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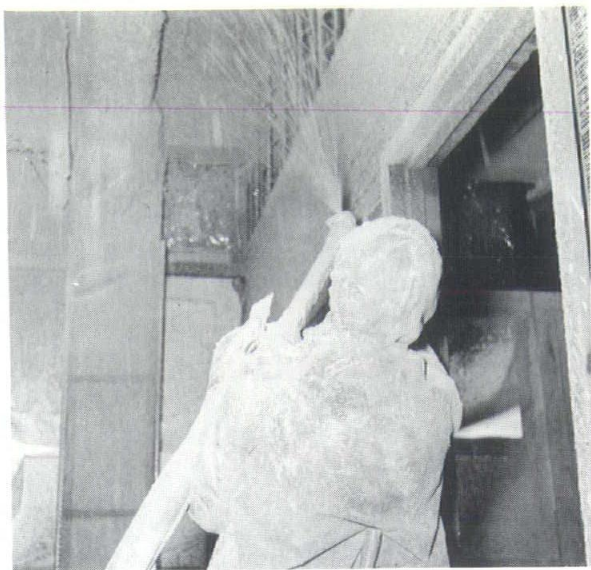
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ARCHITECTONICS

The industrialization of building methods remains as one of the key problems of our time. At first, the problem was of a practical nature. It revolved around the development of physical plants and the marketing facilities capable of producing competitive products. And now, the problem is one of understanding and acceptance of the logic attendant upon the development of a highly organized technology.

Change and the inertia to change plays a significant part in the apparent reluctance to grasp the full possibilities of the building situation. To interject a poignant question we might, at this time, ask what is the situation and what is its true nature? Since there is no historical **counterpart** to our present stage of development, any answer must, of necessity, be projected out of the facts of the present.

It is my belief that the situation in architecture is and will be under the impact of an accelerated technology purely **synthetic** in nature. The narcotic theory of organic formalism which, at first initiated change, has lost validity and has in turn been superseded by a line of thought commensurate with the facts of modern industrialization. It might be asked by what necessity should we accept this harsh denial of what has been so carefully built and cherished? Again, fact comes to our assistance; for ours is a world of "components" thrust upon us at times in opposition to our preferences by the forces generated within a massive technological awakening. It should be stated, moreover, that these forces are related to development, experiment and the processes of

manufacturing and if this be true, and I maintain it is, must lie outside the area of the pedagogical or that which can be taught.

An acceptance of this thesis leads to a new status and just as an improved technological status historically engenders new architectural solutions so must the architect change. What was usual and accepted in the past, will no longer suffice in a technology so ordered. Henceforth, and with diligence we must proceed to:

Think Differently

Plan Differently

Build Differently

To think differently implies a re-evaluation of standards and a definition of function consistent with our technological level.

To plan differently requires a sorting out of those new factors consequent to this changed technological level and ascertaining their effect upon the resultant physical, social and financial structure.

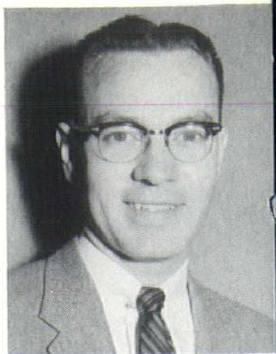
And to build differently (more pointedly and more controversial) accepts that the character of architecture is inevitably a function of the character of the times which produce that architecture.

Admittedly these observations are construed against a backdrop which is factual in nature and the question more rightly framed would deal with significance and vitality with time as the link between the two (our time), for an architecture to be significant, it must project the vitality of its age, in tune with the forces necessary for its creation. It represents, moreover; a large percentage of humanity's total effort and thereby sets the measure. Posterity will judge a noble endeavor or historical tragedy?

A Most Merry, Merry Christmas . . .

and a Happy New Year

**TO ALL MEMBERS
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OF ARCHITECTS**



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. . . kept up-to-date
by periodic visits to
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Manufacturers . . .
such as recent trip to
National Builder's
Hardware Exposition
in Chicago . . . where
we pre-viewed many
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almost revolutionary
new developments in
builder's hardware for
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churches, commercial
and residential build-
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ARCHITECTURE UTAH'S BUILDING OF THE YEAR

Madison Avenue in New York City is a very long street. At the bottom, looking uptown, one can see far, as the sailor sees from the bridge of his ship. This is about 11 miles. On a clear day, walking up Madison Avenue, no bridge, one can see for perhaps 6 miles, enough, surely, to actually see the curvature of the earth or the island. It is a wall of buildings from five to fifty stories high that one can see. An amazing and unique view to the very end of perspective. The city from 40th street up and all across town is being torn down and built up. Many buildings, obsolete after fifty to sixty years, are stripped to the iron; they build again on this.

One building which is new and grand and all by itself on this avenue is the Seagram Building. It goes up in front of you like the pyramid in the desert.

Forget the building for now. Look at it and leave it. Nice, Clean, Tall. All by itself in the bunch. Take a cab for Idlewild and home. Taxi driver goes up the town and over a bridge and across the flats of Long Island and out the freeway to Idlewild. This is 12 to 15 miles. Long, crowded miles. Look back, across the flat, just before turning into Idlewild. A clear day this is. What do you see: downtown the Woolworth Building; uptown Seagram's Tower . . . that is all. The old skyline and the new one. The contrast of our century.

Mies van der Rohe must have seen this building in his mind from the same place I saw it. The new skyline is his.

G.W.K.

ARLINGTON HILLS COMPETITION

The Peak Improvement Company

The Peak Improvement Company, desiring to construct a subdivision of houses to be known as ARLINGTON HILLS COMPETITION, located on the east bench of Salt Lake City, has requested of the Utah Chapter of the American Institute of Architects that a competition be conducted from which a jury will select winners for awards.

CRITERIA

Awards will be made to three designs selected by the jury as meeting the requirements of this program, and for outstanding excellence of design. An award will also be given to a selection by the jury for the best design and layout of the plot of ground and tract designer.

This competition is open to all registered architects, graduates of schools of architecture, draftsmen in architect's offices and students in the University of Utah. It is a requirement of the program, and a condition for the award of a contract to complete working drawings, that any award winner who is not a registered architect, associate himself with a licensed practicing architect. The competition is limited, however, to those practicing, working or studying in the State of Utah.

AWARDS

From Category No. 1 (Houses), three will be selected for awards, one for each typical site condition. The prize for each award winner will be \$1,000.00. The Peak Improvement Company will then select those award winning designs they want to build and commission the designer to complete the work-

ing drawings for a fee of \$800.00. For each house selected by a buyer, or potential customer, they will pay \$75.00 as a royalty fee and in consideration for payment for work required in site adaptation that may be necessary. No basic change in the house will be required for this part of the work.

From Category No. 2 (Subdivision Plot Plan Design and Design of An Entry Marker or Tract Designator), one award will be made for the design of plot layout and an entry marker or tract designator. The prize for this Category will be \$750.00. No commission will be awarded for the development of this award winning scheme.

APPLICATION

To be eligible for entry, all applications must be mailed to Dean L. Gustavson, A.I.A., Professional Advisor, ARLINGTON HILLS COMPETITION, P. O. Box 1591, Salt Lake City, Utah

TIME TABLE

December 6, 1957: DEADLINE for receiving entry applications.

February 7, 1958: DEADLINE for submitting entries to be judged.

PRODUCERS' COUNCIL ITS FUNCTIONS AND RELATIONSHIP TO THE A.I.A.

Having just returned from the annual Presidents' Convention held in Louisville, Kentucky, I feel that now is an appropriate time to report to the Members of A.I.A. and Producers' Council on some of our activities and projects.

To many who are not aware of the early history of Producers' Council, I believe it would be of interest to present a few facts on our organization. The Council was formed in the early 1920's by the American Institute of Architects. The Institute felt at that time that there was a need for better understanding between Architects and Producers as to their common interest in the characteristics, presentation and the appropriate utilization of the products used in building construction.

In 1922 as a result of conference discussion between representatives of a number of manufacturers and the A.I.A., the Institute was authorized in its 55th Convention to create Producers' section of its Special Service Committee. As a sustaining body its duties were to advise and counsel with manufacturers, assist in furthering the use of standard construction classification by Architects and Producers, and to promote sincerity and reliability of statement in advertising.

One year later the need for a separate organization was seen and the President of the Institute appointed a committee to work in cooperation with a similar committee acting for the producers to develop an independent organization. As a result of this work,

Cont. on page 12

ANNOUNCEMENT

PRODUCERS' COUNCIL AIA

Christmas Party



TIME: 6:30 P.M.
MONDAY, DECEMBER 23rd, 1957

PLACE: AVIATION CLUB

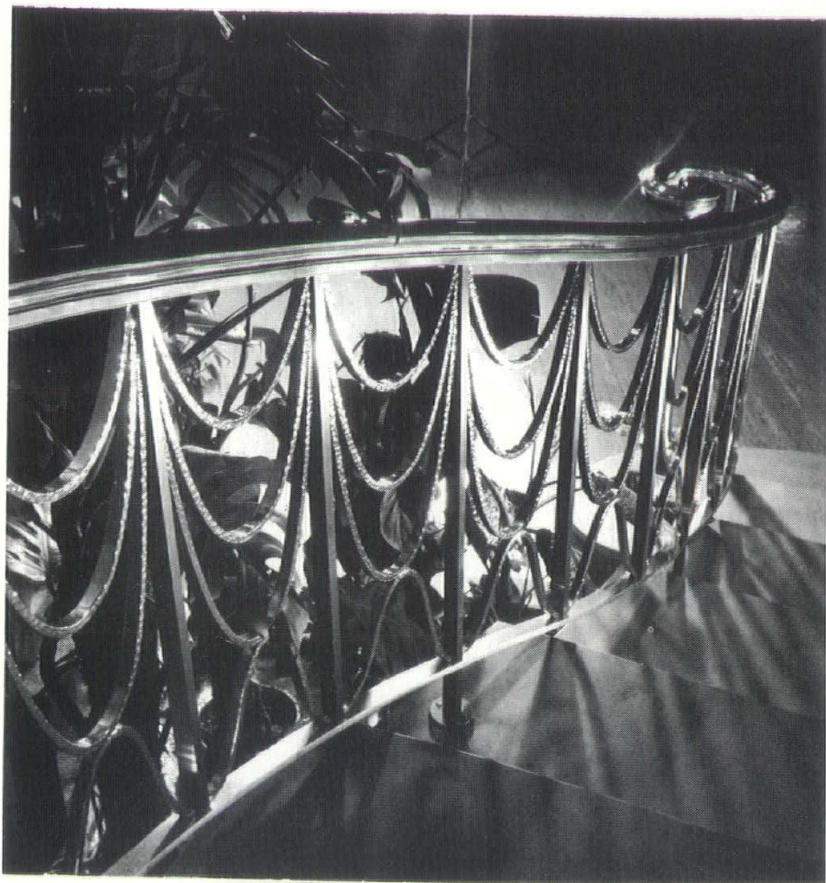
DRESS: FORMAL

ORNAMENTAL METAL RAILING

BY

METALS MANUFACTURING CO.

Combination of bronze and silver nickel hand railings for main stairway of The Relief Society Building in Salt Lake City.



Architect: George Cannon Young

Contractor: Fullmer Bros.

METALS MANUFACTURING CO.

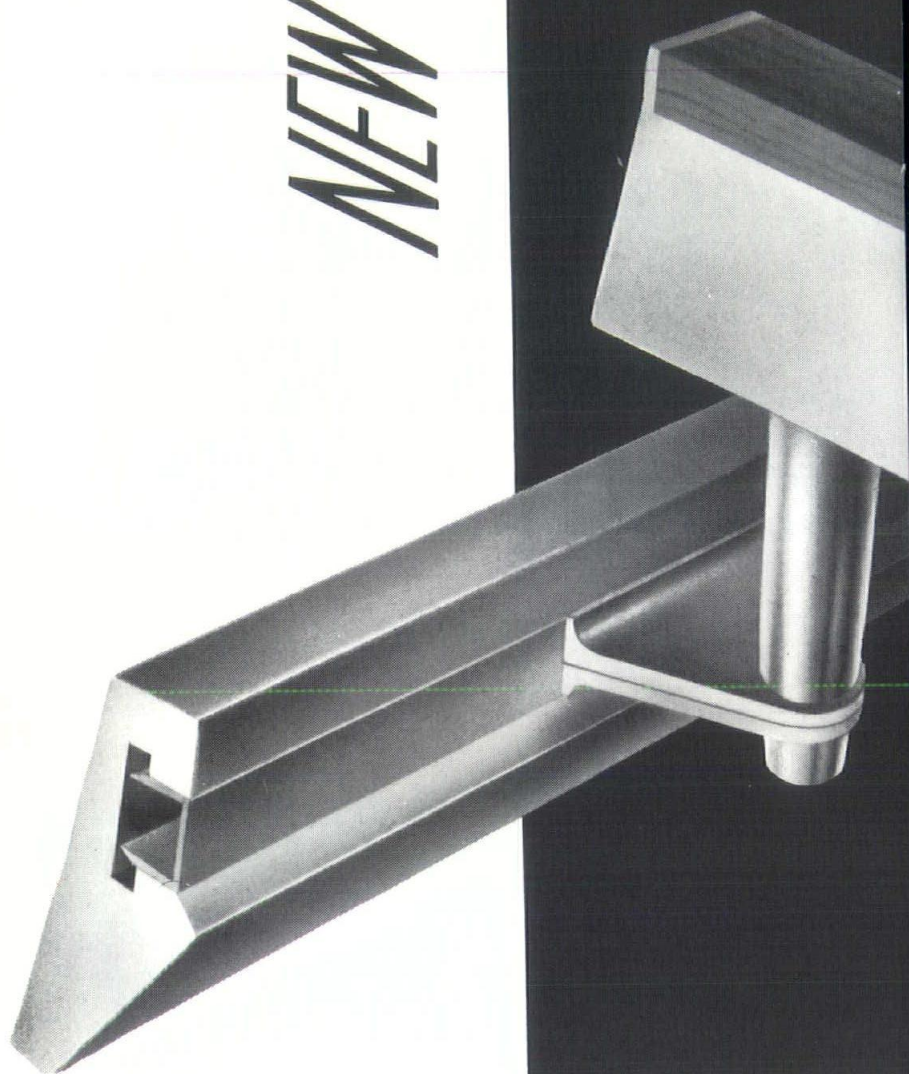
58 West First South St.

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Salt Lake City Utah



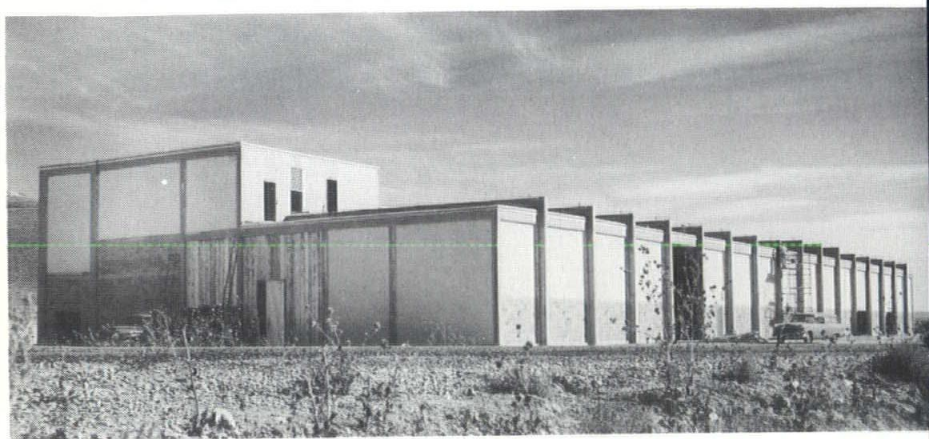
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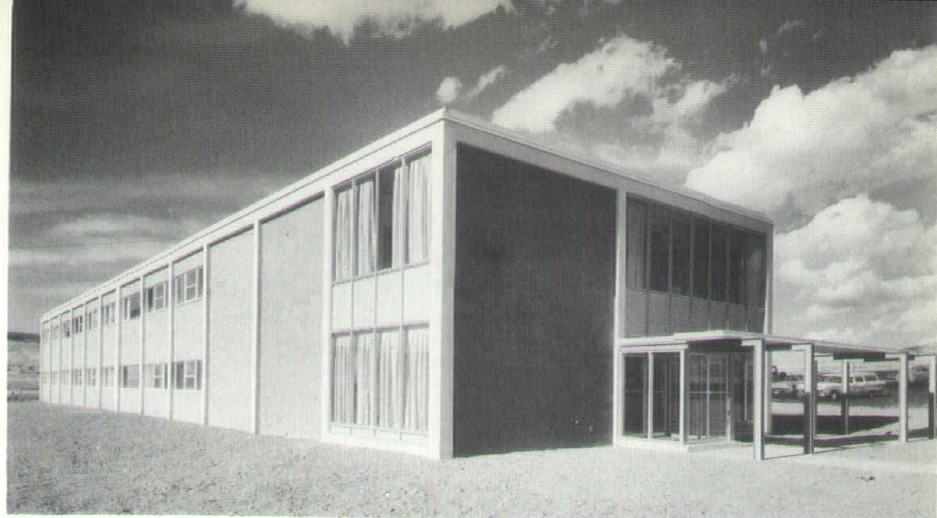
ALUMINUM RAILING POSTS
OF PITTSBURGH

 Blumcraft

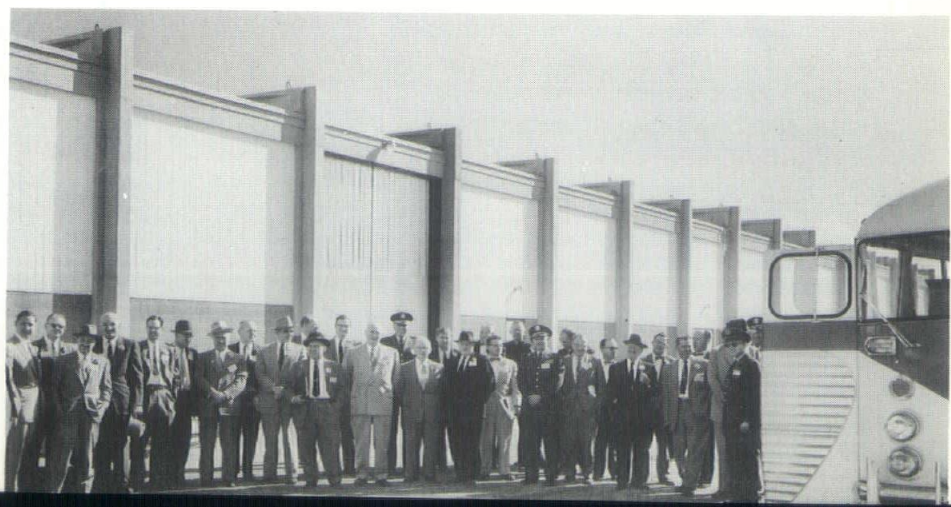
SEE 1958 SWEETS 66/67 FOR SEND FOR CATALOGUE M-58
460 MELWOOD STREET, PITTSBURGH 13, PENNSYLVANIA



THIOKOL, UTAH
ROCKET ENGINE FACILITY BRIGHAM CITY, UTAH
COST: PHYSICAL PLANT & EQUIPMENT \$3,200,000
DESIGNED AS A JOINT VENTURE BY
ASHTON, EVANS, BRAZIER & MONROE, ARCHITECT
JAMES G. BURKE, ARCHITECT IN CHARGE



TRANSCENDS THE USUAL CLUTTER
OF INDUSTRIAL FACILITIES



Cont. from page 6

in 1922 the Producers' Research Council, affiliated with A.I.A. was organized. The name was later changed to the Producers' Council and in December 1928 the Council was incorporated in the State of New York. The Salt Lake Chapter, the 40th, was organized October 1955.

Because of the newness of our local chapter, several of the National functions are not yet part of our activities. However, let me enumerate some of the projects and studies that will be pursued and that are already in operation in various local chapters and at the national level. There are the following continuous programs:

1. **The Technical Bulletin:** Now in its 31st year this publication is produced quarterly and is distributed to approximately 12,000 architects and engineers. Each issue is devoted to a special phase of construction and contains articles, photographs, technical studies and promotional material submitted by Council Member firms.

2. **Construction Film Directory:** There is a regularly published guide which includes data on films produced by all council members. It is revised periodically to include the most current films. A short description is given with each listing, as well as information on where it may be obtained.

3. **Product Literature Competition:** This is held annually and recognizes the excellency in build-

ing products literature directed to the Architect. This competition is co-sponsored by the A.I.A. and the Producers' Council. The primary purpose of this is to aid manufacturers in preparation of catalogs, manuals, promotional brochures and advertising.

4. **Visual Aids:** One of the features of the Councils' educational program, together with the Associated Collegiate Schools of Architecture as co-sponsors, provides faculty member in ACSA member schools with visual teaching aids for their "Materials of Construction" classes. These are 2"x2" slides on a variety of building products. There is an average of 25 slides per set, and at present there are more than 2000 sets currently at use in schools.

In addition to these programs there are many active Joint Committees. Some of these are:

A. **Joint A.I.A. - PC Technical Committee:** Representatives from both groups direct the efforts of the Office for Modular Coordination, originated the Product Literature Competition, and initiated the Visual Aids Program for Architectural schools.

B. **Joint NAHB - PC Committee:** This group promotes continuous studies in the fields of Education, Merchandising, and Research and Development, for the benefit of residential builders as well as manufacturers who supply materials for this market.

C. Joint A.G.C. - PC Committee: They operate as a stand-by committee for the consideration of issues which affect the Associated General Contractors and the Producers' Council. This body is empowered to make appropriate recommendations to the Boards of Directors of either or both organizations.

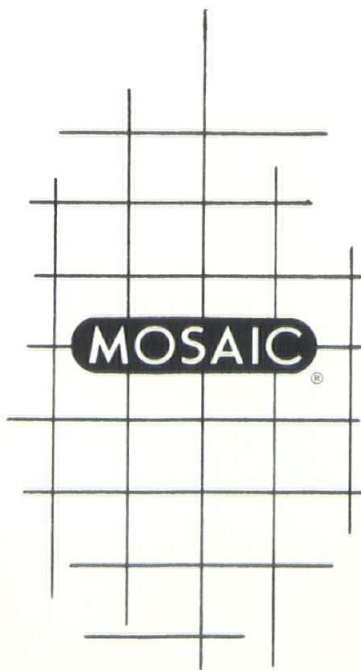
D. Joint NRLDA - PC committee: This is a stand-by committee for the study of issues which affect the National Retail Lumber Dealers Association and the Council.

In addition there are programs for technical aid, education and national promotion for the architectural profession, the quality

builder and the building product manufacturer.

January of 1958 will see the beginning of a new Producers' Council sponsored TV program. This program will be called "Building America". It will be shown on public service time weekly in over 200 major cities. Each program will be educational and informative, one half hour in length, and made up of four five and one half minute product presentations and a three minute interview with some outstanding figure in the building industry. This activity will be directed toward the general consuming public, architects, engineers, builders, dealers, businessmen and civic leaders.

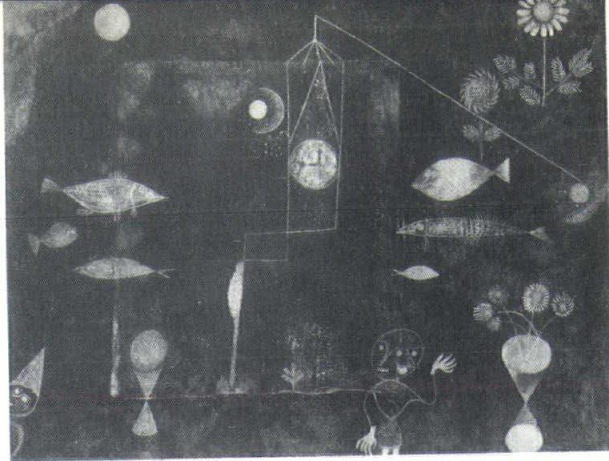
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Chad Barrick
DISTRICT MANAGER



Klee: Fish Magic (Fischzauber). 1925. Oil on canvas mounted on board, 30 $\frac{3}{8}$ " x 38 $\frac{1}{2}$ ". Philadelphia Museum of Art, Louise and Walter Arensberg Collection, Pennsylvania.

FISH MAGIC by PAUL KLEE

Any analysis of a work by Klee necessitates a free interpretation, guided but not determined by the complex, highly imaginative lines of meaning which he so carefully weaves through his paintings.

The first impact of this painting is one of intense confined darkness within established limits, rather than one of the limitless expanse of the sea. This is perhaps accomplished by the repetition of the square within a square, which focuses attention on the limitation imposed by the frame and the curious "imp" intent upon the activity from the sidelines.

The qualities of luminosity, buoyancy and sculptured shape, retained and developed support the heavy undulating motion of the liquid medium; and reinforce the thin surface transparency of the fish giving rise to a strong feeling of static suspension. A clear interrelation of shapes and shadows (such as the strong diagonal to the left of the clock, moon and the shadowed circle.) relieve, relate and qualify the whole impression to one of a marriage of the outside world and the world of fish and water, tightly organized

within the coordinates of time and the tides.

A thin line box which contains the tower clock; the tensile strong balance to the right and the reflected square tend to integrate the otherwise under water spatial isolation of the main shapes.

The motions which do take place, such as the moving arms of the child seem to be carefully limited to the restraining influence of marine motion. Life and movement are concentrated within the framed area pointed up by the child like figures on the borders. It is difficult to escape the conclusion that Klee consciously implies in penetrating satire the curious wonder of a fish eye view of man and his surroundings.

Klee through his selection of particular qualities, with perhaps a loss of a certain amount of superficial reality, gains, by recombining, refining and re-evaluating an even greater reality than would have been possible with the cleverest photographic reproduction. For, it seems, that Klee has so distilled the idea, inherent in the title FISH MAGIC, that all that remains is what Mr. Santayana so rightly calls essences.

J.W.S.



HAL RUMEL

TEMPLE SQUARE PARKING TERRACE
DESERET ARCHITECTS & ENGINEERS

Cont. from page 13

Last month saw the beginning of the first high level Seminar covering Curtain Wall Construction in its entirety. The Producers' Council national organization intends to continue these Seminars from time to time in an effort to bring the latest technical data into each Chapter's city. With speakers from the National Manufacturers and Associations, selected for their knowledge of the subject, we will have this Seminar in Salt Lake City, April 9, 1958.

Now, I would like to inject into this report a part of the intangible assets and values obtainable through the joint association of A.I.A. and Producers' Council. As Elliott C. Spratt, President of Hilliard Chemical Company put it, "Think of PC as 'Profitable Cooperation' and closely associate the word 'sharing' with successful chapter or joint A.I.A. and Producers' Council activity."

In my opinion every member of Producers' Council, whether national or local, is interested, in part, in the affiliation with A.I.A. for the promotion of his products. I also feel that intelligent presentation and reliable information from manufacturers representing quality products and ethical sales promotion, assists the architect in keeping up with the rapid growth of modern industry.

The Producers' Council, at national level, embodies approximately 160 manufacturers and 40

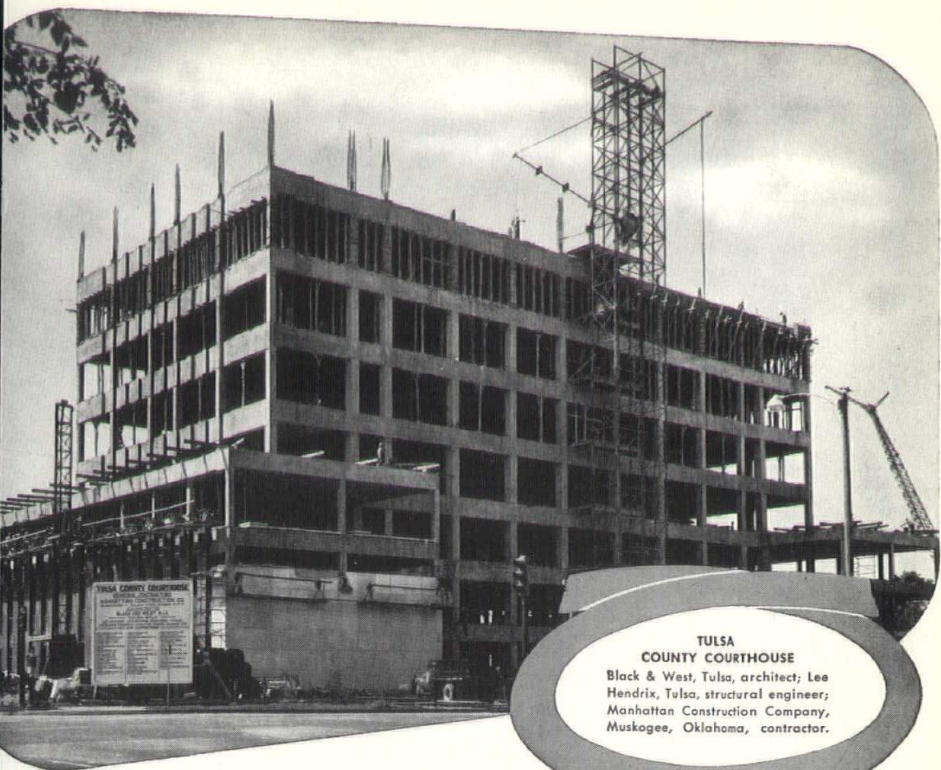
associations. These concerns are not accepted on a "just pay and join" basis. The value and acceptance of each prospective national member is determined from his total sales, product quality, advertising policy and product presentation. It is not essential that a manufacturer be national in distribution of product. However, it is required that product, financial responsibility, and integrity of presentation of product to the industry be of the highest level.

We are a relatively new chapter in Producers' Council. Certainly we still have much to accomplish to be an organization vital to the Architects requirements. However, profitable cooperation (P.C.), bespeaks mutual effort. Our group is becoming more enthusiastic with every step forward. The Architects response to our progress is a stimulus. We are attempting to augment the advancement of the A.I.A. We need the A.I.A.'s cooperation if we are to successfully become the type of an organization that was felt necessary when Producers' Council was established in 1922.

We, as a group and in a spirit of Profitable Cooperation and Sharing are interested in mutual solutions to the "growing pains" in modern building. We enjoy the joint association with your organization.

Sincerely,

Robert S. Williams, President 1958
Producers' Council, Inc.



**TULSA
COUNTY COURTHOUSE**

Black & West, Tulsa, architect; Lee
Hendrix, Tulsa, structural engineer;
Manhattan Construction Company,
Muskogee, Oklahoma, contractor.

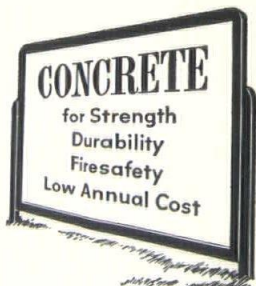
CONCRETE FRAMES AND FLOORS

... economical construction for modern public buildings

The photo above shows the Tulsa County Courthouse, Tulsa, Okla., as it appeared when under construction. The completed building is 14 stories high. The floors are of ribbed concrete construction.

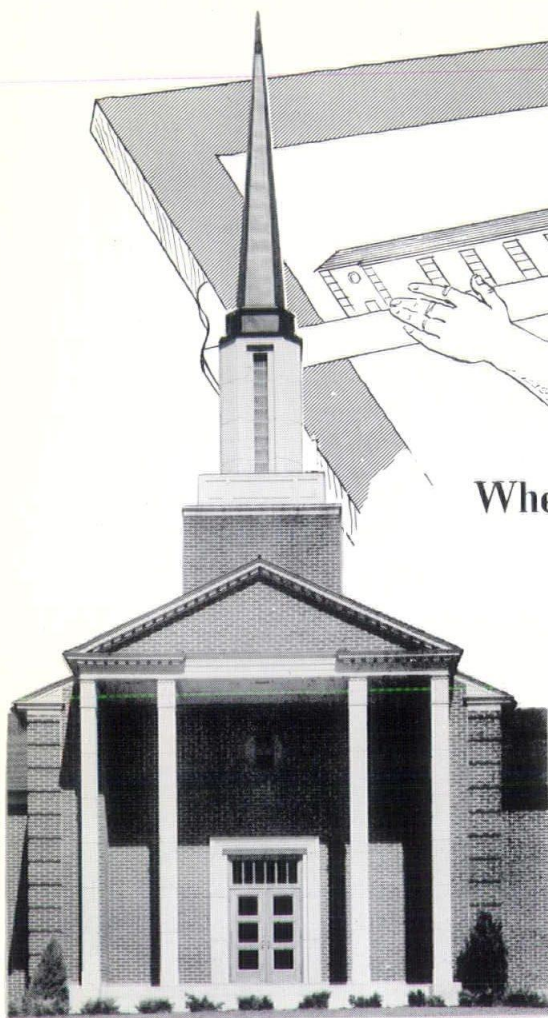
New public buildings, like the Tulsa County Courthouse, can be built faster and with greater economy when designed with concrete frames and floors. There are many reasons for the growing popularity of this type of construction.

Concrete frame and floor construction offers long life, great strength, life-long economy and maximum firesafety. Its moderate first cost, low maintenance cost and long service life add up to true **low annual cost**, which pleases public officials and taxpayers alike. Additional proof of the economy of concrete frame and floor construction is the fact that when competitive bids and cost analyses were made they showed that this method saved up to 40% on frame and floor costs.



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PORTLAND CEMENT ASSOCIATION 425 Newhouse Building, Salt Lake City 11, Utah
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