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Skylines

July

52

KANSAS CITY CHAPTER

AMERICAN INSTITUTE OF ARCHITECTS

KANSAS CITY CHAPTER

THE AMERICAN INSTITUTE OF ARCHITECTS

KANSAS CITY, MISSOURI

YEAR 1952 EXECUTIVE COMMITTEE

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Skylines

KANSAS CITY CHAPTER · AMERICAN INSTITUTE OF ARCHITECTS

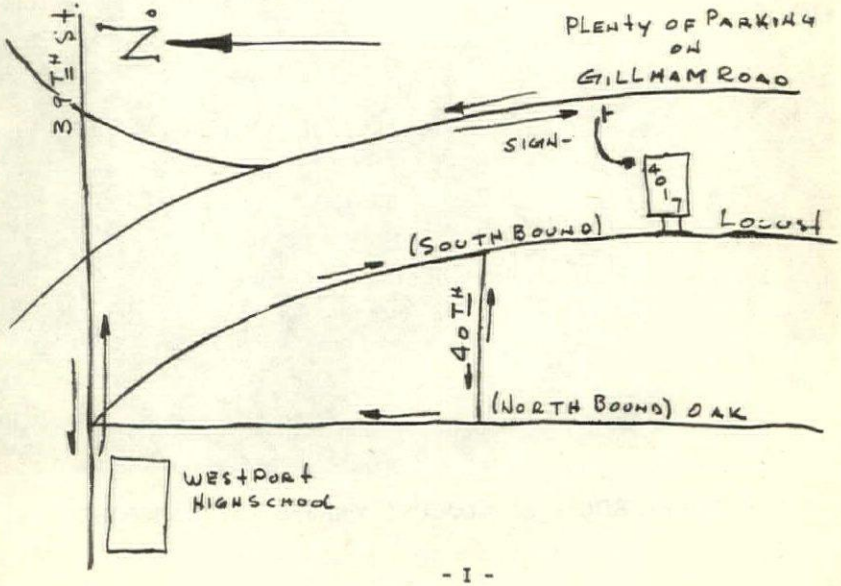
VOLUME 2 NUMBER 1 JULY 1952

SUMMER SOCIAL SEASON

The usual two month relapse of monthly chapter meetings occurs again this year during July and August. During these months on our regular second Tuesday meeting nights we will have a visit to the newly completed home of Wiles Gillespie in July, and will hold the annual chuck wagon party and barbeque in August.

Tuesday, July 8
at 5:30 in the evening
you are invited to
Open House
at the home of
Mr. and Mrs. Wiles Gillespie
4017 Locust Street.
There will be a
buffet supper and refreshments.

In order for the Gillespies to properly prepare for the party, please PHONE RESERVATIONS TO THE OFFICE OF THE SECRETARY VICTOR 8110 NOT LATER THAN MONDAY JULY 7.



MARK YOUR CALENDER

JULY						
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6	7	(8)	9	10	11	12
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27	28	29	30	31		

Open House
4017 Locust Street
Host: Wiles Gillespie, A. I. A.

AUGUST						
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Chuck Wagon Party
Saddle & Sirloin Club
103rd Street and Mission Road
BRING YOUR LADY

SEPTEMBER						
S	M	T	W	T	F	S
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28	29	30				

Chapter Meeting
4455 Main Street

OCTOBER						
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26	27	28	29	30	31	

Central States Conference
Hotel Muehlebach - New Ballroom
12th and Baltimore

GILLESPIE HOUSE 4017 LOCUST KANSAS CITY MISSOURI

Notes From The Directors

Meeting of the Board of Directors of the Kansas City Chapter, American Institute of Architects, held at 25 East 12th Street, 5:15 P. M., May 29, 1952.

Interview was held with Robert Earnheart in regard to his application for Corporate membership. After a lengthy indoctrination period and questions answered by the applicant, motion was made for his acceptance as a Corporate member, seconded and passed.

Letter received from the Southern California Chapter was read by President Roark concerning the encroachment of Government agencies into the practice of architecture. It was unanimously agreed that the Kansas City Chapter would support a resolution by the California Chapter which will be presented at the National Convention in regard to immediate action of the A. I. A. to protest this encroachment. The Secretary was directed to write a letter to the California Chapter indicating our support.

Discussion was held in regard to progress made to date in sponsoring additional Fellows from this Chapter. It was generally felt that a permanent committee should be appointed to operate continuously on a long term basis so that men can be prepared and sponsored on a program basis.

Discussion was held in regard to State Association money refunds. It was decided that the money would go to the Treasurer for refund to the Chapter and the remaining money sent to Bill Bovard for re-distribution to individual members of the Missouri Association who paid their dues separately.

June Chapter Meeting

On June 10 the Carthage Marble Corporation was host to the Kansas City Chapter of the American Institute of Architects for a dinner and informative program on the production and use of marble. The dinner followed the regular monthly chapter meeting.

More than 120 chapter members and guests attended. Ray Voskamp, A. I. A., introduced the representatives of Carthage, including Roy Mayes, president, Thomas E. Taylor, Sales Manager, and Newell Cherry, the Kansas City office representative. Mr. Mayes spoke with benefit of colored slides on the advantages of marble as a building material and showed pictures of the processes involved in quarrying and fabricating marble.

The program was jointly sponsored by the Marble Institute of America. Mr. Mayes, who is a past president of M. I. A., rounded out the evening with a series of colored slides taken on a tour of the picturesque marble quarrys of Italy.

in the news

84TH CONVENTION - Representing the K. C. Chapter at the New York meeting from June 23 thru the 27th were President I. L. Roark Jr., Secretary Ralph E. Myers, J. B. Shaughnessy, Clarence Kivett and Bob Everitt. From St. Joseph, Missouri, A.I.A.-er Everett Johns attended sessions of National Council of Architectural Registration Boards as well as the A. I. A. doings. Johns is a member of the Missouri Registration board. Frank Brandt and Ed Hartronft attended as associate observers, getting some finiancial assistance from the Chapter in making the long trip. This years convention put less emphasis on the technical and business sessions and featured the social and sight-seeing possibilities of the big city.
A detailed report from the Kansas City delegation will be carried in the August SKYLINES.

THE ARCHITECTURAL ANCESTRY of the stucco house at 4400 Warwick is being sought by the present owner, Francis J. FitzPatrick. The house was built about 1912 for James G. Strean. If you know who designed the place call the owner at VI. 5041. Incidentally, he is also interested in knowing who the builder was.

TWO MEN WITH ARCHITECTURAL BACKGROUND are being sought for positions with the Celotex Corporation. John A. Borron, at VI. 4288, wants a young man just out of school and an older man, both for sales training.

THE KANSAS CITY REALTOR, organ of the Real Estate Board, has gone to considerable length to secure statistics on the construction of dwelling units in the Kansas City Area. During the first five months of this year a total of 2810 units were completed, 1590 on the Kansas side and 1220 in Jackson Clay and Platte counties, including Kansas City proper. During the same period last year, 1472 units were completed in Johnson and Wyandotte counties and 2061 on the Missouri side for a total of 3533.
Assuming that the average unit costs $8,000, this means about 50 million dollars is being spent in this area each year for housing.

The G. W. Van Keppel Company Building

Architect - Sigmund H. Sieben, A. I. A.

WHEN SIGMUND H. SIEBEN, A.I.A. DESIGNED THE NEW G. W. VAN KEPPEL BUILDING, HE SPECIFIED AND USED E. F. HAUSERMAN COMPANY MOVABLE PARTITIONS TO PROVIDE EARLY OCCUPANCY AND CONTINUED FLEXIBILITY OF IN - TERIOR DESIGN.

THESE MODERN WALLS ARE DESIGNED FOR FLEXIBILITY OF USE AND LOW MAINTENANCE TO MAKE THEM DESIREABLE FOR ALL TYPES OF CONSTRUCTION.

WE WOULD APPRECIATE AN OPPORTUNITY TO DISCUSS THEIR APPLICATION ON ANY JOBS NOW IN THE PLAN STAGE. THIS WITHOUT OBLIGATION, OF COURSE.

B-D-R

B-D-R ENGINEERING CORPORATION

HEADQUARTERS FOR FINE PARTITIONS

14th & Howell St
North Kansas City, Mo.

Telephone
NOrclay 3608

GROPIUS

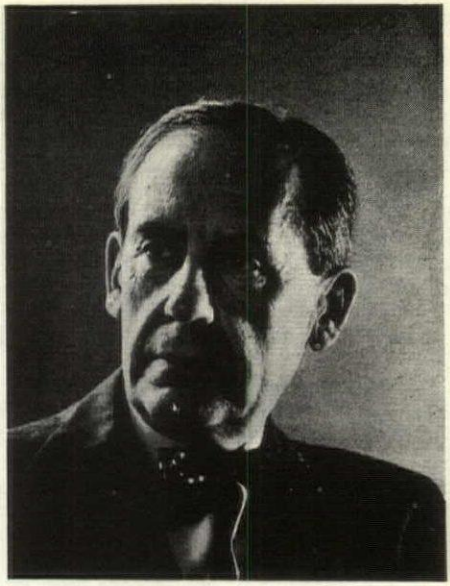


Photo: John Brook

AT THE MARCH MEETING OF THE CHICAGO CHAPTER A. I. A., WALTER GROPIUS DELIVERED A PROVOCATIVE TALK ON "THE ARCHITECT WITHIN AN INDUSTRIAL SOCIETY," IN WHICH HE ANALYZED THE STATUS OF OUR PROFESSION AND OUTLINED SOME STRONG AND FAR-REACHING CHANGES HE FEELS NECESSARY FOR THE RE-ESTABLISHMENT OF THE ARCHITECT AS A TRUE "MASTER BUILDER." THIS STATEMENT BY GROPIUS, SLIGHTLY ABRIDGED HERE, PROVIDES A LOT OF MEAT FOR OPEN-MINDED ARCHITECTS TO CHEW ON.

With quite a few years of experience behind me, I may be permitted to undertake the complicated task to reappraise the status of the architect within our modern industrialized society. Now and then it seems to be appropriate to check up on our own intentions and on the methods taken to realize these, particularly as we have to navigate within a modern sea which is filled with new wonders and dangers.

In order to be well understood it is necessary to erect a frame of reference first and to take a definite position relative to it. I'll start, therefore, to outline my own opinion of the cultural and political context to which I see contemporary architecture related. Only then shall I be able critically to reflect on some of our trends and habits, which appear to me to be obsolete and then to indicate a possible shift of direction.

In my analysis I anticipate that architecture as an art starts beyond the demands of construction and economy on the psychological plane of human existence. The satisfaction of the human psyche resulting from beauty is just as important for a full, civilized life, or even more so, than the fulfillment of our material comfort requirements. The emotional blocks which bar the development of more organically balanced living must be met at the psychological level, just as our practical problems are met at the technical

level.

Is the maker of the rose or the tulip an artist or a technician? Both, for in nature utility and beauty are constitutional qualities, mutually and truthfully interdependent. The organic form process in nature is the perpetual model for every human creation, whether it results from mental strife of the inventive scientist or from the intuition of the artist.

The vast development of science seems to have thrown us out of balance. Science has overshadowed other components which are indispensable for the harmony of human life. We obviously need reorientation of the cultural level to reestablish the lost balance.

In today's universities we keep large departments under the heading "Arts and Sciences." When we scrutinize their activities, though, we find that science has everything, full information, complete facilities for practical research and a training that develops individual inventiveness. But what about the Arts? Historical study of poetry and of musical composition, art appreciation and drafting-board architecture substitute for the real art of making poetry, composing music, creating art and building architecture. This is the century of science; the artist is the forgotten man, almost ridiculed and thought of as a superfluous luxury member of society. Art is considered as something that has been accomplished centuries ago and has now been stored up in our museums from which we may tap as much as needed. As science is supposed to have all the answers for our predominantly materialistic period, art - that is man-made beauty - is doomed to languish. What so-called civilized nation today honestly supports art as a substantial part of life?

Our disintegrating society needs participation in the arts as an essential counterpart to science in order to stop its atomistic effect on us. The student's mind, particularly that of the potential artist or architect will become increasingly inventive when he is guided not only by intellectual, but also by practical, sensorial experiences, by a program of "search" rather than "research." This inventive attitude will lead him from observation to discovery and finally to intuition. We certainly have recognized the essential value of the scientist for the survival of our society, but we are very little aware of the vital importance of the artist, or, as we might call him, the creative designer or architect whose task it is to control our physical environment, including all the visual manifestations of our productive life.

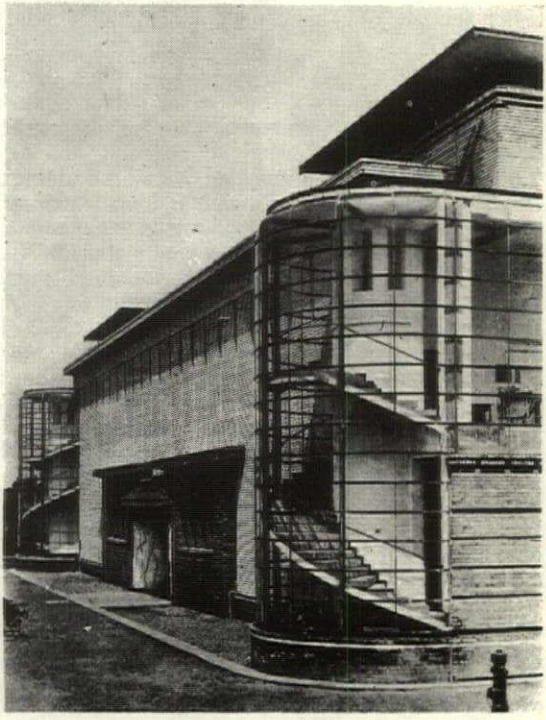
We are stuck with a phony slip-cover civilization as things stand now, and our sense of beauty has turned into a timid and insipid attitude, offering us an imitative, cosmetic skin treatment as a substitute for creatively conceived design which would grow from the very bones of a building or an industrial product. If we are ever to catch up with our run-away civilization in an effort to stop further spiritual decline, industry will have to make use of the essential value of higher quality through organic design by having the machine controlled not only by the scientist and engineer, but by the artist as well, as their legitimate brother. Our problem is to find the right kind of coordination between the artist, the scientist and the businessman. Only together can they create a humanized standard.

We all still have before our mind that unity of environment and spirit that prevailed in the horse and buggy time. We sense that our own period has lost that unity, that the sickness of our present chaotic environment, its often pitiful ugliness and disorder have resulted from our failure to put basic human needs above economical and industrial requirements. Overwhelmed by the

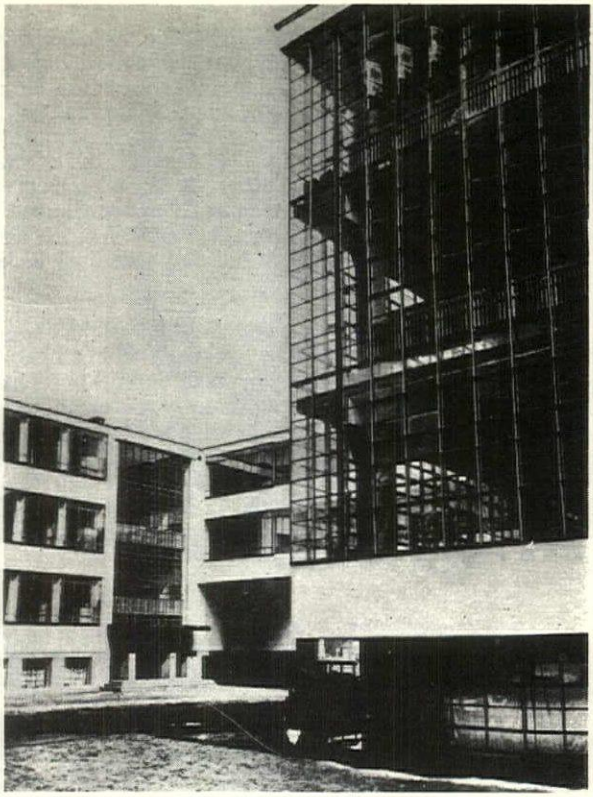
miraculous potentialities of the machine human greed has obviously interfered with the biological cycle of human companionship which keeps a community healthy. At the lower level of society the human being has been degraded by being used as an industrial tool. This is the real cause for the grim fight between capital and labor and for the deterioration of community relations. We now face the difficult task to rebalance the life of the community and to humanize the impact of the machine. It dawns on us that the social component weighs heavier than all the technical, economic and aesthetic problems involved. The key for a successful rebuilding of our enviornment--which is the architect's great task--will be our determination to let the human element be the dominant factor.

We cannot deny that art and architecture had become an aesthetic end in themselves, because they had lost touch with the community and the people during the industrial revolution. The external embellishments of a building were designed mainly to outdo those of the neighboring building instead of being developed as a type fit to be used repeatedly as a unit in an organic neighborhood pattern. The emphasis on being different instead of searching for a common denominator characterized our last generation of architects who dreaded the anti-human influence of the machine. The new philosophy in architecture recognizes the predominance of human and social requirements and it accepts the machine as the modern vehicle of form to fulfill these very requirements.

The standard forms of architecture of the past express a happy blend of technique and imagination, or rather a complete coincidence of both. This spirit - though by no means it dated forms - should be revived to create our



Office Building, Cologne "Werkbund" (1913-14)



Bauhaus, Dessau (1925-26)

own environment, with our new means of productions, the machine.

But if they are not constantly checked and renewed, standards become stagnant. We know now that it is a futile attempt to try to match standards of the past, that our recent obsession with the idea that new buildings must always match existing ones, betrayed a terrible weakness of our time, a silent admission of spiritual bankruptcy, for which there is no other example in the past. After the revolution in our own ranks, which has brought clarification, we seem to be set for a new creative effort. So it might be appropriate to investigate how far our professional framework fits the conditions of our time, which I have tried to outline. Let's see whether the gigantic shift in the methods of production has been sufficiently recognized by us. For we have to see our case in the light of technological history and as we are not living in a period of sweet contemplation and security, we should reconsider our basic principles, for there are certainly some disturbing facts we cannot disregard any longer.

We all know that in the great periods of the past, the architect was the "Master of the Crafts" or "Master Builder" who played a very prominent role within the whole production process of his time. But with the shift from crafts to industry, the architect is no longer in the governing position he once occupied, for today he is not the "master of the building industry," or is he? No. Deserted by the best of the craftsmen who now went into industry, toolmaking, testing, researching, we have remained sitting all alone on our anachronistic brick-pile, pathetically unaware of the colossal impact of industrialization. I believe that we are in a very real danger of losing our grip in the competition with the engineer, the scientist and the builder unless we adjust our attitude

and our aims to meet the new situation.

Now I have to be more specific and reveal my target: The AIA has accepted in 1949 in Houston, Texas, under the mandatory rules of the Institute a new Paragraph 7 which reads:

"An architect may not engage directly or indirectly in building contracting."

I have very great doubts about the wisdom of this new rule which would perpetuate the separation of design and construction; instead we should try and find an organic reunification which would return to us the mastery of the know-how in building. Of course, I know that the intention of this mandatory paragraph has been a good one, namely, to block unfair competion. But I am afraid that it casts away the baby with the wash, that it represents merely a negative veto and does not try to solve our dilemma constructively.

Let's not deceive ourselves as to the strength of our present postion in the eyes of our clients. For instance, at the beginning of the last war I have seen letters by high-officers of the Army and Navy which were not complimentary to us, and which showed a shocking ignorance of the character of our activities. The average private client seems to consider us to be members of a luxury profession who are called in by him if there is some extra money available for "beautification." He does not seem to consider us to be as essential for the building effort as the builder and the engineer. If you think that I exaggerate, look at the facts: more than 80% of all the buildings in the U. S. A. are being built without an architect. The average income of the architect is less than a bricklayer makes in the east. That does not look too rosy in a country where money is so much the yardstick of values. I have further observed that people simply do no understand the complicated task of the architect as it is defined by us, and that we have not been able sufficiently to clarify the issue. When a client is in the building mood, he wants to buy the complete package for a fixed price and at a definite time of delivery. He is not at all interested in the question of the division of labor between the architect, the engineer and the contractor. Since he senses subconsciously that it is rather artificial to keep design and building so wide apart, he usually concludes that the architect may be the unknown "X" in his calculation, in terms of money as well as times. And what else can we expect? Are we not in an almost impossible position, having to meet a pre-set price, though we have to start almost every commission with a kind of research and laboratory approach? Compare that with the long process in industry from paper design, to test model, to the final product. In our field of design we have to absorb all cost of research and ourselves, for with us the model and the end-product is one and the same. Has this not become an almost unsolvable task, even more so as it is burdened with innumerable unknown factors of potential changes caused either by the client or by public agencies How often has not everyone of us questioned the soundness of the business angle of our activities when we experience that greater ingenuity and harder work on our part in order to reduce cost, is penalized by lesser payment. The client on the other hand assumes that it must be in the material interest of the architect to increase the building cost deliberately, since this would also increase the architect's percentage fee. So he often tries to settle for a lump sum fee. Of course we have to oppose that tendency of the client, as it is quite unfair to us, but that does not solve the ticklish problem in either direction. Here indeed is our greatest ethical dilemma. It often causes distrust on the side of the client, because of its inherent injustice to both parties; it even keeps many clients from seeking our service altogether.

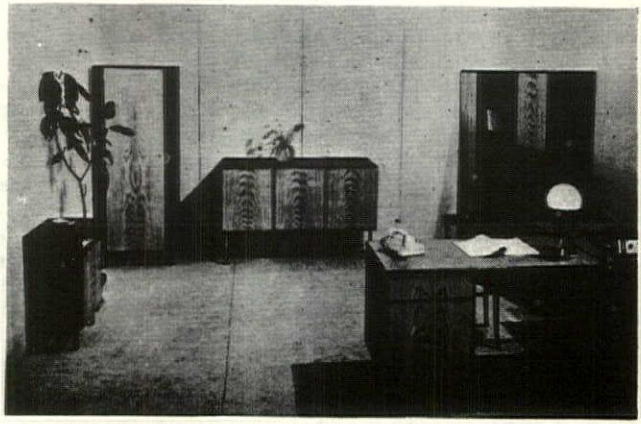
Now this is my theme. I am convinced that a similarly coordinated teamwork will also become the trend within the building industry. This should give the future architect, who is by vocation coordinator of the many concern-

ed with building once more the opportunity to become the Master Builder - if we are only willing to make the necessary changes in attitude and training. We then must climb down from our brickpile and train the rising generation in conformity with the new means of industrial production instead of a training at the platonic drafting-board, isolated from making and building.

The machine certainly has not stopped at the threshold of building. The industrialization process of building seems only to take longer to complete than it took in other fields of production since building is so much more complex. One component part of building after the other is being taken out of the hands of the craftsman and given to the machine. We have only to open the Sweet's Catalogue to become convinced that already an infinite variety of industrialized component parts for buildings exists at our disposal. In a gradual evolutionary procedure, the handbuilding process of old is being transformed into an assembly process of ready-made industrial parts sent from the factory to the site. Furthermore, the proportionate percentage of mechanical equipment in our buildings is steadily increasing. Recently I have also observed that prefabrication seems to have penetrated much further into the building of skyscrapers tha into residential building. Eighty to ninety percent of the new Lever Brothers' building in New York, or for that matter, of the new apartment building by Mies van der Rohe in Chicago, consists of industry-made parts assembled, not made, at the site of erection. Of course, many other buildings show the same trend to a lesser degree.

But, to be honest with ourselves, we must admit that only relatively few of us architects have directly taken part in influencing and performing this great change, or in designing those component parts which we all use in building. It is the engineer and the scientist who have been instrumental in this development. That is the reason why I think we have to speed up to regain lost ground by training our young generation of architects for their two-fold task: first to join the building industry and to take active part in the development and forming of all those component parts for building, and second, to learn how to compose beautiful buildings from these industrialized parts. This presupposes, in my opinion, much more direct participation and experience in the workshop and the field in contact with industry and builders than our usual training provides for them.

For years I have been personally concerned, through my activities as an educator with the plight of young architects as they leave school and enter into practice. I have seen them make valiant attempts to set up show inde-



Low Cost Modular Furniture (1929)

pendently, and I have seen them more often resign themselves to work indefinitely as draughtsmen in large offices, which offer little or no chance of exercising individual initiative. It is sad to see so much youthful energy and talent dry up by the slow attrition of our more and more centralized working system, and I felt that democratic concepts cannot easily survive the assults of our increasing mechanization and super-organization, unless an antidote is used which may protect the individual in his struggle with the leveling effect of the mass mind. In my own set-up for practicing, The Architects Collaborative, as well as in training students, I have had many years of experience with working in teams; it is a most rewarding experience to learn how to cooperate with others and to blend in without losing one's identity, instead of trying to beat the other fellow. This is to me an urgent task lying before the new generation--not only in the field of architecture, but in all our endeavors to create an integrated society. In our particular field there is no book of rules for such an undertaking, unless we want to go back as far as the Middle Ages, to the working teams of the great cathedral builders. Most striking within the organization of those building guilds was the fact that until late into the eighteenth century every craftsman on the job was not only an executing hand but was permitted to put his own design ideas into his part of the work as long as he abided by the master's guiding key of design, which, as you may know, was the secret, geometrical auxiliary of the building guilds, similar to the keys in musical composition. Preconceived paper design hardly existed at all; the group lived together, discussed the task and built their ideas. Hold this against our present conditions. We are expected to put down all our design ideas unto the last screw into drawing and specifications. Then an army of workmen has to execute our design, but we are hardly premitted to make any changes later, though there is no genius who could have sufficient foresight or imagination properly to judge the effect of every detail of his preconceived design; even less so the more he stays aloof from the practical process of building and making. Nor has the workman of today any chance to contribute to the design of a building. Since the time of the building guilds collaboration among men, which would release the creative instincts of the individual instead of smothering them, has not been practiced much, and we find very little knowledge about the basic requirements which make such teamwork possible. For instance, it takes considerable time to acquire certain habits which seem indispensable for fruitful teamwork. I discovered that it was first of all imperative that every participant of the team must tell the other members right from the start what he is thinking and doing in a continuous mutual exchange. But even if everyone has the best intention to proceed that way in the beginning, it takes quite a while to train oneself to this end. Then this exchange becomes indispensable, as it places the different individuals in the right place within the collaborating team and, of course, everybody likes to do what his particularly fitted for. Research then grows quickly, and a variety of opinions develops into a challenge for the team to come to final terms. In the flood of so many objective problems that have to be solved, the natural vanity of the individual is slowly drowned. The task grows gradually above the individual, who finally hardly remembers who initiated this or that part of the idea, as all their thoughts resulted from mutual stimulation. The stature of the individual grows under this voluntary collective effort of the team. As democracy obviously hinges on our ability to cooperate, I urge that the architect, as a coordinator by vocation, should lead the way toward developing the new technique of collaboration in teams. The essence of such technique should be to emphasize individual freedom of initiative, instead of authoritative direction by a boss. Synchronizing all individual efforts by a continuous give and take of its members, the team can raise its integrated work to higher potentials than the sum of the work of just so many individuals.

There are so many potentialities of different combinations of teamwork, but little has been tried, particularly in our country. I suppose you are fami-

liar with the fact that in South America the architect and the builder are still either identical or do design and execution together in one firm. One effect of this which I could observe is that they seem to be financially stronger and more influential in their countries' economy compared to us in the States.

The best recent example of an effective attempt at teamwork in building I have been fortunate to observe last summer in England. A farsighted public client in Hertfordshire, near London, represented by its school superintendent and his congenial county architect, took the initiative to develop a new type of pre-fabricated school building which is most successful in both design and economy. This public client had the courage to pick out a group of young architects and to charge them with the task of developing together with the steel industry not a school building, but a system of building schools. They built about forty new school buildings which one by one have steadily improved the construction, the use value, the price and the beauty of these buildings, in a collaborative effort of a team composed of architects, engineers and builders. It is worth your looking into this venture and seeing the architect move out of the tailor-made building market. Mind you, this is a very different approach to the problem from the way cliches are ordered from Washington these days, for it allows for individual variety in design within the agreed-on system.

I believe that all those vital factors in our new world of which I spoke will lead the coming generation of architects in the direction of a common expression rather than in one of increasing individualism. This is just what will make architecture again an integral part of life. Think of the unity of a New England village; its white colonial houses standing around a common green show both a standard of repetition and sufficient individual variety.

After I have spoken so much of standards and of teamwork, I do not want to leave any doubt, however, that I believe in the paramount importance of individual initiative and creative power. Only when inert materials have been brought to life in a building by the creative act of an artist, a true architect, will man's desire for dream and mental strife be satisfied beyond the fulfillment of his physical comfort. Then we experiece real architecture which would set the pattern for our environment.

This country in its new if unwanted position of world leadership has been called upon to create the magic which would equip it beyond its might and wealth with the creative means for peaceful world guidance. We are all aware that consolidation of the American genius on the cultural level, in addition to our material strength would bring salvation to us and to others. It is not enough then that we defend our democracy only; we must wage and win the battle of ideas to make democracy a positive force, and we architects must find the dynamic means how to make these ideas visible in our environment.

May I ask you to take my contribution here as a challenge for action to the benefit of the great art of architecture and building.

CENTRAL STATES *Conference* . . .

AMERICAN INSTITUTE OF ARCHITECTS

OCTOBER 9, 10, 11, 1952
KANSAS CITY, MISSOURI

SPONSOR: KANSAS CITY CHAPTER
AMERICAN INSTITUTE OF ARCHITECTS

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TRANSPORTATION
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111 East 39th St.
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....John Murphy's Program Committee reports that Thomas Hart Benton of Kansas City will definitely be one of our principal speakers.

....Mel Rivard of the Producers' Council has reported to the effect that the commercial exhibit space has been oversubscribed. The Hotel Arrangements Committee has secured a small additional space to handle a few more of these exhibitors.

....The Publicity Committee has mailed the first publicity piece, a 4" by 6" two-color post-card, to approximately 800 architects in the five-state area.

....We would certainly urge all Kansas City Members to "plug" the conference if they happen to be corresponding with any out-of-town architects in the area or happen to meet them in their travels. The financial success of the conference will depend on the attendance we have, and anything to promote this will enhance our chances of finishing in the black.

....We are depending on our delegates to the national convention to do some "ballyhooing" for the conference and, also, to urge the attendance of some of the national officers and someone from the Octagon staff.

Frank R. Slezak

STANDARD OF PROFESSIONAL PRACTICE

Architectural FORUM in its May issue gave considerable space to the statement of Walter Gropius and his direct shot at "Rule No. 7 of the A. I. A." SKYLINES this month presents the Gropius remarks more fully. By now we all know what Rule No. 7 is; and in case you're wondering what some of the other rules are, we are reproducing the second part of A. I. A. document no. 330, "Standards of Professional Practice." In the roster published in May we printed the first part of this document which is called "Obligations of Good Practice." The second part is:

MANDATORY RULES OF THE INSTITUTE

1. An Architect is remunerated for his services solely by his professional commission, salary, or fee and is debarred from any other source of compensation in connection with the works and duties which are entrusted to him.

2. An Architect may propose to a possible client the service which he is able to perform but shall not, except under unusual circumstances, offer this service without compensation.

An Architect shall not submit free sketches except to an established client.

3. An Architect shall not knowingly compete with a fellow Architect on a basis of professional charges, nor shall he offer his services in a competition with others except as provided in The Institute's Competition Code.

4. An Architect may render architectural services to building contractors, decorators, furniture designers, real estate development firms or companies, or firms or companies trading in materials used in or whose activities are otherwise connected with the building industry, provided that:

(a) He rigidly maintains his professional integrity, disinterestedness and freedom to act.

(b) He is paid by salary or fee for his architectural services and does not participate in the concealed profits received by the aforesaid firms or companies for the work they perform or execute.

(c) That he does not either directly or indirectly solicit orders for the firm or company.

5. An Architect shall not falsely or maliciously injure the professional reputation, prospects or business of a fellow Architect. He shall not attempt to supplant another Architect after definite steps have been taken by a client towards the latter's employment, nor shall he undertake a commission for which another Architect has been previously employed until he has determined that the original employment has been definitely terminated.

6. An Architect who has been engaged or retained as professional adviser in a competition may not, if the competition is abandoned, be employed as Architect for this project.

7. An Architect may not engage in building contracting.

An Architect shall not guarantee any estimate of construction cost.

8. An Architect shall not use exaggerated, misleading, self laudatory publicity, and/or paid advertising. Factual statements with or without illustrations pertaining to an Architect's professional activities made by himself or by others for him, such as public relations counsel, may be made in the public press, radio, television, or other media. Their tenor shall be dignified to the end that knowledge of the Architect's function in society and the standing of the profession as a whole shall be advanced rather than that mere personal aggrandisement of the individual may be achieved.

An Architect shall not take part, nor give assistance in obtaining advertisements or other support toward meeting the expense of any publication illustrating his works, nor shall he permit others to solicit such advertising or other support in his name.

9. A Corporate member who transfers his principal place of business to, or who conducts any office for the practice of architecture in another state, shall forthwith take and complete steps to conform to the registration laws governing the practice of architecture of such state.

10. Since adherence to the principles herein enumerated is the obligation of every member of The American Institute of Architects, any deviation therefrom or from the broad principles of good practice as set forth in Section I, is subject to discipline in proportion to its seriousness. The Judiciary Committee and finally The Board of Directors of The American Institute of Architects shall have sole power of interpreting these Standards of Professional Practice and their decisions shall be final subject to the provisions of the By-laws.

Note: This document was approved and adopted by The Board of Directors of The American Institute of Architects at its annual meeting on April 24-27, 1947; and by the Seventy-ninth Convention, April 29, 30 and May 1, 1947. It was subsequently revised by The Board of Directors at its annual meeting on March 11-13, 1949; and adopted by the Eighty-first Convention, March 15, 16, 17, and 18, 1949; and additions were made by The Board of Directors May 4-6, 1951 and adopted by The Convention May 11, 1951.

A. I. A. Doc. No. 330
Rev. 5-11-51

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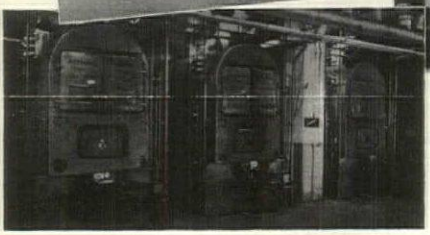

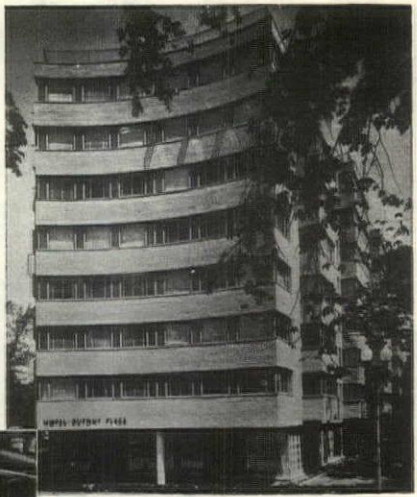

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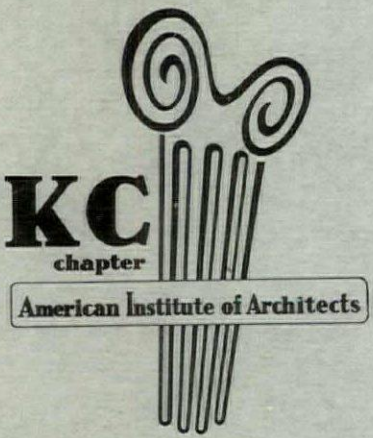
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