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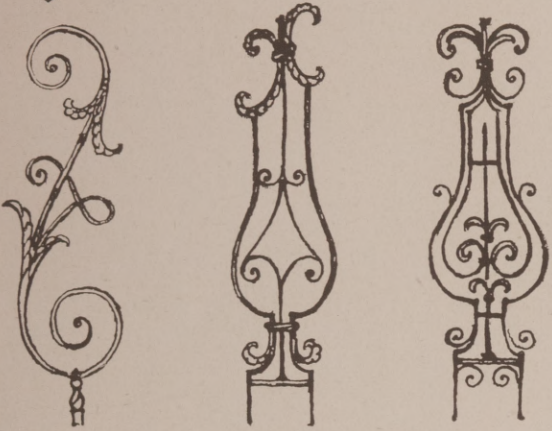
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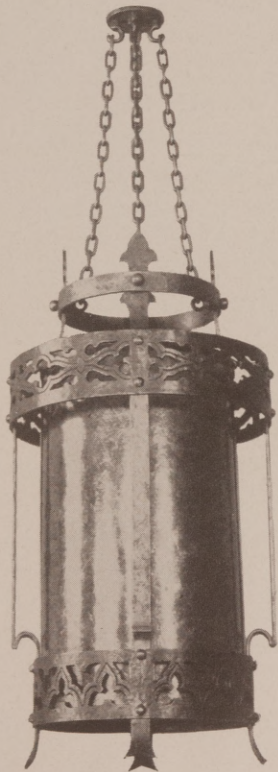
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Genuine
Wrought Iron

See Page 47
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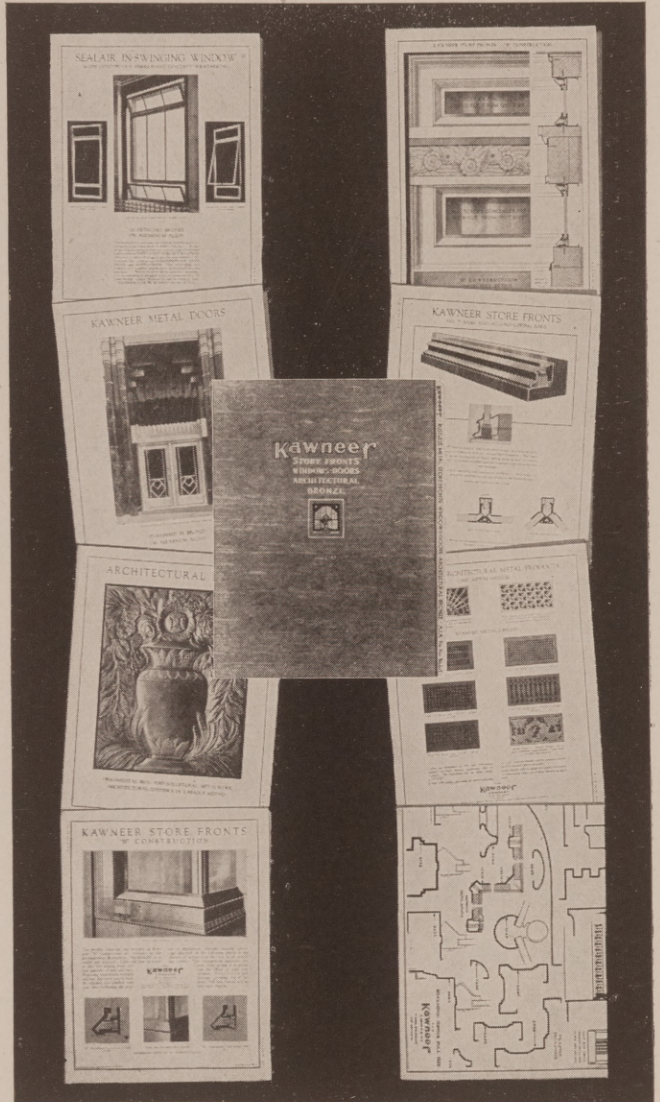
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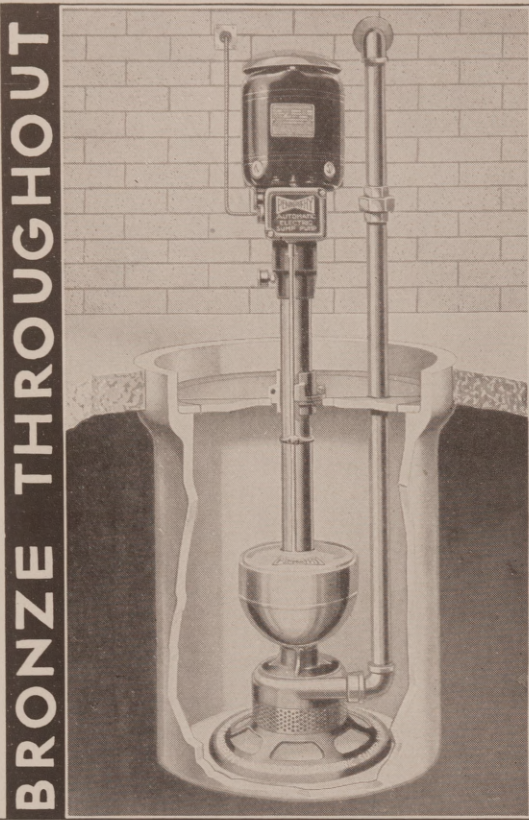


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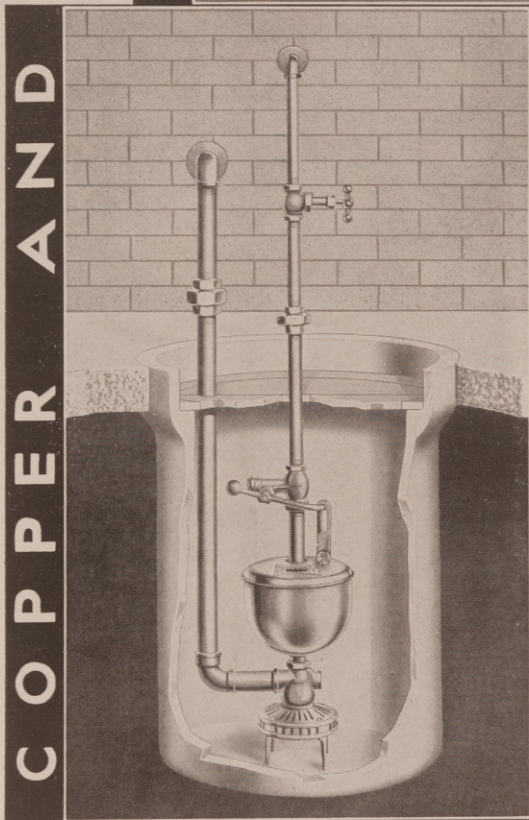
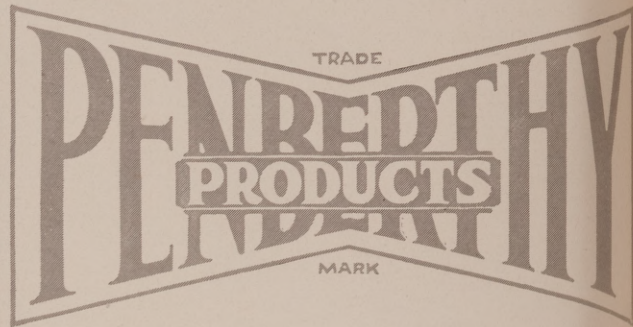
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*Southern Architect and Building News
June, 1931*

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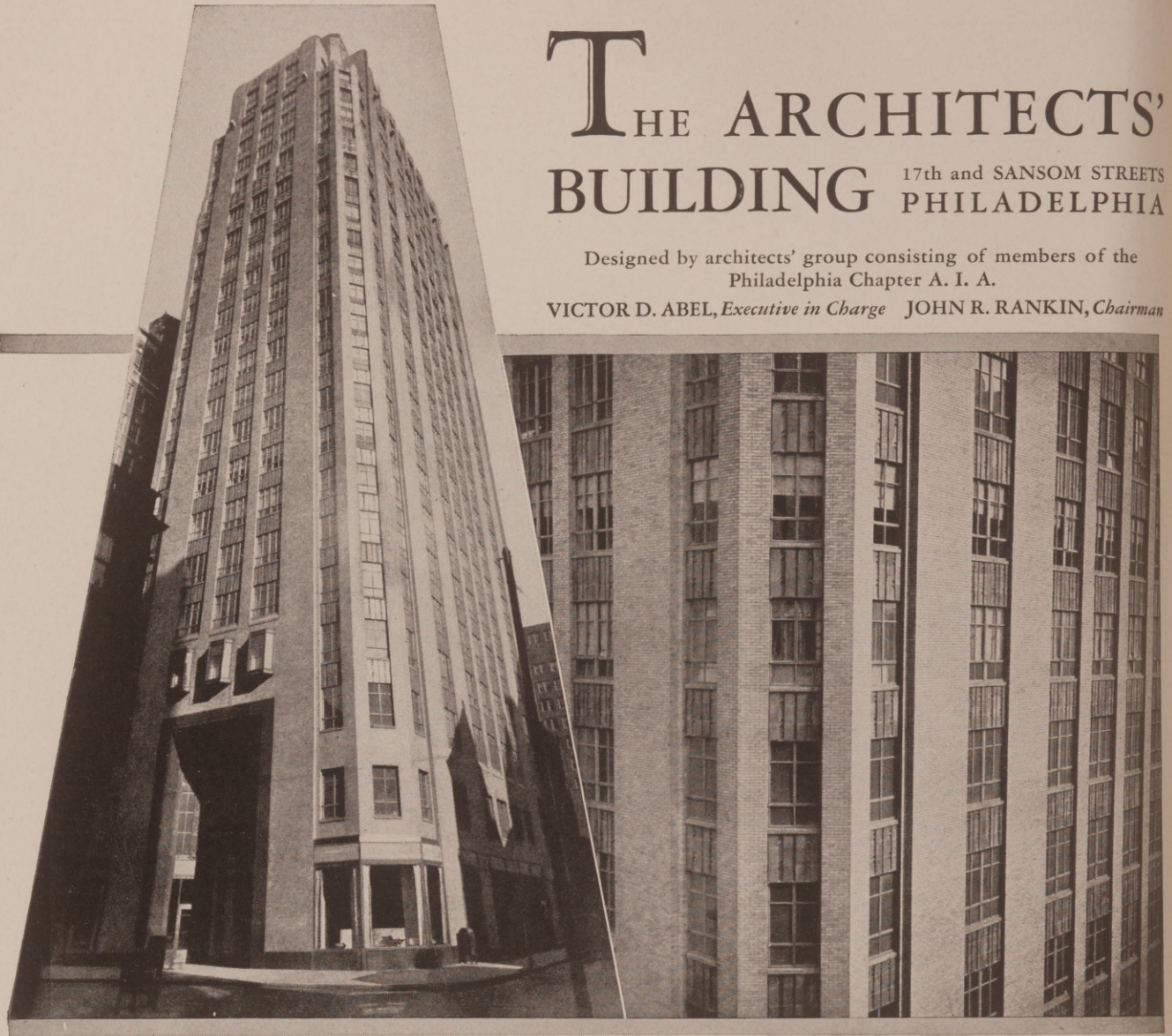
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Professional Advancement Demands A Unified System of CO-OPERATIVE EFFORT

By

Ernest Ray Denmark, Editor

FROM many angles this year's meeting of the American Institute of Architects stands out as one of, if not the most productive, yet held, so far as constructive work for the benefit of the entire architectural profession is concerned. The three principle topics engaging the attention of the convention were, "Government in Architecture," Unified Relationship of all Architectural Clubs and Societies with the Institute," "Organization of a National Building Congress." Each subject is of equal importance. However, the second appeals to me as the first which should be carried through to the ultimate end that the entire architectural professional body should once and for always become a unified body working for the good of the professional as a national organization, as it is only through such united effort that the other constructive work can hope to be accomplished.

The report of the Board of Directors relative to the question of co-operative action of all architectural organizations in the United States reads in part as follows:

"The exercise of leadership is primarily the function of the national body and always should be. The Institute must lead the architectural thought of the country, and develop general principles and policies which it must promulgate for the general benefit of the public and the architectural profession. Consequently, it cannot act in detail to carry out these policies throughout the forty-eight states, and the state societies that have been developed are agencies which will achieve this result.

"The Board feels that the Institute, in collaboration with the state societies, should work out some plan of organization which will give the unattached men in the various communities an opportunity to become members of architectural societies in their states, and by which those state societies shall be related to the Institute in a very definite manner. . . . The Board believes that they should become a definite part of the Institute organization. It believes that this can be brought about without changing the character of the Institute membership, or giving up anything that it has so splendidly achieved in the seventy-four years of its existence. It believes that the Institute can immeasurably expand its usefulness and its influence by so doing. . . ."

Unanimous approval was given by the Convention to the following resolution:

"Resolved, That the American Institute of Architects, in Sixty-fourth Annual Convention assembled, believing that the prevailing conditions with respect to the practice of architecture and the development of state societies of architects offer a most opportune time to collaborate with such groups and bring about a unification of the architectural profession, hereby authorizes and directs the Board of Directors of the Institute to invite such societies to collaborate with it and to formulate a plan whereby such societies can be brought into direct unified relationship with the Institute and to present at the next Convention the necessary recommendations to achieve such result."

In many of the best periods of architectural development in the past there has been a close-knit comradeship of craftsmen that we should do well to emulate rather than regret, a single-minded selfishness of purpose that is altogether admirable. And it seems to me that it is high time that we, as a nation, should look back to gather renewed inspiration in politics, in social wisdom, in patriotism. If we did so we would find that the Fathers of the Republic had in their soul the conception of unity and beauty of purpose; that Republicanism, that Democracy, that the government of the people did not mean to them a divided family, did not mean squalor or meanness, nor petty jealousies, but meant all that was noble and constructive in the upbuilding of our country. It would be a noble thing if the architectural profession, the exponents of beauty in its most expressive form, should lead the way.



ENTRANCE TO HOUSE OF HENRY WAGSTAFF, ATLANTA, GA.
IVEY & CROOK, ARCHITECTS

Evolution or Revolution?

By Eliel Saarinen, Architect

WE all know that when something new comes in our art life, minds are divided into two main parts. One part is for the new: the progressive minded; another part is against the new: the conservative minded. Both are necessary. The progressive part is the motor which gives the speed; the conservative part is the brake which prevents accidents.

There is a third group in the middle, doubtful, hesitating, and asking:

"Is this only a fashion for today, or will it last?"

The conservatives who are against the new are against it partly because they have grown up with the old forms and they are slow in changing their minds. They are watching to see how the new will develop. Others are against because they are satisfied with the old forms, they are afraid of something new which disturbs them, and they do not see anything good in it.

And I have heard remarks like this:

"Why all this searching of new forms? We have architecture already settled. We have the antique and the Gothic. They have been regarded for hundreds of years as basic things in all architecture. Aren't they good enough?"

It is surprising that they ask this.

Because nobody asks: "Why all this thinking today? We have Plato, Aristotle and Kant. Aren't they good enough?"

Or: "Why all this composing today? We have Bach, Mozart, Beethoven."

I think, however, most of the people understand the movement. They see the logic of it, they know that a new time has to create new forms. But they maybe think it goes often too far. Why revolution? Why not evolution?

There is not much difference between revolution and evolution in art matters. Revolution is only evolution at more speed. All the different appearances in human culture have to develop parallel with each other. If one is slower than the others, it has to hurry. But the result will be evolution.

Suppose that our cultural life from the Renaissance to our day had developed with smooth evolution. Suppose our architecture had developed parallel with it, always moulding its forms according to the changing life, day after day, year after year. Suppose further we still would wear the Renaissance dresses, with gilded brocades and colorful ornaments. Don't you think that one day there would be quite a radical change? Don't you think that we would take off the ornaments and fit our dresses to the spirit of the time?

But now we wear golf knickers and straight cut suits and enter Greek temples and Roman palaces, and are surprised that there is a revolt in architecture—a revolution.

But, is there a revolution?

He, who still sticks to the old forms, thinks so. He who has for years been longing for new forms does not think so.

I became an architect in 1897. I had a classical training in school, but already in the school years I freed myself from the old forms and went my own way. I don't see the revolution. I see only evolution. And as I look back over those thirty-five years, I think often that the evolution is too slow.

We have many kinds of individuals, but only those individuals are our leaders, who feel the fundamental form of our time and who can express it in an adequate architectural language. And the strongest of them will remain as milestones in the history of architecture.

That is so in every art.

But more in architecture than in other arts the outline of the individual disappears when the time passes by and the spirit of the time comes in the foreground.

When we study sculpture, we like to know the name behind the sculpture. When we study painting, we like to know who is the master and we name the painting after the master: a Rembrandt, a Van Dyck, an El Greco. When we read literature, and go so far in the past as to the antique lit-

Continued on page forty-six

THE MEDIUM SIZE HOUSE SHOULD BE MORE



HOUSE OF M. P. BURROUGHS, ST. LOUIS, MO.
TRUEBLOOD & GRAF, ARCHITECTS

PRACTICAL AND YET MORE ATTRACTIVE



By

Lewis Mumford

HOUSE OF A. HOPE, KNOXVILLE, TENN. JOHN F. STAUB, ARCHITECT

FIRST of all the modern house is a building equipped to serve the normal functions of nutrition and repair, reproduction, and the elemental care of the young. Once we accept this notion that biological functions create the *norm* of the house, problems of design once based upon caprice must be treated within well-defined limits. The first question of all is orientation for sunlight and ventilation. A maximum amount of sunlight must enter the kitchen, the living-room, and the children's nursery. Genuine sun-porches are still mythical; yet ten minutes' exposure naked to sunlight is probably worth a whole day's exposure with clothes on; and the

architect who does not incorporate a private sun-porch in his plan need not pride himself upon his cleverness in the kitchen.

Exposure to the sun is a vital matter, particularly to children, but in our torrid summers the problem is to secure adequate circulation of air.

If the biological house is first of all a sun-house, it is at the same time a playhouse. Without facilities for play, without floors that can be danced upon, without a room for children's games, without an external playground for ball and gymnastics, the house would be as incomplete as a furnace without a flue.



HOUSE OF HENRY WAGSTAFF, JR., ATLANTA, GA.

IVEY & CROOK, ARCHITECTS

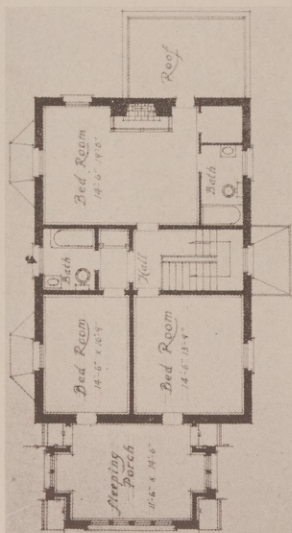


HOUSE OF J. A. BROWNING

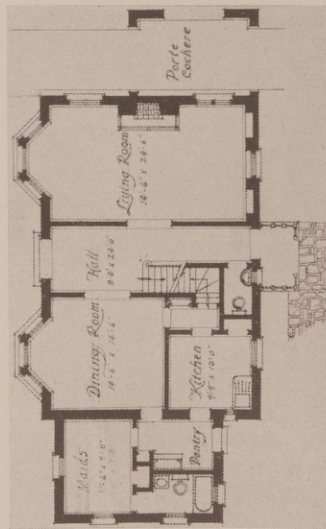
HARRY L. WAGNER, ARCHITECT



HOUSE OF BRUCE SEDDON, ST. LOUIS, MISSOURI
LABEAUME & KLEIN, ARCHITECTS



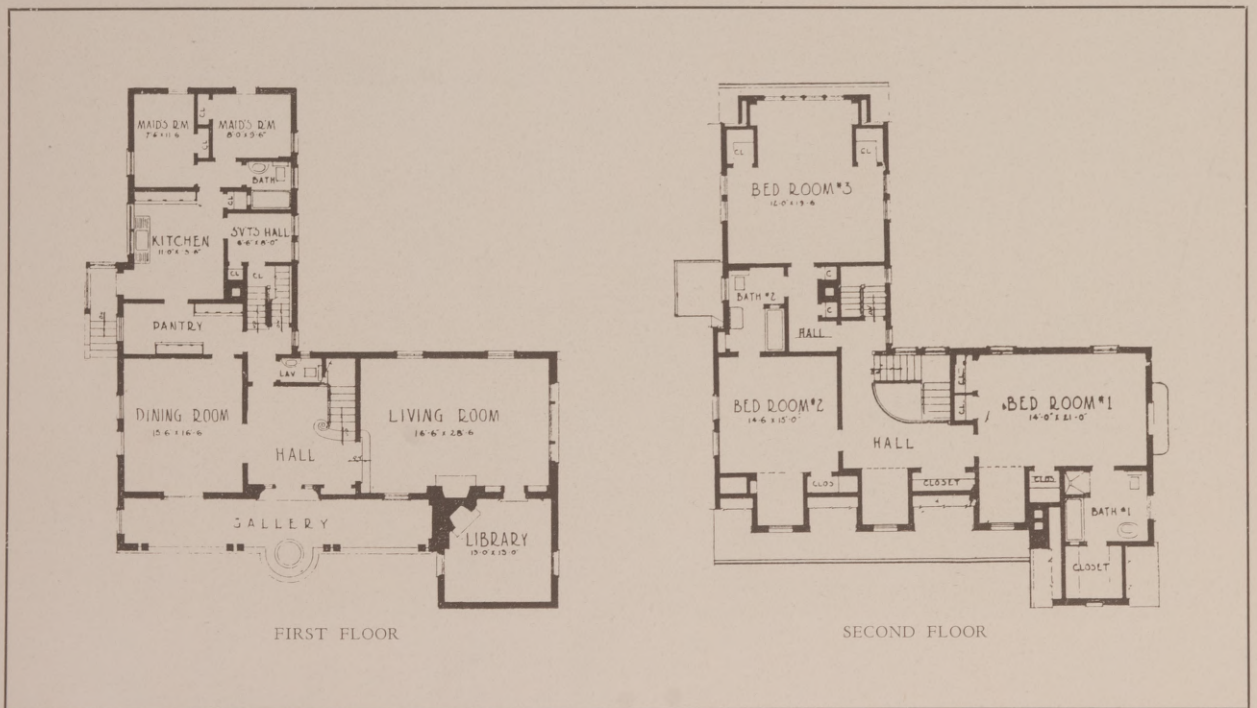
SECOND FLOOR



FIRST FLOOR



HOUSE OF M. P. BURROUGHS, ST. LOUIS, MISSOURI
TRUEBLOOD & GRAF, ARCHITECTS





HOUSE OF GEORGE FERN, JR., MOBILE, ALA.

GEORGE B. ROGERS, ARCHITECT



GEORGE B. ROGERS, ARCHITECT

HOUSE OF GEORGE FERN, JR., MOBILE, ALA.

This need for play affects both the inner design and the exterior relationships. Considered from within, the modern house, no matter how small, must not be chopped up into small compartments, not one of which is large enough to permit more than the original family to gather in and move about. The cellar also must be retained; mid the order, compactness, and neatness of the modern house at least one room should be sacred to the spirit of anarchy; one place should remain where disorder and the desire to accumulate useless mementos will carry neither stigma nor burden.

Let us now consider the interior. How shall we decorate the modern house? How shall we keep it clean?

As to keeping it clean, the modern hospital gives us an answer. First of all, the floor must be made of compact, resilient material that can either be washed or waxed—well-laid hardwood floors, cork strips, linoleum, and in warmer climates brick or tile. What place has a rug on the floor? The rug performs a function in only two places; one is the living-room, where as a sort of picture on the floor it provides a spot on which to focus one's gaze, either when alone or when one does not wish to look directly into the faces of one's companions; the other place is in the bedroom, where before one finds one's slippers, the rug breaks the chill of leaving a warm bed.

We now approach the walls, and we do this with trepidation. At whatever cost, these walls should be soundproof and fireproof. If they are plastered, then we must walk very carefully indeed. The plasterer and the architect, with exquisite ingenuity, have

lately resurrected a whole host of smears and scratches and blobs to be executed in stucco or plastic paint; and dust and dirt and the fine fabrics of women's clothes being what they are, we must use them with great discrimination. A close-textured surface and a dull finish are the desiderata of a good wall: reflection without high lights. This we must achieve as best we may—wood panels, plaster and paint, or possibly washable wall paper.

Because we cannot afford large houses, we must find a way of expanding our rooms by making every available room perform more than one function. Instead of two small rooms, each of which remains idle fifty per cent of the day, let us have one large room that works both day and night; and in order to take advantage of this combination, let every fixture in the room be as flexible as possible.

I have dealt with these things as if I were ignorant of the fact that a home must be lovable and attractive as well as neat and efficient. Through the wide windows of the modern house, we should see the garden. Flowers should be brought indoors to gleam vividly against the bare walls; or if not flowers, then pictures which will no longer be mistreated as spots on the walls.

The chief forms of decoration in the modern house will be living things: flowers, pictures, people. Here is a style of interior decoration that perpetually renews itself. For the modern house is built not for show but for living; and the beauty it seeks to create is inseparable from the personalities that it harbors.

Condensed from *The American Mercury*, April, 1930



HOUSE OF ARCHITECT WILLIAM POWELL HOPKINS, BALTIMORE

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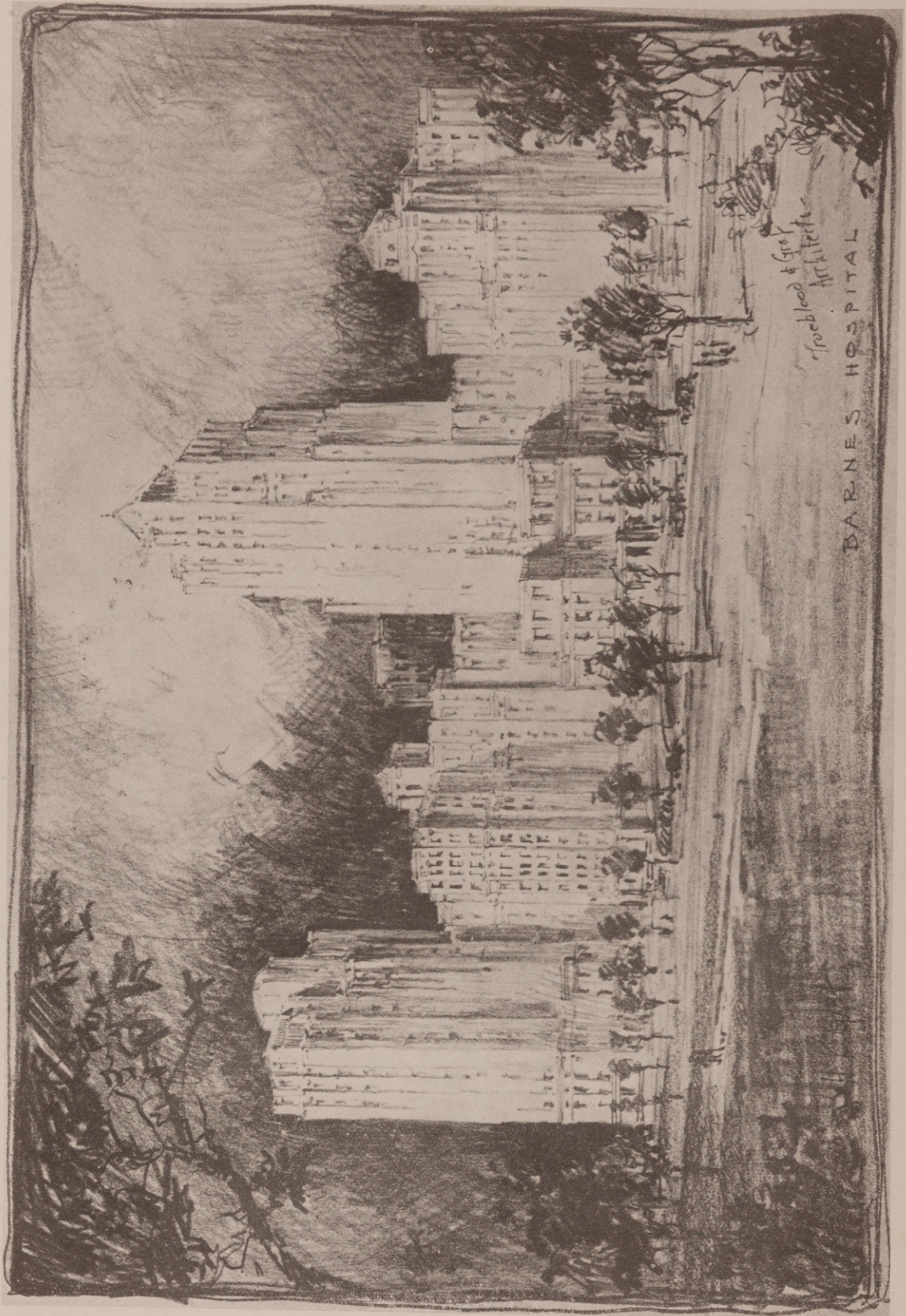
TRUEBLOOD & GRAF, ARCHITECTS



DISPLAY WINDOW

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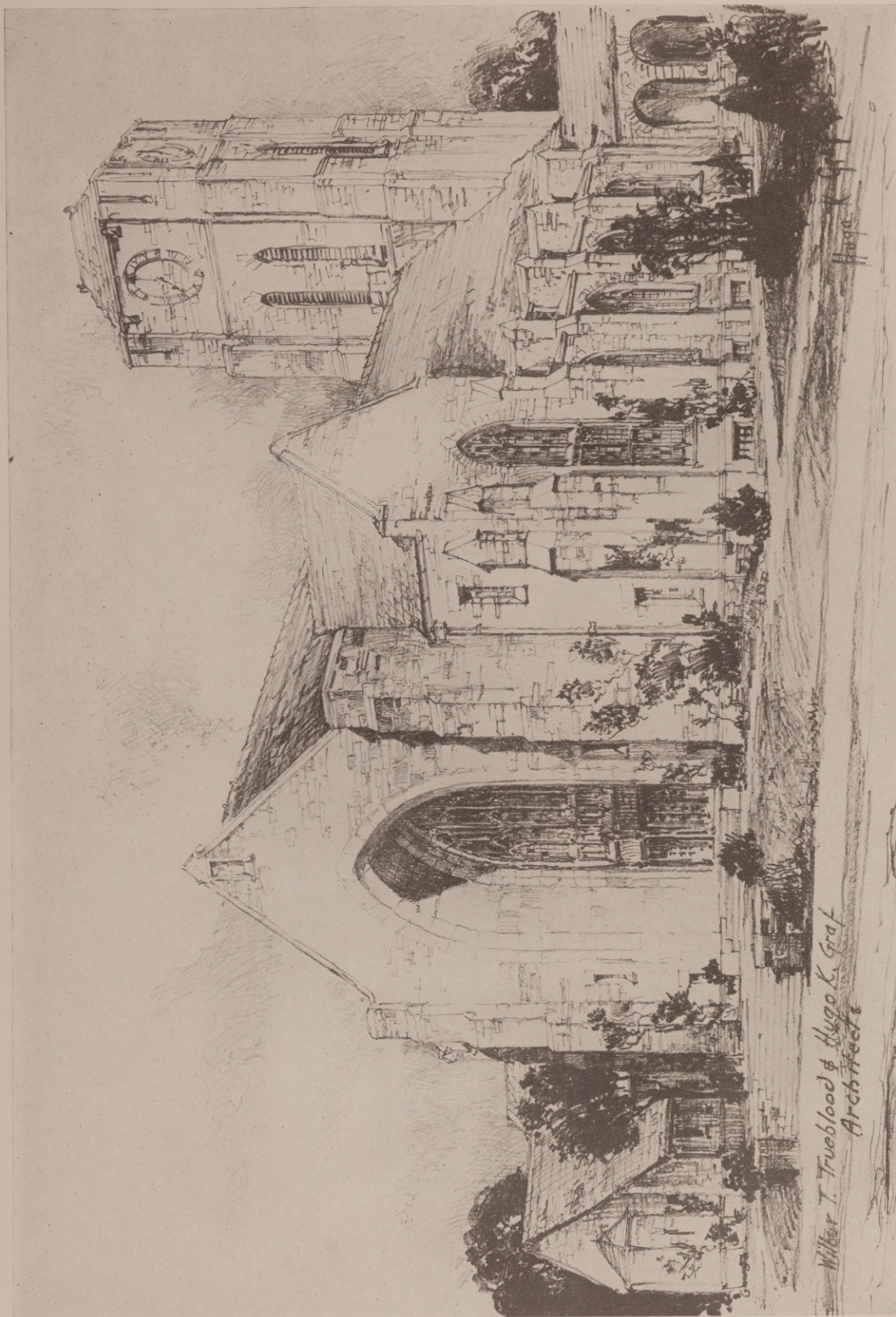


Trueblood & Graf
Architects

BARNES HOSPITAL

STUDY OF THE FUTURE BARNES HOSPITAL GROUP, ST. LOUIS, MO.

TRUEBLOOD & GRAF, ARCHITECTS



*Walter T. Trueblood & Hugo K. Graf
Architects*

CHAPEL
CENTRAL COLLEGE, FAYETTE, MISSOURI
TRUEBLOOD & GRAF, ARCHITECTS



R. J. REYNOLDS TOBACCO COMPANY BUILDING, WINSTON-SALEM, N. C.
SHREVE & LAMB, ARCHITECTS

R. J. Reynolds Building

Winston-Salem, N. C.

Shreve & Lamb

Architects

THE modern office building might be divided into two classes, those built simply to produce a rental income commensurate with the money invested and those erected more or less for advertising purposes. In the latter case the owner might feel that he can well afford to sacrifice some of the advantages in plan in order to have a more striking architectural composition. In either case the architect should endeavor to reach a logical compromise. In the R. J. Reynolds Tobacco Company Building at Winston-Salem, North Carolina, this seems to have been done quite effectively.

Towering above the skyline of the city on the site of the old City Hall is the R. J. Reynolds Tobacco Company's office building, 315 feet in height, fronting 200 feet on Fourth Street, 120 feet on Main Street, and 120 feet on Church Street, located in the central part of the city, and surrounded by the financial, judicial and business districts. The building is constructed along modern lines combining beauty with practical provision to meet the requirements of business and professional people in Winston-Salem. Full floor units of 17,000 square feet in the main portion of the building and 5,600 square feet in the lower portion may be had with excellent light on four sides. Small units varying in size and all adequately lighted are available.

In accordance with the highest structural standards of the day, the building is highly resistant to fire, sanitary, and equipped with latest conveniences. The structure of steel and reinforced concrete is faced with Indiana Limestone and lead-coated copper spandrels between windows resulting in an exterior combining strength and dignity. The shop fronts and entrance doors along with all metal work in the first floor corridors are finished in Benedict Metal.

The walls of the entrance lobbies are of St. Genevieve marble handled in the modern manner as indicated in the accompanying photographs. The floors of terrazzo and marble with the ornamental ceiling set off with recessed modern lighting fixtures.

On the upper floors the elevator lobby walls are treated with Hauteville Marble from floor to ceiling



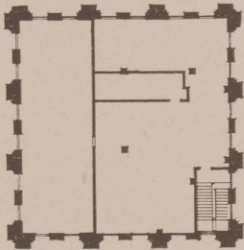
with this marble forming a wainscote for the corridors on these floors.

On Main and Fourth Streets on the first floor five modern storerooms with a maximum of show window space are available. Besides their exterior entrances most of the stores have entrances from the first floor corridors. At the east end of the building on the first floor is a public arcade reached from the Main and the Fourth Street corridors. Around the arcade well lighted shops and offices are arranged. In the basement are available spaces for restaurant and barber shop.

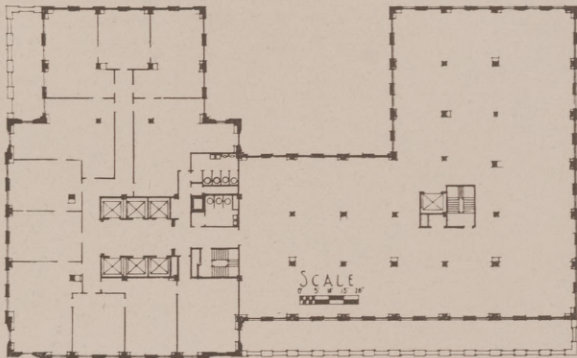
Six high-speed passenger elevators convey tenants to and from their offices in the upper floors. These elevators and their accessories embody all of the most modern equipment, including full signal control, power operated doors, car position indicators and floor indicators. The passenger elevator cabs of exceptional beauty of design, and finished in walnut applied over steel. A freight elevator readily accessible through a truck driveway and corridor from Church Street serves the lower ten floors.

The floors in office, store and shop spaces, corridors and elevator lobbies are finished in terrazzo, and all corridors and elevator lobbies have marble wainscots. Doors and door frames, picture and base mouldings throughout the building are hollow metal.

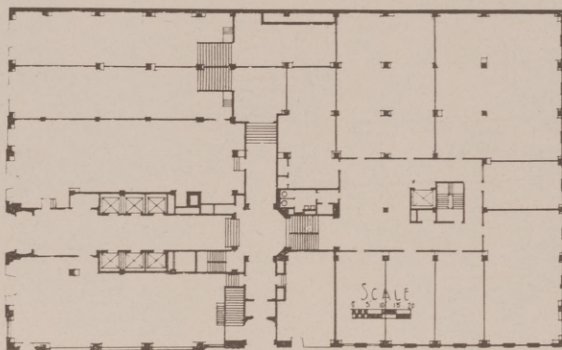
Ample toilet facilities are provided on each floor, each toilet room being artificially ventilated. Ice water drinking fountains are located at conveniently accessible points on all floors.



PENT HOUSE



A TYPICAL FLOOR



GROUND FLOOR

CONSTRUCTION DATA

Rentable Area: 232,458 sq. ft.—office space, 197,410 sq. ft.; store space, 17,833 sq. ft.

Cubic Contents: 3,939,841 cu. ft.

Date of Completion: March, 1929

Structural Frame: Steel skeleton

Structural Floor System: Tin-pan reinforced concrete

Fireproofing (material): Concrete on beams and girders, hollow tile on columns

Heating: Vapor modulation

Ventilation: Mechanical ventilation of toilets, restaurant, barber shop, etc.

Elevator Type: Electric, with full signal control

Lighting Type: Electric

Radiator Type: Cast iron

Plumbing: Brass water supply pipe, cast iron soil pipe

Office Floors: Terrazzo

Corridor Floors: Terrazzo

Office Walls: Hollow tile

Office Partitions: Wood

Windows: Metal

Trim: Hollow metal

R. J. REYNOLDS BUILDING, WINSTON-SALEM, N. C.
SHREVE & LAMB, ARCHITECTS



LOBBY, R. J. REYNOLDS BUILDING, WINSTON-SALEM, N. C.
SHREVE & LAMB, ARCHITECTS



Wellhead, Estate of Walter Keith, Nashville



Wellhead, Estate of W. C. Wemyss, Nashville

Executed
at
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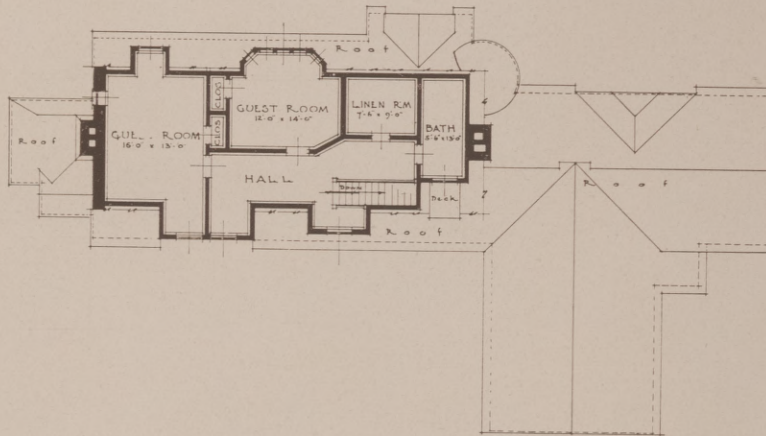
Lamp & Bracket, Newman Cheek House, Nashville

By
The Forges of
Kerrigan

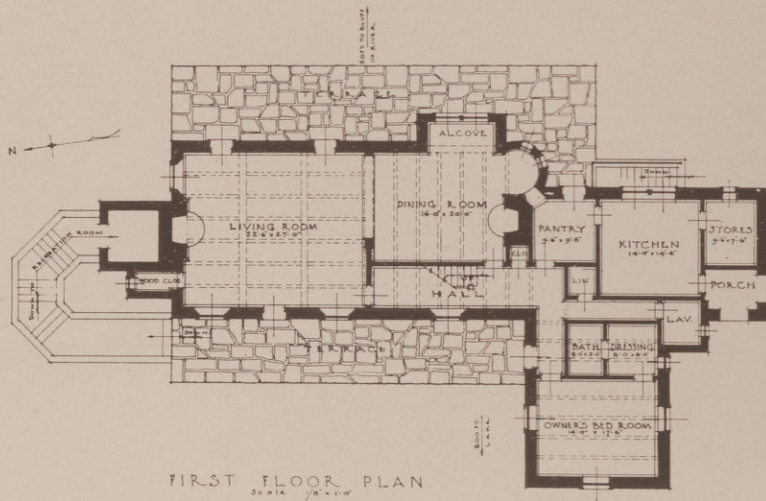
HAND WROUGHT IRON DETAILS



HOUSE OF NEWMAN CHEEK, ESQ., NASHVILLE, TENN.
WELBY PUGIN, ARCHITECT



SECOND FLOOR



FIRST FLOOR PLAN
Scale 1/8" = 1'-0"

HOUSE OF NEWMAN CHEEK, ESQ., NASHVILLE, TENN.
WELBY PUGIN, ARCHITECT



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WELBY PUGIN, ARCHITECT



We Should Give More Attention To The Preservation of Our GREEK REVIVAL BUILDINGS

IN the opening chapter, "The Architect in History," Martin S. Briggs, the author, writes: "The modern architect is often taunted with living too much in the past. Again and again he is adjured to throw away his copybooks and his precedents, to forget the past that has shackled him so long, and to study modern problems of building without leaning so heavily on his forefathers. With much of this criticism every sensible modern architect will agree. There is no doubt that, as a profession, we have tended to be too conservative, and that the long succession of revivals that have swept over this and other countries during the last hundred years has sometimes weakened our capacity for imaginative design on modern lines." He follows this in the closing chapter with, "Our well-known solicitude to preserve ancient monuments from destruction is all to our credit, for it is by new buildings that they live."

We have enjoyed a style freedom in this country which perhaps has done more to add interest to our architecture than any other one thing. This has come about by the realization on the part of our most

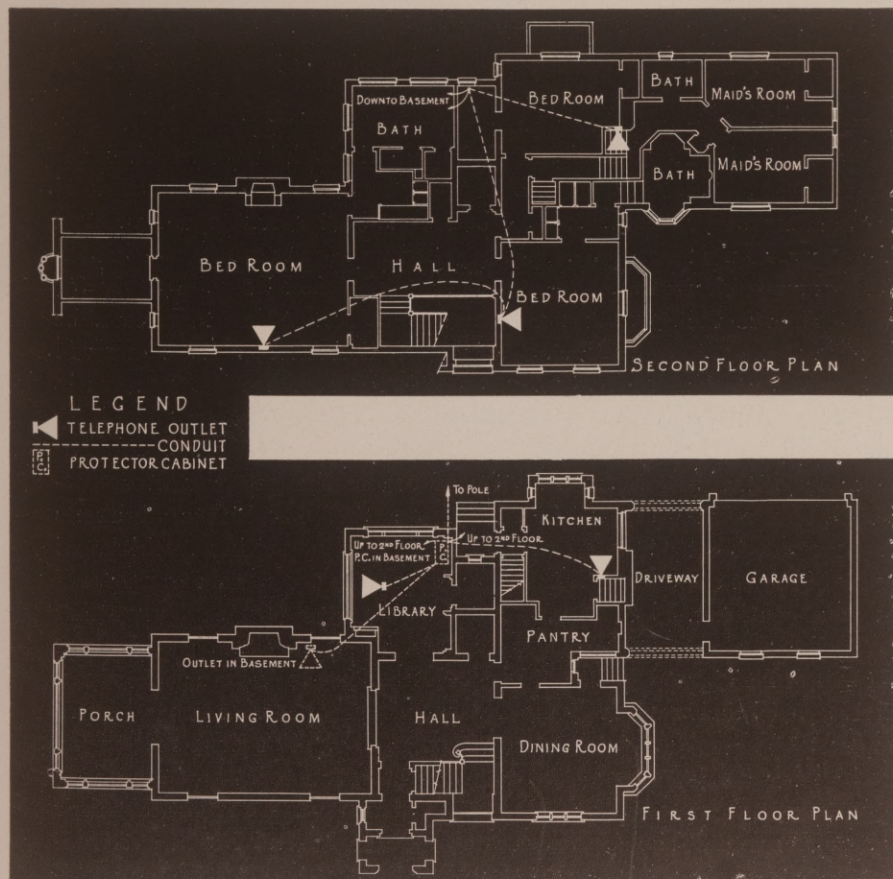
talented architects that style freedom does not necessarily mean the abandonment of all the forms the past has given us, but rather an intelligent use of these forms in the light of present days necessities in coping with modern construction, modern materials. The questions that should be asked of the details of a building are not, is it correct, is it old, is it new, but, is it a natural, inevitable result of its place, its function, and its material; and above all, is it beautiful, does it speak deeply to the emotions as all great art must?

It is a great pity that a sign could not be placed upon every worthwhile old building of the past in the South, that would read something like this, "Let no vandal hand ever touch it." The old medical college building at the Southeast corner of Sixth and Telfair Streets, Augusta, Ga., which later became the Technical Building of the old Academy of Richmond County, was, before its unfortunate butchering, a splendid architectural example of the Greek Revival period, and one which might have been spared if public interest in the best of the old buildings could be had for their preservation.



Provision is made for telephone convenience in the residence of Mr. J. R. Stewart, 2424 West Lake of the Isles Boulevard, Minneapolis, Minnesota, by built-in conduit serving six telephone outlets, including one in the basement game room. CARL A. GAGE, Architect, Minneapolis.

TELEPHONE CONVENIENCE, PLANNED IN ADVANCE, COSTS LITTLE, RETURNS MUCH



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In planning the telephone arrangements for new or remodeled residences, consult your local telephone company. Their advice and assistance is given gladly, without charge. Just call the Business Office.



Government In Architecture

THE bulletin from the Treasury Department at Washington, dated March 2, 1931, giving the present policy of the department in regard to the employment of architects for new projects in the building program of the government, contains the following statements:

"In order to expedite public building construction during the present period of unemployment, the Treasury Department is availing itself of the services of outside architects, but it is not possible to state in advance what particular projects will be considered for this outside service.

The present organization of the Office of the Supervising Architect of the Treasury is turning out from fifteen to twenty construction projects per month, and it is necessary to keep this force occupied.

Projects for which the limits of cost are fixed at less than \$150,000.00 are of such a size and character that plans for certain buildings already constructed can be adapted to such projects, thereby saving much time in the preparation of drawings and specifications. For this reason projects of this character are generally handled in the Office of the Supervising Architect."

Is not this an amazing policy? Buildings to represent the Federal Government are to be designed and turned out like warehouses on a quantity production basis.

Why should the government adapt stock plans for projects to cost less than \$150,000.00? Those buildings, which will be conspicuously located in the smaller cities throughout the country will stand for years. Being designed by the Federal government they will be regarded by many as the best expression of American architecture. They will influence the design of other buildings in each community.

If a number of such public buildings were to be built in the towns of any European country can we doubt that the design of each would be carefully studied by an architect familiar with local conditions. That each would have some individual architectural treatment suited to its environment. That they would differ, as good paintings by different artists differ, but that each would be a work of art. And that each year tens of thousands of American visitors would enjoy them and would know that they represented the work of the best architects of their communities.

But here it is proposed that we be merely efficient. The Treasury Department can turn out plans for "from fifteen to twenty projects per month." The greatest building program in the history of the government must be hurried through by these drafts-

men. On certain of the larger projects architects are to be employed, but on buildings costing \$100,000.00 (which is no mean sum) old plans are to be adapted.

It has been said many times that competition with its own citizens should have no place in the functioning of our government. But this policy of the Treasury Department does not even permit members of the architectural profession to prove their ability by entering a competition.

There are many able architects throughout the United States who are capable and well trained, and who are eager to design buildings of this type. During this period of business depression they have little work. Their draftsmen are working only part of the time. Under such conditions they would give these government buildings the most careful study. The result would be some masterpiece of design, each building would be individual and suited to its surroundings, and if it were a requirement that all designs must be approved by the National Commission of Fine Arts (which should be done and which is not done at this time) each building would be an inspiring addition to the community in which it was built.

Instead government drafting rooms are to turn out typical stock plans that will look as though a facade a mile or so long had been designed of the usual classic type and then cut up into lengths suited to the different sites.

It has been urged that this great building program should be hurried through in order to help the unemployed. Yet if the proposed layout of each of these smaller buildings were given to a competent architect to study for ninety days he could in that time produce a series of finished studies ready for working drawings. In this short time there could be developed a design of distinction, and no one will seriously contend that the need for employment in the building trades will have disappeared in ninety days.

As a matter of course the government departments should prepare and furnish to architects through the office of the Supervising Architect of the Treasury the space requirements for proposed buildings, information as to special equipment that is needed, and all other data that they may have at hand. And the construction work should be supervised by the Treasury Department. It would be reasonable to suppose that was why such a supervising department was originally created.

But no informed person would suggest that their organization is composed of men of such outstanding ability in design that the services of the architects of the country would not be invaluable in pro-

500 FIFTH AVE.

NEW YORK CITY

THE new 58-story Tower, now under construction for Walter J. Salmon by Charles T. Wills, Inc., on the northwest corner of Fifth Avenue and Forty-Second Street. Here, as in the adjoining Salmon Tower, Eleven West Forty-Second Street, all of the interior doors, trim and elevator entrances will be supplied by the



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GOVERNMENT IN ARCHITECTURE

(Concluded from page 44)

ducing the types of buildings most worthy to represent the Federal government.

This situation has arisen largely because architects as a group have not been outspoken in calling the attention of the country to the importance of having these new government buildings represent the best architecture of our time. Some architects have been uninformed; some may have thought it impossible to change the government routine; some employed on other government work may have been afraid of giving offence.

Is it not too important a subject to be handled in this manner? While committees of various architectural societies are formulating some tactful method of approach "the office of the Supervising Architect of the Treasury is turning out from fifteen to twenty projects per month."

If the people of each community, large or small, were better informed is there any doubt that they would demand that their proposed building should be designed by the best architect available, and should be worthy in every way as to plan, construction, and artistic conception, to represent the government of the United States.

The above article is a resolution adopted by the Indiana Society of Architects as an expression of their sentiment on Government in Architecture.

EVOLUTION OR REVOLUTION

(Concluded from page 17)

erature, we still like to know the name of the author.

But when we go to a town in France, Germany or Italy, we are not so much concerned over the name of the architect. We say: "This is Twelfth Century; this is Thirteenth Century." The *spirit of the time* speaks to us.

And we feel the spirit of the time not only in the forms of the architecture, but we feel the spirit of the time in the entirety of life *through the forms* of the architecture. This because the whole life was conducted by the fundamental form of the time.

The Fundamental form of the time was the real leader.

What it is, we do not know. Its influence comes through intuition, and it has to be felt with intuition.

If we take something from Greek culture and compare it with the culture of Old Egypt, we will find that it is strange there. It doesn't fit. It doesn't fit, because the fundamental form of Egypt vibrates differently than the fundamental form of Greece.

Now, if we compare our attempts to develop a contemporary architecture of today with those great epochs of the past, we have to ask:

"Does the fundamental form of our day conduct our movement, or do we still wander in darkness?"