architectural education. Dean Burchard, in these *Journal* pages, raises many questions. He offers few answers, but he does seem to question the value of the emphasis on design for those students who are not pre-eminently gifted in design, and he does sug-

gest that perhaps a return to some instruction in freehand drawing would be beneficial. James E. Adams, in the November *Journal*, is concerned about the student with little talent for design, who, when he finds out the truth about himself a few years out of college, simply drifts into other occupations within the architect's office, when he could and should have been specially trained for them.

Buford Pickens, in the December *Journal*, suggests that the collegiate work be integrated with the period of practical experience or "internship," leading a student to his license eight years out of high school. Walter Taylor foresees a complete revolution in the teaching of architecture in the next twenty-five years, including the introduction of more general studies of both a cultural and a scientific nature, but patterned *specially* for architects.

Now after the experts, what does this mere editor have to suggest? Well, first of all he believes the architect should be a thinking, reading, well-rounded man, whether he is gifted in design or a whiz of a specification writer. He should thus have sufficient general and cultural studies in college, in courses designed specially for the architect, to orient him and start his intellect ticking. If he doesn't have an intellect, he has no business trying to be an architect—any kind of an architect. Chief draftsmen, spec writers, materials engineers and office managers should not be drawn from the misfits.

History and theory of architecture, and philosophy of design, should be taught from the beginning, so the student begins early to absorb *architecture* through his pores. Structural and mechanical engineering should be taught as background courses so that the student will later be able to work closely with his consulting engineers, and anticipate and understand their requirements. A student with a special flair for structure should certainly be encouraged to study further, so that he may learn to think and to design in terms of structure. Freehand drawing should be taught, for drawing is a neces-

sary tool for the architect—as well as a delight. An architect that can't draw is like a poet that can't spell. And then design, of course. More for those who can absorb it, less for those who can't, but always design. As to *how* design should be taught, I don't know—but it should be taught better than it was in my day in school.

Finally—and this is where Mr Keleti's thought comes in—some kind of travel should be tied to the study of architecture, domestic and/or foreign, the wider and more frequent the better. It is not just that buildings are three-dimensional and must be seen in the round to be appreciated. It is more than that. Architecture is a four-dimensional art and great buildings must be walked around and through to be truly experienced—the dimension of time is all-important.

So the student must, at every opportunity, see all buildings near and far that have any claim to architectural fame, ancient or modern, and his education must have been such that he can see them clearly and without the blinders of dogma. He must be able to enjoy, as architectural compositions, the great buildings of the despised eclectic era and the glorious elegance of the Baroque period, as well as the studied perfection of some of the modern masters. He must be catholic in his tastes and quick in his comprehension of the intricacies of plan and circulation. Thus equipped, the student will be able to thrill to the teeming concourse of Grand Central Station or the great station in Kansas City; he will respond to the poetry of Maybeck's crumbling Palace of the Fine Arts in San Francisco and to the serenity of Jefferson's Monticello. And when he goes abroad he will be able properly to experience the great cities and buildings of the past.


So let us include travel for the purpose of experiencing architecture, not just as an added frill for the student, but as a required part of his curriculum.



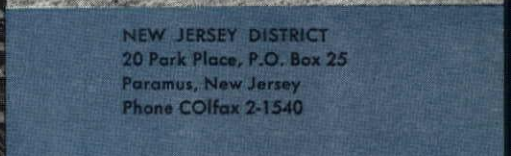
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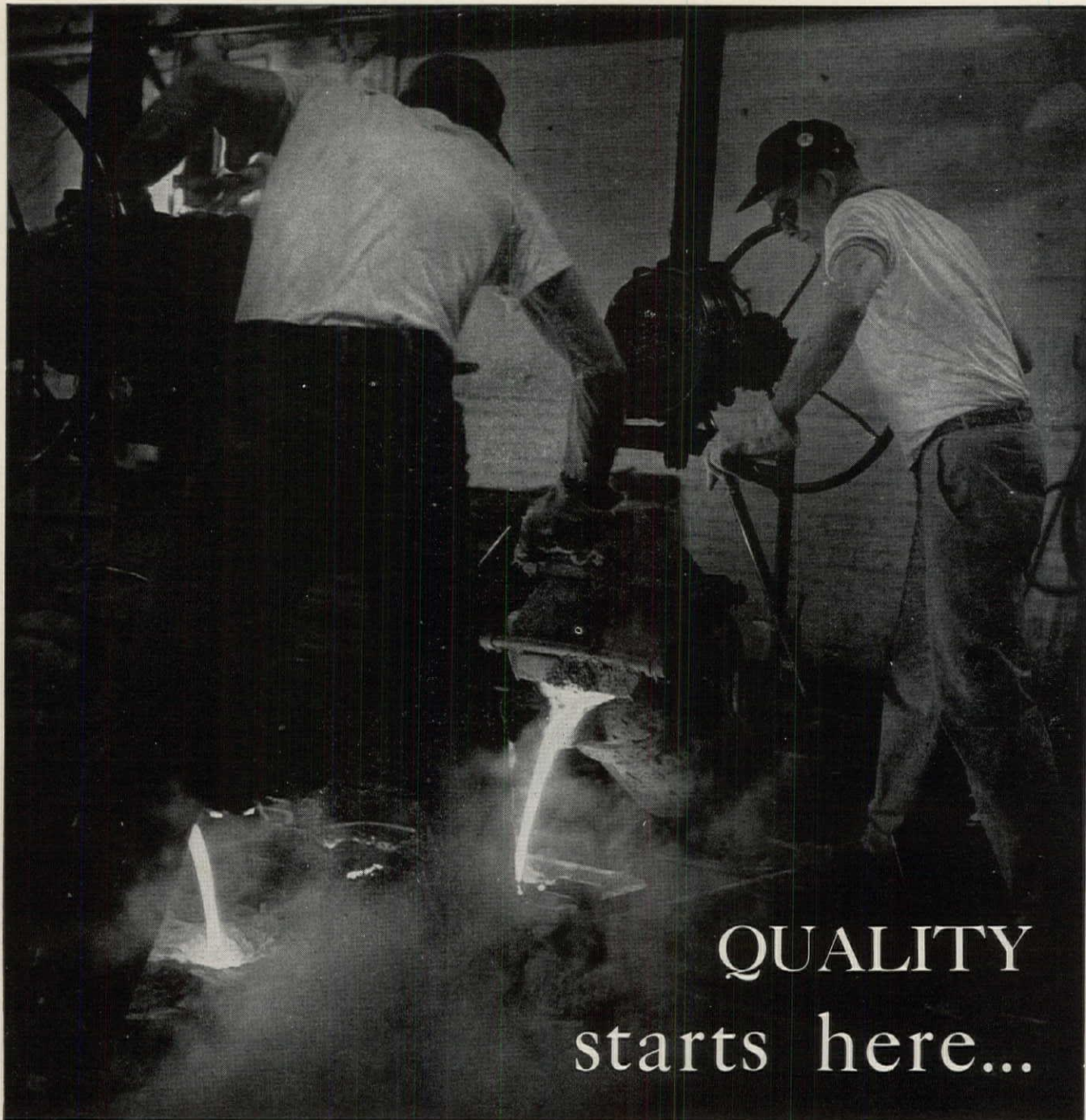
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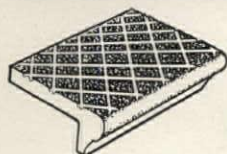
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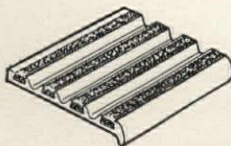
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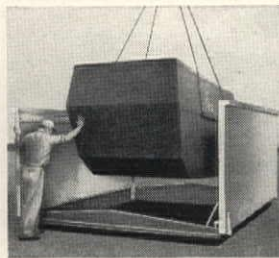
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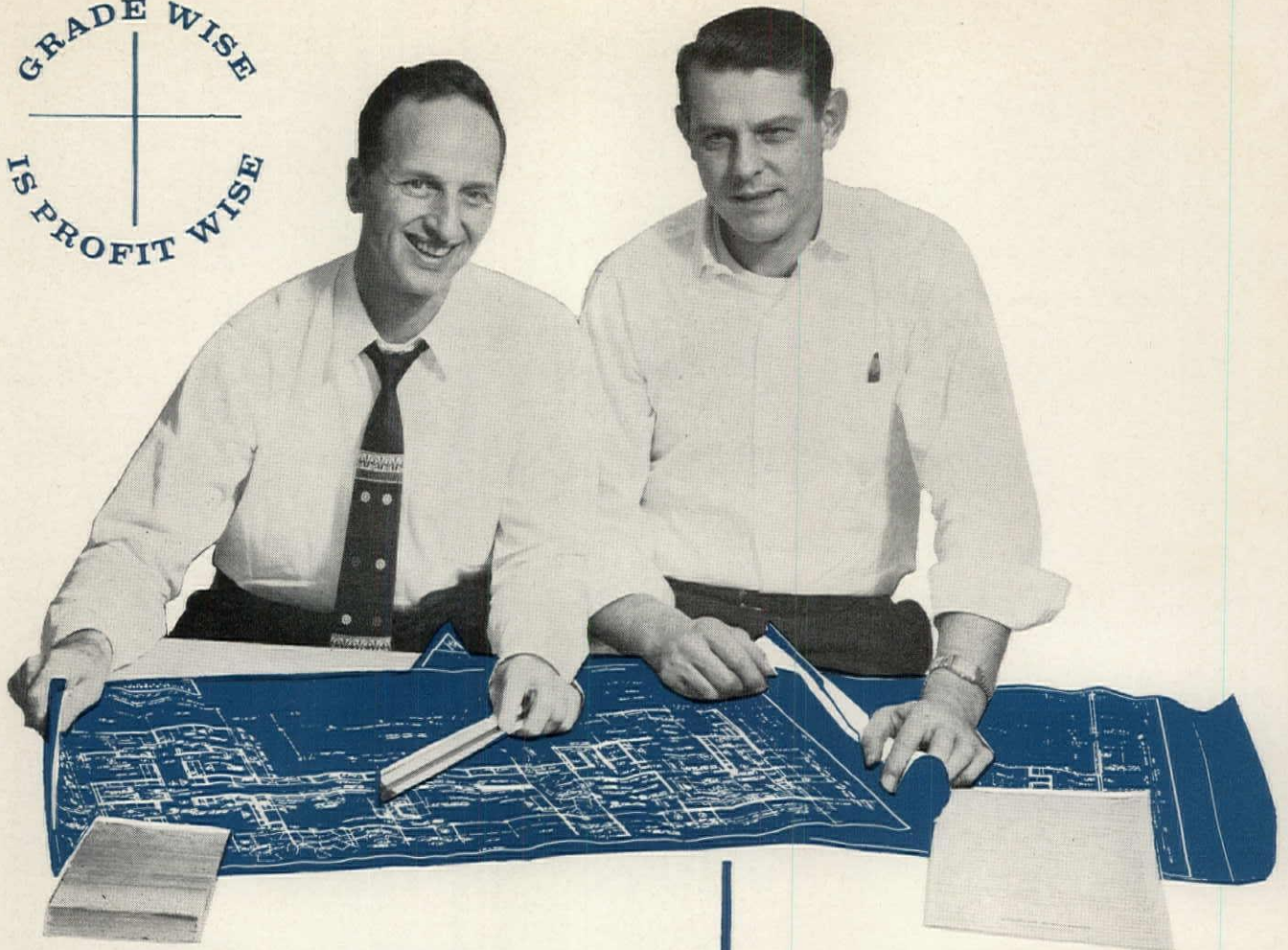
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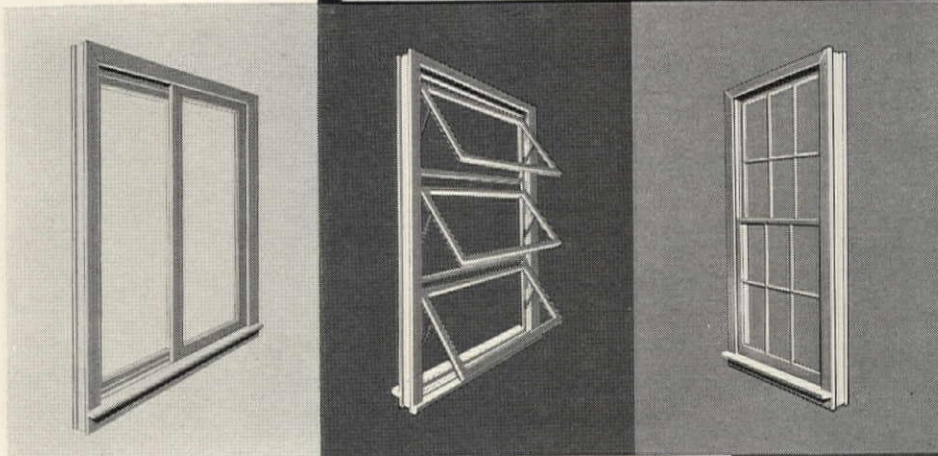
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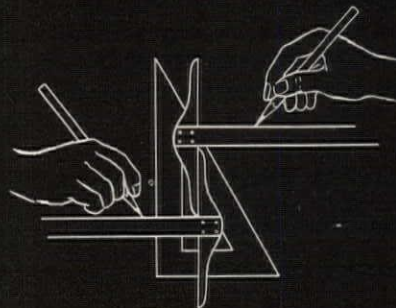
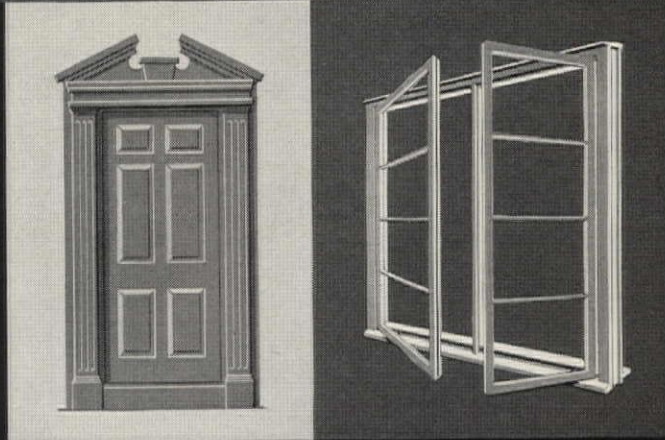
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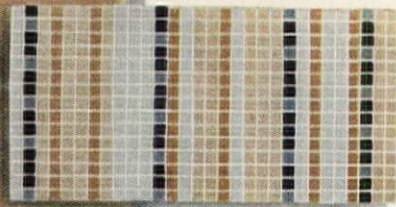
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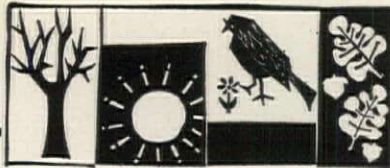


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C A L E N D A R

April 3-May 1: Exhibition, "Church Art Today," Grace Cathedral, San Francisco, Calif.

April 5-7: BRI Spring Conferences, Statler-Hilton Hotel, New York City.

April 7: New York Architectural League Annual Dinner, New York City.

April 7-18: AIA—US Travel Agency tour of Hawaii.

April 11-12: Inter-Society Color Council, 29th Annual Meeting, Philadelphia, Pa.

April 18-22: AIA Annual Convention, San Francisco, California.

April 19-21: Church Design and Building Conference and Exposition, Chicago, Ill.

April 23-30: Twenty-seventh Annual Historic Garden Week, Garden Club of Virginia. (For information write The Garden Club of Virginia, Room 3, Mezzanine, Jefferson Hotel, Richmond 19, Virginia.)

April 25-27: Annual Meeting, Construction Specifications Institute, Palo Alto, Calif.

April 30-May 15: Maryland House and Garden Pilgrimage. (For information write Room 223, Sheraton-Belvedere Hotel, Baltimore, Md.)

May 1-4: Forty-eighth Annual Meeting, Chamber of Commerce of the United States, Washington, D. C.

May 3-5: 1960 National Joint Conference on Church Architecture sponsored by The Church Ar-

chitectural Guild of America and the Department of Church Building and Architecture, National Council of Churches of Christ in the USA in cooperation with the Minneapolis and St. Paul Chapters, AIA. Leamington Hotel, Minneapolis, Minn.

May 11-16: World Design Conference, Sankei Kaikan, International Hall, Tokyo, Japan. (For full information write Wo-De-Co — Tokyo, Room 301, International House of Japan, 2 Tariizaka-Machi, Tokyo, Japan.)

May 12-14: South Atlantic Regional Conference, Winston-Salem, North Carolina.

May 19-21: Indiana Society of Architects Convention, Indianapolis, Ind.

May 21-26: American Society of Planning Officials, Miami, Fla.

May 28-June 3: Twenty-fifth World Planning and Housing Conference, San Juan, Puerto Rico.

June 12-24: AIA-ACSA Teaching Seminar, Sagamore, N. Y.

June 15-18: British Architects' Conference, Manchester, England. (For information write G. R. Ricketts, Secretary, Royal Institute of British Architects, 66 Portland Place, London W. 1, England.)

July 23-August 15: AIA—US Travel Agency Tour of Europe (to August 23 if Russia included).

October 2-13: International Seminar on Industrial Architecture, Kazimierz, Poland (See NEWS).

According to notices received at the Octagon between January 16, 1960 and February 16, 1960

AWSUMB, GEORGE, Memphis, Tenn.

CAPELL, WILFRED H., San Francisco, Calif.

DREHER, SR, FREDERICK, Ocean County, N. J.

EILER, HOWARD I., Reading, Pa.

HALEY, DOUGLAS F., Gary, Ind.

JOHNSTON, LAWRENCE P., Albuquerque, N. M.

JONES, I. HOWLAND, FAIA, Marblehead, Mass.

LEONARD, JOHN VINCENT, Ithaca, N. Y.

LUBIN, ALFRED M., Norfolk, Va.

LYMAN, JOHN B., Tucson, Ariz.

MANNING, CLAIRE BATES, Joplin, Mo.

MAUPIN, JAMES M., Alton, Ill.

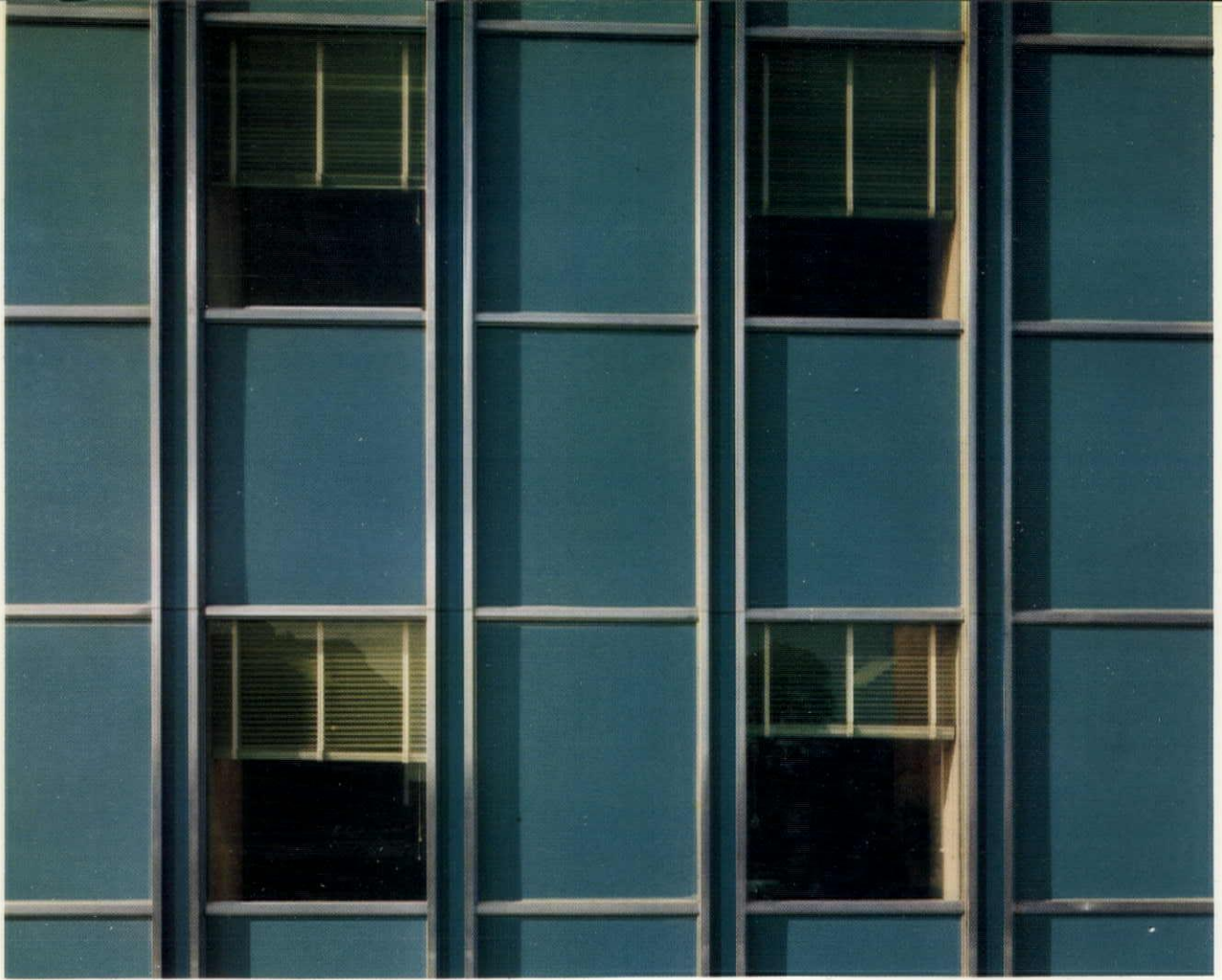
MCGUIRE, WILLIAM C., Indianapolis, Ind.

ROBINSON, REAH DE BOURG, Wilmington, Del.

SINGLEY, HEYWARD S., FAIA, Columbia, S. C.

WELCH, STUART CARY, Buffalo, N. Y.

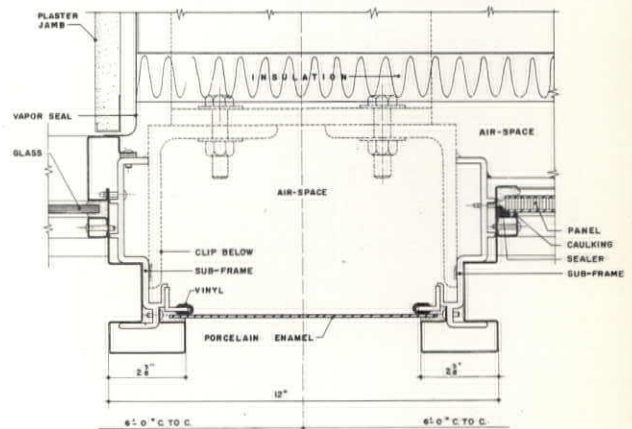
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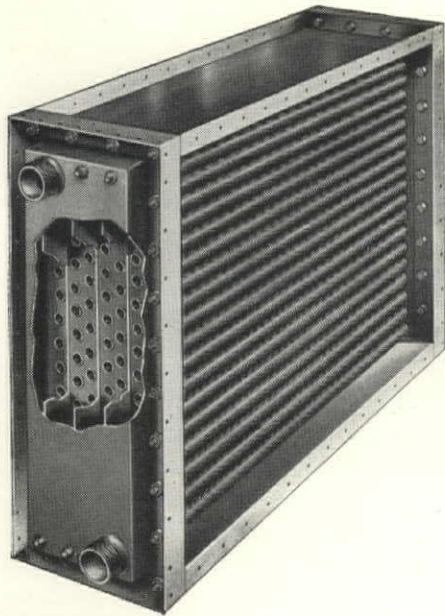
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The Shape of Things

► Whether or not television is an art, it allied itself with architecture for one torturous hour the other night—Saturday, March 12 at 9:30 pm, to be specific—thus justifying a review in this column. The occasion was an essay on shelter presented with the glib lack of conviction of a commercial by Hugh Downs on NBC's "World Wide 60" in a program entitled "The Shape of Things."

Before negative thoughts get me down, let me clutch my mustard seed, gaze upon my certificate of membership in the American Public Relations Association and state with sincerity that we are all grateful, of course, that architecture, shelter and the problems of our man-made environment were given time—and peak time, at that—on a major network show. Thank you NBC! They said it couldn't be done, but you did it. You have thus posed a challenge to television to do better next time.

For the subject *is* exciting, even if producer Lane Slate and writer William Welch found it necessary to get cartoonist Abner Dean to jazz up the shape of things architectural with some awfully pedestrian sketches accompanied by even more awfully pedestrian jokes ("the architect made the doors in this house too low; the owner should get a taller architect," ha, ha!). These burlesque intermezzos further confused what I found to be a rambling, repetitive and utterly disarrayed essay. It began, in case you missed it in favor of "Have Gun, Will Travel," with some trite travelogues of the pyramids (shelter?), the Taj Mahal, Roman ruins, the Paris Ritz, and London settlements and ended with some stock footage of Times Square neon lights. In between, we were treated to a sequence on trailers, the ghostlike voices of unseen Frank Lloyd Wright, Philip Johnson and assorted housewives, an array of Hollywood villas, some of Ed Fickett's homes, a few fine shots of skyscraper construction, a lot of awful shots of tall buildings leaning starboard in a hurricane, and the twice repeated statement that there aren't enough good architects to go around providing good architecture for you and me.

But you and I may safely plead "not guilty" of the fact that there obviously also weren't enough good architects around to help with the script. Quite some time before this show got on the air the producers approached the Octagon. Ted Morris, who was still with us at the time, and I offered to put them in touch with knowledgeable architects who could give them some good ideas. They did call on some people we named in Chicago and Los Angeles. And they did follow our suggestion to omit a fancied conflict between the architectural philosophies of Frank Lloyd Wright and Mies van der Rohe and to include some material on city planning and urban renewal.

As it turned out, this was, I am sure, the most meaningful part of the proceedings. The subject was presented by Victor Gruen who discussed "my firm's" Fort Worth salvation from "autocrazity."

Lesson? Let television take a good look at the best it has already done. Surely, if Leonard Bernstein can keep millions glued to the screen with esoteric seminars on music, there must be someone who can talk of his own knowledge and conviction about architecture. But this someone would not ramble all over his subject. He would present a visual essay on a few cogent points and illuminate them in depth. His showmanship would relate to the show, to the subject, and not borrow the formula of the usual current events television coverage with woman-in-trailer interviews and cars driving up to deliver the next performer.

Most of all, however, a successful television essay on architecture would not rely on newsreel photographers to film buildings without architectural direction. It takes well-guided or architecture-conscious photographers to make architecture visually interesting just as it takes an accomplished musician to make Beethoven delightful. What is wrong with using good still photographs in an imaginative way. *Meet Mr. Lincoln* has proven that it can be successfully done on TV. It would take far less money.

But it would take an understanding of and abiding interest in the subject, a little tender loving care in presenting it and—artistic imagination.