Architecture Utah aia aug sept oct 59
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EDITORIAL

Experience teaches us that if you want something done, do it yourself. And so it is with planning. We Architects have been working these many months to clear the way, "Politically," for the adoption of our proposal. We have a plan and we have support. Merchants, property owners and the architects, razor keen to the dilemma of downtown congestion and an economy depressed by the siphoning effects of suburbia, have recognized the urgency behind the development of a proper planning climate.

There is no argument about the need of planning and there is no question that such planning should be what an architect would call physical planning. There is, however, some question about who should do this planning. Again, perhaps, we can look toward experience as the teacher.

We know, for instance, that in Detroit, Kansas City, Fort Worth, Nashville, Toledo and a host of other cities, the architects with the support of downtown merchants, property owners and city officials (those most directly affected by what happens in the central business district) have studied the possibilities locked within the city pattern. And out of these studies have come plans and models; and more important than these even, a climate has been generated within which the city may look better tomorrow.

Our architects have responded magnificently to the challenge other architects and other cities pose. They have pledged their time freely and generously. They are anxious to get on with the job.

With an election over and a new Mayor, we look with optimism toward a clarification of the recently adopted planning ordinance. For we know that if our plan is to be significant it must be implemented.

Luck alone will not see it through; patience, preparation and determination are required in large quantities. This then is our task.

FRANK LLOYD WRIGHT

From THE NEW YORKER Magazine

Frank Lloyd Wright was an old friend of ours, and we shall miss him very much. We doubt whether he had any intention of dying so soon, and we were certainly unprepared for the news of his death. He was one of those people (Bertrand Russell and Picasso are among them) who seem able to outwit the humiliations and dimunitions of age, and able, therefore, to outwit its supreme consequence. We are astonished when they die; physical immortality appears as natural for them as mortality for the rest of us. Wright would have been ninety on June 8th, and probably he had planned to spend the day at work in Dallas or Baghdad or New York or Bartlesville or Bombay. He built, for himself and his family and a raft of students, two of the most beautiful houses on earth — Taliesin, in Wisconsin, and Taliesin West, in Arizona —but as he grew older he grew busier (he had more work on his drawing board this year than in any other year of his life), and he must have spent far less time at home in his eighties than he'd spent in his thirties, and forties.

For the last decade or so, Wright maintained an office here, in a couple of rooms at the Plaza — one of the few buildings that he wouldn't have pulled down if he'd had his way about the levelling of this, to him, repellent city. Henry Hardenbergh, who designed the Plaza, the Dakota apartment house, and several other distinguished local buildings, was just about the only architect we ever heard F. L. W. say a good word for, but then Hardenbergh had the advantage of being dead. As most of the obituaries noted, F. L. W. considered himself the greatest living architect. He knew it was good copy to make this claim, but he not only claimed it, he believed it, and the notion that he had contemporary rivals struck him as genuinely preposterous. If you put up an argument for an architect you admired — say, Mies van der Rohe — F. L. W. might at last confess that one or two aspects of "Old" Mies' work (Mies was Wright's junior by seventeen years) had turned out

(Continued on Page 16)
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I told Mr. Ehrenburg I was especially interested in what he just said in view of the impression I had that the Russian Revolution was confined to the political and social. It seemed to be a compartmentalized revolution, judging by the art and the architecture that was in evidence. The new buildings were largely traditional in design; they were squat, massive, ornamental. One could recognize the need to build as quickly as possible, yet one wondered why there should be so much conservatism. Glass, open area, and bold straight lines, which have revolutionized architecture in many parts of the world, appeared to be almost totally absent. Did Mr. Ehrenburg consider it a paradox that a nation should be so revolutionary in one direction and so conservative in another?

Again the cigarette, slowly and deliberately lit and smoked.

"Many things come to mind when you ask that question," he said. "First we will talk about the general historical situation, then painting, then architecture.

"In painting, it is not accurate to say that we have been devoid of innovation, or radical ideas. I know that some outsiders feel we have made all sorts of absurd claims about being the first to invent anything of importance. But it is a fact that what is now known as modern or abstract art was first developed in the Soviet Union.

"At the time of our Revolution, we had a sudden flowering of abstract artists. Very quickly, a whole new group of modern painters sprung up and produced some excellent work — a great deal of it.

"The State acquired large numbers of these canvases and sent them to local museums throughout the country. But local tastes favored the old academic approach, and most of the modern or cubist paintings were put away in storerooms or reserve collections. I remember the comment of a lady back in 1918 when she saw one of these cubist paintings on exhibition in a town not far from Moscow. 'It's the work of the devil,' she said.

"I fear that this viewpoint came close to expressing the reaction of the workers from the villages at the time. They were mystified and perhaps even resentful. But now, gradually, the cubist and abstract paintings are coming out of the storerooms and reserve collections. Not long ago, a work of modern art was brought and put on display in a small town in the center of Russia. The manager of a cafe objected that the painting was ideologically bad for the workers. But the workers met and passed a resolution calling for retention of the paintings. They won. I learned about this event and told the artist about it. He was overjoyed and said, 'This means more to me than the highest prize.'

"This is another instance of the audience showing its growing maturity. Almost everyone now goes to museums. We are becoming art conscious.

"Now for architecture. We didn't get into a widespread building program until 1928. Le Corbusier came here at the time. So did some of the leading architects from the Bauhaus. They saw us as a nation ready to be subjected to every radical idea that had occurred to them. We were a stage for architectural experimentation. Le Corbusier built a house. It was fine; but it was brutally cold in winter and diabolically hot in summer — no matter what contraptions you used inside. Passing from Le Corbusier and speaking in general: the worse the building materials, the greater the ornamentation. It's like a cheap cigarette lighter. Notice how they try to cover up the poor workmanship by the flossy design. In the Twenties we had poor building materials. With it went the curlicues and everything else extraneous in design.

"Those homes in the late Twenties we now refer to as 'coffins.' But they sheltered us. And the first generation of peasants who came to the city were no doubt happy to have them.

"Since then, tastes have changed. We still build ugly homes — but the prospects on the whole are good. We have a growing awareness of what is ugly and what is not. We can recognize poor workmanship and poor materials. As a result, there has been — and will continue to be — an upgrading in quality both with respect to design and materials.'
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BID BONDS AND
PERFORMANCE BONDS

By RALPH LONGBINE*

As condensed by the C.S.I. Technical Committee:

The business conducted by a bond producer is that of a general insurance agent with one major exception. That is that the bond producer has his office staffed and equipped to make the securing of contract bonds a specialty, where the normal insurance agency does not. The fact that our office has chosen to specialize in the bond field somewhat explains my presence.

I would like to discuss four points, namely:

1. Varying Bond Amounts
2. Limits of Liability
3. Designation of Agent or Surety
4. Some genuine fallacies in specifications.

I. Varying Bond Amounts

Why is it that one specification will require a 100% Performance Bond and another will require a 100% final bond. Others state that a performance and payment bond will be executed prior to signing of the contract, some only refer to a performance bond. There is no difference in premium, because the bond rates are based on contract price and not bond amount. Require a 100% performance and payment bond combined in one form, or adhere to the types used by the Public Health Service or the forms suggested by the A. I. A.

II. Limits of Liability

Some specs call for bodily injury limits of $10,000 per person and $20,000 per accident and at the same time others require $500,000 and $1,000,000, the same situation applying to property damage limits. Many people believe that the increase in cost is so small that it is more practical to carry an astronomical limit instead of an adequate one. This misconception can be extremely costly to the owner for the additional cost is based on a rate of so many cents or dollars for each $100 of payroll, not to mention a flat increased limits charges for limits above $300,000. Bodily Injury and $50,000 property damage. Each job is different from a liability hazard standpoint. The selection of both adequate and sensible limits is very important from a cost, as well as coverage standpoint.

III. Designation of Agent or Surety; Waiving Bonds After the Award

Owner, architects and attorneys fail to realize the unfair contractual situation which is created by the preparation of specifications or contracts which bind the contractor to place the optional or statutory bond with a designated agent or surety or which provide that the owner will "place" the bond. Beyond the question of ethics, the bidder's regular surety, which must sign the bid bond to qualify the bidder, certainly has good reason to "grumble" for that company is, in effect, guaranteeing that their contractor will be able to satisfy the requirements of an unknown surety company, whose demands could be highly unreasonable and yet, beyond the control of the contractor. This practice parallels instructing the bidder to use a particular bank if he is the successful bidder. Common sense further tells us that a contractor's interest is best served by the people with whom he regularly deals.

Sometimes the owner, or his spokesmen, believe they can safely "economize" by dispensing with bonds after an award has been made. Some surety men regard poor financial records as a chief reason for contractor casualties. Beyond a look at the bank balance, it is extremely difficult for a contractor to determine whether or not he is making money. Payments from one job are commingled with another, while liabilities are haphazardly calculated. Too often, builders use the proceeds from one job to pay old bills, constantly hoping that the work underway will bail them out. All it takes is two losses back-to-back, and I would hate to be the person who suggested waiving the performance and payment bond. No person can correctly prophesy what future conditions will prevail with respect to prices,

(Continued on Page 16)
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Salt Lake City for complete information or to arrange for consultation.
MASONRY INDUSTRY OFFERS AID TO ARCHITECTS

The various segments of the masonry industry have recently joined together to form what is known as the Intermountain Masonry Association. One of the purposes of the Association is to provide the designing profession — architects and engineers — with a consulting service on the proper and most economical use of masonry materials in building design and construction.

The Association has hired as its Executive Secretary and Engineer, a graduate from the University of Utah Civil Engineering Department, Richard A. Jensen. Mr. Jensen has been previously employed by Peter Kewit Sons Company, Sterns-Rogers Manufacturing Company, and the R. C. A. Service Company. While employed by R. C. A. Service Company, Mr. Jensen was in charge of designs, cost estimates and writing specifications for construction of towers, radio facility buildings and access roads. The Association feels that Mr. Jensen’s experience as resident engineer in charge of construction also helped qualify him to be of service to the architects and engineers with some of their problems in connection with requiring contractors to follow plans and specifications.

One of the projects currently near completion in connection with the service offered to architects by the Association is a collection of data on square foot cost for various types of walls, such as brick backed up by block, brick backed up by brick, block walls, etc. These costs will assist in providing more accurate engineers’ estimates.

The local Association is receiving assistance from the following three national organizations to better equip the Intermountain Masonry Association to be of service to the architects:

(1) The Mason Contractors’ Association of America. Among the services which it provides are: Collecting comparative building cost data on national averages; conducting research on better materials handling to reduce costs of building with masonry; furnishing material and information which will be helpful to the masonry industry and improve its standards of workmanship; cementing relations between contractors and union members; and sponsoring an apprenticeship program to keep available an adequate supply of qualified masons.

(2) The Structural Clay Products Institute. This organization consists of eighteen regions with headquarters in Washington, D. C. It is considered the top national authority on brick and tile construction and offers help on improving relationships between contractors and architects and providing information to improve the quality of workmanship within the industry. Under its sponsorship engineering classes are held in Washington, D. C., for a period of six weeks three times a year. These classes are to assist representatives of the manufacturing companies to be better prepared to answer questions and be of assistance to architects. These classes are open to anyone interested in increasing their knowledge of clay products. One of the branches of the Structural Clay Products Institute is its testing and research division at Geneva, Illinois, where research is conducted for improving products and testing the physical properties and publishing this information. The results of this research are kept on file and will be available through the Intermountain Masonry Association’s office. One of the projects in which this association is interested is providing help and information to local organizations interested in sponsoring apprenticeship programs with the Mason Contractors’ Association. Another service provided is sending representatives throughout the country to meet with manufacturers, contractors and others and provide help with their problems.

(3) The National Concrete Masonry Association has a staff of engineers to conduct tests and do research on improving their products. They have helped set up the testing standards for A. S. T. M. and have worked in conjunction with the National Board of Fire Underwriters to fire rate the block. The National Concrete Masonry Association has grants to the University of Toledo, and along with the Portland Cement Association, conducts tests at many other universities for the improvement of masonry products and to find more uses for block.

There are now more than 22 unit masonry associations throughout the United States.

(Continued on Page 16)
Opposite:
GOING UP IN SALT LAKE CITY:
WASATCH TOWERS, CO-OPERATIVE APT.
Bruce J. McDermott, Architect
Mac Construction, Contractor
Photo Hal Rumel

Below:
OFFICES FOR ENOCH SMITH AND SONS,
CONTRACTORS
John N. Clawson, Architect
L. Spencer Smith, Designer
MASONRY INDUSTRY OFFERS AID TO ARCHITECTS

(Continued from Page 13)

The movement was established in the northwest over five years ago by the formation of the Unit Masonry Association of Seattle. These associations have been of great service to the architects in assisting them with their problems.

The Intermountain Masonry Association is supported by the Mason Contractors Association, the Associated Brick Manufacturers of the intermountain territory, and by the block companies. The members of the Association are setting up standards of quality for its membership to follow. When any problems arise in regard to masonry work, the Association would appreciate an opportunity to help solve them, and the Executive Secretary and Engineer may be contacted at the office at 2520 South State Street, Salt Lake City, Telephone Number IN 6-9932 or EL 5-4379.

FRANK LLOYD WRIGHT

(Continued from Page 3)

pretty well; he would then add that they were based on principles that he himself had developed forty or fifty or sixty, or even seventy, years before. This relentless professional arrogance — it was Wright's own word for it, and there is no other — was hard for a lot of people to take; somehow, we always found it worth taking, and ignoring. For one thing, Wright really was a genius; the work was there to be marvelled at and enriched by. For another, even at his most outrageous, his uncannily handsome face would be twitching with merriment, his bright eyes would be measuring the degree of your irritation and mischievously calculating ways to heighten it. He was having a good time, and he hoped you were having a good time, too.

BID BONDS AND PERFORMANCE BONDS

(Continued from Page 11)

material or labor; nor can anyone assure the owner that even the most worthy contractor will remain solvent, or that he will never undertake a larger volume of work than his resources warrant. The death or incapacity of a contractor, or a key man in the organization, may completely disrupt the business.

Agents are concerned with this subject because, oftentimes, long distance telephone calls and even an occasional trip to the home office is necessary to have the bid bond authorized. You can see our position when we learn that our efforts and expense have been in vain, since no contract bond is being required, but had been a requirement prior to the submission of bids.

IV. Fallacies in Specifications

There are some genuine fallacies found in clauses pertaining to fire and liability insurance requirements. Attention is called to the standard form of A. I. A. General Conditions, Article 29, Fire Insurance. The first sentence reads "The owner shall effect and maintain fire insurance upon the entire structure." It is a fact that a stiff wind could mean considerable expense to that contractor for he didn't see extended coverage mentioned some 20 lines later. If one of the mechanical contractors requests that the owner add extended coverage to cover his portion of the work, it is not possible to cover one such branch of work. Every fire insurance clause should contain provisions for "Fire and Extended Coverage."

OVERHEARD

On Fort Douglas Golf Course, looking at Engineering Center:

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COVER:

STATE OFFICE BUILDING
PROGRESS PHOTOGRAPHS

Owner: State of Utah
   Director, State Building Board, Glen Swenson
Architects: Scott and Beecher
Contractor: Alfred Brown Company
Cost to date for contracts let: $3,300,000.
Total cost for completion: $5,000,000.
Completion date present phase: November, 1960
Number of stories: 6 plus basement
Office Space: 123,000 square feet
Total space: 180,000 square feet including basement

—Photos by Hal Rumel
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Electrical Advice

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UTAH POWER & LIGHT CO.
EDITIORIAL

In a discussion with Mr. Henry Hill* the question of the Architect, his consultants, and what their relationship should be came up. For clarification purposes, the question might be rephrased as a statement familiar to all: Architecture is now a team effort with the Architect acting as general overall coordinator. While this statement contains a particle of truth and seems general enough to satisfy most conditions, it harbors a concept most dangerous to the creative act.

All criticism begins with a point of view and herein lies the difficulty. For, what is just for the Architect is grossly unjust for his consultants unless the Architect as Administrator construct is maintained. But, the architect must do more than administrate a project; conversely, it follows that the consultants' talent should only breach those areas where special knowledge of the possibilities is necessary. For, when and if the consultant is given the design prerogative the architect is dead. This design prerogative permeates the entire project including all parts. The greater the attention given these parts the greater the success of the project. And the loss of control over even the minutest detail does of necessity dilute the strength of the architectural concept.

It is well to remember that the architect is perhaps the last remaining individual who fits the idea of the complete man: that is, being all things at once. This proud heritage, at one time guarded fiercely is beset from all sides; and the forces at large, like the wind against the fence, jealous of such an affront to their laws, are determined to erode all significance from this great art and those who practice it.

*Courtesy of Mr. Henry Hill, California Architect, who recently lectured and showed slides of his work to the students and members of the A. I. A. at the University of Utah.

COURT ENJOINS UNLICENSED PRACTICE

On February 21st, 1960, the Third Judicial District Court entered a permanent injunction restraining a Salt Lake County man from practicing architecture, or holding himself out as an architect, prior to securing a proper license. The injunction was granted against Mr. Ray J. Underwood after an order to show cause had been issued in proceedings brought by the State of Utah, for and on behalf of the Department of Business Regulation. The department is charged with the responsibility of administering such laws preventing the unlawful or unlicensed practice of architecture and other professions and trades. The legal proceeding had been filed through the office of the Attorney General of Utah in December, 1959, alleging that Mr. Underwood had been unlawfully engaged in the practice of architecture. Mr. Underwood was alleged to have designed and supervised construction of a motor hotel in Salt Lake City.

TEN COMMANDMENTS FOR ARCHITECTS

1. Don’t try to please everybody.
   Try first of all to please yourself.
2. Don’t save time on the study of a project.
   Construction will move faster.
3. Don’t think you know it all.
   A building needs many craftsmen; make use of them.
4. Don’t promise your client the moon at a bargain.
5. Don’t regard any commission as unworthy of your best endeavor.
   You will be judged by all your work.
6. Don’t believe architecture was invented ten years ago.
7. Don’t repeat your story.
   Try to tell a better one . . . if you can.
8. Don’t think a design is good or new when it is merely different.
9. Don’t hope to find a formula for beauty.
10. Don’t worry about what others are doing.
    "The only competition worthy of a wise man is himself."

—Paul P. Cret
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DO YOU WANT TO SAVE SOME MONEY?

It is urgent that we now do everything possible to persuade the Senators on the Senate Finance Committee to support the Keogh - Simpson - Morton - Smathers Bills (H.R. 10 and S. 841) which will soon be up for a vote before the Senate Finance Committee.

A letter from Edmund R. Purves, F.A.I.A. Executive Director, reminds us of the importance of this matter and we quote from his communication:

We are of the belief that if this Bill can reach the Senate floor with a favorable vote of the Senate Finance Committee, or without a negative vote, it has a good chance of passage.

You will recall that these Bills, which are identical, will provide the opportunity to the self-employed to set aside a certain amount in a pension fund for themselves, and deduct this as an expense prior to calculation of income tax. At present, of course, an architect can only save what remains to him after payment of taxes. Thus, this Bill could easily result in a savings of one hundred to one thousand dollars per year per architect, depending on the total set aside.

Will you please alert your members, and especially those who have personal contacts with any of the Senators noted below, and urge that they express their interest in this legislation to the Senators promptly.

We are of the belief that if this legislation does not pass in this session of Congress, the momentum will be lost, and it will be a long time before present inequities in the setting up of pension funds will be available to professional and other self-employed people.

The Senate Finance Committee consists of the following:

Harry Flood Byrd (Virginia), Chairman.
Robert S. Kerr (Oklahoma).
J. Allen Frear, Jr. (Delaware).
Russell B. Long (Louisiana).
George A. Smathers (Florida).
Clinton P. Anderson (New Mexico).
Paul H. Douglas (Illinois).
Albert Gore (Tennessee).
Herman E. Talmadge (Georgia).

THIS YEAR'S ARCHITECT

Ludwig Mies van der Rohe, FAIA, world-famous architect and the retired director of the Department of Architecture and City Planning of the Illinois Institute of Technology, has won the 1960 Gold Medal of The American Institute of Architects.

Mies van der Rohe was elected for this honor by the AIA Board of Directors meeting at Institute headquarters at the Octagon in Washington, D.C.

The famous architect will receive the coveted award at the annual dinner of the AIA convention in San Francisco on April 21, 1960.

Mies van der Rohe was born in 1886 in Aachen, Germany, and apprenticed in the office of Peter Behrens in Berlin. His first building, the Kroeller house at The Hague, Holland, completed in 1912, caused a sensation in architectural circles for the classic simplicity which still denotes his most recent buildings such as the Seagram Building on New York's Park Avenue.

A first vice president of the German Werkbund, which strove to bring artists and manufacturers together to improve industrial design, Mies became the director of the Bauhaus school of design in Dessau and later Berlin, Germany.

After the Nazis closed the Bauhaus, Mies, who had meanwhile built a reputation as the architect of some of Europe's most modern buildings, emigrated to the United States in 1938 and became the Director of Architecture at the Armour Institute, later the Illinois Institute of Technology, in Chicago.

In addition to the Seagram Building, he designed a great many of the buildings on the IIT campus, the glass-enclosed apartment houses at 860 Lake Shore Drive in Chicago,

(Continued on Page 7)
Balsa laminated wood arches, beams and trusses give buildings a distinctive appearance.

Here is a new structural material by Rilco that not only gives buildings a distinctive appearance but also added strength, greater weather resistance and longer durability. By combining the natural beauty and versatility of laminated wood with engineering skill, Rilco structural members are the practical answer to the growing need for clear span buildings, faster construction and lower costs. Before your next job, check the advantages of Rilco and see what these members will do for you.

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BUILDING MATERIAL DISTRIBUTORS
ARCHITECTURE UTAH ASKS THE ARCHITECT

The Planning Committee, Utah Chapter, ran a survey in order that it might be determined how closely the rather sophisticated view of the Architects on the location of the Federal Building would parallel the thinking of those who ultimately will select or already have selected the site. The following possibilities were listed in the questionnaire:

1. North of South Temple.
2. In a City and County complex near Fourth South and State.
3. First South and State Street.
4. Federal owned ground by the University.
5. Other.

Out of a total of 97 questionnaires sent out 48 responded (a rather high kill), with the results tabulated below:

1. North of South Temple.................. 2
2. In a City and County complex near 4th South and State........... 19
3. First South and State Street............. 5
4. Federal owned ground by the University.................. 19
5. Other........................................ 3

A lively interest, shown particularly in the remarks column merits in our judgment a partial inclusion of these remarks for the general information of the Chapter. They are as follows (site preferred listed first):

2. In a City and County Complex Near Fourth South and State:

I think that section needs to be cleaned up and this type of building will help to do it.

This area chosen would consolidate the government buildings and is in a space where parking may be organized.

This would place it in proper relationship to other Federal Buildings and also better related for future traffic patterns.

Location No. 3 not much better than location No. 1—My opinion.

Fine opportunity to develop a mall and for a chance to define some external space. Easy access on to Fourth South makes good sense.

The Fourth South complex would develop the area into a natural central Civic and Cultural Center for the Salt Lake Valley.

Develop parking, enlarge site, provide landscape and parks, don't worry about grid system of streets.

Would help alleviate "near slum" conditions east of present C. and C. Bldg., probably less costly for property, concentration of governmental functions, exact location should be determined from master plan of entire complex, accessibility of Fourth South and State Street should help traffic dispersement (over First South location).

Traffic problems appear to be too complex for items 1 and 3. However, a downtown location I believe to be best.

This ties in with professional studies made by Ebasco Services and also studies made by City Planning Commission.

The best bet is to retain old City Hall and remove present old Y. M. C. A. Bldg. and build a new one by City and County Building.

The Federal Building could certainly be a part of a Civic Center. It should not be located by any pressure group or the Chamber of Commerce, which is only a large powerful pressure group — selfish.

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THIS YEAR'S ARCHITECT

(Continued From Page 5)

and Cullinan Hall, an addition to the Houston (Texas) Museum of Fine Arts.

Mies, who learned his first lesson of building from his father, a master mason and the proprietor of a small stone cutting shop, never received a formal architectural education. Nevertheless, his contributions to architectural thought and his influence on young architects quite possibly exceed that of his building designs. An ardent advocate of simplicity and functional forms, Mies' pronouncement that "less is more" is widely quoted in architectural circles. "Architecture," Mies has said, "is the battleground of the spirit" and must be a true symbol of our time.
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REGIONALISM AND TECHNOLOGY

By DONALD J. BERGSMA
Assistant Professor of Architecture,
University of Utah

Sketches by Frank Ferguson and Lloyd Platt

The layman has a tendency to needle the contemporary architect with questions such as "Why does a twelve-story bank in Chicago have to look like a one-story pharmaceutical laboratory in St. Louis?", or "Why can't we build modern buildings in Santa Fe with fake fronts of pseudo adobe and make our city prettier?" The architect, with a ready answer, replies to the first question, "Technology demands this," and then replies to the second, "Technology denies this." Once again the issue of architectural character or regionalism is denied a hearing.

Regionalism, architecturally speaking, is not a style or an element of a style which is now out of vogue but is rather the quality of individuality or uniqueness imparted to buildings due to the influence of the peculiar natural or man-made properties of the environment for which they were designed. Pueblos in the American Southwest and igloos in the Arctic are the classic, if not extreme, examples of regionalism; while the Cape Cod of New England and wrought-iron porches of New Orleans are more rational examples. Regionalism is seen as a feature of architecture only when building forms are influenced by environment as well as materials and technology.

In previous decades the traveled American would have had little difficulty in recalling an area of the country by conjuring up an image of its unique architectural expression. This is not so today, for the major distinction between cities lies in the size and quantity of structures and in the natural landscape in which these buildings exist.

It is not difficult to discern the cause for this lack of regional character in American building. Communication and technology are responsible, with communication being the prompter. The first great wave of illogical buildings in our country was the obvious outgrowth of the mass consumption of both popular and architectural magazines. The popular magazines, with women's magazines in particular, revolutionized the modern woman's concept of the kitchen; and in the
same breath expounded the parvenu glories of the "Early American," "Georgian," "Plantation" or "Mission" styles. In this manner, pressure was exerted on architects and builders for reproductive design rather than creative design. But the architectural journals, trade magazines and craftsman's journals were similarly responsible in that they enlightened the drab architects and builders with scale drawings which "told them how to do it." At the same time, this allowed many architects to find a comfortable niche in the newly created market. To produce these buildings, a demand was created by the magazines and a supply was provided by the architects and builders, and "architecture" was lost in the shuffle. Designs, materials, mechanisms and devices appeared which allowed any type of building to be constructed anywhere and caused the resultant conglomeration of styles throughout America in the '20's and '30's.

Today, even the most complex mechanical and structural problems which confronted the architects of the past have been eclipsed through technology. We are able to design structures almost without limitations. Any material, or its second rate and barely adequate copy, is readily available. Mechan-ical devices are becoming so commonplace architects find difficulty in storing the literature, or for that matter even reading it. We are told that we can produce any environment we desire notwithstanding the locale. The sky is the limit through technology.

But what effect has this freedom had upon our architecture? More important, what effect has this freedom had upon our total environment in which architecture plays so important a role? This advanced state of technology has caused an even greater neglect of the once powerful feature of local character. Architects use this technology as a prerogative to design a school, warehouse, bank, residence or church in a similar idiom in dissimilar localities without adequate consideration of the natural or man-made visual and physical environment. We are left with Gothic forms of reinforced concrete placed indiscriminately in Detroit and Sacramento, Saracenic screens of cast stone in Seattle or Miami, or steel frames and glass panels in New York and Tucson, while barren plains, wooded meadows, rugged mountains or busy streets appear to bear no influence on our architecture. We should not wonder when the layman asks us the above questions if architects with all means available fail to recognize those qualities which can give character to a building in its unique setting.

If then, our architecture is literally without limitations, perhaps we should now investigate the potential of greater integration of buildings with the environment. A visual analysis of the character of the surroundings often brings to light many features which can be recalled in a new form. The recall of these features need not control or stifle the design but could have an influence on the form, structure or materials, and in this manner provide a sense of visual harmony so lacking in our buildings today.

If the architecture of our decades solves the technical problems but continues to neglect the dynamic influence a particular environment can have on a design, can architects truly claim that they have fulfilled their task? We are too often prone to cast stones at the work of our professional predecessors who produced the eclectic forms of the '20's without realizing that with our potential we may well be producing an equally erroneous architecture. The pot can ill afford to call the kettle black.
Located here, this building should start a much needed rejuvenation of downtown State Street. Let us hope that it might also start a replanning and redevelopment of the whole surrounding area.

I favor developing a free, open, easily accessible center and feel the Fourth South and State location can be expanded — and should be amply expanded to take care of government functions.

Either (1) In a City and County complex near 4th South and State or (2) Federal-owned ground by the University, if proper long-range planning is done— A.I.A. should take a stand—I will support the majority.

4. Federal-owned ground by the University:

Almost any place other than Lafayette School area.

There is very little possibility of a satisfactory solution to the parking problem at any of the other locations.

Favor where space for parking and other related services can be developed.

I favor the original site because of the possibilities it has in parking and landscaping. Twenty years from now this area will be the heart of the city.

It is impossible to create a true metropolitan feeling in downtown Salt Lake City, therefore, it is useless to merely add to the present state of confusion.

It would seem obvious that a City with any growth potential at all should avoid choking itself to death, in terms of future development, by an approach that would endeavor to absorb all governmental facilities into the downtown core.

The site checked above is most satisfactory for dispersal of traffic and adequate parking; for the development of a pleasant, broadly conceived plan; to permit future expansion. I see little virtue in further congesting downtown Salt Lake area.

Lack of an adequate overall city plan means that placement of the building in town would only add to the current clutter and confusion. Because of this situation it would be wise to build on a site in which the building could be incorporated into the overall plan of the area. Traffic dispersion, dining facilities, and parking space could be intelligently considered. It is feasible to at least have a functional unit at the University; whereas in town one could expect little more than a travesty.

Room for expansion — adequate parking related to other government functions — out of private interest pressure — adequate highways for automobile access. Removes traffic pressure from center of town, space for development of proper setting, etc., etc.

A planned government center, with room for expansion is the "crying" need of our day, and after all Fort Douglas isn't in Ogden.

To help relieve the congestion of Salt Lake proper.

Property already government-owned, traffic could be most easily handled; design of the new building would not be stifled by existing structures; economically, the city could best absorb the costs incurred at the U. of U. site; most important to the free citizen is the site unencumbered by religious and other pressure groups.

This type building should not be "sandwiched" into commercial areas just for the sake of business but should be in an area for free access, plenty of parking, and room for expansion.

3. First South and State Street:

Site No. 3 above would locate the Federal Building in a relatively non-congested area, not near City, County and State offices. Also, the sale of this City-owned property to the Federal government would help to construct new facilities elsewhere for the Fire and Police Departments.

Best downtown location. Not in a congested area. This will cause the removal of the present worn-out buildings. This intersection with the new Beehive Bank will have relatively new structures on all
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ARCHITECTURE UTAH ASKS THE ARCHITECT
(Continued From Page 13)

four corners. New construction on this corner will tend to increase the downtown business district by bringing it eastward.

Though the Federal Building activity is not related to the local government activities the workers such as attorneys must work with both — hence the downtown location.

On first thought it seems reasonable to expect that a site on ground already owned by the Federal government, with plenty of parking already available, is the natural solution. After more hope to develop as an environment for community culture and what we don’t hope to develop with the automobile, the site shown above appears to be the logical choice; since there is no master long-range plan to help us in our thinking.

1. North of South Temple:

Building of Federal office in north of town would be a tremendous step in saving — or start to save — the worst slum area in Salt Lake City. This would force better roads, better new apartments in this area. Nothing else will.

This selection is not given because I am a member of the partnership assigned to design this building for the above indicated site. I think north of South Temple is where the building belongs. The charging to the development of the site of several million dollars by Mr. Backman of the Chamber of Commerce is definitely unfair as the problem now exists and will still exist if the Federal Building is not built where it was originally intended to go. A Federal Building complex should definitely not be located where it will impede orderly and proper commercial development of the City. This is the greatest danger in locating it at First South and State. It would be a sad mistake indeed to place it away from the downtown area.

5. Other:

Behind existing Federal Office Building at 350 S. Main, would consolidate location of all Federal Offices.

THE PRESIDENT — ON ETHICS

The establishment of a code of ethics for architects had at its inception the safeguarding of the public interest and the providing of a set of rules whereby an architect could successfully promote his practice.

Each action an architect takes in seeking a commission is always a representation of the entire profession. If the action is not within the strictest sense of the ethics, the final result is to hurt fellow architects and to bring serious question upon their integrity.

"The profession of architecture calls for men of the highest integrity, judgment, business capacity, and artistic and technical ability. An Architect's honesty of purpose must be above suspicion; he acts as professional adviser to his client and his advice must be unprejudiced; he is charged with the exercise of judicial functions as between client and contractors and must act with entire impartiality; he has moral responsibilities to his professional associates and subordinates; he is engaged in a profession which carries with it grave responsibility to the public. These duties and responsibilities cannot be properly discharged unless his motives, conduct and ability are such as to command respect and confidence."

Standards of practice were established to safeguard the public interest and to guide the profession to the highest possible achievements. Disregard for those standards only hurts the individual architect and is prejudicial to the profession as a whole.

As President of the Utah Chapter A.I.A. I want to encourage each architect of our group to seek performance which insures the highest order of professional responsibility and integrity.

DEAN L. GUSTAVSON, President
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