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Publication of the Utah Chapter, American Institute of Architects

Number 9

505 Newhouse Building

Salt Lake City, Utah

Telephone EL 5-3661
EDITORIAL

A YEAR FOR INTERNATIONAL RESEARCH INTO ARCHITECTURE would; it seems, at the fore of a new century for the American Institute of Architects, contribute to the overall attempt being launched by those participating in the research activities of this coming INTERNATIONAL GEOPHYSICAL YEAR.

Have we not experienced enough in the past decade to warrant serious consideration of: first, the new methods, means and materials (which have been given to us in such rich abundance); and secondly, of the implications that a highly accelerated technology and culture generate?

May not a great deal be gained through cooperative effort toward this facet of human activity which marries both science and art and which has and always will serve as the measure of each and every epoch.

TOWN PLANNING PROJECT
Department of Architecture
University of Utah

Studies are progressing in connection with a proposed Town and Tourist Center, typical of what might be expected to develop in several areas of the State, as a result of the Colorado River Development Project.

We are assuming a site on Utah State Land, some 15 miles from the Glen Canyon Dam and within 5 miles of a proposed public recreation area. New main highways intersecting near our site, would indicate the presence of tourists in great numbers. The availability of water and power in quantity would justify the expectation of a new industrial population in the region.

This project is an assignment of the fourth year students in the Department as a collaborative problem in City planning. It is our hope to produce a scale model and Architectural development sketches for a town of some 15,000 with complete facilities, including a tourist center and recreational development. Since the site is close to the Navajo Reservation, we are making a feature of this aspect of the area as a tourist attraction and educational item. This phase of the project is typical of the situation of the Flaming Gorge Dam in its proximity to the Ute Indian Reservation.

We have invited Mr. Vern Jorgensen, Salt Lake City Plan Director, Mr. Morris Johnson, Salt Lake County Plan Director, and Mr. Walker Wallace, Planning Consultant, to act as Visiting Critics to this project and are indebted to them for their time and valuable advice. We also appreciate the cooperation of representatives of the National Park Service and The Bureau of Reclamation in connection with Site selection and information.

It is our hope that when the project is completed, at the close of this quarter, in June, we will bring to light some of the problems of control inherent in such a development; where new population centers and tourist accommodations may suddenly be required in undeveloped areas of the state, as a result of the Colorado River Development Project. To clear up any possible misunderstanding, this project is purely a Departmental affair and has no official connection with
Every parent, school board member, teacher and pupil has a vital stake in the type of construction used in new school buildings.

Teachers and students are entitled to maximum protection against violent storms, 'quakes, explosions, atomic blasts and fire. Schools built with concrete provide the best safeguard against these dangers. Concrete has rugged strength, unexcelled resistance to destructive forces and maximum firesafety. Concrete construction meets all the structural requirements of school buildings.

Concrete schools serve school boards and taxpayers, too, because they are moderate in first cost, have low maintenance expense and long years of life. The result is low-annual-cost service—the only true measure of economy in school construction.

Concrete construction is versatile. It can be used in single or multi-story schools of any size, style or type. It allows architects great freedom in planning school buildings to meet all local needs. For safe, attractive, low-annual-cost schools, insist on durable concrete construction.
groups other than collaborators within the University of Utah Faculty, or those mentioned above.

STRUCTURAL HONESTY—
PIER LUIGI NERVI

I believe, therefore, that the schools of architecture should above all teach structural correctness, which is identical with functional, technical, and economic truthfulness and is a necessary and sufficient condition of satisfactory esthetic results. The esthetic results achieved by these means usually suffice, even if they do not reach the superior heights of art.

The consideration of a wide series of manufactured products, all the way from a building to a plane, shows that an honest product is also esthetically satisfying. The truthfulness of a product varies between extremely wide limits: the golden coach of a hundred years ago and the speedy automobile of today, the sailing ship of the eighteenth century and the modern transatlantic liner, the coat of armor of the fifteenth century soldier and the supersonic plane — are each and all true.

The first planes with their poor aerodynamic profiles and hence low efficiency, the first automobiles shaped after the horse carriage, the first steamships with the masts or the bow of a sailing vessel were untrue, just as are untrue all products which maintain the forms of preceding or alien products, although they are made of different materials and intended for different purposes.

All these untrue products are, without exception, ugly.

Every improvement in the functionality and the technical efficiency of a product brings about an improvement in its esthetic quality. This is clearly shown by the evolution of those products more strictly governed by functional needs, like large ships, planes, and machines, and particularly of those governed by the laws of dynamics.

I believe that even philosophers interested in esthetics find it difficult to explain the origin of our feelings towards forms which are dictated by the laws of statics or dynamics, since these laws are not intuitively understood, nor can they be explained by the experience of our ancestors. But there is no doubt that any product of high efficiency is always esthetically satisfying. In the field of architecture, in which functional, statical, and economical needs are intimately mixed, truthfulness is an indispensable condition of good esthetic results. This maxim is made obvious by the most showy buildings of the last one hundred years.

No period in history has seen buildings so completely spoiled by so much functional and structural dishonesty, due perhaps to wrong cultural theories or to the lack of preparation of the designers in the use of new materials. The buildings of no other period have been at the same time so esthetically bankrupt, insufferably rhetorical, and, occasionally, offensively vulgar.

Railroad stations looking like Greek temples, power stations in Romanic or Gothic styles, airport terminals resembling old palaces,
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housing developments with decorative elements taken from the most varied sources—went hand in hand with fake structural solutions of all kinds, poor functionality, waste of precious materials and surfaces—altogether, very low economic returns.

To avoid repeating these mistakes or at least to limit their numbers, the new architect must obtain from his training a better understanding of the true essence of architecture, which consists, first of all, in the full satisfaction of functional, statical, constructional, and economical needs and the creation of a well balanced organism.

A work of architecture satisfying these conditions—that is, a correct work—may be esthetically insignificant or expressively beautiful, depending upon the actual and unconscious capacity of its designer, but will never be aggressively annoying.

The development of the aesthetic sensitivity of the student may be obtained indirectly rather than through a careful study of the forms of the past and of today. It is fostered by critical literary studies and by a good cultural background.

Just as the engineer should know the difference between mathematics and engineering, so the architectural student should be taught not to mistake drawing for architecture.

Mathematics and drawing are means to be used in engineering and in architecture, but they are not the whole of these disciplines, and if used incorrectly may even impair the clarity of a technical

"SELECTING AN ARCHITECT"

An address given by William Rowe Smith, AIA, Architect, at the Utah Public School Administration Conference on June 18, 1957.

If the work which an Architect performs is of importance to the success of a school building project—it certainly follows, then, that your most important task is the wise selection of your school Architect.

It can be stated that the educational success of a building project rests with many people, one of whom is the Architect.

Unfortunately, the failure of a building will rest most responsibly with the Architect, whether he likes it or not.

The selection of a school Architect is as important and as difficult as the selection of a superintendent or a competent supervisor or principal.

Yet I will venture a guess that all of you have listened to more convincing pitches from Architects than you have from superintendents.

I would also guess that you have engaged more Architects for professional service because you know him as a good fellow—than you have through careful and critical examination of his professional ability as related to your specific building problems.

To conscientious Architects, it is a sad state of affairs to see members of our profession hawking architectural service in true huckster fashion.

You must bear a good share of the blame for this unfortunate
One more "ZONOLITE" fireproofing job in a steady stream of "ZONOLITE" fireproofed buildings that are changing the skyline of Salt Lake City.
WHERE IS MODERN ARCHITECTURE TAKING US?

Speech given before the ECONOMIC CLUB OF DETROIT November 12, 1956

by VICTOR GRUEN
Architect, A.I.A.

The question which has been posed to us by the Economic Club of Detroit, "Where Is Modern Architecture Taking Us?", is a provocative one. Actually, I wonder if modern architecture is taking us anywhere. There seems to be a possibility that it is being taken.

Architecture, because of its combined visual impact and sociological basis, has taken, during various periods of human history, a strong leadership position in human affairs. The last time that a strong impetus came from architecture as a pioneering profession occurred in the first twenty years of this century. It was pioneering architects who grasped first the potentials of the new industrial age. They freed the structures from the clutter of factory produced imitations of expressions of handicrafts. It was they who showed how to use the materials and products of the machine age proudly and with self-confidence and who raised the flag with the battle cry "Form Follow's Function."

Behind that flag marched the fine arts, furniture design, women's fashions, changing the mores, the way of life. In the wake of this movement was born industrial design. At that time, architecture was taking us somewhere.

Close to forty years have elapsed since. The pioneering movement has become a style; it has been popularized and made fashionable. And in the procedure it has been somewhat watered down, vulgarized, and sometimes intellectualized into sterility and pretentiousness.

In general modern architecture is concerned with variations on a theme composed in the early years of the century. But the tune of the times has changed.

Technology, once unleashed, was not satisfied to produce with machines what formerly was made by craftsmen. It went far beyond Utopia dreams. It broke through the imagination barrier, forward towards now, formerly unimaginable events.

Radio, television, electronics, automation, atomic power—these are all words added to our vocabulary in the last forty years. Through mass production and mass consumption, a new social order was created, resulting in a vast middle class. This ever-growing middle class is more and more becoming the only client of the architect. As producers and consumers, they are the ones whose needs have to be met.

There is a certain product which expresses most clearly the new order of things. It is an article produced in large quantities in this city, and it is called the automobile. It is being turned out so rapidly that the birth rate of this mechanical population is greater than the considerable birth rate of the human one. Today, the automobile population has reached the 55 million mark. It has fulfilled one of the big dreams of mankind — to be able to move speedily from place to place in all directions of the land, without limits.
But, like the spirits called by the sorcerer’s apprentice the flood of cars is now threatening to drown us.

Though with a 55 million population the automobile race is still a minority group, its space needs are insatiable. A motionless car uses forty times as much space as a human being; a car going 60 miles an hour, 600 times as much — and besides, each automotive being requires additional space for housing (garages, car ports, parking lots); for beauty care (wash racks and grease racks); for sustenance (gas stations, oil refineries, oil wells); for sickness (repair shops); for birth (factories); and for death (auto cemeteries).

Thus, a great portion of cityscape and landscape has been converted to “auto-scape,” made up of acres and acres of concrete roads, parking areas, and all the other structures which it requires. The automobile has done some remarkable things to our cities. It has exploded them, as far as our residential areas are concerned, into a scatterization of suburbanism. It has transformed formerly desirable residential areas around city cores into blighted areas and slums. It has drawn business and industry away from the urban centers, and it is threatening to denude our downtown areas of their economic strength.

In providing for the happiness of the mechanical population, problems and difficulties arise to ever mounting degrees. The saviors who are called in to remedy the situation are traffic engineers, road and bridge builders, garage experts. They cut new highways and freeways and expressways through the cities. They invent one-way streets and scramble crossings, three-way signals, clover leaves, and generally are dizzily busy taking care of the traffic.

Architects stand on the sidelines and observe. They observe somewhat sadly how their own performances become meaningless in the hubbub, how the beauty of their structures, seen only through the wraparound windshield or the rear view mirror of automobiles going 30 to 60 miles an hour, remain unappreciated; and how these structures suffer under the general squalor — the disorderliness, the noise, and the fumes of their surroundings.

Architecture has put people into glass houses, but they must not look out if they are to retain a feeling of peace and comfort. Anarchism, disorder, blight, ugliness have taken over the view. Architecture puts children into schools designed along psychological principles, but it does not protect them from physical injury when leaving these islands of shelter. Architecture has put the sick into structures designed to the disciplines of medical science, but it cannot prevent the infiltration of nerve-wracking noise and disorder through the doors and windows. Architecture has put workers into buildings designed for highest efficiency for mass production on the belt line, but it cannot prevent the workers losing valuable hours stalled in traffic.

Architecture has left the most important tasks of today to others. It has left the building of the millions of new homes for the middle classes to the speculating viewpoint of the tract developer and

Cont. on page 18
idea or the correctness of an architectural inspiration.

For the architect, drawing should be considered and studied as the most practical and irreplaceable means of putting down on paper and making understandable to others an architectural thought or a structural idea, but it never has esthetic value in itself. Some of the ugliest architectural works stem from very pleasant drawings.

At every stage of his training, the future architect should be constantly and methodically guided to search for the essential elements in each problem, be it large or small. The study of the architectural works of the past should consist in the critical examination of their functional and structural solutions and of the relations between these and form, in order to show that form is a consequence and not a determination of functional and structural needs.

Even if we should try to refine and widen the sensitivity and the cultural background of our architects, we should avoid confusing the qualifications of the architect with those of the artist, as is so often done today.

The architect is a master builder who may find in the language of construction the necessary words for the highest expression of art, just as the man who has mastered a language may write poetry. But it would be quite dangerous to give the immature and inexperienced young man the illusion that a university degree qualifies him officially as an artist.

SELECTING AN ARCHITECT from page 6

situation since it has been a practice to shop for Architectural services — I know — I have been priced many times.

Actually, the real problem lies in part in the fact that few school administrators have occasion in their day to day contacts to know what an Architect actually does and what his true status is in your over-all educational program.

In our constant concern with everyday problems, we often overlook the aesthetic importance of good school facilities and their influence upon our communities. We do not adequately concern ourselves with these educational tools and their great influence upon our children during this very formative period of their development as good citizens. It is important that these facilities or tools be thoughtfully and patiently designed.

What then, should one look for in selecting an Architect? What guides do you have, and what problems are involved?

Exactly what should you expect of an Architect?

Actually I have been describing what should be expected of a competent Architect, while we have been examining ways and means of getting the most value for our school building dollars.

To briefly restate the Architect's position in school plan and planning, it can be said that he is the person whose position is midway between the school planning committee and the contractor, yet his work spans the entire process.

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tional specifications, analyze them, determine the problems, then offer a solution in the form of a design.

This design when approved by you is expressed in working drawings and specifications which form the basis for an actual contract with a contractor to construct your building.

The Architect then supervises your construction, and keeps records and accounts through the building process.

This is, of course, an over-simplification of an Architect's position restated merely for orientation so that we can proceed with examining the problem of selecting an Architect.

In order to make the selection as objective as possible, it has been found most satisfactory to have all applications submitted to the superintendent of schools and reviewed by him with a subsequent report to the board of education.

It would be well at this point to remind boards of education that superintendents of schools are engaged by them to act as the board's chief executive officer.

They (superintendents) are professional administrators and should be the ones to receive applications, make recommendations, manage or direct surveys: in general, manage the building operation for the board of education.

Now — what to look for in selecting an Architect.

Dr. W. W. Theisen, Assistant Superintendent of Schools in Milwaukee, Wisconsin, compiled a list of questions embodying the qualifications sought by boards of education for Architectural services. In reviewing Dr. Theisen's list, I find them most objective, and worthy of passing on to you.

**HIS ABILITIES**

1. Does he know his business? Has he had adequate experience in the field of school architecture? Is he thoroughly competent and qualified to give the services which only an architect can give? Is he a leader in his profession?

2. Does he have designing ability? Does he have special ability in designing the type of building desired?

3. Does he combine with the qualifications of an architect, the abilities of an engineer? Will he plan a building which is sound and enduring in every particular? Are the buildings which he has erected highly satisfactory from the standpoint of safety, sanitation, heating, ventilating and lighting? If he is not himself a trained engineer, has he associates who can render first-class engineering service, who will determine foundation requirements accurately, who will compute stresses and strains correctly and prescribe requirements as to structure and materials for carrying maximal loads, who will design adequate systems of heating, ventilating, and lighting in all of their details, and who will prescribe plumbing and sanitary requirements which will prove satisfactory?

4. Does he possess a sense of the esthetic and the artistic to a high degree? Do the buildings he has designed reveal beauty both in their external and internal features?

5. Has he a good sense of economy? Does he know where to
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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.

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economize? Does he appreciate the fact that utility is the first consideration and economy second? Has he the ability to prepare designs calling for materials which will require the least outlay for maintenance? Is he economical but not to the point that durability is sacrificed or that resulting maintenance costs are made unusually high?

6. Is he a specification writer of the highest rank? Are his specifications clear and free from ambiguity? Is every unit of construction and installation so carefully detailed as to prevent loopholes through which contractors may escape? Will they reduce to a minimum the possibilities of careless and inferior workmanship: unmatched colors, substitutions of inferior material or equipment, and omissions, and protect the board against the payment of large bills for extras? Will the penalties exacted of contractors act as an effective deterrent to the "cutting of corners"? Are the architect’s specifications open, or are they closed to all but manufacturers and contractors who sell a particular brand of product or manufactured article, thus narrowing the field of potential bidders?

7. Is he a highly competent executive who will protect the board’s interest at all times? Is he skillful at drawing contracts? Is he competent to advise the board on the responsibility of bidders? Does he insist on a rigid enforcement of contract provisions before approving payments for work done? Does he have the capacity to make administrative decisions when necessary? Has he a capacity for dealing with contractors in such a way as to get work done properly?

8. Is he equipped to supervise construction? Will he provide competent and fearless inspection at all times, regardless of the number of workmen engaged on the job, in order that there shall be no use of inferior materials, imperfect mixtures, omissions, substitutions, and careless workmanship? Will he provide, in addition to a general inspector, specialists competent to pass upon heating, ventilating, electrical, and other installations when necessary?

HIS ATTITUDES:

1. Are his honesty and integrity above question? Is he financially honest and not tied up with any producer or contractor? Are his claims for consideration marked by thoroughness of understanding and sincerity of purpose, or does he attempt to sell his services through political pull or through pretty pictures of proposed buildings?

2. Will he have the confidence of the board? Will he cooperate with the board and the superintendent? Has he "given evidence in his previous school-building work of his ability to work harmoniously with the superintendent and the board"? Is he abreast of the times and informed concerning the growth problems of school architecture? Has he a scientific attitude?

3. Is he relatively free from bias or prejudice in favor of certain types of design, or does he tend to have set notions in such matters as the external treatment of the building, the distribution of windows, the type of heating and ventilating equipment, the spaciousness of corridors and foyers, or the use of specialized types of equipment, which are likely not only to add many extra dollars to
the cost but seriously interfere with the educational efficiency of the building? Is he concerned primarily with the use rather than appearances? Do the buildings which he has designed show originality in architectural thinking or do they reveal a deadly monotony in style? If asked to plan an addition does he show a regard for the work of previous architects in such a way as to preserve some semblence of harmony in external treatment?

4. Is he open-minded? Is he willing to study school problems? Is he sufficiently willing to make changes with a view to greater utility, improved appearance, or lower cost when necessary?"

I would like to add and then qualify — experience.

Experience with school projects is very important. Certainly, on large and complex problems it is quite essential.

Experience of itself, however, does not guarantee a good school architect. Many architects have had impressive years of experience doing the same thing over and over again.

A young architect, or one who has never done a school building, may be able to seize upon concepts and principles expressed by educational planners and produce a building which will make a real

Cont. on page 19

STEAK FRY! "PRODUCERS COUNCIL" — A.I.A.
WATCH FOR DATE SOMETIME IN AUGUST
the shaping of the man-made environment to the inhuman, mechanical approach of the traffic engineer.

Half a century ago, pioneers of modern architecture tore the false fronts from individual structures. The new challenge is to tear the false pattern left over from the horse and buggy days from our urban scene. If modern architecture is to take us anywhere, it must take us out of the present melee of machines and flesh, of automobiles and people. It must reinstate man as the master and redefine the machine to its place as servant.

The false pattern spreads over wide areas: over cities and towns and the spaces between them. Its main threads are streets and roads and highways. These are serving today a double purpose. They form the coordinating lines along which all structures serving human activities are strung, but they also serve as rights-of-way for traffic, as tracks for automobiles. The devilish thing is that these two uses are diametrically opposed to each other. A roadway flanked by structures serving humans is as unsuitable for flowing traffic as buildings along the streams of traffic are unsuitable for human activities.

This unusable pattern has to be discontinued. Architecture has to provide an order in which to both automobile and human are given their natural habitats: to the automobile, engineered, many-laned highways, rolling through broad, landscaped areas; and to men, a truly humane environment in which, put back on their own two feet, they can, in safety, peace, and beauty, go about their tasks, observing and enjoying the interplay of arts, architecture and landscaping.

The cold war between the automobile and man has to be ended if both are to be given a chance for fullest development. The answer seems to me to lie in the creation of human activity nuclei, or clusters, based on the scale of acceptable walking distance within each unit. Each cluster will be separated from the next by neutral areas of varying width, which may be devoted to agriculture or recreational purposes. Constellations of clusters will form communities, constellations of communities will form towns, and a galaxy of towns will form a metropolitan area around a compact and vigorous, cultural, social, administrative and economic center, the metropolitan core.

Between these nuclei, within the neutral areas, there will be ample space for the traffic-carriers of the future. They will move radially between clusters towards the core area, and freeways will swerve off them to surround groupings of nuclei, and finally, each individual pedestrian island; but they never will pierce the areas of human activities. Along their inner borders will be car storage areas, in the form of multiple-deck, electronically controlled garages. One will leave these garages by means of moving side-walks and escalators, exit on the opposite the one where the cars entered, into an urban environment, reserved for pedestrians.

Modern architecture will take us to a brighter future if it breaks out of the narrow confines of the
four walls of its structures, realizing that the meaning of the doctrine, "form follows function," includes also those functions which spring from the emotional and spiritual needs of man.

You have honored Eero Saarinen and myself with the invitation to appear before you with special reference to two projects — Saarinen's General Motors Research Center and my firm's Northland Center, both near Detroit.

It is highly significant that both of these projects go far beyond the scope of individual buildings. General Motors Research Center has been referred to as a new Versailles, Northland as a new agora, the ancient Creek market place. Both, however, relate to the forces of the twentieth century, establishing a completely new type of human environment, tailored to the technology of our times, made to order for the automobile. Both express the philosophy of the cluster system, with belt highways surrounding them, car storage areas adjoining the belt highways, clusters of buildings and wide and handsome spaces between the structures reserved for pedestrian use only.

Any single one of the structures of either of the two projects, taken out of its environment and placed alongside one of our urban traffic rights-of-way, intermingled with a hodge-podge of other buildings, flanked by screaming billboards and observable only from the driver's seat, would lose much of its significance, its meaning and its beauty.

If it reawakens to its mission, which is caring for people, providing for their physical and also for their spiritual wellbeing, if it takes seriously its responsibility towards a society which, based on democratic principles, has made large strides in affording opportunities for all — then it will, in a renewed, spirited effort, assume its historical role of leadership and bring, not just to individual structures, but to the entire manmade environment, those three essential components recognized by the Roman architect Vitruvius nearly two thousand years ago: utility, soundness and delight.

SELECTING AN ARCHITECT from page 17

contribution to education, and to architecture.

Well — this is a pretty big order — isn't it.

It is obvious that there are many things to look for in selecting a competent architect.

It is also obvious that it is no small task to make the selection with credit to your responsibility.

How should a district go about selecting an architect?

First, I would recommend that you begin with a rather broad list of architects. I am sure that every district has a good sized file of applications and brochures from architects. The local chapter of the American Institute of Architects can also give you a complete list of member architects. The next step should be for the superintendent to review the applications or lists and then send each architect he would consider, a questionnaire for preliminary screening.

The committee on school buildings of the American Institute of Architects and the National Council on School House Construction have collaborated in producing an excellent questionnaire form. It will prove very helpful to you.
In developing this questionnaire, every effort was made, not to be partial to any one group of architects, or discredit another. The form brings out significant, essential and adequate information which will materially assist you in screening and selecting competent professional service.

In the preliminary screening you will find that you can quickly narrow the field.

Pay particular attention to promptness in response as well as appropriateness of answers.

Repeated screening will usually narrow the field until you finally have 3 to 6 who appear well-qualified to solve your building problems.

At this point the board of education should come into the picture with scheduled personal interviews with the final architects under consideration.

With each step the process gets more difficult. It also gets more important.

Following the personal interviews the board may elect to name an architect and proceed with the program.

It would be much wiser to take one more step before making your selection. That step would be to name a committee who would follow up by:

1. Contacting previous clients (not necessarily school).
2. Contacting contractors who have constructed his buildings.
3. Visit buildings he has completed.
4. Visit his office and observe first-hand, how he conducts his practice.

The committee should set up a definite itinerary or list of things to ask and look for so that the investigation has a definite purpose. A purpose which is related to your specific building problems.

The committee should then make a factual report to the board from which a selection can then be made.

I cannot over-emphasize to you the importance of such a thorough investigation.

Sure — it represents a lot of work, it is much easier to name a friend of a board member to the job—

But let me remind you that you are entrusted with a grave responsibility to education and to the communities you represent.

You owe this responsibility to your communities and to me, not as an architect, the success or failure of my practice does not matter a whit, but to me as a taxpayer, more important — to my five children who have the right to be housed in buildings which serve their educational needs and serve them well.

Finally, many of you here, know right now that you need and are going to build a school plant next year, the year after, or after that.

If you want to get real values from your building dollars, don't wait until you need to build to start to plan.

Start right now with your long-range planning.
Start right now to prepare your educational specification.
Start right now to investigate architects and name the most able professional you can find just as soon as possible.

If you will take this advice, I assure you that you will realize more real dollar value from our scarce building dollars.

More important — you will construct better educational buildings.
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