

JULY, 1959

*Gropius Gold Medal Winner
"Homes for Better Living"*

*Total Design Seminar
Color, Temperature and Lighting Techniques*

"Design Dividend"

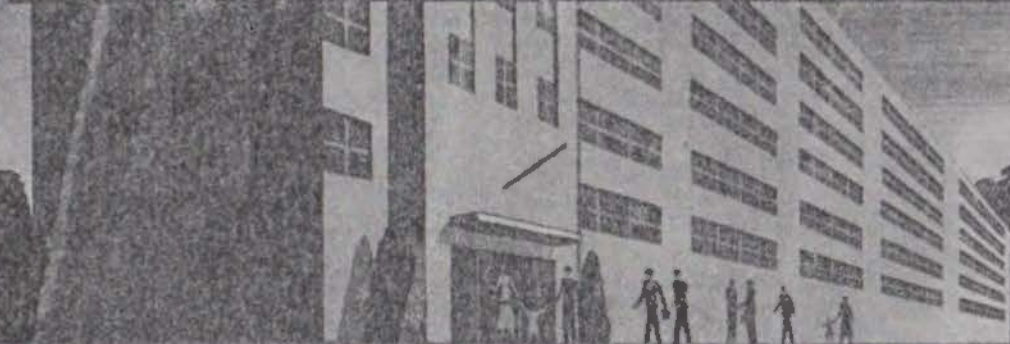
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The President's Letter

By

Robert P. Woltz, Jr.

President,

Texas Society of Architects



Most of you recall that our Director, Max Brooks, asked that as many of us as possible make an effort to attend the A. I. A. convention in New Orleans. Max should certainly be pleased at the response from Texas, as there were approximately 90 delegates from the various Texas Chapters. In my opinion, the best represented chapter was the new Lubbock Chapter. I frankly think that this is going to be a chapter to watch because if some of the older chapters don't watch their step, the Lubbock Chapter, with a little more experience, is going to be setting the pace for the chapters in T. S. A., under the fine guidance of John Stuart. The Lubbock Chapter had 13 representatives at this convention.

The Houston Chapter is also to be congratulated on it's fine turn out. They had enough members that a Chapter Meeting was held during the convention period in New Orleans. The meeting was held to hear a report on the Houston School situation from the

Chapter's fine President, Graham Jackson, to the chapter members and T. S. A. Officers.

The pattern of the A. I. A. convention this year of just business and seminar meetings, and eliminating luncheons and dinners from the program, to me and others seemed to lack organization. After the meetings, delegates seemed to be at loose ends when no function was scheduled. I personally prefer our T. S. A. conventions. The business and seminar meetings were prodigiously attended, with delegates standing around three sides of the ballroom two and three deep. This certainly speaks well for the speakers and the high interest in "Design," the theme of the National Convention.

I thought that one or two excellent ideas came from this convention. I thought the idea of all delegates having to traverse the Material Exhibits to register was an excellent one. This is strictly a matter of arrangements and could easily be incorporated in our designs. The other idea with which I was extremely impressed was the pre-convention meeting of Officers, Directors, and Chapter Presidents. I have already contacted George Pierce to set the wheels in motion for such a meeting at the T. S. A. level: If a meeting of the Officers, Directors, Chapter Presidents and Chapter Secretaries, both outgoing and incoming, can be held immediately prior to our convention, it would certainly be an excellent opportunity for the Chapter Affairs Committee to indoctrinate the incoming officers with their duties. This I would like to see tried in October.

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The Texas Regional Organization of
The American Institute of Architects

Harold E. Calhoun Editor

John G. Flowers, Jr., Managing Editor

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A dignified and thoughtful way to remember a departed friend is to make a donation to the memorial funds of the Texas Architectural Foundation. Chapters, firms and individuals increasingly are taking advantage of this method of demonstrating high regard through a constructive and meaningful expression.

All donations are acknowledged by the officers of the Foundation to the donor and the family or associates of the person memorialized. The application of the gift to further architectural education in Texas is explained.

Next time, send a check to: Texas Architectural Foundation, 327 Perry-Brooks Bldg., Austin.



Architect-educator awarded coveted honor

WALTER GROPIUS, world famous architect and a Harvard University professor emeritus, is the winner of the 1959 Gold Medal of The American Institute of Architects.

The architect-educator was elected for this honor by the AIA Board of Directors and presentation was made at the annual convention at New Orleans.

Gropius was born in Berlin, Germany, in 1883. He first visited the United States as a young architect in 1928 and moved permanently to this country in 1937, having first gone to England in 1934 to flee the Nazi regime in his native country.

After studying architecture at Berlin and Munich, Gropius entered private architectural practice in 1910. At the end of World War I, and until 1928 he became the first director of the Bauhaus school of applied arts at Weimar and later Dessau, Germany. The aim of the Bauhaus, in Gropius' words, to "solve the creative problems of industrialization."

The Bauhaus soon attracted numerous artists and architects whose influence on visual design "from the coffee cup to city planning," became world wide. Gropius' own fame as one of the pioneers of contemporary architecture began with his design of the new Bauhaus building in Dessau, Germany.

At Harvard, Gropius soon became known as an outstanding architectural educator. His purpose was to widen the outlook of architectural students towards an integration of architecture, town planning, and landscape architecture and from there to a close contact with other specialties. In addition to teaching he continued to design buildings as a leading member of the architectural firm "The Architects' Collaborative."

The architect-educator recently listed the Harkness Commons Building at the Harvard Graduate Center, and the McCormick Estate Office Building at Chicago, as among his most significant building designs in this country and abroad. The

Gropius AIA Gold Medal Winner

bibliography of his written works includes more than one hundred articles.

Gropius was made a Fellow of The American Institute of Architects in 1954 and received the Gold Medal of the Royal Institute of British Architects in 1956. He has been honored by architectural societies and universities all over the world.

The AIA Gold Medal, the highest honor American architects can bestow, may be awarded annually in recognition of most distinguished service to the architectural profession. Previous gold medalists include John Wellborn Root in 1958, Louis Skidmore in 1957, Clarence S. Stein in 1956, William M. Dudok in 1955, and Frank Lloyd Wright in 1959.

Gropius lives at Lincoln, Massachusetts, in a residence he designed in 1937.

Among other awards presented at the convention were:

The Fine Arts Medal to Kenneth Hedrich, photographer, Chicago, Ill., an honor bestowed by the Institute in the fine arts other than architecture.

The Edward C. Kemper Award to Bradley P. Kidder, Santa Fe, New Mexico, for significant contributions to the Institute and to the profession.

The Allied Professional Medal for achievement in design professions related to architecture to Robert Moses of New York.

Honorable Fellowships, conferred on those architects for distinguished achievements who are not citizens or residents of the United States were presented to Jean Canaux, Jacques Carlu and Jean Jacques Haffner of France; Basil Spence, England; and Luis Aparicio of Mexico.

AN Award of Merit in the Homes For Better Living Contest, sponsored by the American Institute of Architecture in cooperation with House and Home and McCall's magazines, has been presented Schmidt and Stuart, architects and engineers, Lubbock.

The entry was design of a three bedroom, two bathroom residence for a young couple with small children, which would meet F.H.A. requirements and could be built speculatively for the thirteen to fourteen thousand dollar house market in the South Plains city of approximately 150,000 population.

Sharing in the honors were Norman G. Igo, registered professional engineer; William T. Steely, job captain; Tom Scarborough, landscape designer; and Martye Poin-dexter and Quepha Rawls, interior consultants.

Presentation of the award was made at the AIA convention, New Orleans. Fifty-four submissions in the "merchant built" category yielded two First Honor Awards and four Awards of Merit.

Jurors in the contest included:

Neil Connor, AIA, director, Architectural Standards Division, Federal Housing Administration.

Edward Fickett, AIA, chairman, Home Building Industry Committee, American Institute of Architects, Los Angeles.

C. Robert Mitchell, president, United States Savings & Loan League, Kansas City, Mo.

Carl T. Mitnick, president, National Association of Home Builders, Merchantville, N. J.

Arthur Pieper, Associate Editor, House & Home.

John Noble Richards, FAIA, president, American Institute of Architects.

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AWARD OF MERIT TO LUBBOCK FIRM

Homes for Better Living Contest Honors Go to Schmidt & Stuart

Polly Shackleton, Department of Professional Services for AIA.

Edmund R. Purves, FAIA, Executive Director of AIA.

A full report on the judgment, including the citation of the Jury, appears in the July issue of House & Home.

The program presented to the architect by the builder required that the design be such that the house could be built taking maximum advantage of the use of component parts. Mass production of exterior wall sections, interior partitions, roof sections and cabinet items for use in repeated versions of the design was required as a means of reducing cost and allowing more of the budget to be spent on the living area.

SCHMIDT and Stuart, in brochure on the program, cited that by reason of the climate and very flat terrain, a low pitched roof with wide overhang was incorporated, and since summer evenings at the high, dry Lubbock altitude are so very pleasant, an outdoor living terrace shade-screened to the West was a definite part of the planning.

Research indicated, the architects reported, a number of features which were considered desirable for comfortable family living that were incorporated in the design even though, by necessity, it resulted in a relatively compact plan. The house contains 1,210 square feet and in addition, provides a 90 square foot carport storage area.

The program deemed it highly desirable, even in a compact plan, to be able to enter a home and to proceed to the kitchen or bedroom

area and return without crossing a family room or living room. A simple entry hall was planned to meet this requirement.

The kitchen was planned with all of the modern day conveniences that a housewife might desire. This included a washer, dryer, built-in range and oven, refrigerator-freezer combination space, and if desired, dishwasher and disposal. The kitchen-dining and living area are divided by a simple screen open below and above to give a larger feeling of space as it is believed the family life will center around this area.

TSA congratulations are in order to Howard W. Schmidt and John S. Stuart for an outstanding job.

THIS MONTH'S COVER

The membership of TSA is delighted to devote the cover of its magazine this month to the exterior view of a Lubbock residence designed by Schmidt and Stuart, architects and engineers, which was given an Award of Merit in the 1959 Homes For Better Living Contest.

The program presented the architects by Norman Igo Company, builder, required the home to meet F.H.A. requirements and built speculatively for the \$13,000 to \$14,000 house market in the rapidly growing South Plains city of 150,000.

Full coverage on the judgment, including citation, in the contest appears in the July issue of House & Home and brochure materials have been reserved by McCall's magazine for publication purposes.

"Continuity's Challenge"

"CREATIVITY in architecture is being confused with sheer sensationalism, showmanship, mass production and dollar volumes," said Paul Thiry, "and further, by bewildering vocabularies that describe creativity variously as metaphysical, biochemical or esoteric.

"The greatness of a creative work can only be evaluated through the years," continued the widely-known Seattle, Washington, architect, addressing the American Institute of Architects convention in New Orleans. "What appears to be great creative work today may not stand the test of time. We should be mindful that even Leonardo Da Vinci in his day did not enjoy the adulation which is his today."

Creative forces, Thiry said, are one of the four categories into which total design can be divided. The others are education, continuity through architecture, and preservation.

The education phase was covered well, Thiry said, in the First Century B.C. by Marcus Vitruvius Pollio, architect for the Roman Emperor Augustus.

"The keystone of his teaching to the would-be architect was, 'Acquaint yourself with all knowledge,'" said Thiry. "Vitruvius considered architecture to be a total enterprise and, in fact, his observations of two thousand years ago call for what we know today as Total Design.

"Applying this dictum to today's architects, we should be interested in everything that involves design. It is our responsibility."

Thiry said that, as a student, he was taught that architecture was the "Mother of the Arts" but added that his class also was taught that "we had to be prepared to assume leadership."

"When some of us joined the revolt against things as they were and

decided a new architectural approach was needed," he continued, "it was a revolt against 100 years of accumulated architectural deficiencies.

"Architecture, faced with new techniques and new material, had to change and it did. . . ."

IN terms of contemporary architecture, Thiry noted, various schools developed, which he described as:

"(1) The Moderns—When we speak of the Moderns today, we usually have in mind the old guard who proclaimed the need for change and waged the rebellion against deterioration. They charted a new course. As they have picked the bones of the traditionalists, now they are having their bones picked. Nevertheless, we must always have them with us.

"(2) The Pace Setters—We now have clear-thinking persons who set the pace in architecture. We have great architects who have styles of their own, and each has his own followers. But let us not confuse these with the new cults that are hyper-critical of modern architecture while offering panaceas all their own.

"(3) The Expressionists—The expressionists can talk architecture through its devious phases. They use form and spatial content for their private ends, which seem to be to achieve a kind of mysticism. Their buildings possess emotional content on a scale ethereal enough to confound most anyone — even themselves. Structural ornament, finials, north side sun shades, grillage and louvers cover up structural and planning faults which are part and parcel of the picture.

"(4) The Committee System — Group effort and architecture by the committee are becoming the vogue of the day. This is based on the premise that no one person can

do anything, but persons collectively can do everything.

"Despite the effects of some of these groups — the Moderns, the Cultists, the Expressionists, the Committee Thinkers — let us hope that architecture will not be pushed back into the morass from which it has only recently extricated itself," said Thiry.

Continuity always will be needed in architecture, he continued, citing the Piazza San Marco as a "majestic place mellowed by years of splendor."

"Started in 800 A.D., with buildings added as late as 1810, it demonstrates the varied qualities of architecture," he said. "It is not a museum of the past, but a vital place which gives the spirit of living and of music to life . . . Continuity requires knowledge of both the past and present. Architects should have the knowledge to differentiate between what should be retained and what should be discarded.

"Production, preservation and destruction form the basis for our collective problem and for successful continuity of architecture from one generation to another. Within these three—production, preservation and destruction—are embodied the precepts of total design."

SPeaking of preservation, Thiry said every community has its potential Piazza San Marco.

"There is no good reason to destroy our heritage," he said. "It can be kept.

"A means must be found to impress the design fraternity with the importance of the continuity of architecture and of history. Designers must become more discriminate. . . ."

"We cannot logically divorce ourselves from the past or from the future," Thiry concluded. "It is up to architects to have a keener and more solicitous concern for Total Design."

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Architects: Richard S. Colley, Corpus Christi, Texas, O'Neil Ford, San Antonio, Texas. Associates: A. B. Swank, Dallas, Texas, S. B. Zisman, San Antonio, Texas.

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FOR STRUCTURES...

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EXPERT VIEWS

on color, temperature and lighting techniques

INCREASED attention to color, temperature and light is a means of expanding design vocabulary.

This is the recommendation of three experts voiced at the American Institute of Architects Convention. The spokesmen included Julian E. Garnsey, of Princeton, N.J., a color consultant and former Associate Professor of Architecture at Princeton University; Stanley McCandless, of New York, a lighting specialist and instructor in profes-

sional lighting, School of Drama, Yale University, and Lovic P. Herrington, Director of Research, The John B. Pierce Foundation, New Haven, Conn.

"Nearly every architect I know is afraid of making a mistake in color," said Garnsey, whose color commissions include all color in the New York World's Fair, general color in Federal buildings, plus the Texas Centennial Exposition in Dallas and more than one hundred banks, housing projects, business buildings, churches, and schools.

"He is like the adolescent boy who hopes to kiss his girl good night," Garnsey continued. "He knows what he wants but is afraid to take it."

Garnsey urged the architect to consider color at the outset of the design process and carry it through the whole development of the design. He further suggested:

Color is infinite and understandable. An architect is fluent in color when he has a vocabulary of 1500 colors.

Color gives best results when used functionally, to achieve a definite effect.

The process of seeing color is a complex one, and involves *simultaneous contrast*, or the fact that no color is seen alone, but always in conjunction with its neighbors;

after-image, or the fact that the eye tires quickly of any color and carries over the complement of that color to the next color seen, and that fact that colors are *warm* or

cool, producing different psychological effects.

"You will find," Garnsey said, "that three colors are easy to handle, four are difficult and five darn near impossible." He cited Oriental rugs and ceramics, French or Flemish tapestries, or the windows of Chartres, Amiens and the Sainte Chapelle as "proof" of his statement.

Dr. Herrington discussed scientific research that is now underway to learn what effect temperature has on life expectancy, behavior and accidents.

TENTATIVE findings show that climate affects life expectancy, he said. The life span of individual living in an arctic environment might be as much as ten years shorter than a person living in a temperate climate.

Dr. Herrington said findings show that the optimum climate for children is seven degrees cooler than that of a teacher or parent. Also, he said, there is a single best temperature environment for many functions and, when this is lacking, accident rates increase.

McCandless said that architects still are daytime designers, although the average person spends seven-eighths of his working hours in artificially lighted environments.

"No modern designer can afford to overlook or avoid the present responsibility and opportunity" of making the fullest possible use of modern lighting techniques," McCandless said.

He suggested incorporation of courses in illumination in architectural schools, emphasizing the functions of artificial light as *visibility*, *comfort*, *composition* and *atmosphere*. In essence, McCandless said, "lighting should reveal things in proportion to their importance."

"It is a great new modern material to work with, which has hardly begun to be exploited."

The spokesmen were members of a panel discussion over which Robert Anshen, A.I.A., of San Francisco, was chairman.

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J. E. Drew

DESIGN DIVIDEND

Unusual Building Design Reaps Millions of Dollars Benefits

DISTINCTIVE design is a magic key that can open up a veritable gold mine for almost any firm, in the opinion of J. E. Drew, public relations director for Lever Brothers.

Drew told the American Institute of Architects convention in New Orleans that his company is reaping millions of dollars of benefits—both tangible and intangible—each year from the unusual design of its home office building in New York, Lever House.

The building makes striking use of three precious commodities — light, space and air, said Drew, adding that it does not “jostle” its neighbors but with a quiet dignity and beauty stands alone, “leaving room on each side of its tower so that all who live around it can also enjoy sunshine and breathing space.”

There are no stores on the ground floor. Instead, there is a great open space with a beautiful garden—a radical departure from the usual type of commercial structure.

“This provides a peaceful place for the passerby to pause and rest, and in doing so to participate in the pleasures of the building and indirectly thereby become associated with the company itself,” Drew told the convention during a panel discussion on the economic values of design. “In other words, we are sharing our advantages with all the people of New York.”

The most important thing about the building, Drew said, is simply that “it works.”

“Design was geared to function,” he explained. “It was not something that was separate and apart either as an exercise in architectural fantasy or a client’s indulgence in a personal whim. It is a solid, working, efficient, economical office building. It provides pleasant, comfortable and practical working space for some 1,100 people who comprise the headquarters staff of the company.”

Sealed windows saved 30 percent on the cost of installation, Drew said, but more important they cut the cost of cleaning and maintenance by promoting freedom from dust and dirt.

“Too, painting and redecorating is required at much greater intervals than would be otherwise,” he said. “Because of these windows it is possible to maintain a more effective and less costly heating and air conditioning system than when windows are allowed to be opened here and there throughout the building.”

Confining elevators and mechanical facilities to a single area in the back of the building helped eliminate distractions, such as noise and employee traffic.

“This results in a different kind of economy — more productive work,” he said.

The effect of the building on the

employees has been particularly significant and far-reaching, according to Drew.

“Briefly, this kind of building has attracted better employees than found in many other companies, resulted in less turnover, more productive work, greater efficiency and savings of time and money and, above all, happier and healthier men and women,” he said.

“**I**N talking about economic factors, except in the area of building materials and construction techniques, it is inevitable that to a considerable extent you must deal in the so-called intangibles,” Drew said. “This, however, is not true of Lever House. Let me give you a few specific, practical examples.

“The biggest personnel problem of most large corporations in the New York area is that of recruitment—attracting a sufficient number of candidates for jobs that will assure an adequate working force. This is not a problem at Lever House.

“For example, let me tell you what happened the day after the publicity on the building broke in the magazines, newspapers and on the air. And believe me, it was a complete coverage in every medium.

“Early in the morning and far into the night, our Personnel Department was swamped by exactly

(Continued on Next Page)

(Continued from Page 9)

782 applicants for jobs," Drew said. "Without exception, they declared that they were there because they had been attracted by what they had read about the building, its comforts, conveniences and pleasant working conditions, and they wanted to belong to such an organization."

The building and its design made the difference, Drew said, and his firm has a yardstick which proves it. For two years before the new building opened, Lever Brothers had the same job opportunities, the same benefits, the same hours and the same salaries—but recruitment in the old location was a tedious and difficult problem. Now, the firm can be highly selective in choosing employees—and its average turnover is 37 percent lower than that reported for all large companies in the New York area.

"Pleasant, comfortable working conditions were major considerations here," Drew said. "Do not let me give you the impression, however, that they were the sole reasons for our extremely low turnover. You must also remember that we have a generous benefit program, a variety of job opportunities and good salaries.

"And yet these are related, in a sense, to the building. How? Because I believe that any company that is so progressive and has the vision to authorize its architects to create a design like that of Lever House is the kind of a company that will provide these benefits, wages and working conditions. The two combine to make up a package that represents in the minds of employees, their friends, neighbors and the people of the community an attractive image of Lever Brothers Company."

Another intangible benefit, Drew said, is the pride of employees in the building.

"Every visitor, and we have some 40,000 a year, indicates on his registration card that he has been impressed by the friendly, courteous attitude of the employees and their obvious pride in the building," he

declared. "The value of that kind of employee endorsement cannot be measured in dollars."

WHILE many other companies spend dollar after dollar trying to create "a favorable corporate image" in the minds of the public, Drew said, he has been amazed at "what more effective results can be obtained through a striking building with a distinctive design."

Among the specific requirements which the architects had to meet, Drew said, was to create a design that would symbolize the company, reflecting its policies and objectives which in turn could be translated easily into an appreciation of the quality of its products.

"Whoever heard of a company virtually throwing away some \$200,000 a year in potential rent in order to make available to the public and to its employees a park with a refreshing vista right in the middle of some of the most expensive property in the world?" Drew asked.

"This was an eye-stopper and a source of endless curiosity. How could any company afford it and why did Lever do it? There were two reasons. We wanted to become a good citizen of the community and we wanted to make available something new and beautiful for our employees and our friends.

"The basic reason, however, was that by virtue of this design there was created an advertising medium of incalculable value," he said.

"Many people have tried to estimate the advertising value to Lever Brothers of this open arcade, the narrow tower, the wide terraces and lavish use of space. Their results are most interesting. Almost all guesses exceed the cost of the building itself and run from seven million dollars to twenty-five million dollars. A few rather well-qualified people figure that the advertising return is worth at least a million dollars a year.

"I am going to be perfectly honest—and say I don't know," Drew continued. "I do not believe you can measure this value in dollars and cents. However, we do know that the advertising value of the building

is real and substantial and helps establish the kind of corporate image of Lever Brothers Company that makes friends and sells soap."

The building's distinctive design includes these important contributions, Drew said, to the corporate image:

"First, we have a natural. The clean straight lines of Lever House with its shimmering glass tower suggests cleanliness, and being a soap company, cleanliness is Lever's business.

"The daring design of the building itself implies that the company that built it is a progressive organization which has imagination, vision and courage . . .

"The open arcade and friendly garden immediately stamps Lever Brothers as being a good neighbor and a good citizen of the community. And this role is assumed in a neighborhood which for generations was known as a center of prestige—Park Avenue.

IN fact, every part of the structure inside and out leaves the visitor with a feeling of beauty, harmony, and above all, efficiency of operation. This gives strength and credibility to the company's unconditional guarantee for the quality and performance of its products.

"The beauty of the design and its treatment of space, light and air quickly made Lever House an important landmark of New York City," Drew declared. "Too, it created a trend for future building plans. Accordingly, people say that Lever House is a great contribution to the New York scene and served as a pace-setter in the great construction boom that is virtually rebuilding the city. Again, a symbol of leadership.

"And one more—the design made possible unusually pleasant surroundings for our employees which helped create and give widespread circulation to the report that 'Lever House is a good place to work.'

"These conditions were reflected in the employees' attitude and manner and gave rise to the conviction that Lever Brothers is a friendly, courteous company," said Drew.



Howard Pieper

HOWARD PIEPER JOINS TBLP

HOWARD PIEPER, formerly of Corpus Christi, has been named the new Architectural Representative of the Texas Bureau for Lathing and Plastering, for the South Texas Region.

Karl Doerner, Houston, TBLP President, in making the announcement said Pieper would represent the Bureau in an area encompassed by Beaumont, Galveston, Houston, San Antonio, the Rio Grande Valley and Corpus Christi.

Pieper joins TBLP after four years as Architectural Engineer at Columbia-Southern Chemical Corporation in Corpus Christi, where he also gained prominence in professional and civic affairs.

A native of San Antonio, Pieper received both his Bachelor and Master of Science degrees in Architectural Engineering at the University of Texas. In 1955, while serving as an Instructor in Architectural Engineering at UT, he received the Robert E. McKie Fellowship.

"We believe Mr. Pieper will be a valuable asset to our staff," Doerner said. "He comes to us with the highest personal and professional recommendations.

Mr. Pieper's Houston address is 7527 Gulf Freeway. His headquarters office is in the Perry-Brooks Building, Austin.

'Image-Design' Concept Urged

"WHEN an architect starts to talk about design you'll notice that he starts to squirm in his seat and finger his collar and, in general, acts like a father who's been asked by his child to explain the facts of life," said William L. Pereira, distinguished Los Angeles architect and professor of architecture at the University of Southern California.

"In a word, he's embarrassed—embarrassed by a subject on which, by all indications, he should be something of an authority," Pereira continued. "And so he takes evasive action. The father starts talking about the birds and the bees and the flowers. And the architect starts talking about problems."

Pereira refused to take evasive action, however, and his remarks highlighted a panel discussion on "Individual Theories of Design" at the American Institute of Architects convention in New Orleans.

"Certainly one of the primary responsibilities of our profession is to meet and solve the specific problems—of space, of function, of economics—implicit in an architectural assignment," Pereira said. "But just as surely architecture is something more than the solution, however inspired, of these problems. Design must be something more than the answer to a giant crossword puzzle.

"Yet, in fear or indolence, we have chosen to become problem-solvers rather than accept the greater and infinitely more difficult challenge of creating design in which these problems would be naturally resolved. We are so afraid of being labeled artists that we are in danger of becoming only artisans. We have traded the white tower for the

white collar, the divining rod for the slide-rule. And, if we aren't careful, we'll soon be replaced by considerably more efficient devices ourselves.

"This isn't as far-fetched as it sounds," Pereira added. "It is quite possible to program a modern computer—an electronic brain—so that it can interpret the most complex engineering requirements—for a bridge, let's say—and produce the optimum solution. In fact, there are output devices that can even translate these final figures into quite respectable working drawings! Obviously, the day of automated architecture is not far off, especially if we continue to talk and act like articulate, well-tailored IBM machines rather than men."

Shakespeare did not write his sonnets by beginning with the "problem" of meter and rhyme scheme and contrive his poetry to fit, Pereira noted.

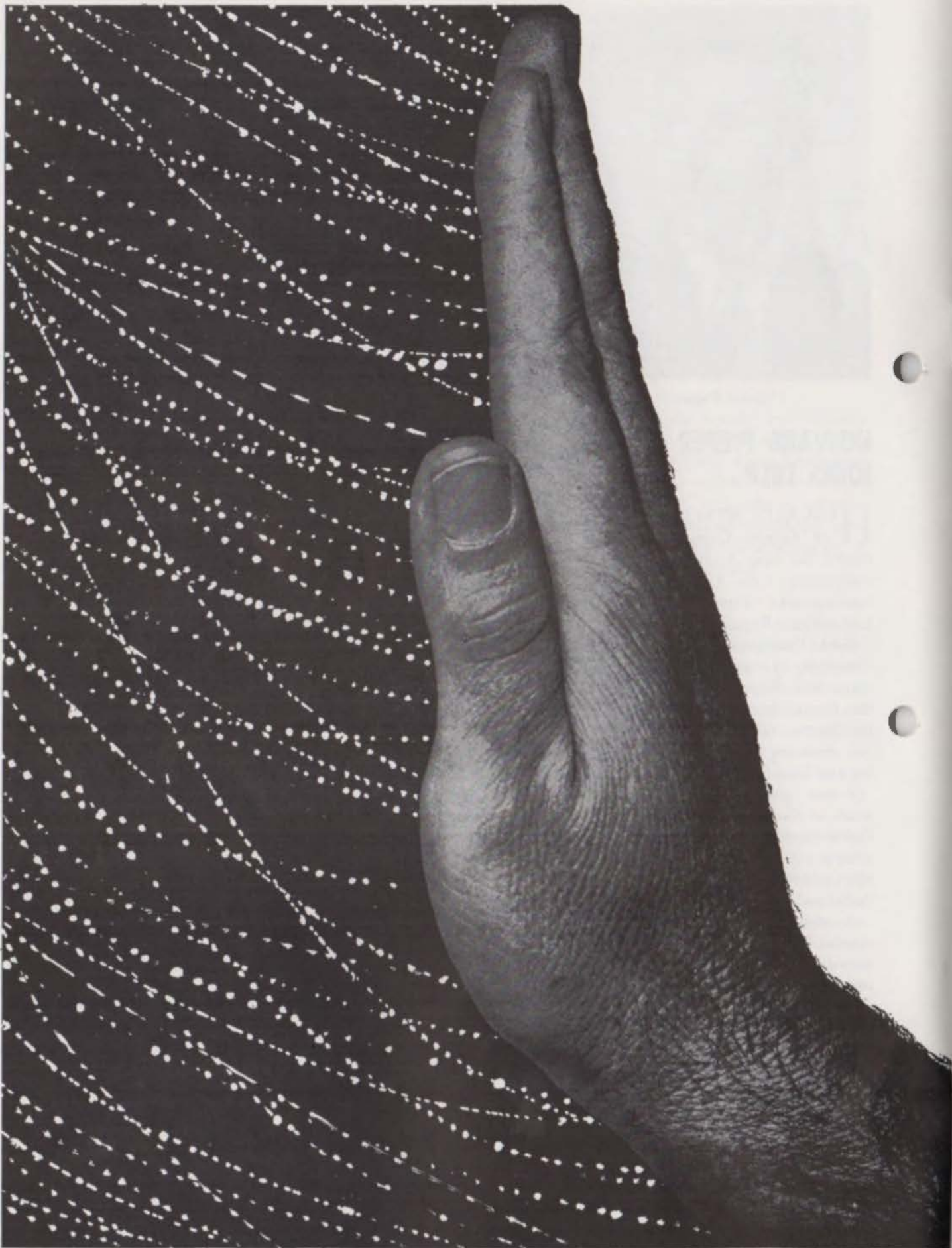
"And when an architect lets the mechanical requirements of a job determine his design it is not, I contend, architecture," he said.

STUDENTS often fall into the rut of designing solutions instead of buildings, Pereira said, and carry it into professional practice.

"They become conditioned to architectural problem-solving as a substitute for the lonely and agonizing process of creation," he said.

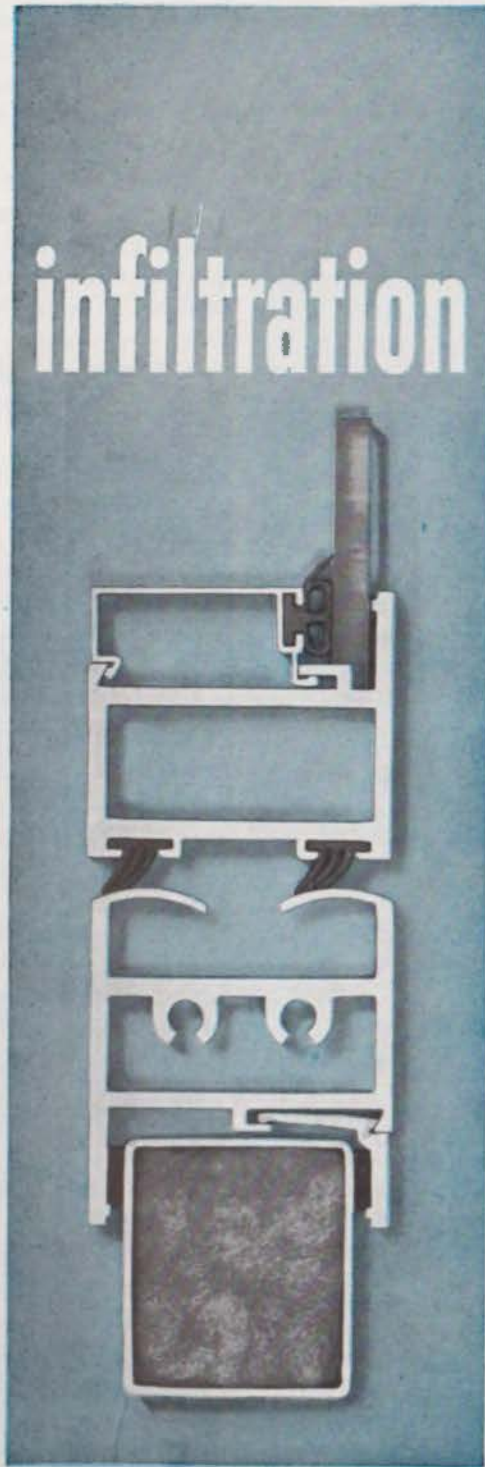
"This is not meant to suggest that an architect can neglect or ignore the basic responsibilities of his profession and his obligations to his client in order to 'express himself.' On the contrary, self-expression is in architecture an ingredient that must

(Continued on Page 14)



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'Image-Design' Concept Urged By AIA Panelist

(Continued from Page 11)

be used sparingly and with great discretion," said Pereira. "In this respect the architect is an interpretive as well as creative artist: his primary duty is to express not only himself but the image of his client through the agency of his own taste and talent and knowledge.

"In this sense we might compare the architect not just to the painter but more specifically to the portraitist. Without compromising his personal and highly individual style, he has an obligation to communicate a valid image of his client. And in architecture as in the fine arts, his ability to do this is generally in direct ratio to his talent. When Holbein or Rembrandt or Goya painted a portrait, his artistic concern was to present the subject as truly as he was able, not simply to display his own virtuosity. The result was almost always not only an arresting likeness but a magnificent piece of art.

"Thus it is with the designer of a building," Pereira declared. "The more he concerns himself with interpreting the needs of his client, the more genuine his artistic accomplishment is likely to be. When he turns the mirror on himself—when the architectural portrait becomes a self-portrait—the result is generally disastrous.

"For the practice of architecture is the practice of service. Unlike the other fine arts it cannot exist for its own sake only. Yet the fact that it performs a service does not make it less 'artistic.' The creative process is always the same: it must originate within the artist (or architect) and not outside him. The inspiration—or revelation or whatever other word you prefer to describe the act of creative conception—cannot be determined by exterior circumstance.

"Once conception takes place,

however, the embryonic image must be developed to fulfill its ultimate function as a serviceable building. Now the architect is primarily concerned with problems and their solutions, now he must exercise not only his talents but, to its fullest, his professional craft. He must consider the legal aspects—the codes and ordinances by which society protects itself from ignorance, carelessness and dishonesty. He must exercise his knowledge of economics. He must practice the discipline of constantly checking and rechecking his own work and that of others.

"Meanwhile, the design is growing and changing, as it is expressed in a sequence of protean forms," Pereira declared. "It appears as words of specifications, drawings of construction details, scores of materials, thousands of dimensions, innumerable conferences, continual inspections and, finally, into the movement of earth, the discipline of steel, the scale and texture of walls. But even now the design has not been delivered. It is only when the people for whom it was conceived are at last living and working in the building that it can be said to have been born.

"In summary," Pereira said, "I feel that as architects we must return to the concept of 'image-design' rather than 'problem-design.' We must not be afraid to entertain visions. We must stop thinking of ourselves as so many little black boxes into which, at one end, problems are fed and, at the other, solutions are ground out. We must recognize the fact that design is not the sum of many parts, gift-wrapped in glass and steel, but a total inevitable image."

ON the same panel, C. E. Pratt, a practicing architect in Vancouver, British Columbia, warned that committees are threatening to "kill" creativity.

"An environmental control on this continent which has strong influence on the creative process is the corporate structure," Pratt explained. "From an architectural or an artistic point of view this is a potentially dangerous client. Decisions are born of committees or some sort of (mechanical) brain 'thinking.' The mechanics of a committee churn up the lowest common denominator of thinking—majority agreement—murderous to the creative process..."

Pratt bemoaned the "pursuit of the scientific, the practical, the rational, the common sense" which he said had hacked the wildest and most beautiful portions of his own country with strip development.

At the present rate, he said, all of the beautiful scenery will soon be "obliterated by the blinkers of fringe development."

"But this makes good sense to a clear thinking businessman," Pratt said. "More architects, more planners, more money, more shopping centers, more lots—more mess. It defies me how in Europe they can hide so many people and have so much scenery. Europe (population 412 million) can easily fit in the United States (population 174 million), with Louisiana left over. Yet in Europe you can do this: take a simple walk in the country and have a picnic.

"Is it not ironical," Pratt asked, "that one continent has been inhabited by a mixture of Europeans since before Christ, ours merely since the 17th Century—and we are finding it more difficult than they to have a picnic?"

Urging architects not to discard Romanticism, Pratt concluded: "This continent was founded only because of one curious phenomenon: a group of malcontents, our forefathers—antagonistic towards an arranged and artificial classical existence, people fed up with the mincing manners, the rational, the pragmatic, the discipline, even the senility—blew their cork and came to America. I would hate to think we have lost, or are losing, all these attributes of our forefathers."

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