

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Volume XI

FEBRUARY, 1923

Number 2

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Published Monthly by

THE PRESS OF THE AMERICAN INSTITUTE OF ARCHITECTS, INC.

THOMAS R. KIMBALL, *Omaha*, President; N. MAX DUNNING, *Chicago*, Vice-President; WILLIAM STANLEY PARKER, *Boston*, Secretary; BEN J. LUBSCHEZ, *New York City*, Treasurer; HERBERT B. BRIGGS, (Briggs & Nelson), *Cleveland*; D. EVERETT WAID, *New York City*; M. B. MEDARY, JR., (Zantinger, Borie & Medary), *Philadelphia*; GEORGE C. NIMMONS, (George C. Nimmons & Co.), *Chicago*; S. F. VOORHEES, (McKenzie, Voorhees & Gmelin), *New York City*, Directors.

CHARLES HARRIS WHITAKER, *Editor*

Publication Office, 305 Washington Street, Brooklyn, New York

Editorial Office, Fisk Building, 250 West 57th Street, New York, N. Y.

50 CENTS A COPY. \$5 PER YEAR. (Foreign, \$6)

Checks or P. O. orders should be made payable to The Press of The American Institute of Architects, Inc., and all communications should be sent to Editorial Office.

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shows such figures for war that it is inconceivable that humanity will continue an authority that can do no better than that. But, if for the sake of argument, we admit that the change will be back to the religious state, we cannot make that support the theory of a return to the architectural norm.

Has not Mr. Belloc lost to sight the fact that man is less influenced by what he sees than by what he does not see? The decline of the church, for example, if studied in connection with architecture, might lead to the searching question: When man has given an architectural image to his faith does that not indicate the decline of interest in that faith? Does not the rise and decline of every period of art mean that very thing? Architecture is an expression that always seems to be marching just behind man's spiritual or intellectual development, and never in advance of it.

We could admit, for example, that an authoritatively imposed norm of life such as would produce an architectural norm, might afford a more pleasurable existence than the present state, with its inflamed hatreds and its recurrent wars of increasing devastation, but even so we still have to reckon with other things. Man as he is is not the last word, as Shaw has pointed out over and over, and unless he mends his ways he will be supplanted. In the meantime, if we accept the Sermon on the Mount as the postulate of man's place in the scheme of things, it is now fairly evident that only after centuries of horrible and grotesque effort shall we achieve that place.

But, as we have said, Mr. Belloc invites whole treatises by his article, and it would be unfair to leave it without crediting him with that kind of speculative mind that architecture needs so much. A new style may come, he thinks, through the mind, or through a mind, or by discoveries in materials that will change the whole scheme of building. Yet it remains a curious commentary that his plea for a norm is supported by probabilities that are endless. They might evolve in endless procession, for example, each being mistaken for a norm, just, as it might be said, that there was once a norm for king's palaces, or for domes on capitols, or spires on churches. But if we are on fairly stable ground when we assert that architecture is, in its culmination, an expression of the spirit of man, are we on as safe ground when we dare to assert that the architectural form in itself exercises an influence on the essential morality of a people? Is there anything in history to support such a belief?

THE NEWSPAPERS, by the way, are at present replete with pictures of palaces from which kings have long since departed. In spirit, the kings have been gone from many a palace for many a day, and yet the form has straggled along, serving no other purpose than to plunge the mind of man into that obfuscation in which he seems to take such evident delight. Looking backward upon Alhambra and Louvre, to venture but a little way into the past, and thence down to Buckingham, we become aware of the durability of form after spirit has departed. And, looking about us, can we pretend that the architectural

forms of the present are greatly influencing the conduct of government? Is government improved by good architecture? And this is a side of the development of architecture which artists and historians so persistently avoid or neglect.

In speaking of king's palaces, through the endless corridors of which I have roamed in my day, like many another, I am again reminded of the influence of the unseen. The quest of architectural forms would, I believe, never lead me across the street to examine any king's palace, but I would give I know not what, if I might see the palace of the Queen of the South. Do you remember it as Dunsany has it in the tale? Shard, the pirate, comes up by evening, with the "silver spires of slender Bombasharna, a city that was the glory of the coast. And in the midst of it, far away though they were, they saw the palace of the Queen of the South; and it was so full of windows all looking toward the sea, and they were so full of light, both from the sunset that was fading upon the water and from candles that maids were lighting one by one, that it looked far off like a pearl, shimmering still in its haliotis shell, still wet from the sea."

But, to come back to the norm, let me now confess my own disbelief in the use of any central authority, and let me illustrate by quoting a passage from Wells' new tale of "Men Like Gods," in which he imagines a world physically quite like our own, but some thousands of years ahead of ours in experience. He calls it frankly Utopia, and "Utopia has no parliament, no politics, no private wealth, no business competition, no police or prisons, no lunatics, no defectives or cripples, and it has none of these things because it has schools and teachers who are all that schools and teachers can be. Politics, trade and competition are the methods of adjustment of a crude society. Such methods of adjustment have been laid aside in Utopia for more than a thousand years. There is no rule or government needed by adult Utopians because all the rule and government they need they have had in their youth."

"Said Lion: 'Our education is our government.'"

And this from "The Legends of Smokeover" by L. P. Jacks, the best book that I have read in many a year:

Professor Ripplemark is speaking and says, "Teaching' is primary, 'ruling' is secondary. That is to say, we teach, not in order to bolster up a system of University discipline, but we apply discipline only so far as it is needed to promote the ends of teaching. How does that strike you as a model for the constitution of human society in general?"

"Unquestionably the true model," said Rumbelow: "government a department of education instead of education a department of government." What a day for architecture that will be!

C. H. W.

Obituary

H. P. Knowles

Died at New York City, 1 January, 1923

Elected to the Institute in 1915

(Further notice later.)

Structural Service Department appears on the second right-hand page following