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PRESIDENT'S LETTER

Fellow Members:

This is what you might call my “swan-song” from the officer’s ship of the Utah Chapter. After four and a third years in this capacity, it will be nice to sit back and be just a member again. I hope to be an active member, however, because I have seen some of the past presidents after serving their “hitch”, fade away from the Chapter altogether. This I feel is the Chapter’s greatest problem today. Not just past presidents, but a great percentage of the Chapter do not support it by attending the monthly meetings. Regardless of the program offered, the meetings afford a chance of fellowship among the members of our profession. Enough sermon — it has been both a pleasure and honor to serve as President of the Utah Chapter — I sincerely hope I represented the Chapter well. The President of the Utah Chapter of A.I.A. is often called upon to make speeches, participate on panels, or to be a guest at the head table of various functions.

To briefly recap the activities of the past year: The National Convention was in San Francisco in April — the Utah Chapter had a good representation. In May, two traveling teams of architects from foreign countries spent several days in Salt Lake City and were entertained by the Chapter; in August, our annual golf party with the Producers’ Council — naturally A.I.A. won the traveling trophy again. Also in August, the summer party in Brighton was a great success. In September the kick-off breakfast with the leading business men on our Community Planning Project. In October the Regional Convention was held in Tucson. Lloyd Snedaker was nominated by the Utah Chapter to be the next Regional Director and was so elected by the convention. His official duties will start in April of this year at the National Convention in Philadelphia. In December, a successful Christmas formal was held. In January the Home Builders Association requested a meeting with us to revise the architects’ law. We met with them and agreed to make certain revisions regarding design of houses costing more than $10,000.00. We set up a Committee to work on this revision with them, but they failed to call a meeting. I am happy to report that no other groups tried to revise the present law in the recent legislative session.

As to recommendations for the coming year, I would strongly recommend that the chapter investigate the feasibility of hiring a full time executive secretary. This would make for a more efficient Chapter operation. Also, I would like to recommend amending the by-laws to revise the officer slate to have three vice-presidents with two of the three being from Provo and Ogden. This would strengthen our relationship with these two cities, and also give our Chapter greater statewide activity.

I wish to thank the other officers and the members of the executive committee who served with me.

Respectfully Submitted,
ASHLEY T. CARPENTER
Today, just as a thousand years ago, the buildings in which we live and work have their basic natures determined by the materials and methods available at the time of construction, which in turn is a function of the technology of the times. Our purpose as architects and engineers is to interpret the needs and requirements of our civilization in terms of these materials and methods of construction. Tremendous strides have been made in the past decade in materials available. It is our duty to see that consideration is given to proper utilization of these materials. Indeed, these new materials often bring radical changes in the physical characteristics of our buildings, as well as making them more efficient and comfortable for habitation.

It is very difficult to distinguish between new ideas and materials which are really worthwhile and those designed to be eye-catching, which after a short time take their place among the myriad of non-entities exhibited in the cities of today. It is a truism that the master architects of the past are the ones who were the most perceptive in making this distinction.

Electricity in the building field, relatively new in terms of our civilization, is now one of the most important features of it. While the development of electrical materials and techniques has been spectacular in the past, the future holds even more promise. With the advent of cheaper power, lighting levels have steadily increased and the methods of raising these levels have kept pace while also compounding other problems. For example, air conditioning becomes a problem with higher lighting levels.

Though the efficiency of the modern fluorescent lamp is much greater than the incandescent lamp, still only sixteen percent of the energy input to a fluorescent fixture is converted into useful light. Plainly, the development of more efficient light sources will not only permit higher lighting levels, but also reduce building costs by reducing air conditioning loads.

High frequency fluorescent lighting is a current example of an attempt
to improve efficiency. It is commercially available, but not yet widely accepted. The commercial 60 cycle frequency is converted to a much higher frequency before distribution of the lighting loads. This offers a five to ten percent increase in efficiency and also affords the advantage of much smaller ballasts, less ballast power loss, and lighter and smaller fixtures. The necessity of frequency conversion equipment is at this time a drawback.

Integration of lighting into the interior architecture of our buildings is a problem which most architects and engineers find very frustrating. Development of electro-luminescent panels will certainly be a tremendous step forward, since not only the intensity, but also the coloring of light which they emit will be variable over a long range. Fitting of piping and duct work into a pattern of recessed fluorescent fixtures will be eliminated. The entire ceiling and walls can be the light source if desired. At the present state of the art, however, this method of lighting is not economically feasible, but it certainly holds much promise and should be the “Light of the Future.”

Production of electricity directly from the sun or other heat sources is another interesting development. Efficiencies have been greatly increased to the point where experimental commercial models have been constructed, and hold great promise. A farm tractor has been built which produces electricity to turn its wheels directly from a gas flame, eliminating the usual generators and internal combustion engines. Our satellites operate their electrical equipment from the sun’s energy by a similar process.

A future building could have a bank of electrical cells on the roof which would generate storable energy in sufficient quantities to provide all its own needs. A gas burning electrical generator could be utilized to provide electricity for a building, eliminating the need for the usual electrical services.

Another development now little more than a laboratory curiosity is the Peltier effect, or electrical cooling — i.e., lowering the temperature of a metal by passing a current directly through it. When this method becomes commercially practical, it is conceivable that walls could be built that would not only serve as structural members but also light, heat, cool and possibly ventilate our buildings. The savings in space, cost and efficiency would be tremendous, and architecture could enjoy a new freedom from its traditional bonds.

What is even more fascinating to contemplate is that the developments mentioned here have already been “thought of”, and are in various stages of commercial development. Those concepts not yet invented hold promise infinitely greater than what we know, and may inspire forms and enclose space in a fashion totally different from today’s conception.
The Federal Reserve Bank Building (now Zions First National) has long been considered one of the finest buildings in the Intermountain Area. This noteworthy building, in respecting the classical tradition of its era, remains today a clearly articulated structure of handsome proportion and fine scale.

Last year its designer, Don Carlos Young Jr., died in Salt Lake City, at the age of 78, ending a long and successful career in architecture. Mr. Young practiced first with his father, Joseph Don C. Young, and later in partnership with Ramm Hansen as the firm of Young and Hansen.

It is a tribute to Don Carlos Young's talents that this fine building endures beyond his own life as a clear statement that things of beauty are neither encumbered by years nor debased by man's changing attitudes.
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GRACE A. H. VLAM

Miss Vlam is an Art Historian and is the Fine Arts Librarian at the University of Utah.

It is tragic that out of the enormous building activity displayed by Emperor Constantine the Great (274-337) very little has come down to our time. This is especially true in Palestine, where Constantine built several memorial churches on places sacred in the eyes of Christians, the most important being at Bethlehem and Jerusalem. The building program at the site of the Holy Sepulchre and the Calvary was begun after 326 and may have been finished between 335-348. This church complex was demolished by the Persians under Chosroes in 614, but in 629 it was rebuilt by the monk Modestus. Again it was destroyed some 400 years later, yet it was rebuilt once more in 1017. However, little or nothing is left at the site of the present Moslem mosque of the original basilica and rotunda which Constantine built.

The Rotunda is especially important, because under it stood a ciborium or baldachino, which enshrined the Holy Sepulchre. Although this memoria does not exist anymore in its Constantinian form, we have a fairly accurate idea of what it looked like. The pilgrims, visiting the Holy Shrine in the sixth century, carried with them little ampullae containing holy oil. On those ampullae were portrayed episodes from the Life of Christ, which had taken place at or could be brought in connection with the holy places visited. Among these events is the Resurrection scene, represented by the visit of the Holy Women and the Angel at the Tomb.

A group of these sixth century silver ampullae, made in Jerusalem, are being preserved in the church of St. John at Monza, near Milan, and at the abbey church of St. Colomban at Bobbio, near Piacenza. It is to the Resurrection scenes on these am-
pullae that we want to turn our attention, for the representations of the Tomb are believed to be representations of the ciborium and the Holy Sepulchre, which stood under the Rotunda built by Constantine.

In looking at the different representations of the Resurrection three general types of memoria become apparent. The simplest one represents the Holy Sepulchre; it is a square, unadorned structure with a pitched roof. The tympanon is decorated with a more or less elaborate half-rosette, while a cross is almost always placed on top of the roof. In front two grilled gates serve as entrance. (Figs. 1-3). The second type represents the ciborium. The hip roof is supported by torse columns, ranging in numbers from two to six, while it bears a globe with a cross on top. In front are two grilled gates, which may be the same ones seen in front of the Sepulchre. (Figs. 4, 5, 9, 11). The third type is a combination of the first and the second, placing the Sepulchre under the ciborium (Fig. 6-8, 10).

A unique and an outstanding feature of the Sepulchre is the large cross in fig. 7, which is encircled by jewels, and seen in no other of the Resurrection scenes on the ampullae. However, it appears several times as a symbol of the Crucifixion. Since the Calvary was included in the church complex at Jerusalem, and was located not too far from the Holy Sepulchre memoria, the maker(s) of the ampullae may have wanted to combine ideas of the two scenes in one.

While the sepulchres make a rather uniform appearance, the ciboria offer a greater variety. Most of the columns have some sort of a base, although its type is not uniform. The capitals all seem to follow the leaf pattern (except in fig. 6), which is shown most prominently in fig. 10, where the columns seem to have sprouted out into veritable palm trees. There may be some symbolism involved here in connection with the Tree of Life. The Martyrion was
supposed to have contained a piece of the True Cross, which according to legend was made of the paradisi cal Tree of Life. The leafy shoots which appear behind the ciborium in fig. 11 are probably also related to this symbolism, rather than representing the garden in which Christ's Tomb was located.

Curious is the ciborium in fig. 3, the roof of which is entirely unsupported. There is no trace of a cross either on the Sepulchre or on the ciborium, which is unusual. A new feature has been added in the form of six vertical sticks placed on the roof. They can also be seen on the roof of the ciborium in fig. 9. Their identity is uncertain, but they may be candles, like the ones placed under this ciborium. The unique feature here are the two extremely large acroteria on either side of the roof. This ciborium is also interesting for the jewelled cloth and the three lamps, which hang from the crossbar in front of the structure. On a smaller scale this cloth is seen again in fig. 11, this time with four lamps.

The ciborium in fig. 7 is the most interesting because of its unusual "roof". From similar forms shown in old Syrian Gospelbook we may conclude that this "roof" is actually the base or drum of the Rotunda, which housed the ciborium and the Holy Sepulchre.

In summary we may say that although the actual memoria of Constantine no longer exists, we may get a fairly accurate idea of what it looked like from its representation in the Resurrection scenes as they appear on the ampullae preserved at Monza and Bobbio. The architectural differences can be explained by the fact that the iconographers selected out of many available architectural details those which they liked best for their purposes in view of the available space on the ampullae.
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ARCHITECTURE AND CRITICISM

Seldom does a day pass for any of us without at least one request for an opinion regarding some facet of our professional undertaking; a contemporary’s work; a color; an idea. In these things, our opinions are ordinarily sought because of the considered regard for the judgment rendered.

Most of us are formally educated primarily by the critical approach, and find criticism indispensable to our own personal and professional growth. Therefore, we are particularly prone to comment pointedly regarding the works of others. These comments are, paradoxically, both instruments of good and evil, as they cause the character to grow realistically, or be eroded in self-deception.

Criticism is judgment, and the judgment is fed by perception. To judge is to weigh, to value, to assess. All judgments refer directly to a system of values. Each of us becomes as we are and proceeds toward what we would like to become — driven, conveyed, or dragged by what we consider to be of worth. These values — professional, intellectual, and moral — shape our work.

Judgments of worth are composed of the rigorous, authoritative, precedent-conscious elements as well as those derived from the immediate experience evoked by the object. There are dangers and weaknesses inherent in the isolated use of either extreme: The past tradition or the present view. Standards relating to art are meaningless but there are some general criteria which do endure: unity and variety, contrast, relation to form and matter, sincerity, etc., Palladio’s Commodity, Firmness and Delight are difficult to better even though these criteria apply primarily to architecture. The criteria are relative, but so is each work relative to conditions in which it exists.

The most learned judgment, however, is derived from perceptive conditioning. The building or work judged remains the same; the only factor which validly accounts for differing opinions on the same work is the perception of the critic. This perceptive ability is tempered both by education and the sensitivity or personal acumen possessed by the critic. Education implies not only a broad knowledge of current trends and their histories, their success and failure, but also of their interrelationships to the culture. In this fashion, judgments acquire the necessary point-of-view and the maturity which comes with a knowledgeable productive life and imparts flavor or essence of reality. Perceptive sensitivity is seldom learned and is most often a particular talent shown by the uncanny ability of discovering the basic “truth”, significance, or intrinsic value of the work. The critic who fails in the foregoing is a commentator.

The case for silence is made by those who feel that each work stands by itself, and verbal justification, regardless of its eloquence, is meaningless. Herein lies the value of the professional critic, even though his most valuable attribute is being out of town. To avoid charges of prejudice and to be truly objective many feel that the professional critic should not be an active practitioner. Possessing this monumental objectivity, he can relate to those less expert the information and impression required for those who wish to be responsible cultured individuals.

All of the foregoing enumerates some rather formidable requirements which few of us possess. Yet there is a need to criticize, for our buildings are viewed by all and become our environment. These works affect our lives in this matter alone, aside from the simple fact that many are financed by public moneys or subscriptions. Our buildings are our consciences for they represent us — they represent our culture. They can represent our finest, most noble attributes — they can be inspiring. Art is not solely the solution to a problem. Good architecture, good art, goes far beyond that.

It is my understanding that a formal wake is held for buildings which are inharmonious failures in England — a drastic but serious expression. We should criticize, and our criticism must be as thoughtful as the attention we give our most perplexing problem, for this it is.

Hasty, envious, vengeful judgments are more an indictment of their authors than of the work or artist criticized. Even though this character of criticism often seems to succeed on a grand or lesser level, it is worthy of condemnation whether it is Joseph Goebbels or one of us. Character assassination is not judgment. The dignity and bearing of a man in his attitude toward himself and others is also one of his life’s greatest works.—Ed.
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