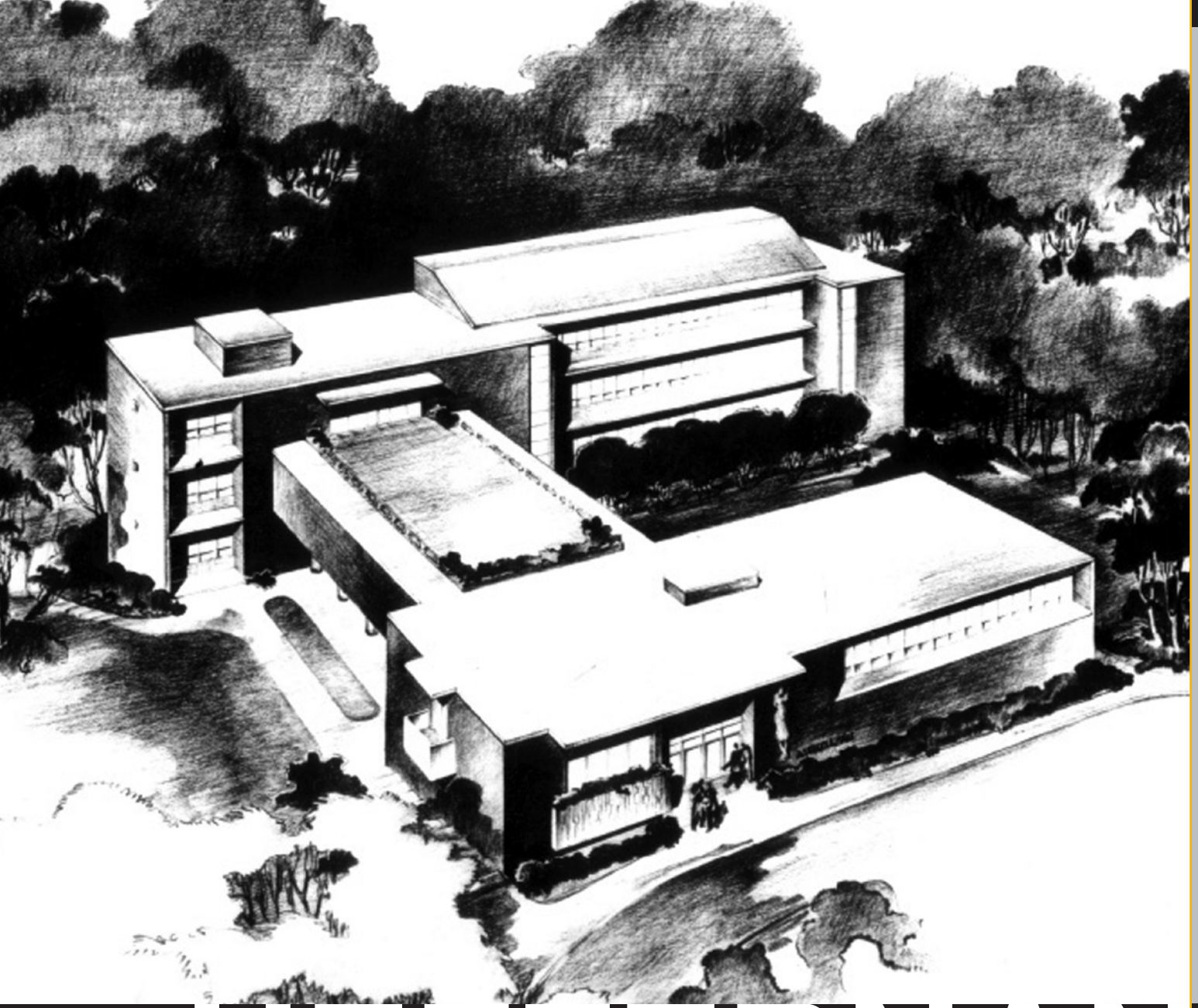


HEFFERNAN

Georgia Tech College of Architecture

60 YEARS

Introduction by Alan Balfour
Dean, Georgia Tech College of Architecture

It is 60 years since a new school of architecture was opened on the Georgia Tech campus. In celebration we have gathered in this document speeches and texts written for the opening; study drawings by P. M. Heffernan and his colleagues J. Herbert "Doc" Gailey and Sam Hurst and several of the many elegant photographs taken at the time of the opening- all to capture the spirit of the time. Two events mark the celebration: the unveiling of a restored library, hidden from view for thirty years, the first stage in what we trust will be a thorough restoration of the building: and secondly an exact recreation of the exhibition A HALF Century of Architectural Education which vividly displays the range and ambition of Georgia Tech graduates form the first half of the 20th century.

... in 2008 I returned to Georgia Tech and to Paul Heffernan's design for the School of Architecture, a major work from 1952 and the first modern purpose made building for the study of architecture in the nation. Some key parts of it lost to the imagination for over thirty years are now finally restored.

This is a recovery not only of the building, but of the idealism that underlay its creation. Idealism shaped by the Beaux Arts, the Bauhaus and driven in part by a few of Harvard's most gifted graduates from the immediate post war period who as a block came to Georgia Tech. Above all it was shaped by Director Harold Bush-Brown and P. M. Heffernan who formed the vision for the new building and realized that along with Architecture, programs in Planning and Industrial Design were essential to the creation of a progressive future. The Bauhaus was not just a distant influence but bodily present in the character of Hen Bredendick, its first program director who had run the workshops in Weimar and Dessau. Planning was equally well served by a visionary leader in Howard Menhinick, former Director of the United Nations Headquarters planning staff as well as Director of Regional Studies for the TVA.

This building is a precise and elegant assembly of spaces each distinctly framing all the experiences that support the education of the designer. The studios are on four floors of a north-facing wing, with light streaming in from both sides; each floor as it rises subtly different. The proposition was that students would progress floor by floor from year to year. Starting with the first year not only level with the ground but also surrounded by workshops and industrial design students. Sophomores were closest to the lecture hall; juniors to the library, exhibition and jury rooms and the fourth and fifth year students shared a grand atelier on the top floor. The fifth year group worked on their theses in a privileged multi-colored gallery overlooking the studio, giving the admiring fourth year a sense of what awaited them and ready and willingly to be called on to help with the final presentation.

And every Friday afternoon all would repair to their own private roof terrace and drink beer until the sun went down. Those were the days. Humor aside PM gave Georgia Tech a building that remains among the most thoughtful and creative setting for the study of architecture in the nation. Graduates of these years still remember fondly the creative and physical experience of ascending through stages to enlightenment.

Alan Balfour,
Dean
College of Architecture
Georgia Institute of Technology

"Foreword"

Joseph Hudnut
Dean, School of Architecture – Harvard

The usages of their profession encourage among architects a perennial optimism. Men who plan cannot be pessimists; and men who build must be confident of the future. Habitually mindful of progressions and constructive imaginings, architects live in a world that is forever transcending—or about to transcend—its mean appearances. Architects play constantly a part in the realization of that world.

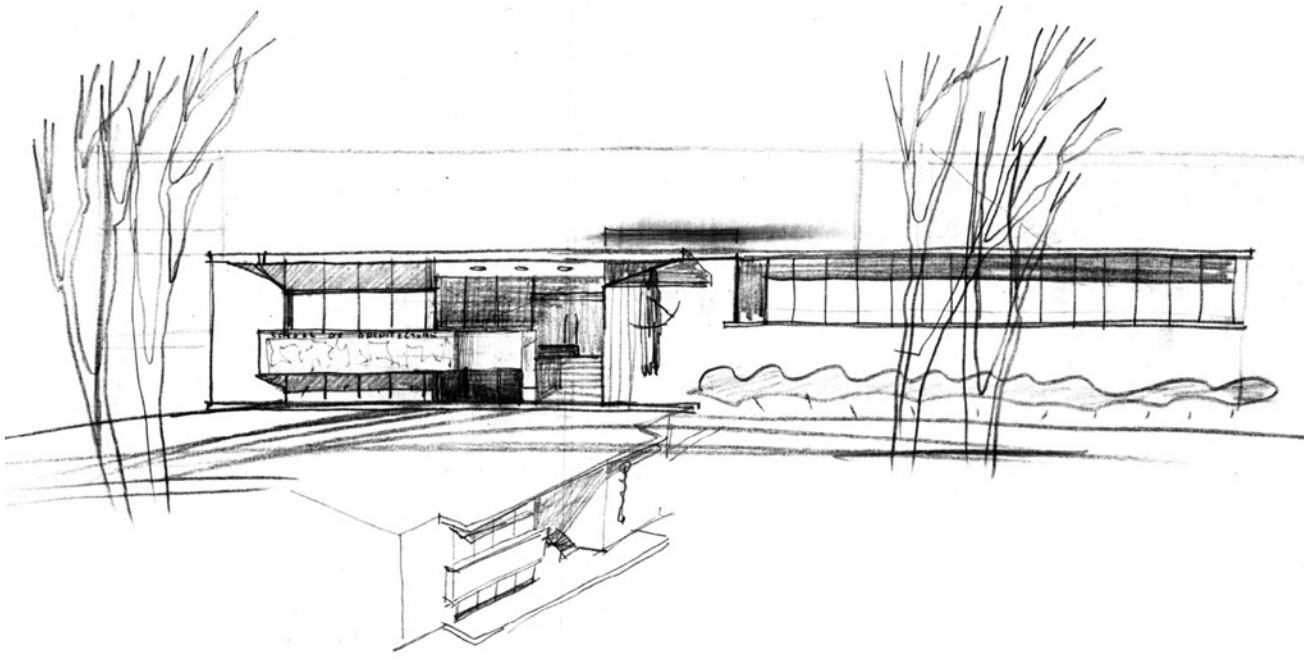
When they look at the past, architects are apt to conceive that also as a development working towards human betterment. They see in the past the seeds of all that is good in the present and of all that is good in the present and of all that is prescient of a more perfect tomorrow. The past is a becoming and an unfolding. It is a tide upon which civilization is borne forward in ever-ascending eaves.

Thus it happens that in those rare moments when architects review the history of their art they apprehend that historyas a record of culminating achievement. Looking backward and inspired by a natural exuberance, they see all buildings that were precedent to their own constructions as the forerunners of a present excellence. Such buildings are enveloped in the insufficiencies of the time that produced them; their qualities are relevant to that time; and we must judge them, as we judge children, with due understandings of their naiveties. That there could be universal standards in architecture, disentangled form time and circumstance, is a heresy somewhat uncongenial to that creed of progress to which architects must conform or perish.

There is, of course, a time-enframement around the progressions of history. The present cycle of development began, not with the Parthenon—always an embarrassment to the evolutionist—but with the perfections of the I-beam. The buildings which stand between us and that fateful moment are considered admirable to the degree in which they anticipate the newest building in which that art has reaches an ever-higher crest. That crest is exemplified at this moment in the new building of the Seagram Company—a distillation, if I may use that word, of all that is excellent in the crescent of skyscrapers.

It should not be difficult to show that this faith in progress could be valid only within a limited range of experience. If by progress we mean technological progress, we must acknowledge progressions in the sciences of building construction, made in our time, that far transcend the achievements in that field of all other eras. In practical improvements and inventions, in methods of manufacture and organization, in financing, in the disciplines of labor, and in the sciences of planning, the technologies of buildings have indeed advances to standards of efficiency beyond all that has gone before us. Architects have a right to be proud of that pragmatical success; and they are rightfully distressed by the meager applause with which their slender public has acknowledged their accomplishments. Nor is it surprising that, living in a climate saturated with scientific thought, they should forget sometimes that technological excellence, with all its splendor and mighty consequence, is not architecture.

Architecture does not progress.



Architecture, an art of expression, lies outside that range of experience in which things made by man are constantly improved by new skills and inventions. New skills and inventions are often useful means to expression, but to the artist they have in them no other virtue. Idea and feeling are sources of excellence in architecture, as in all the arts; and the mysterious processes though which these ethereal qualities of the mind and heart are made to inform steel and brick lie apart from every process of ingenuity and contrivance.

When, therefore, we survey the work of the graduates of the School of Architecture in the Georgia Institute of Technology, we ought to free our minds of the concept of evolution. Of course, we will find it interesting to note the time and occasion of this and that improvement in the manufacture of steel and plate glass or to trace the uncertain variations in our taste for chiseled pilasters or pilotti. Interesting also are the new principles in planning which constantly develop in response to changes in our way of life. Nevertheless, we ought to understand these as episodes in the history of architecture. Around the central search for expression they are outward show and trappings. They are addressed to our intelligence (sometimes), but seldom to our hearts.

The beautiful buildings built by the graduates of the Georgia Institute of Technology are not specimens in a museum. They are messages. The prime intent of each is to make soluble the idea of the artist who created it. What was the idea? What means did the artist use to objectify his idea in constructed form? To what extent was he successful?

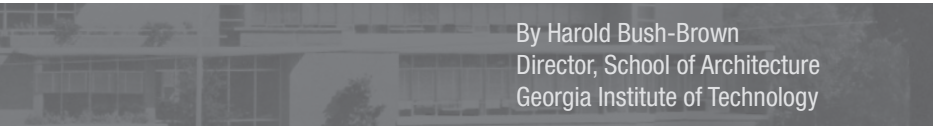
To see buildings in this way is to penetrate to the deepest meanings of architecture. There lies architecture's permanent reward.

Joseph Hudnut

Dover, Massachusetts

April 20, 1956

Notes on the Architecture Building



By Harold Bush-Brown
Director, School of Architecture
Georgia Institute of Technology

This building is unique in the annals of architectural school buildings in that the State of Georgia has provided for all needs in a building designed and supervised by those who will occupy it, - members of the architectural staff.

It is a million dollar building, - the most up-to-date and complete to be found anywhere, - so far as is known. The building is 61,563 sq. ft. of floor space not including concourse below or deck above the library.

It is a functional building, designed on three ground levels. The 4 ½ story working park of the building to the North includes the drafting rooms, class rooms, offices and a shop. The 2-story South wing includes an auditorium (capacity 300), exhibition and judgment room, and director's office and staff room. The 2 wings above mentioned are connected and joined together above an opening concourse by the library and gallery. Between the North and South wings and on the intermediate level of concourse is a garden in the process of being developed.

In the development of a master plan for expansion of campus facilities, a principle was adopted that all future buildings should have space around them to insure sufficient light and air and to avoid the kind of over-crowding we have had in the past; and, in the case of major departments or schools, to insure the possibility of future expansion. Another policy set forth by the President called for a requirement that all degree-granting schools or departments should have an auditorium or assembly room of sufficient size to accommodate all students of that unit.

Both of these conditions have been adequately met in the case of new Architecture Building (as was also the case with the Hightower Textile Building, the first teaching unit to be built under the program.)

It would seem self-evident that a school of architecture building should illustrate sound principles of planning and design. Among these it has been felt that the relationship between the buildings and the site was of especial importance. The fact that there were changes in level to deal with made for some difficulties, but at the same time provided an unusual opportunity to develop interesting spaces and constantly changing out looks as one moves about. The pleasing effects will be enhances as the landscaping is carried out. That the spaces, areas, and forms developed are not purely a matter of aesthetics can be demonstrated by pointing out that the open tile deck of the library, the covered open-air economy, they were omitted.

The building was designed for an architectural school of about 300 students.

Since the making of contract drawings, several years ago, the enrollment jumped to a maximum of 467 in September 1949 and has since dropped off and is now below 300. Another rise in enrollment is anticipated in the near future. But building is sufficiently flexible to accommodate a certain amount of fluctuation above and below the hypothetical enrollment figure adopted for the purpose of planning.

In fact, the flexibility of the building has already been tested by a change and expansion in programming brought about by a substantial grant from the General Education Board awarded to the School of Architecture for a 6-year period. This

grand was made because of the fact that there was being provided a fine new building, because of the school's potentialities for increased service, and because the Board of Regents was willing to go along and do its part in the proposed expansion program. This program included two new curricula – city planning and industrial design. Industrial design had already been anticipated by designating a shop on the ground floor level in the North wing, and this is now being developed into an industrial design lab. City planning can be and is being taken care of without too much difficulty by making certain adjustments.

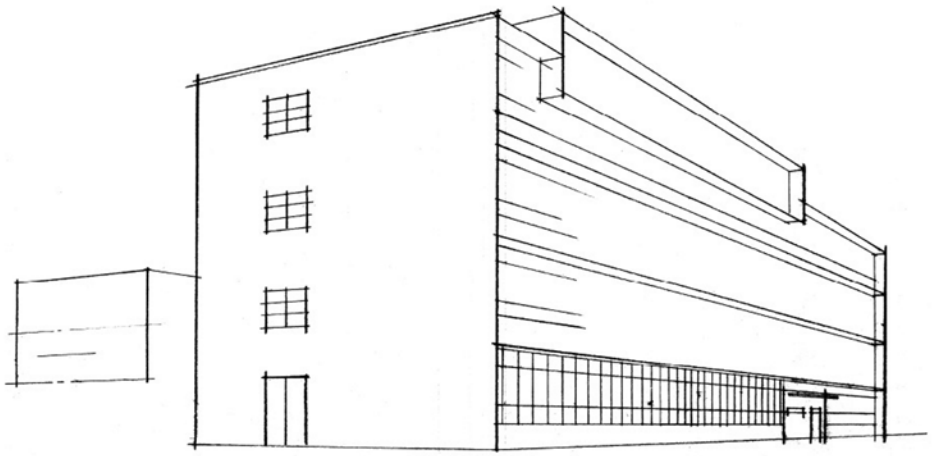
The School of Architecture is now giving the State Board examinations for the registration of architects and the building is admirably adapted to the performance of such service and the faculty are happy to be in a position to serve the state in this or in other similar ways.

In fact, the Architecture Building is intended to serve more than just the needs of the School of Architecture. The auditorium is available, when not in use for departmental affairs, for any demands on the part of other departments on the campus. It is adaptable for use in conducting large lecture courses, for orientation group meetings of freshman, and for examinations. We intend also to make use of this room for evening lectures of a cultural nature which may serve the Atlanta community as a whole, as we are already negotiating with two eminent lecturers for the Fall Quarter. We shall be equipped to give slice and moving picture illustrated talks.

Our exhibition room above the auditorium will be used for a series of traveling shows all of which will not only for the benefit of our own students, but will be open to all students and teachers at Georgia Tech to the general public.

How can the expenditure of a million dollars for an architecture building be justified? Here we must examine the needs of the state and region, project ourselves into the future,

Barring a depression or a war, it would seem that it is not unreasonable to expect that the building we have a built from now on. And if the School of Architecture at Tech is able to give its future graduates the kind preparation which will enable them to help create a better environment for our people, no expenditure of money will have been mis-spent. We need and we can have better homes and better places in which to work, better products of industry, and above all better cities and towns and rural communities.



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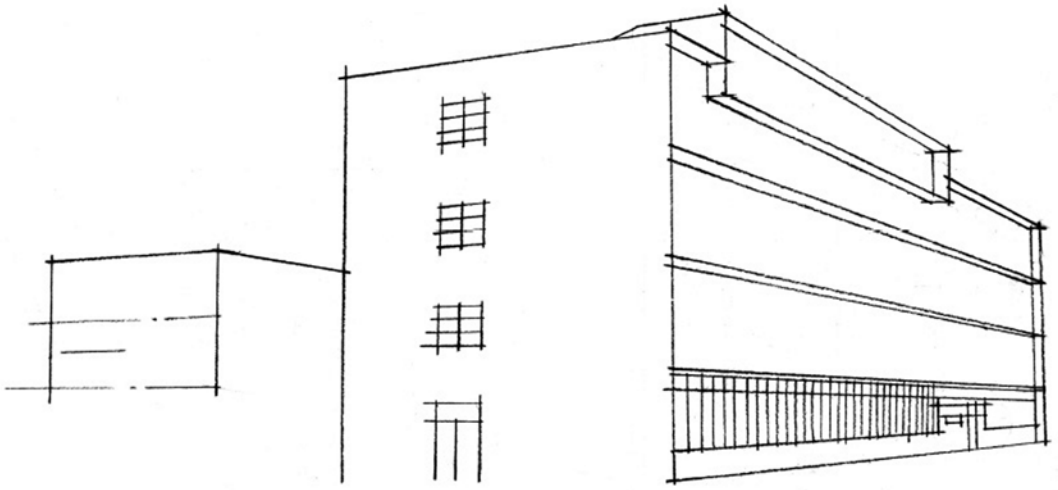

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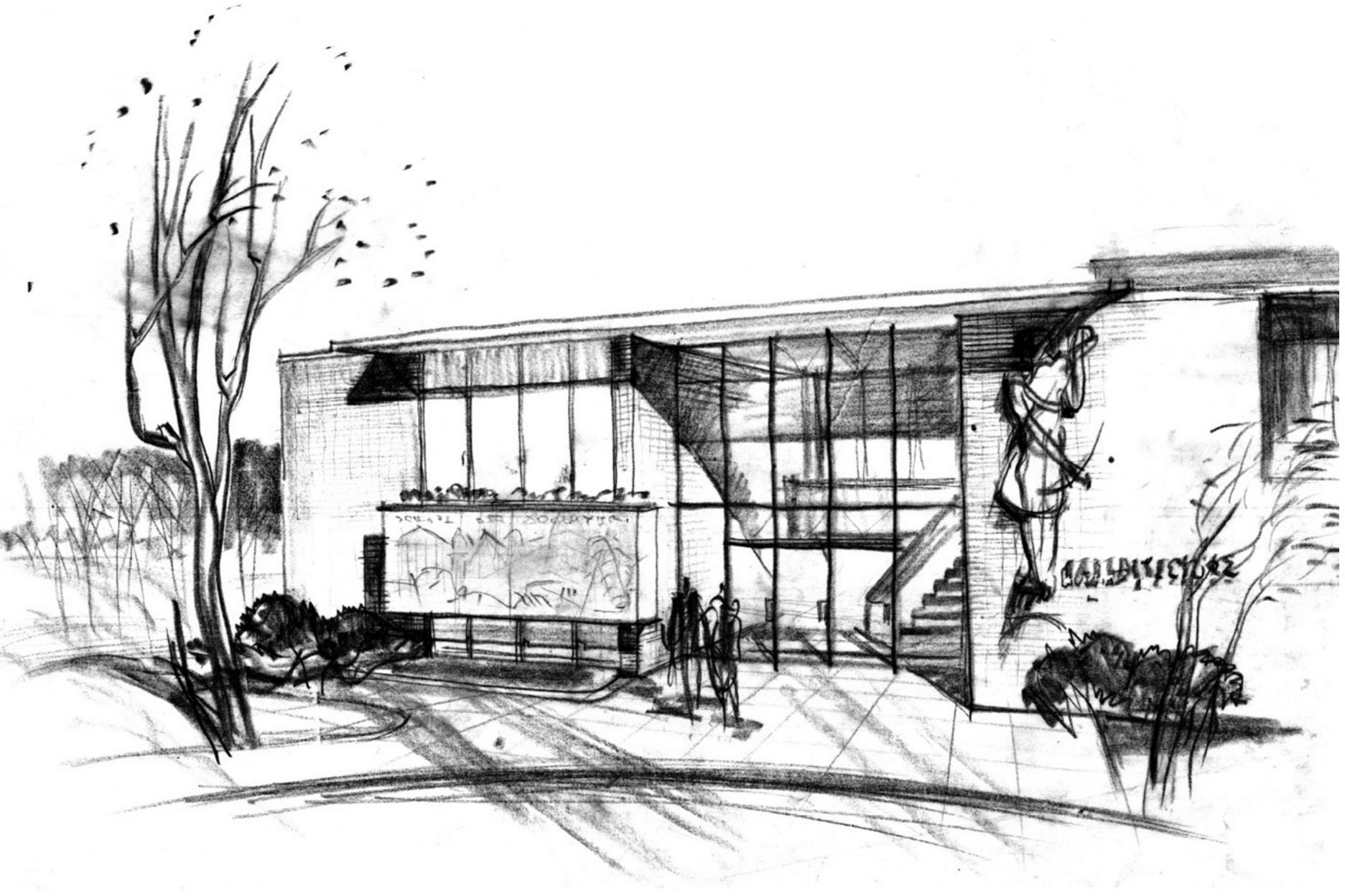


A Half Century of Architectural Education

May 28- June 23, 1956
School of Architecture
Georgia Institute of Technology

An exhibition of work of the alumni of the School of Architecture, Georgia Institute of Technology, covering the years from 1910 through 1956, organized in recognition of the service and contributions to the School of Mr. Harold Bush-Brown and former directors.

To all who submitted their work for judgment, I am deeply indebted for their participation in this pioneering venture.

I wish, also, to express my appreciation to the members of the jury, Joseph M. Hudnut, former Dean of the Graduate School of Design, Harvard University; Francis P. Smith, former Director of the School Architecture, Georgia Institute of Technology; Roy Jones, Professor Emeritus, School of Architecture, University of Minnesota; and Paul M. Heffernan, Professor of Architectural Design, Georgia Institute of Technology, who generously gave of their time and thought in selecting this work. Dean Hudnut's beautifully written foreword to the catalogue deserves particular mention and praise.

In any undertaking of this size, hope for success depends on the teamwork of many people. It is with this in mind that I wish to thank Georgia Tech Foundation and Mr. Price Gilbert, Jr. for their enthusiastic support; Mr. George Ramey, for his splendid cooperation on arrangements for the opening; Mrs. John A. Pope, Smithsonian Institution, for her penetrating suggestions and her inspiration; Mrs. William L. Pulgram, my faithful assistant, for her unflagging effort and tactful advice; Mrs. Byron Gilbreath, my extremely capable secretary, for her patience and understanding; Mr. Ralph Ricketts, for his professional help with typography; Mr. Frank Beckum, for the usually thankless task of bookkeeping; and my eager and energentic student assistants: J.A. Summers, my right-hand man and organizer; John A. Wurz, William J. Jacquette, Jr., and C.C. Murphy, for their youthful exuberance, moral support and sheer hard work.

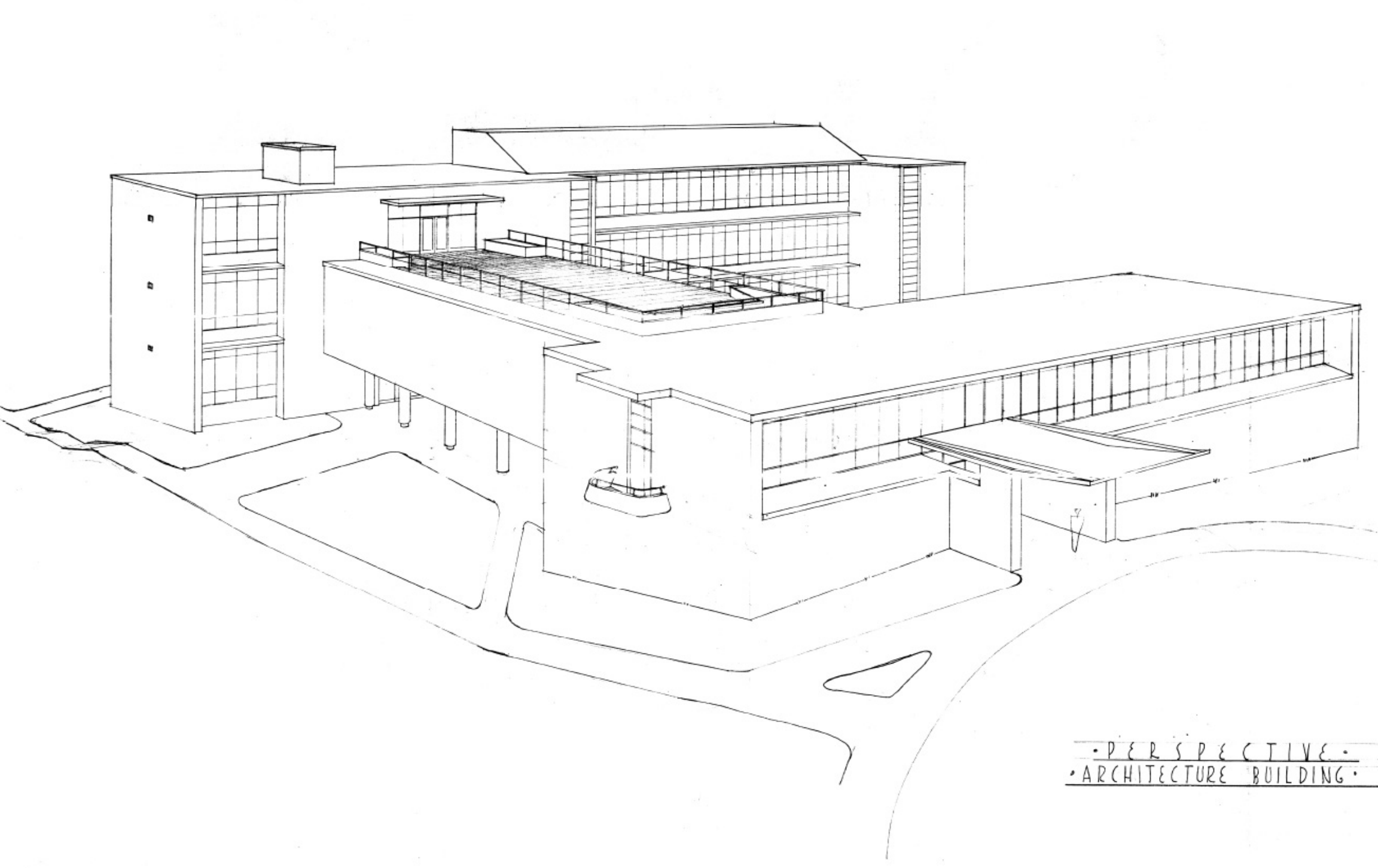
I wish to express my hearfelt gratitude to all these people who made this exhibition possible.

David J. Edwards, Jr.

Director of Exhibitions

Atlanta, Georgia

May 28, 1956


•PERSPECTIVE•
•ARCHITECTURE BUILDING•

Architects:

Bush-Brown, Gailey and Heffernan
(and all members of the
teaching staff; P.M. Heffernan, Designer)

Full-time non-teaching Associates:

R.J. Snelling
Julian C. Jett

Draftsmen:

Bill Harper, H.L. Mansfield, Dick Parks, Bob Gibeling, Leon Lanier, Sam T. Hurst, Regis Harrington, Malcolm Gailey

Structural Design:

L.R. Tindal; draftsmen,
Chett Fischer, Ralph Randall

Mechanical plant; design of plumbing, heating, air-conditioning, and electrical:

E.R. Gritschke, Chicago,
Illinois

Contractor:

J.A. Jones Construction Co., Charlotte, N.C.

Atlanta representatives; W.M. Wheeler and
S.C. Pugh
J.W. McEver, Superintendent

Mechanical plant sub-contractor:

Mechanical Contractors and Engineers, Inc.,
H.A. Tidwell, President

Supervisor for owner and architects:

J.R. Courson

Staff committee on color scheme:

P.M. Heffernan, Chairman
J.H. Grady
D.J. Edwards

Staff committee on landscaping:

George Ramey, Chairman
P.M. Heffernan
Tom Godfrey
Harold Cooledge

Consultant:

Hubert Owens, Head, Landscape Architecture Department, University of Georgia

Department of Buildings and Grounds:

J.R. Jenkins, Superintendent
Charles W. Bell, landscaping
F.A. Hulsey, trees

HEFFERNAN

Georgia Tech College of Architecture