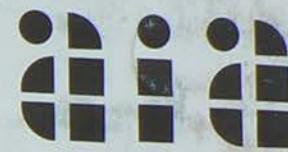


ARIZONA ARCHITECT



OFFICIAL PUBLICATION OF THE ARIZONA SOCIETY OF ARCHITECTS, THE CENTRAL ARIZONA CHAPTER AND SOUTHERN ARIZONA CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS

1

SEPTEMBER 1957 Vol. 1, No.

In this issue: Capitol Controversy

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IN THIS ISSUE

COVER DESIGN Idea suggested by Murry Harris

THE PRESIDENTS' PAGE Martin Young on qualifications and fees of the Architect; Fred Jobusch on the importance of Technical Registration

Page 3

MIDDLE MAN THEME The editor suggests why the State Capitol was "compromised"; doffs his hat to public commission and board members

Page 4

ARIZONA STATE CAPITOL — Evolution to Mediocrity The editor traces the history of the capitol controversy from territorial days

Page 5

ARCHITECTURAL COURSE Offered at Arizona State

Page 9

MASTER PLAN FOR THE CAPITOL AREA Architects' report shows why it would be good business and a basis for public pride

Page 10

TUCSON TO GET NEW STATE OFFICE BUILDING Anyway, part of one

Page 13

BOOKS Some recent volumes of special interest to Architects

Page 14

Signed articles reflect the views of the authors and do not necessarily represent the official position of the Arizona Society of Architects or the Central or Southern Arizona Chapters, AIA.

Advertisers' Index

CARNS-HOAGLUND	Air conditioning, heating, ventilating	Inside Front Cover	CONTINENTAL MANUFACTURING CO.	Air cooled refrigeration	13
GLEN MAR	Doors	2	LAING-GARRET	Construction Specialties	15
ARIZONA PORTLAND CEMENT CO.	Concrete	12	ARIZONA LATH & PLASTER INSTITUTE		16
PHOENIX ROOFING & SUPPLY CO.	Sound conditioning	12	SUPERLITE	Bricks and blocks	16
			ARIZONA ARCHITECT	A message to Advertisers	Inside Back Cover

LEBANON PRINTING

One

September, 1957

The Story behind the DOOR!

Like countless other American enterprises in every branch and field of the manufacturing industry, the Glen-Mar Door Manufacturing Company was born of the need for a better product.

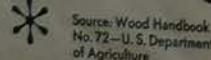
Flush doors, which enjoyed a tremendous rise in popularity in early post-war years because of their natural stream-lined beauty and freedom from "dust-catching" disadvantages of panel-type doors, were, nevertheless, in the first versions offered to the builder, subject to various faults and failures such as bowing, warping, checking, blistering and dimensional instability. Such troubles were greatly accentuated in some areas of the country, notably in the dry, Southwestern United States (see map below).

It was with the goal of finding the cause of these failures and making a Flush door that could be installed with confidence, under any and all climatic conditions, that the Glen-Mar Company was formed in 1947.

First Flush Doors made by the company were an improvement, due to substantial core design, over most products then available, but it was not until results of tests had established the need for "Balanced Moisture Control" of core members, faces and adhesives, that Glen-Mar was able to produce Flush Doors that in recent years, and in hundreds of large scale installations, have proved themselves worthy of the name "Doors of Quality".

"Balanced Moisture Control" simplified for Glen-Mar by the location of its plant in dry Phoenix, Arizona, is the principle of maintaining low but related moisture levels in all of the doors component parts from the raw material stage to the time of assembly and pressing into the finished, integrated product. These controls, together with the kind of "know-how" that is bought with painstaking effort and experience, have made the Glen-Mar name synonymous with high quality and proved performance in Flush Doors.

IT'S THE CORE THAT COUNTS
Glen Mar
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Source: Wood Handbook
No. 72—U.S. Department
of Agriculture

Glen-Mar Door Manufacturing Co. 1310 North 21st Ave. — Phoenix, Arizona

ARIZONA ARCHITECT

Two

THE PRESIDENTS' PAGE



CENTRAL
ARIZONA
CHAPTER



Martin Ray Young, Jr.

SOUTHERN
ARIZONA
CHAPTER



Fred Jobusch



IT'S THE CORE THAT COUNTS
Glen Mar
DOORS OF QUALITY

MORAN, WYO. — Greetings to all my colleagues and friends of our profession from the Grand Tetons and the Sixth Annual Conference of the Western Mountain District. What a glorious and inspiring setting for such a theme — Jackson Lake and the majestic Tetons.

In this, AIA's Centennial Year, we also greet you with this new publication to serve the two Arizona chapters which only last year were created out of the old Arizona Chapter. We hope you like *Arizona Architect*, and that it will keep us and our professional and business associates in closer touch.

Theme of our Centennial Year is "A New Century Beckons". Organized by 13 architects, the AIA now has nearly 13,000 members. The past century has seen our profession grow in stature and in service to the community. In 1857 architects were few and far between, today, if permitted, they can enter and beneficially influence our every phase of environment.

Today the architect must be versed in finance, building laws, technology, educational requirements, business and governmental procedures, as well as being artistic and forward-looking. The architect must be well educated — five years college, three years internship, state board examinations, and finally the license to practice. How different are the architect's qualifications from those of the "maker of blueprints" who may claim ability to serve the public with a year's mechanical drawing in high school.

The fees the architect charges are sufficient for his heavy production costs, with something left over for himself. They seldom allow the architect to become wealthy, and one is fortunate who is able to keep an average of 10 percent out of the fees he collects. To cut fees is to cut service to the detriment of the client.

We sincerely hope this new Century, with its technological advances, will see the greatest architecture that has been known to man.

It is a privilege for our Chapter and for me to participate from the outset in the publication of *Arizona Architect*. Central Arizona Chapter and their public relations counsel are to be highly commended for fostering this means of keeping our busy members better informed, and leaders in our allied professions and industry in closer touch. The Southern Arizona Chapter members are enthusiastic about it and will do their share to keep *Arizona Architect* informative and interesting.

One of my principal interests connected with my profession is technical registration and the enforcement of our Registration Law. It is surprising to me to learn how few architects and engineers are conversant with all phases of our law. For this reason I intend to make a few remarks from time to time concerning the activities of the State Board, and report to you any interesting or important happenings.

The reason for technical registration, of course, is the fact that human safety, health, and even the economic welfare of the state are — in important measure — dependent upon the competence of the professionals covered by this law. Were a school or other public building to collapse because the state failed to examine and qualify the building's designer, the need for technical registration would be dramatically apparent.

Despite the obvious benefits which the public reaps from the law and activities of the Board, the costs of administering them are not a public expense, but are borne by the registrants. In fact, 10% of the Board's revenue is turned to the state's general fund.

You will do well to acquaint yourself with the law that controls the practice of architecture by reading it carefully in the Annual Report of the Board you received last January. It takes the combined efforts of every one of us to enforce it. We owe it to ourselves and the public to keep up with the legal aspects of control of the practice of architecture.

Three

September, 1957

MIDDLE MAN THEME

By Paul STITT

When an architect recently used the word "fenestration" in an article to appear in a daily newspaper, I suggested a change. Somehow the word reminded me of the parents who withdrew their daughter from college because they heard that the boys and girls were matriculating on the campus.

If the busy public is to understand what architects do — the tremendous influence they have on the environment in which we live and work and learn and pray — then it is up to architects themselves to explain their work and art in terms that the public can understand.

And because architects are so busy with specialized problems, they need help in understanding some of the facts of political and social life that goes on around them and profoundly influences the success of their work.

As editor of *Arizona Architect*, I'll be sort of a middleman to help improve communications both ways. To further an understanding, both sides.

Because there is a creative and deeply human art, architects often disagree. And it's good that they do. Heaven help our landscape when they all come together on what is the best design for a church, school, home, shopping center — and capital.

Nor are the architects all likely to agree with what they find on these pages, and particularly in this column. We're going to try to stimulate as well as inform, to challenge architects when we think they need it, just as we will challenge others when that is called for.

Architects and Architecture have been much in the news lately over the controversial state capital situation. That's why this first issue is dedicated to a better understanding of the history of that matter.

This writer has yet to encounter an architect who likes what the Planning and Building Commissioners did with their "compromise". I believe they were stampeded by false fear that the decision might go to a vote of the people and result in long delay. Yet, having had considerable personal experience with initiatives and referendums, I don't think the "Right Capitol" proposal had a ghost of a chance — either of getting on the ballot or being passed. Its unquestionably sincere backers should realize that some political forces in the state don't want the people making their own laws, and have made it extremely difficult to do.

The "compromise" was dictated to the commission by the governor and a handful of legislative leaders who are in position to control a majority and secure their locking for the decision. Many minority members of both houses were ignored in the so-called "poll" taken by the leaders.

See

It was brought out in the commission meeting that when a House Speaker, who is in position to grant favors, takes a "poll", it is quite likely to come out the way he wants it to. And another legislative leader admitted that once a legislator commits himself to the Speaker, he just doesn't change his position. That's the way politics is, and that's the way the "majority legislative support" for the "compromise" plan was secured. But it does seem a poor way to create something as visible, permanent and expensive as architecture.

So what now? As long as the die has been cast it is at least to be hoped that the commission will insist that the exterior design of the wings be such that they can be easily and inexpensively modernized and added to when this or a future legislature comes to its senses.

Now let me say a word on behalf of the commission members. They have worked hard at a thankless job, being pulled unmercifully by public, newspaper and political pressures. They didn't like the "compromise", but liked even less the prospect of a long-continuing hassle with nothing being done at all. They know and lament the deplorable crowding and hazardous conditions under which so many state employees work.

Until the legislature and governor really give the commissioners the authority (and money) commensurate with their responsibility and need, we're still going to have 108 would-be "architects" in the legislature and another in the governor's office. That's a situation no planning commission should have to endure.

While speaking of public service, tribute is due to a lot of devoted professional and business people serving without pay on municipal and state commissions and boards. One such is the Board of Technical Registration, whose members are A. John Bremer, Phoenix, chairman; Louis O. Fiscell, Tucson, vice-chairman; H. L. Royden, Phoenix, secretary, and E. D. Herrera, Tucson; Fred H. Jobusch, Tucson; Lewis S. Neel, Tempe; F. B. Pacheco, Tucson; E. Ross Housholder, Kingman; and Dean John C. Park of the College of Engineering, U of A. The latter is the only non-appointed member of the board, being by law a member by virtue of his position.

While the board has highly competent staff help in the person of Mrs. Bayma Neel, executive secretary (and wife of Lewis), and two office assistants, there are countless hours of work required of the board members, particularly on investigations, hearings, and the writing and grading of examinations.

Our state couldn't function nearly so well without such as these.

ARIZONA ARCHITECT

EVOLUTION TO MEDIOCRITY

ARIZONA STATE CAPITOL

ADDITION OF 1918

The second section of the building, which now forms the connecting bar between the east and west wings, was the remnant of a plan which was to take an additional 20 years to bring about. According to the *Arizona Gazette*, January 14, 1918, "plans covering the construction of the new wing to the capitol and changes in the present structure that will meet the needs of the state for the next 20 years are being pushed by the Commission on State Institutions."

In spite of the fact that the legislature appropriated \$125,000 to be used in erecting the new wing, nothing thus far has been done looking toward the completion or even the beginning of the addition.

When the plans have been approved and adopted the work will be started at once, being done by day labor and not under contract. The new plans will embody such extensive changes that the fund of \$125,000 appropriated by the legislature for the new wing will not cover the total cost. For this reason, the work will be done in stages. It is supposed, for instance, that the first story of the new wing will be put up, and a temporary roof put on it. Whenever the legislature sees fit to appropriate more, then further building will be done.

Architects were invited to enter a competition for plans. Lescher and Kibbey, of Phoenix, were awarded the \$1,000 first prize and contract. It was reiterated,

Arizona State Capitol as it might have been. Only the center section was built in 1900, with a low, "temporary" dome. Capitol was labeled a "useless extravagance".



Five

September, 1957



West wing (left, above) was completed in 1939 at rear of capitol. Cement for front steps to "main" floor was delivered to site during the 30's, but disappeared during night and was never recovered.

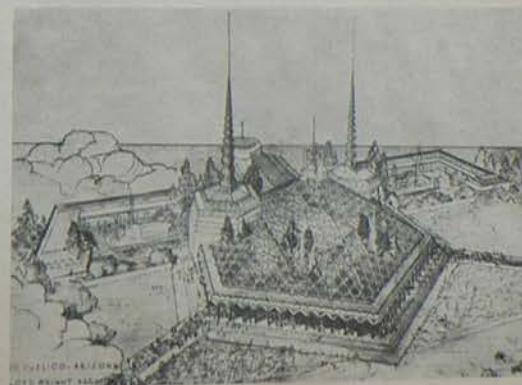


First "skyscraper" plan for capitol is shown in this 1938 sketch on display in State Museum. Architect Orville Bell proposed new north and south wings, new columns and steps.

ARIZONA ARCHITECT



This design for modernized capitol was prepared in 1954 but turned down by new legislature in 1955.



"Oasis", Frank Lloyd Wright's proposed new capitol to be constructed in Papago Park, would accommodate only 37 full-time employees, provide restaurant seating for 250, presumably tourists.

September, 1957

however, that the plans approved by the Commission on State Institutions "will not be built until a session of the legislature appropriates the money for the building."

That appropriation took 20 years to obtain. Meanwhile, the connecting wing between the two planned parallel structures was built with funds available to the commission.

WEST WING ADDITION

In 1938 construction of the west wing was finally begun. It was completed in 1939 at a total cost of \$655,411.35, of which the U. S. Public Works Administration contributed \$272,508.77. No tax levy was required for the state's portion, "necessary funds being derived from the legislative, executive and judicial buildings fund, and from the Governor's relief fund."

Orville A. Bell, then of Phoenix, was the architect.

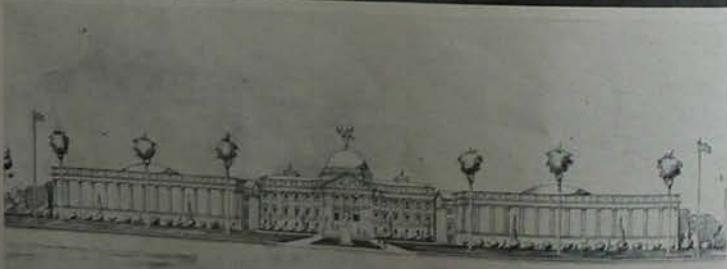
and among the other plans he submitted was one calling for south and north wing additions to the original capital structure, and a 16-story tower which would have been visible from any point in the valley. This first "skyscraper" plan for the capitol was turned down.

THE "PYLE PLAN"

In 1954, even with the space relief offered by now-completed office annexes, crowding in the state house was again becoming intolerable. The coalition-led legislature authorized Governor Howard Pyle to secure plans for capitol modernization and expansion. On reserve was \$4.5 million contingent upon subsequent legislative approval. The governor sought tentative plans from Associated State Capitol Architects (Lescher and Mahoney, Edward L. Varney Associates, and H. H. Green, of Phoenix; with Place and Place of Tucson).



Twenty-story capitol and state office building (right) approved by Planning Commission and State Senate but not considered by House of Representatives. Below is "compromise" wing plan approved by Commission and soon to be constructed.



ARIZONA ARCHITECT

In 1955 Governor Ernest W. McFarland took office, together with a new legislature which refused to approve the architects' plans. In 1956 the same legislature, pressed with the persistent problem, but seeing the futility of an ever-changing legislature as "client", by unanimous vote created the Planning and Building Commission, giving it \$2.5 million and broad authority to act.

The commission was directed to prepare and proceed with a program to construct state office buildings in the capitol area, prepare a coordinated master plan, acquire property in the vicinity, and secure final plans and working drawings for a state office in Tucson. Reports were to be submitted in 7 months.

A NEW CLIENT

The commission consists of 5 members with overlapping 5-year terms appointed by the governor with senate confirmation. The governor, president of the senate, speaker of the house of representatives and one additional member from each legislative branch serve as ex-officio members without vote. While the ex-officio board was ostensibly to provide a direct channel of information to the legislature and executive, the very nature of the relationship served to exert unmistakable influence on the commission's decisions.

The commission engaged architectural assistance to prepare a master plan and entered into a new contract with Associated State Capitol Architects for the capitol design.

A dozen different plans were worked out before the commission approved a design for a 20-story office structure flanked by two legislative wings. The state senate, by vote of 27 to 1, approved the plan but the house of representatives, bent upon ending the session on its 60th day, and confronted by a public proposal by Frank Lloyd Wright, let the bill die in committee.

THE WRIGHT PLAN

Governor McFarland had suggested that the tall capitol carry a dome. Newspaper pictures of this version led Wright to label the plan "a hat on a post", and to offer his own version of a capitol to be built in scenic Papago Park, 8 miles from Phoenix.

In widely publicized press conferences, legislative hearings and tours of Taliesin West, Wright unveiled his proposal and suggested that the matter be taken away from "the politicians" and decided by the people. His design was given cold treatment by state officials when its proponent revealed that only the supreme court, legislature, and governor's office would be accommodated in the \$5 million structure — a total of only 37 full-time employees. All other departments would remain in the present crowded location some 10 miles away.

Supporters of the Wright plan proposed an initiative law to be voted on November 1958, calling

for appointment of Wright as architect for a state capitol at Papago Park. That action, plus some loose of representatives opposition to the "skyscraper" plan, led the Planning Commission to seek a hasty "compromise."

THE "COMPROMISE"

The commission offered a plan for two "detached wings" to be constructed to the side and front of the existing capitol. These "wings", mainly providing new quarters for the legislature, could be constructed for the \$2 million of unrestricted funds available to the commission, without waiting for legislative approval in January.

Both AIA chapters and their Arizona Society of Architects, together with many minority members of the state legislature, strongly protested the haste and the design. In paid newspaper ads the architects stated that (1) while earlier proposals were part of a well considered master plan, the "compromise" proposal does not provide for progressive future development; (2) the provision of facilities for the legislature does not meet the more pressing need for office space for year-round use, and (3) an architectural style continued from an old building cannot properly express a young and growing state.

With almost unanimous apology — even by members of the commission and legislative leaders — the commission on July 15 voted 3 to 2 to proceed. They did so with "assurance" from the legislative leadership that they had "enough votes" to support the commission in its action.

Within 3 days soil test holes were drilled and soon excavation started for the foundation and basement of the "compromise" wings which are expected to be ready for occupancy by a new legislature taking office January, 1959.

Meantime the present legislature in January must decide how much it will authorize for remodeling, repairing and air-conditioning the existing termite-ridden capitol.

— AIA —

FIVE YEAR ARCHITECTURE COURSE OFFERED AT ARIZONA STATE

A five year curriculum in architecture will become effective this fall at Arizona State, according to James W. Elmore, head of the new Division of Architecture. An enrollment of about 60 is expected.

The first students to qualify for graduation will be those who began their studies under a shorter program in operation since 1949. They may do this within two years.

The offering will include degree programs in building construction and engineering construction in response to recommendations of AIA, AGC, ASCE, ASEE, and other groups interested in training for the construction industry.

Note

GOOD BUSINESS and PUBLIC PRIDE

A MASTER PLAN FOR THE CAPITOL AREA

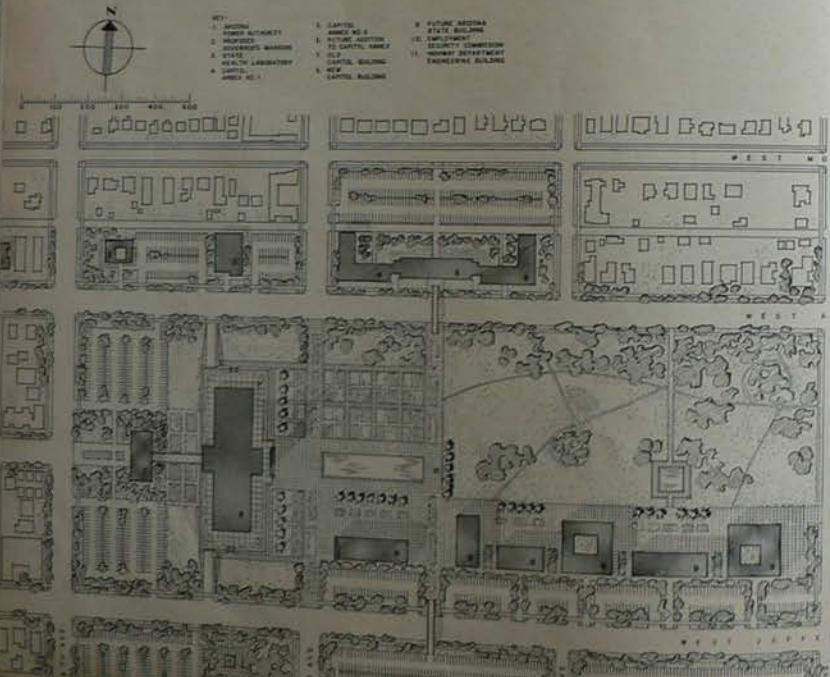
Under mandate from the 23rd Legislature in 1956, the new state Planning and Building Commission undertook to develop a master plan. The Commission employed the services of Kemper Goodwin, and Weaver and Droyer, associated architects, to do the job.

After months of research and study their report was placed on the desk of each legislator in the new 23rd Legislature on January 14, 1957. The report opened by citing:

A DREAM —

"Local pride ought above all to center, so far as its material objects are concerned, about the determination to give the surroundings of the community utility, dignity, beauty."

— Jonah Royce, 1885-1916
American Philosopher



— AND A WARNING

"The trouble is that everyone recognizes the challenge, all voices join in a ringing response, all hands salute the principle, and then every selfish group and every vested influential interest which fears it may be adversely affected, every one with an axe to grind or an iron in the fire, every armchair critic and sidewalk superintendent attacks this and that phase of the program, until it is whittled down to next to nothing."

— New York Times, April 29, 1951

The report, which was wholly ignored in the first session, stated that "Arizona Is Uncomfortably Tight In The Seat Of Its Government". It went on to say that:

Its capitol buildings are crowded, in disrepair, and hazardous

- Valuable records are being destroyed by pests

• Maintenance is costly

• Efficiency of workers is greatly reduced

• parking space for employees and visitors is entirely inadequate

State departments are scattered throughout the city

• Causing inefficiency

• Inconvenience for the public and employees

• High cost in rentals

After citing population trends, and forecasts of a doubled state population by 1975, data on present land use, traffic and parking, public utility and other problems, the report presented the following conclusions:

A great deal of time has gone into the gathering and analysis of the statistical information in and behind this report. Further, a vast amount of knowledge and experience is represented in the data assembled and recommendations formulated on all facets of the problem of planning for the capitol area for a period of 25 years or longer.

We have done four things:

1. Determined the minimum amount of land needed.

2. Determined the direction in which that land should be acquired.

3. Suggested an orderly plan for the development of the area.

4. Suggested the possibilities for present and future benefits to the

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all the needs of the state.



ARIZONA
PORTLAND CEMENT CO.
BILLITO, ARIZONA

MASTER PLAN (Continued)

the (\$60,000) annual rental now being paid by the state for offices in other parts of the city would go a long way toward amortizing the cost of a substantial new building in the capital area.

The state's tax situation, and pressure of other needs, will influence the speed with which other parts of the proposed plan can be carried out. And factors now unforeseeable may warrant or require changes in the Master Plan, but the very fact that the state has adopted such a plan will assure orderly growth.

The report recommended development of a two-block wide government mall from the present capitol east to 15th Avenue which, it was hoped, would be extended by the City of Phoenix to 7th Avenue, and include a new city hall at present Library Park.

Significant for downtown merchants was the recommendation that the mall be tied to the business area by a loop bus service which would permit public employees and residents of the redeveloped area to reach town in a few minutes.

The plan suggested that "such loop bus service would also serve to preserve and enhance the business and property values downtown, and reduce the parking problem there as well."

With legislative burial of the report, an unusual opportunity for redevelopment of an older Phoenix area, and improvement of downtown traffic, parking and business conditions, seems to be waning. And with it a chance to develop a much-needed auditorium close to the heart of Phoenix' motel and hotel industry.

REGIONAL CONFERENCE REPORT

Due to an unfortunate delay in the mails from Wyoming, AIA Regional Director Bradley Kidder's report on the regional conference held there was not received in time for this issue. It will be carried in full next month.

COVER COMPETITION

All chapter members and architecture students are invited to suggest a design for the cover of *Arizona Architect*. Winner's name to be carried on credit page. Regular elements of the design must include name of the magazine, date, volume and number (letter suitable for typeset). Design with or without provision for changing photographs.

Send designs before November 1 to Editor, *Arizona Architect*, Box 904, Phoenix.

— AIA —

Differences of opinion, like pieces of cloth, have texture as well as pattern. . . . And the texture as much as the pattern, gives quality to the discussion.

— Norman G. Shidle

ARIZONA ARCHITECT

TUCSON TO GET NEW STATE OFFICE BUILDING



A State Office Building for Tucson has been under consideration for several years. In 1955 active steps were taken to secure a suitable site. After considerable study and review of several possible sites by a governor's committee of prominent citizens, one was recommended on Congress Street between Soto Lane and Granada.

Architects Blanton and Cole, Tucson, were retained by the Planning and Building Commission to make preliminary recommendations and plans. They estimated a need of \$1 million for a structure of seven levels, including basement, lower level, ground floor and four full floors. The top floor, while not im-

mediately needed for state purposes, could be rented to Pima County and would allow room for future state expansion. Such expansion is inevitable in a community that has quadrupled its population in 16 years and is likely to double again by 1970.

The legislature this year appropriated \$500,000 for construction, and the Planning and Building Commission will soon call for bids with deductive alternates. It is hoped that the four full floors can be constructed, even though only two of them may be completed pending further appropriations by the legislature.

*Birthday Greetings to
ARIZONA ARCHITECT
(and many happy returns)*



As manufacturers of "technical" equipment, Continental Manufacturing Company is happy to welcome to the Arizona building scene a publication that will be read by technical men and women in the field.

Our story, the story of the development of waterless air conditioning which has attained a high degree of proficiency under extreme climatic conditions, is a story of research, trial and error, and, may we say, perseverance in the face of skepticism as to the practicability of central waterless air conditioning systems. It is a story that can best be told by the presentation of facts, the kind of facts that are best understood by the kind of folks who will read *ARIZONA ARCHITECT*.

So again we extend a cordial welcome to *ARIZONA ARCHITECT* and a salute to the Architects and Engineers who have made possible its publication. We'll be appearing in your pages regularly with the story of how Continental air conditioning equipment is "Made to Beat the Desert Heat."



DESERT BUILT • DESERT TESTED • DESERT PROVEN
Continental Manufacturing Co. - 712 So. 23rd Ave., Phoenix, Arizona

Thirteen

September, 1957

IN THE BOOK WORLD

In his recent book, *Architecture As Space*, (Horizon, \$7.50), Bruno Zevi suggests how to look at architecture.

"If we really want to teach people how to look at architecture, we must first of all establish a clarity of method. The average reader, leafing through books on the aesthetics and criticism of architecture, is horrified by the vagueness of their terms: *truth, movement, force, vitality, sense of outline, harmony, grace, breadth, scale, balance, proportion, light and shade, eurhythms, solids and voids, symmetry, rhythm, mass, volume, emphasis, character, contrast, personal, analogy*. These are the attributes of architecture which various authors use as classifications without specifying what they refer to. They certainly have a legitimate place in the history of architecture, but on one condition: that the *essence* of architecture be made clear."

Zevi goes on to say that: "Internal space, that space which cannot be completely represented in any form which can be grasped and felt, only through direct experience, is the protagonist of architecture. To grasp space, to know how to see it, is the key to the understanding of building."

The normal dimensions in which art is expressed are explained, including the efforts of the Cubists to suggest a third dimension on a two-dimensional medium. "But in architecture we are dealing with a concrete phenomenon, which is entirely different: here, man *moving about within the building*, studying it from successive points of view, himself creates, so to speak, the fourth dimension, giving the space an integrated reality."

The most exact definition of architecture that can be given today is that which takes into account *interior space*. Beautiful architecture would then be architecture in which the interior space attracts us, elevates us and dominates us spiritually; ugly architecture would be that in which the interior space disgusts and repels us. But the important thing is to establish that no work lacking interior space can be considered architecture.

That space — void — should be the protagonist of architecture is after all natural. Architecture is not art alone, it is not merely a reflection of conceptions of life or a portrait of systems of living. Architecture is environment, the stage on which our lives unfold."

The author is a graduate of the School of Architecture, University of Rome, and the Graduate School of Design, Harvard University. He is a professor of the History of Architecture at University of Rome. His book is illustrated with 180 photographs, drawings and plans.

This book would be profitable, albeit heavy reading for many of the self-appointed "architects", both within and without the state government of the state capital plans.

Footnote

ART TALK

Conversations With Artists, by Selden Rodman (Devin-Adair, \$4). This book is a current record of thoughts on life and art, gleaned from conversations with some 35 American painters, sculptors and architects.

Here are hot arguments between masters of the various schools of art. Of special interest are five alternate interviews with Frank Lloyd Wright and Philip Johnson, each representing an opposite pole of architecture — the organic and functional international.

Of the "Master of Taliesin", Rodman said: "Were he not so obviously that rarity among artists, the kind that never stops pioneering, one could be critical of Frank Lloyd Wright's lack of charity in regard to other architects. As it is, this may be the means by which he keeps his wits sharp and manages to avoid falling into comfortable armchairs." And this:

"As (Lev) Davis drove me away (from Taliesin West), he pointed out a new pump, and told me of the one that had been installed when Wright first started to build here. Wright, he said, at the time considered it the prerogative of genius not to pay those bills which he couldn't afford. He had it installed, and then in twenty-four hours' demome work his apprentices built a reinforced concrete housing around it with an aperture so tiny that only the smallest of them could crawl through to turn it off and on. The pump company realized soon enough that only dynamite could force an entry and that their pump would go with it, so eventually they wrote the whole thing off as a bad debt."

According to Philip Johnson, "The duty of the artist is to strain against the bonds of the existing style — in our case the International Style — and only this procedure makes the development of architecture possible."

Reason for the unapproachable poles of architecture is hinted at in this conversation between the author and Johnson:

"I've heard Wright refer to a Mies-type house as a beautiful palace for artificial insemination," I said. "I'll go along with him to this extent: how can you live in a house like that if you like personality, pictures, objects of art, odd corners, clutter and darkness?"

"I can," he answered, "and I wouldn't build such a house for a client who couldn't. What do the Japanese do with cluttered corners? The answer is that they've gotten along without them for centuries. LeCorbusier happens to like clutter and rubble walls, and his own house has both . . . But Mies lives in a room as empty as a cell and sits on the arm of a chair. Wright, God help him! sits in one of those hexagonal jobs he designed himself."

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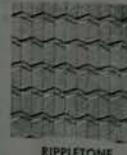
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