ARCHITECTURE new jersey

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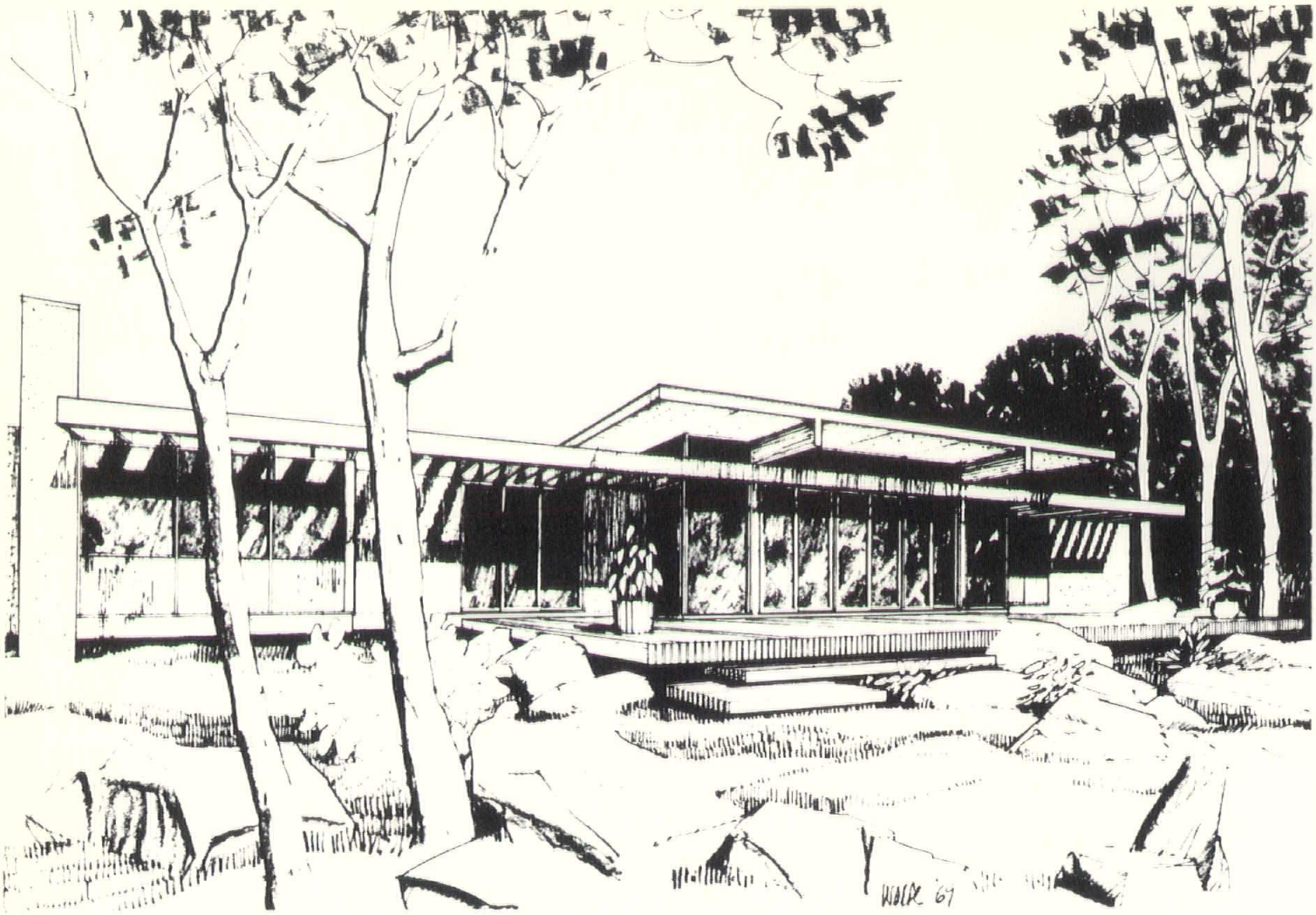
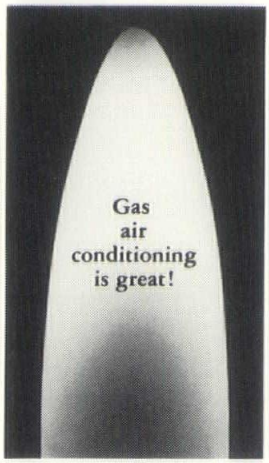


EVER HEAR OF A GAS FLAME WEARING OUT?



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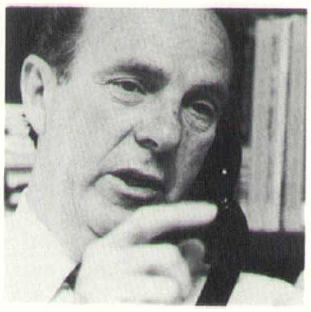
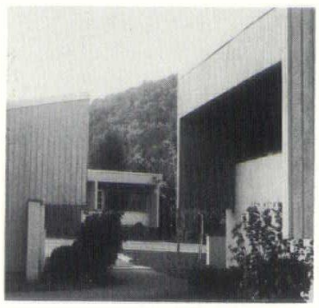
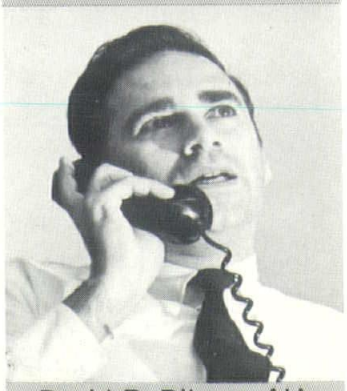




COVER: Evaluation '70 has been chosen as the theme for the 1970 convention of the New Jersey Society of Architects, to be held on September 24-26 at the Chalfonte Haddon Hall Hotel in Atlantic City.

As I See It



David R. Dibner, AIA

"It is time for a new generation of leadership, to cope with new problems and opportunities. For there is a new world to be won."

John F. Kennedy

The New Renaissance Man

How much has the practice of architecture changed from times past? I frequently wonder, for instance, how Michaelangelo, the great Renaissance architect, sculptor, painter, poet and engineer, the "Universal Man" would fare in today's complex civilization.

The scene takes place in Florence, New Jersey. The Building Committee of the Florence Board of Education is holding its meeting to select an architect for its new high school project. Eight architectural firms have been invited for one-half hour interviews. The sixth architect is just now leaving, carrying his projector and screen and the seventh applicant is now being called. Let's listen in.

"Michaelangelo Buonarrati, A.I.A. is next."

"That's me."

"Mr. Buonarrati, could you please tell us something about your organization?"

"Certainly. I've had thirty years experience in the design of many types of buildings including palazzos, churches and even one cathedral. Here are a few sketches of some of my work."

"Very interesting. How many men do you have in your firm?"

"What firm? I do everything by myself."

"That's fine, but who do you use as your engineers?"

"I'm an engineer. I don't use other people."

"I'm afraid you don't understand the scope of this project. In addition to the classrooms, there will be an auditorium seating 900 as well as a gymnasium, natatorium, multi-discipline laboratories and a small planetarium. Who will assist you in the design of these specialized spaces?"

"What, assist? I do the design myself."

"But what about the acoustical design of the auditorium or the special equipment which we'll need for the closed circuit TV and the audio-tutorial program? Which consultants do you intend employing for these highly technical areas?"

"You don't understand, I do all these things myself. In fact, if you have money enough, I'll even add a nice piece of sculpture."

"Well thank you Mr. Buonarrati. We'll be in touch with you in a few weeks. Goodbye."

"Arrivederci."

A silly scene, of course. But it dramatizes an important point in the changing role of the architect in contemporary society. The advancement of our technology has begat the need for teams of specialists to provide the response of integrated building design. For example, involved in the creation of a new medical school project are firms with the following specialties: structural engineers, mechanical/electrical engineers, site engineers, landscape architects, acoustical consultants, specification writers, estimator, hospital equipment consultant, hardware consultant, traffic consultant, parking consultant, audio-visual consultant, construction management firm and graphics consultant — in addition to the joint venture of three architectural firms! Because of the size and complexity of this particular project, the team developed was more comprehensive than that required by the typical job. But it is representative of the trend toward the team approach in the development of contemporary architectural projects.

And what of the architect? How has his role changed? As the organizer and leader of this multi-disciplinary team, he becomes a new kind of renaissance man. No longer the doer of everything, he must have the understanding of the broad scope of expertise involved in the solution of today's complex building problems. As in the creation of orchestral music, the sounds are created by the individual expert musicians, but the music results from the leadership of the conductor. So the architect provides creative direction to the team of experts thereby producing truly integrated building design.

More than ever we need the renaissance man.

AIA Convention

Some random notes on the annual convention of the American Institute of Architects...Convened in Boston on June 22, adjourned to reconvene in London and finally adjourned with a reception at the Royal Institute of British Architects. The theme seemed to be "Concern" — concern with the role of the architect in a changing world, concern with the ills of society, and concern by students and others with relevance and involvement of the AIA.

The new ethical standards, debated at great length, allow greater freedom for the architect to take a lead in directing, managing, contracting as long as possible conflicts of interest are fully disclosed. President Rex Allen commented that he was "pleased that compared to many other associations, the Institute has recognized the dynamic nature of the time in which we live, that it has not resisted change, but rather has been willing to move forward into uncharted waters, knowing that such efforts are risky, but that without them the profession of architecture would stagnate and others would move in to take over.

"Collectively and as individuals we must forge ahead into new problem areas and new areas of skill. We must not inhibit our members from experimenting with new roles and responsibilities and new partners. We must expect more diversity in the norms of the profession and its institutions and plan for rather than fear those changes."

Senator Muskie of Maine stressed the importance of reestablishing an acceptable urban environment. "Only when our domestic needs become our first priority will they get the front end of the national budget," he said. Specific aspects in the program enumerated by Muskie are to "create a national program of land development and voluntary resettlement; remove the pressure from our swollen cities and restore them; give new life to our small towns and rural communities, and guide this revitalization through statewide development plans.

He continued: "Centuries ago, man realized that he was not powerless to shape his life. We began to exercise the talents of engineers, architects and builders, and we shaped our cities and towns. Then we lost control, and now we have today's urban environment.

"Today we must re-design, re-shape and renew our nation. We must build a whole society.

"Once again," he told the architects, "we need your talents and your commitment."

On another note, George Rockrise, FAIA, head of the Task Force on Professional Responsibility to Society, said, "The privileged of this country — you and I — have the highest standards of living in the history of the world but the numbers of poor and disadvantaged grow in geometric proportion to our affluence, now declining, and we, 'the haves' shall be overtaken. And we shall lose all at a quickening rate. Is our world to be Watts, Harlem....?

"Our responsibility to society in simple terms is to serve, to help the clients we have never served — the poor, the 'have-nots' — with the dedication and zeal we have given the paying client and his monuments."

Our president-elect, Robert F. Hastings, FAIA, is especially concerned with housing, cities, national resources and human resources, to "help create a framework that will enable us to do the kind of environmental design society requires," said Hastings.

"I personally think we've got to create one single environmental design profession under which all the various disciplines — architecture, engineering and so on — are sub-headings."

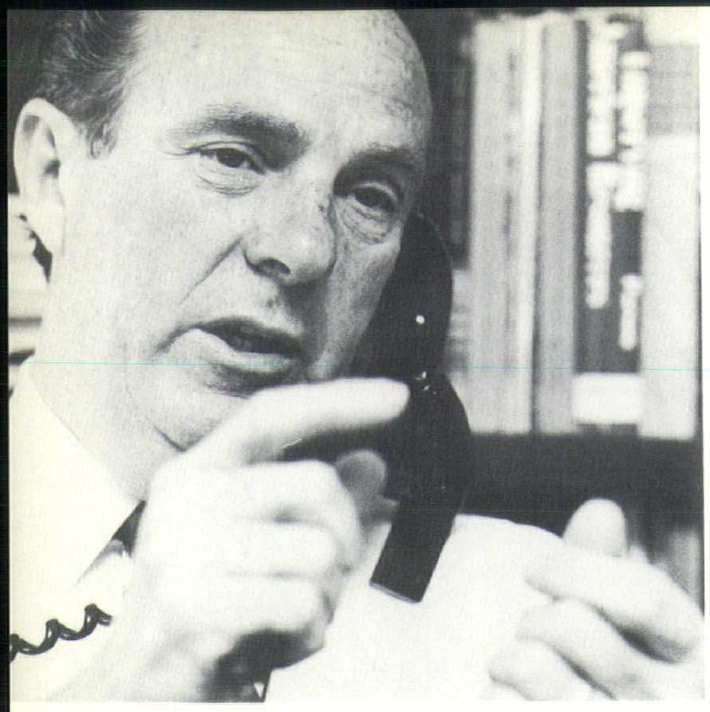
He also said, "One of AIA's biggest problems is to find mechanisms to better communicate between national officers and local chapters."

William L. Slayton, Executive Vice President, called on the numbers of the national professional society to "fashion the Institute as an institution to which the country can turn for leadership in creating the form of our man-made environment."

The note of concern did not seem quite so urgent in our London meeting, which was addressed by leaders in planning, preservation, public and private building. Summaries of the state of the art of building in Britain were given in masterful fashion.

The final reception climaxed another convention in very satisfactory fashion.

Alfred Busselle, AIA
President



Man and His Environment

By Paula Gilliland

Think of the earth as a spaceship and consider its inhabitants astronauts. Picture this spaceship moving through space at a rapid speed, carrying with it its own life support system.

And when you think about it — **really** think about it — isn't it crazy that the inhabitants of the earth, the astronauts, are **destroying** that life support system? Isn't it insane to treat the planet as though there were another one to spare. Isn't it absurd to ignore the fact that when that life support system dies, the inhabitants of the planet Earth will also die?

That analogy has been drawn over and over again by Dr. Edward J. Ambry, director of the New Jersey State Council for Environmental Education and a man who is **doing** something to save the earth's life support system — to save the environment. The **only** environment earthlings will ever have.

"This planet is our spaceship, our destiny, our fate," says Dr. Ambry. "We ignore it only at our own peril. We take such good care of the Cape Kennedy astronauts' life support systems yet we ignore our own. We are tearing our life support system apart. We are polluting it; we are destroying it. We are treating it as though we had a spare."

BURIED IN GARBAGE

Yet there is no "spare". As Dr. Ambry points out, we are burying ourselves in our own garbage. We are wallowing in our own waste. We are no longer an affluent society, we are an effluent society.

And it's frightening.

"The situation is pretty scary when you think about it," he said. "There are those who think our environmental deterioration is irreversible. They predict that at best we may have only 35 years to live."

And those predictions may be accurate.

"We know so very little about the total ecological look at the world," said Dr. Ambry. "It's something we just aren't able to do. We keep eating away at all the natural resources.

"One destructive thing is directly linked to another. Man is just another animal in the food chain. If he insists on polluting the streams and killing the algae, then eventually he will kill himself. If he prevents the plants from producing oxygen, then he will be the one who suffers from a lack of oxygen. He will not even be able to retreat to the ocean floors. Because he is also polluting them."

POLLUTION AFFECTS THE WORLD

Dr. Ambry noted that the polluting which is done in New Jersey has an effect on life forms as far away as Antarctica.

"The pesticides we use in New Jersey not only can but often do wind up in Antarctica," he said. "We are finding that the penquins at both poles have a high DDT count. In fact, all of us have DDT in our fat. This is because the chemicals in DDT don't break down. Not only do we have DDT in our fat, we have strontium 90 in our bones. The waste products from atomic plants are as dangerous as pollution from internal combustion engines and sewage.

"And **all** of the pollution affects **all** of us — all over the world. Imagine the fun nations could have if they would undertake massive programs to straighten out the environment instead of spending most of their money on military madness. But perhaps man was meant to destroy himself. It certainly begins to look that way."

The director pointed out that there are no distinct "kinds" of pollution — they are all inter-related.

"We may talk about air pollution (80% of all air pollution is caused by automobiles), water pollution and so on," he said. "But they all have the same effects. They are all products of people pollution — the products of a throw-away society — a society which eats away at its natural resources.

IRONY OF TECHNOLOGY

"It is ironic that on the one hand we have the improvement of human life by making living easier through modern technology and on the other hand we have the side effects which are the destruction of natural resources and the polluting of the environment."

Although modern technology may be the cause of most of the pollution, Dr. Ambry notes that all of the blame cannot be placed on industry.

"Hopefully industries are realizing that if they don't foot the bills for treating their waste products, in the long run they will be victims of their own pollution," he said. "But industry cannot be blamed for all pollution. John Q. Public has to assume some of the responsibility. He is the one who demands the good life produced by modern technology. He hasn't stopped driving his automobile. He isn't seeing to it that his city or rural area is treating its sewage properly. He hasn't stopped throwing away his old newspapers, bottles and aluminum cans."

The environmental director said that if we are going to save our environment, then our society's sense of values is going to have to be reversed. A totally new sense of values is going to have to be developed. We will have to stop being a "throw-away" society.

EDUCATION IS NEEDED

And that is what the New Jersey State Council for Environmental Education is all about — education. Developing programs which will give the populace a new sense of values about the environment. It was formed to achieve the following six objectives:

1. Develop an evaluative instrument for environmental education programs;
2. Inventory all outdoor and environmental education programs and sites in New Jersey;
3. Assess existing Title III projects in environmental and outdoor education;
4. Determine whether inner city youth are being served;
5. Increase public awareness of the value of environmental and outdoor education;
6. Develop a Master Plan for environmental education in New Jersey.

The Council is composed of a Board of Directors made up of representatives from 13 interest groups, and a staff. Dr. Ambry, who is on leave of absence from Montclair State College where he is the dean of the graduate division, has been director of the Council — located in Mountain Lakes — since it was started.

During the past three years the Council has moved quickly toward meeting its objectives. Along with initiating programs to meet the first five objectives, the Master Plan for Environmental Education in New Jersey is completed and has been submitted to the Commissioner of Education. This plan has been considered so thorough, it may very well set the pattern for environmental education throughout the country.

"New Jersey is the most polluted state in the nation," he said. "Our pollution problems are the kinds other states are going to have five years from now. The master plan our council has written calls for a massive education program — a program which will educate all levels of the population about the environment. Hopefully this program will become the model for other states to follow."

THE MASTER PLAN

In essence, the plan includes four major proposals. They are:

- The establishment of a Department of Education Technical Advisory Committee on Environmental Education.
- The encouragement of local school district Concerned Citizens Committees on Environmental Education.
- The strengthening of the network of Environmental Education Centers.
- Support for the proposed legislation included in the master plan.

Dr. Ambry noted that the plan has been approved by New Jersey's Commissioner of Education, Dr. Carl L. Marburger, and that portions of it have already been implemented into programs.

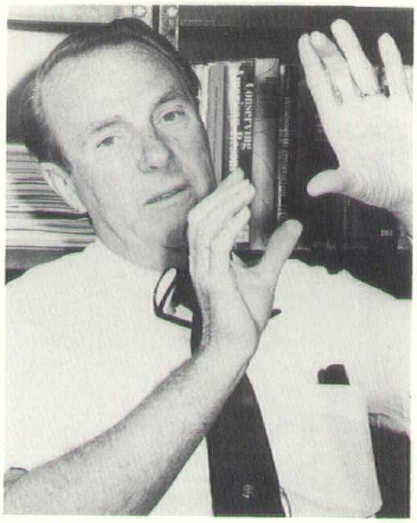
He further stated that hopefully federal support soon would be forthcoming which would enable the council and the Department of Education to fully implement these programs of environmental awareness, thus making New Jersey a model for the nation.

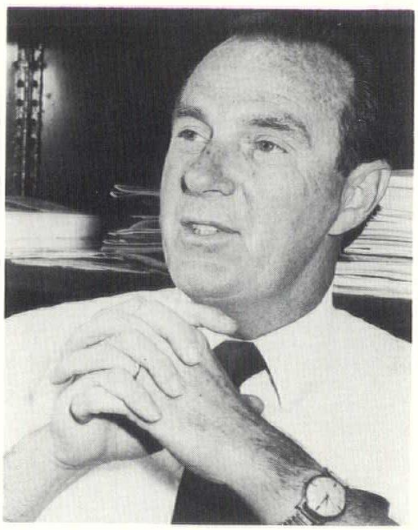
BENEFITTING EVERYONE

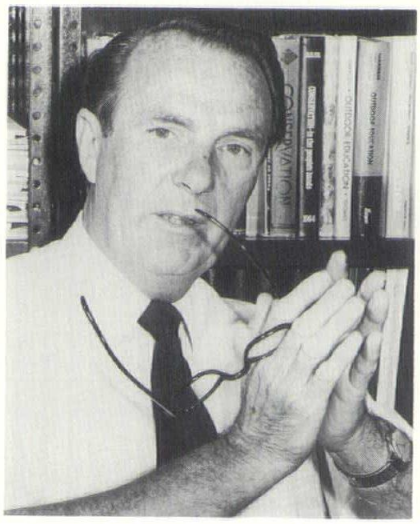
"The primary objective of the master plan is to create, in the most rapid and efficient way possible, an environmentally literate citizenry," he said. "Education with its institutional network throughout the state reaches the largest segment of the state's population in one place at one time."

To be effective and relevant, however, said Dr. Ambry, education must be able to enlist the resources of industry, of government and of the private sector.

"All of our institutions, especially government, education and business are challenged to assert their leadership as agents of positive social change — of positive environmental change," he said. "And if they meet this challenge, it will benefit all of us."







Environmental Education in the Elementary Grades

By Paula Gilliland

In order for everyone to have a better understanding of architecture, our "man-made environment", the subject should be taught at a very early age — starting in grade school rather than college.

That is the belief of the New Jersey State Council for Environmental Education which last year helped institute environmental education courses into the curriculums of six New Jersey school districts. These districts include Newark, Trenton, Camden, Atlantic City, Salem and Bridgewater.

"The curriculum material was developed by Alan G. Levy, AIA and William Chapman of the Philadelphia Chapter of the A.I.A.," explained William G. Huber, the council staff member who is in charge of the program. "They have both spent a great deal of time developing curriculum material with an architectural flavor to it. They developed this in conjunction with the Philadelphia Public Schools where the subject has received a great deal of support."

NEW JERSEY TRIES THE PROGRAM

After achieving success in Philadelphia with their program and their textbook, "Our Man-Made Environment", Mr. Levy and Mr. Chapman brought their ideas to New Jersey's Commissioner of Community Affairs who in turn referred them to the Commissioner of Education, Carl Marburger.

"Commissioner Marburger than asked us to evaluate the materials and the book," said Mr. Huber. "We started working on the program early in the summer of 1969. Our efforts were done in association with two other agencies — the Education Improvement Center for Southern New Jersey in Glassboro and the Urban Schools Development Council in Trenton."

The council and the participating agencies then selected three teachers from each of the six school districts to help launch the experimental program. Last December everyone, including the authors of the book, met for a two-day workshop at the Stepping Stone Environmental Education Center in Stokes State Forest. This workshop was held in order to acquaint the teachers with the material.

"In January our council bought books for all the children who would be participating in the pilot program," said Mr. Huber. "The teachers then began teaching the architectural-environmental course this spring."

In March, the entire group reassembled at the State Department of Education for a one-day re-evaluation meeting. They met again for a one-day meeting in April at Glassboro State College.

NJSA HAS A ROLE

The April meeting was attended by two representatives from the New Jersey Society of Architects, C. Harrison Hill, chairman of the society's Committee on Environmental Education at the Elementary School Level and Alfred Busselle, president of the society.

"Mr. Hill and Mr. Busselle suggested that the teachers take their students to visit construction sites and newly-designated buildings near their schools," said Mr. Huber. "They offered to supply us with names of architects who would be available and interested in helping with this type of elementary environmental education program."

Mr. Huber added that the society had long been interested in getting environmental education programs into the curriculums of the state's elementary schools.

Since that meeting, one of the program's participating teachers was able to follow up on the architects' proposal. This was Mrs. Carrie Williams, a seventh grade teacher at Mt. Vernon School in Newark.

NEWARK FIRM PARTICIPATES

"The architectural firm of Brown & Hale in Newark agreed to conduct her students on a tour of two sites," Mr. Huber explained. "Under the guidance of Architects William Brown and Reginald Hale, in May the students toured the Springfield Avenue Community School which their firm redesigned from an old furniture store and they also toured the 13th Avenue School which is currently under construction and was also designed by Brown & Hale."

Everyone — the students, their teacher,

the architects and Mr. Huber — felt the tour was a success.

"The students were very excited about the field trip," said Architect William Brown. "At the Springfield Avenue Community School we explained how we related the interior of the building to the scale of the children. At the site of the 13th Avenue School, we talked to them about building materials and excavation machinery. I know they all learned a great deal. Taking a field trip is much more effective than just using a textbook. We enjoyed it as much as the children — it took up a morning for both of us but it was well worth it. After all, this is one of the things architects are trying to do — to get architecture into the lower grades so that children will be more aware of the things around them at a much earlier age."

The teacher, Mrs. Williams, said that the children were fascinated and impressed by the field trip.

"I can honestly say that all 32 students were enthusiastic," she said. "They learned so many things about architecture and the environment — things they'd never thought about before."

Mrs. Williams noted that at the Springfield Avenue School, one of the students said, "I have a little sister. I'm going to ask my mother if she can get her into this school. This is the best school I've ever seen."

OTHER TEACHERS INSPIRED

Although Mrs. Williams was the only participating teacher who was able to take the students on a field trip this year, the other teachers involved in the program say they'd like to do so this coming school year.

Late in May, the teachers, the architects and Mr. Huber met at the home of Architect Hill in Milltown to again re-evaluate the environmental education program. According to Mr. Hill, the Newark field trip inspired the other teachers to plan similar trips for their own students. He also said that the teachers are very interested now about environmental education and want to continue their courses next year.

"They know that if we are going to make children aware of the environment and of architecture, we're going to have to start teaching those subjects in grade school," said Mr. Hill. "That way when they're old enough to be making decisions, hopefully they'll know what they're doing."

The Architect noted that there are currently two bills in the Assembly which have something to do with this type of education.

"One is Assembly Bill #1092 which provides for the promotion, establishment and operation of local school district environmental education programs," he said. "This bill would provide necessary funds and background to encourage this type of environmental education to be incorporated into the school curriculum."

The other, he said, was Assembly Bill #1095 which would make environmental education mandatory in the elementary grades.

"If passed, this particular bill would be effective in January, 1971," he said.

WORKING TOGETHER

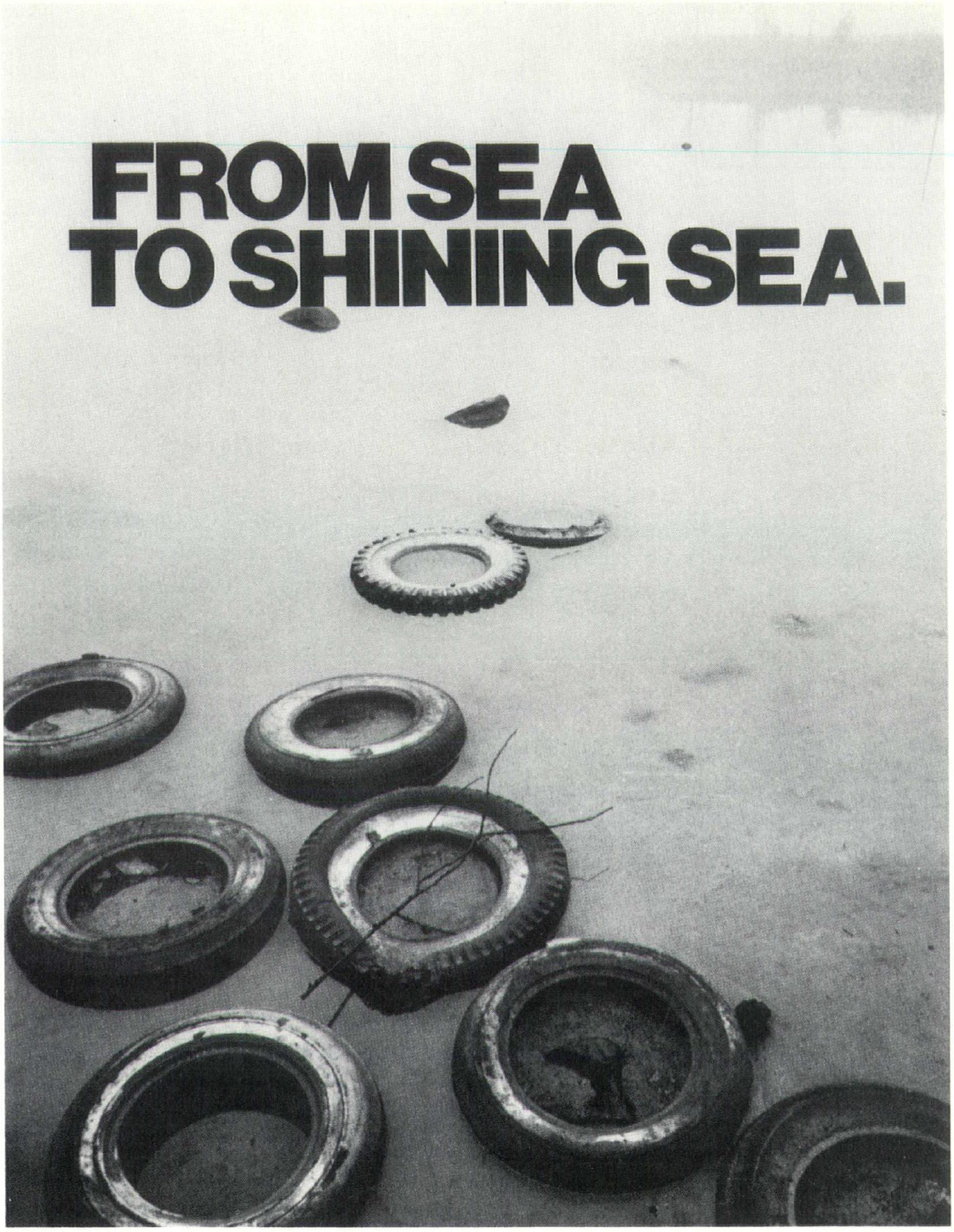
Architect Hill noted that he was pleased his committee was working with the New Jersey State Council for Environmental Education.

"I'm glad we're working together and not independently of each other," he said. "For years our committee has been trying to get a grant through the New Jersey Council for the Arts which would enable us to have a workshop which would help get environmental education into the schools at as early an age as possible. This is exactly what Mr. Huber's council has done and we're only too happy to be cooperating with them at this time.

Mr. Hill added that Mrs. Helen Schneider, who is executive director of the New Jersey Society of Architects and all members of the committee have assured the council that they are willing to provide any of the architects' services which may be required.

"All of us will be better off when everyone starts doing something about the environment," he said.

Editor's Note:
A "Guidebook for Education on Environmental Awareness" has been published by the AIA to encourage architects to work with educators in establishing classroom instruction on the environment. A limited number are available through NJSA.


FROM SEA
TO SHINING SEA.

Who dumps old tires into our bays?

Who picnics at our beaches and leaves litter for the tides to wash away?

Who runs factories that pump refuse into our lakes?

Who pours sewage into our rivers?

Who throws all those beer cans overboard?

Who's going to unpollute it all?

What Can You Do About Environmental Pollution?

1. Don't use colored facial tissues, paper towels, or toilet paper. The paper dissolves properly in water, but the dye lingers on.

2. If you accumulate coat hangars, don't junk them; return them to the cleaner. Boycott a cleaner who won't accept them.

3. Don't buy non-returnable containers. Hold aluminum-can purchases to a minimum.

4. If you smoke filter-tip cigarettes, don't flush them down the john. They'll ruin your plumbing and clog up pumps at the sewage treatment plant. They're practically indestructible. Put them in the garbage.

5. Stop littering. Now. If you see a litterer, object very politely ("Excuse me, sir, I think you dropped something").

6. If you're a home gardener, make sure fertilizer is worked deep into the soil - don't hose it off into the water system. Phosphates (a key ingredient) cause lake and river algae to proliferate wildly.

7. When you see a junked car, report it to your local Sanitation Department. If they don't care, scream till someone does.

8. Burning leaves or garbage is already illegal in many towns. Don't do it. Dispose of it some other way.

9. There's only so much water. Don't leave it running. If it has to be recycled too fast, treatment plants can't purify it properly.

10. Measure detergents carefully. If you follow manufacturer's instructions, you'll help cut a third of all detergent water pollution.

11. Help get antipollution ideas into kids' heads. If you're a teacher, a Scout leader, a camp counselor, a summer playground assistant; teach children about litter, conservation, noise . . . about being considerate, which is what it all comes down to.

12. When you shop, take a reusable tote with you as Europeans do - and don't accept excess packaging and paper bags.

13. *Care.* Who will, if we don't.

The crisis isn't in our cities;

The crisis is in our hearts.

With a change of heart, we can change the picture.

Evaluation '70

Evaluation '70 has been chosen as the theme for the 1970 convention of the New Jersey Society of Architects, to be held on September 24-26 at the Chalfonte Haddon Hall Hotel in Atlantic City.

The environment crisis of our nation, simmering for years, has finally erupted into protest movements on the campuses and in the street all over the country. To meet that crisis will require massive efforts in the economic, social and design fields. The theme of this year's convention expresses a much felt need for us to appraise our society's problems and to determine in what ways we can assist to ameliorate them during this next decade. Because these problems bridge several knowledge areas we have invited people, in most cases, with disciplines different from our own to join our discussions. Many architects are now persuaded that architectural practice will more and more require the assistance and cooperation of such people. These seminars will hardly make us experts. However, if they assist us to recognize the limitations we may have in carrying out our responsibilities as architects and as citizens, they will have been worthwhile. It is useful to know what one does not know well.

The three scheduled seminars will approach the Convention theme, "Evaluation-70", by way of the following categories:

SESSION I — NEW TOWNS AND SOCIO-ECONOMIC MIX

This session will be devoted to such questions as what is a "new town". Where, currently do new large communities go? What do we understand about "socio-economic mix", especially with respect to public transportation, jobs, education, and health care facilities?

SESSION II — DESIGN — OLD PLACES AND NEW PLACES

Having discussed social ingredients in Session I, we plan to proceed to the design aspects implied by these ingredients with respect to: (1) Relationship of new places to old places, (2) New self contained communities and extensions of existing urban areas.

SESSION III — OBSTACLES AND POSSIBILITIES

Since nothing worthwhile seems to be easily accomplished, we plan to direct our attention to what the obstacles are. We hope to define what the current government role is at the federal, state and municipal levels in terms of subsidy levels and state and local tax systems. We plan to discuss the capabilities of the "free enterprise" system and whether or not the Planned Unit Development concept is a reasonable base for continued development of our environment.

We are aware that there is not a large quantity of information on much of the subject areas noted above and that not until the last half century has any systematic effort been made to determine what constitutes a balanced and self-renewing environment. We hope that perhaps we will discover some of the conditions necessary for man's spiritual, social and biological well-being. We look forward to seeing you there.

Ernest Olof Bostrom, AIA
Chairman
Seminars

Committee to Consider School of Architecture for New Jersey

Architect Bernard J. Grad, senior partner in the architectural-engineering firm of Frank Grad & Sons in Newark and a fellow in the American Institute of Architects, has been named chairman of an advisory committee which will study the possibility of establishing a school of architecture in New Jersey.

The formation of this committee was announced recently in Trenton by the Chancellor of Higher Education Ralph A. Dungan.

"The state of New Jersey does not support a school of architecture at any of its public institutions," said Dungan, in naming the committee. "Several constituencies within our state have expressed their desire to remedy this failure on the part of our system of higher education. Indeed, the state has often been obliged to seek architectural services in adjoining states because of the limited availability of architectural services within our own state."

Mr. Grad said that he was "delighted" that Commissioner Dungan has appointed this "long-needed" committee.

"New Jersey has suffered greatly because of its need for a school of architecture. I am delighted that the Commissioner has appointed this long-needed committee. The state's potential young architects are not only leaving the state for their schooling, they are staying out of the state for their employment . . . we're at a point in history where we're going to have to do as much building in the next 30 years as we,ve done in the 192 years since the signing of the Declaration of Independence. Because of these vast building needs, we need that architectural talent right here in New Jersey - we can't afford to let them leave."

Architect Grad is chairman of a similar committee sponsored by the New Jersey Society of Architects, a group which has long recognized the need for a school of architecture in New Jersey and which has been striving to establish such a school here for several years.

In outlining the inquiry,Chancellor Dungan has asked the committee to consider the following questions:

- Is a public school of architecture needed in New Jersey?
- What kind of architecture training should be provided?
- Where should a school of architecture be located?
- What should be the relationship of a school of architecture to existing institutions?
- What will the cost be to the State and the students?

Committee members named along with Mr. Grad were:

David M. Baer, a lawyer with a civil engineering degree, of the law firm of Baer, Arbeiter and Pribish of Metuchen.

Mrs. Shirley Passow of Englewood, employed by the New York City Department of Housing. She holds B. A. and M. A. degrees from the State University of New York and an M. S. in urban planning from the Columbia School of Architecture.

Herbert Kendall, developer of Kendall Park, north of Princeton, and of Twin Rivers, now being built near Hightstown.

Van B. Bruner Jr., a Haddonfield architect, who also teaches building construction technology at Spring Garden Institute in Philadelphia.

Robert Cowan, former chairman of the board of the National Newark and Essex Bank.

Dungan expressed the hope that the committee would have its recommendations ready within the next six months so that they could be incorporated into the Master Plan for Higher Education in New Jersey.

A.I.A. Convention News

The American Institute of Architects ended its 102nd convention on June 25 asking Congress and the President "to reduce our military commitment... to an absolute minimum" and transfer massive federal help to the nation's cities.

Delegates representing 24,200 AIA members approved the call by a wide margin but refused to ask for a troop removal from Indo-China by June of next year.

The delegates in the concluding session of the four-day convention at the Sheraton-Boston Hotel also enacted by a margin of 60 to 40 percent a new "standards of ethical practice" for its members, culminating years of controversy.

The changed standards will encourage architects to experiment and innovate with new building methods and materials and this could aid the nation's shortage of housing plus produce better designs in the urban environment, commented Rex Whitaker Allen, FAIA, of San Francisco, president of AIA.

Other key conclusions of the convention include:

• Urged the nation to adopt new tax, zoning and land use concepts "which encourage creative physical planning ...economies in construction...and diversity of land use with mixed and varied occupancies."

• Called on government and industry to "give" the highest priority to allocating human and financial resources" to halt pollution of air, water, and land.

• Asked for large scale plans for the preservation "of our priceless heritage, our beautiful coasts." As an example, AIA cited the need for the Santa Barbara Channel National Marine Sanctuary off California's coast, a water way damaged by oil spills.

• Told the Board of Directors not to directly endorse candidates for public office but refused to limit AIA's study and action on political issues that affect architects and the nation's environment.

• Rejected proposals by the California delegation to elect national officers by mail ballot, change AIA by-laws only by this method, and refer policy stands to the membership for votes either by mail or at local meetings.

• Urged expanded use of factory-assembled building components and voiced opposition to labor union product boycotts that inhibit reforms in the construction industry.

• Backed the AIA-aided Community Development/Design Centers now operating in around 40 cities by calling for a national fund raiser.

• Refused to abolish the College of Fellows as suggested by some Wisconsin delegates.

• Ordered AIA's staff and officers to prepare programs to meet problems of small architectural firms which still contain a majority of the Institute's membership.

• Asked AIA to continue study of what associate membership categories may be needed but refused to enact any at this time.

The most prolonged debate came on the new ethics standards. "We felt the ethics must be stated in terms of guiding principles," not in long, complicated lists of rules, explained Jack D. Train, FAIA, of Chicago whose task force committee drew the new formulas. The old standards, which were adopted in 1909 and subsequently altered several times, are about four times longer than the new standards. The replaced document was considered by critics to inhibit the new forms of architectural practice necessary for the 1970s and beyond.

Opponents of the new standards said they feared possible conflicts of interest between clients and their architects. However, the just adopted standards contain this admonition: "An architect shall not have any financial or other interest...that either compromises his professional judgment or prevents him from serving the best interest of his client."

The Secretary of the Institute and a National Judicial Board, appointed by AIA's President and Board of Directors, will interpret the new standards when possible violations are presented to it.

Resolution

A resolution submitted by the New Jersey Society of Architects urging expanded use of factory-assembled building components and voicing opposition to labor union product boycotts that inhibit reforms in the construction industry, was approved unanimously by members of the AIA at their June convention in Boston.

The text of the New Jersey resolution reads as follows:

Whereas, the New Jersey Society of Architects of the American Institute of Architects believe that the expanded use of prefabricated building products is of vital importance to the public in order to reduce construction cost and to help the nation achieve its building and housing goals in the coming years; and

Whereas, unions have at various times and places refused to handle or install prefabricated building products on the basis that they eliminate work historically performed by construction forces at the project site; and

Whereas, the United States Supreme Court in 1967 ruled in the Philadelphia Door Case that such boycotts are legal under job preservation goals of the unions; and

Whereas, Legislation has been introduced in the United States Senate (s1532 by Senator Gurney R-Florida) which has been aimed at preventing such union boycotts of ready-to-install building products or materials, but which has been referred to the Senate Labor Committee which has not seen fit to consider it;

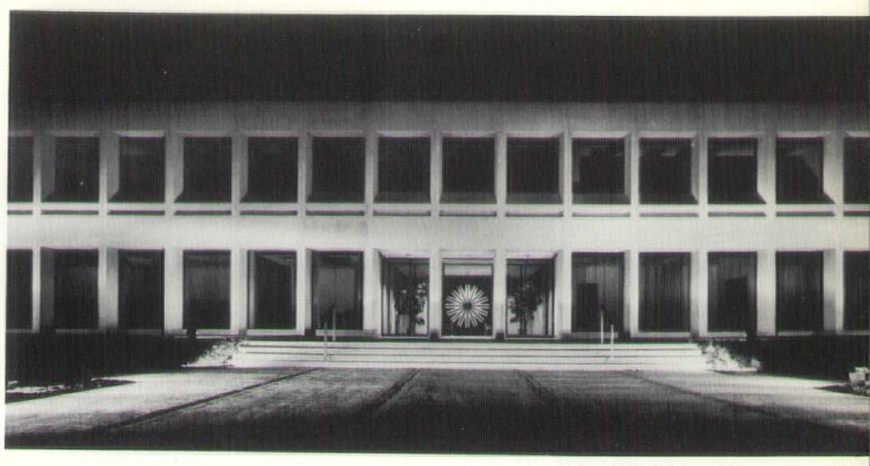
Now, therefore, be it resolved that the American Institute of Architects oppose such unfair labor practices, and

Be it resolved that we will provide all possible aid and support to those Senators and Representatives who are desirous of seeing legislation enacted which would make such unfair labor practices illegal; and

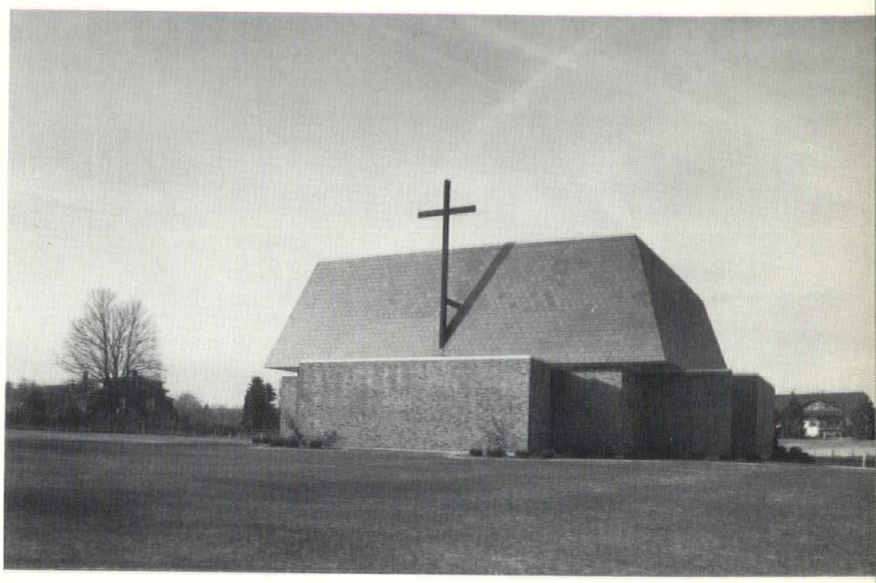
Be it further resolved that a copy of this Resolution be forwarded to all appropriate governmental agencies and news media; and that we solicit the support of all architects and other design professionals in the United States.

Architects' League Awards

Two buildings in Passaic County and two in Bergen County shown here were designated for recognition in the North Jersey Architectural Awards Program at a dinner held June 16, sponsored jointly by the Architects League of Northern New Jersey and the Cultural Council of North Jersey.

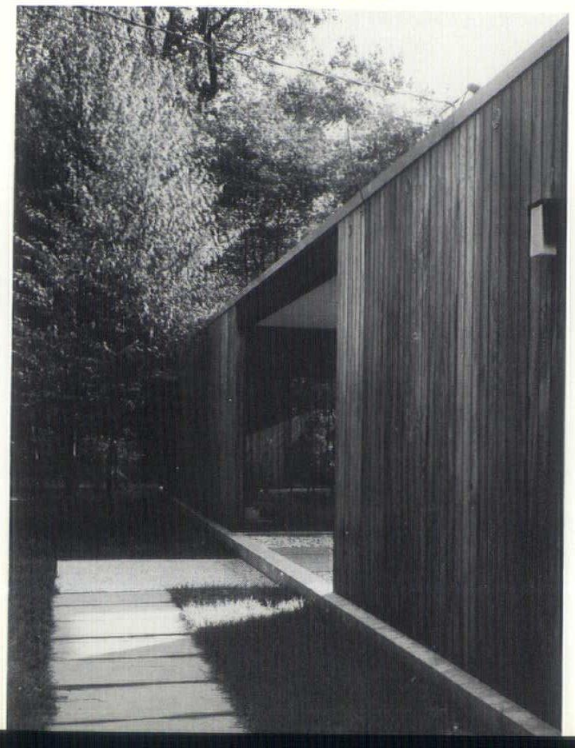


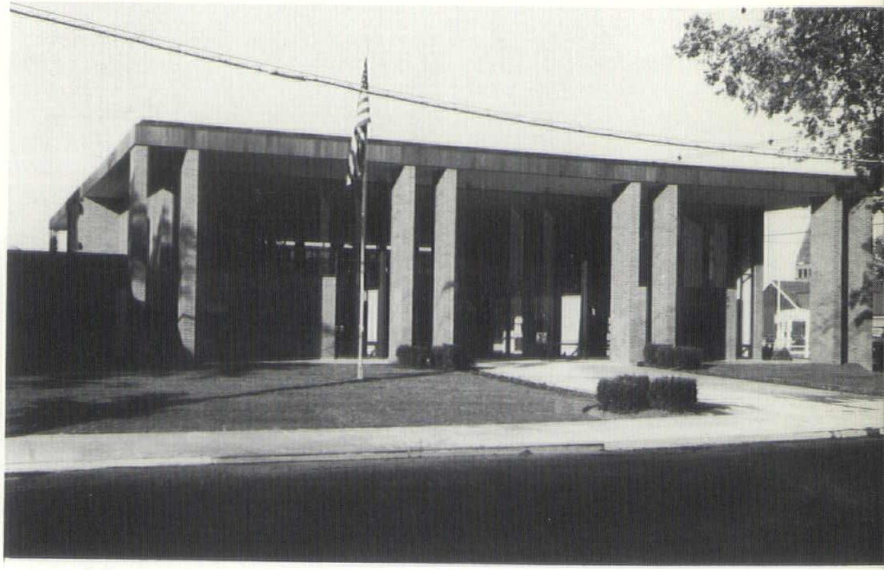
Ilford, Inc. headquarters, distribution center, Paramus, N. J.
Architects: Zywotow & Eckert, Newark, N. J.



Advent Lutheran Church, Wyckoff, N. J.
Architects: Genovese & Maddalene, Glen Rock, N. J.

Farrell Residence, Great Notch, N. J.
Architects: Valk & Keown, Upper Montclair, N. J.





Public Library, Little Falls, N. J.
Architects: Valk & Keown, Upper Montclair, N. J.

This will introduce a new series on unusual approaches to common problems. We have invited our members to participate in this series by sharing with our readers their solution of a particular design problem.

Resort Motel

By Thaddeus Hanser, Architect

I was commissioned to design a motel for a client. He and his wife wished to move to a relatively rural community, in this case buying fourteen acres of hilly, wooded and meadow land in Quarryville, New York, at the base of the Catskill Mountains. The owner specified that the development be limited to an initial size of ten to twelve units, with a capacity for regular expansion in the future. This moderate size could be supplemented by some special amenities such as a coffee shop and swimming pool.

I found that as I considered the problem initially in trying to make basic, controlling assumptions I was deviating from many common practices.

Motel design often concentrates on maximum efficiency of plant operation. This approach leads to very compact, regimented rental unit arrangements served by extensive road and parking areas. It seemed to me that this meant that the operating staff and automobiles became the most important elements in the problem; the guests themselves accorded secondary importance. It seemed obvious that the priority should be reversed by emphasizing the factors that are most important to human well-being.

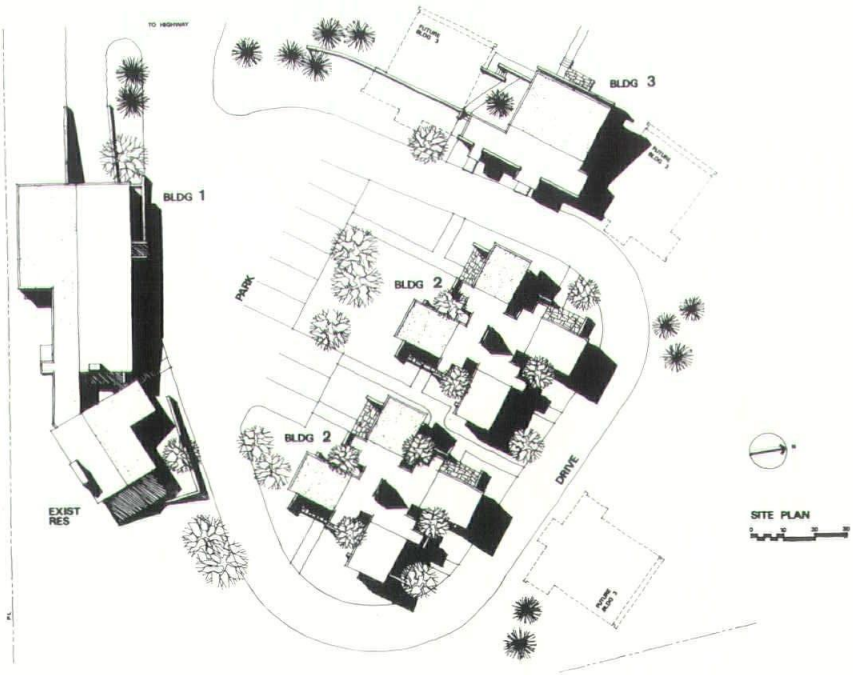
The foremost factor would be recognition of individual identity which, put into practice, would result in any living unit necessarily remaining distinct and private though still part of a larger complex. This would also require that units maintain a moderate, residential scale, easy to identify as living space. It would also be desirable to subordinate all vehicle access by using minimal parking and drive requirements and combining the two when possible. Automobiles and pavement are only reminders of a long and probably tiring day on the road.

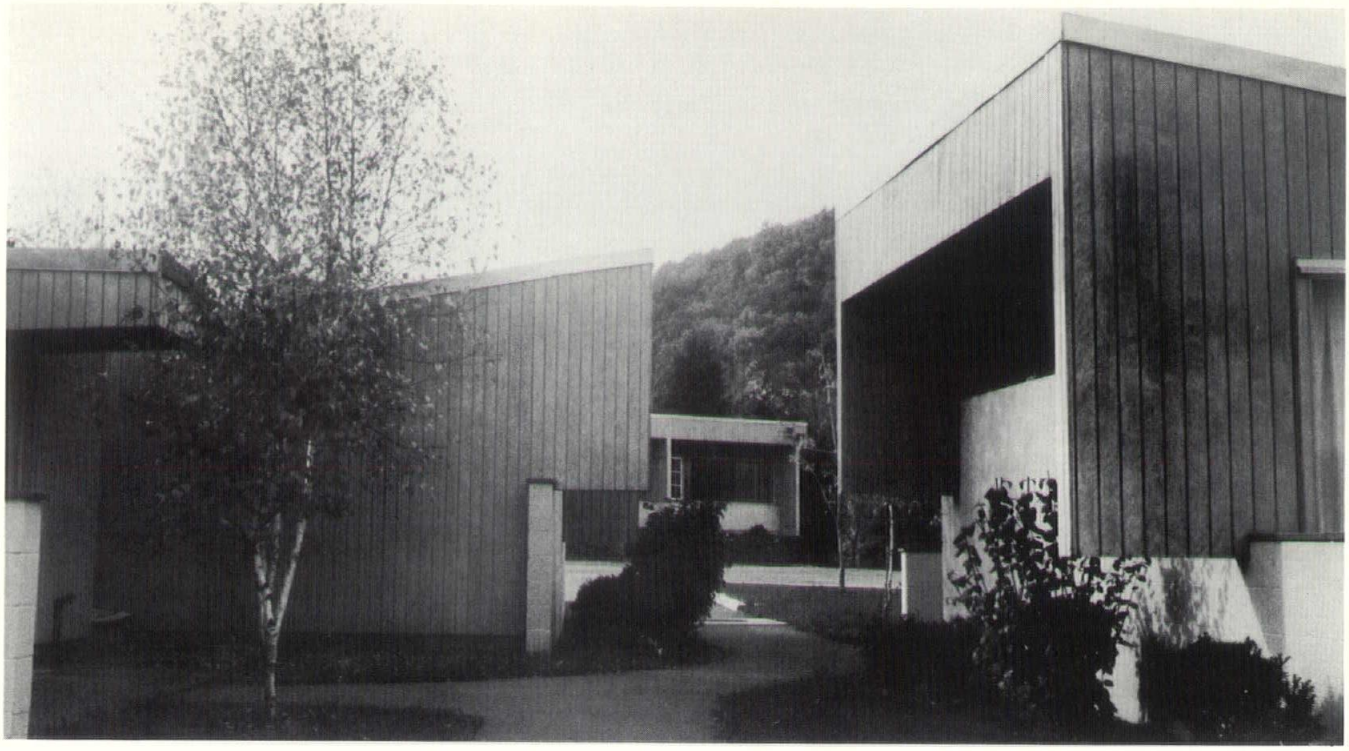
Of course, of primary importance would be the incorporation in the design of any aesthetic possibilities of the site.

My problem was free of certain restrictions imposed by more urban sites, being a small development in a rural setting. Hoping to attract guests for extended periods as well as overnight stays I wished to create an atmosphere of privacy as well as to exploit the recreation potential and beauty of the site.

Towards these ends I decided to break up the development into a number of small buildings with a good deal of space between them. In the buildings themselves I wanted to have each room as private as possible, both visually and acoustically. Three different kinds of buildings evolved. The first could be called a service building with office and coffee shop connected to an existing residence for convenient control. The second building was a four room, one story type with short party wall connections between rooms and baths grouped at the center to reduce plumbing work and provide a sound lock. This building prototype could be built as many times as required on almost any conformation of the site without interfering with the functioning of existing buildings.

The third type was a four room, two level structure adapted to a sloping grade. The two rooms on each level were to work as suites with only a

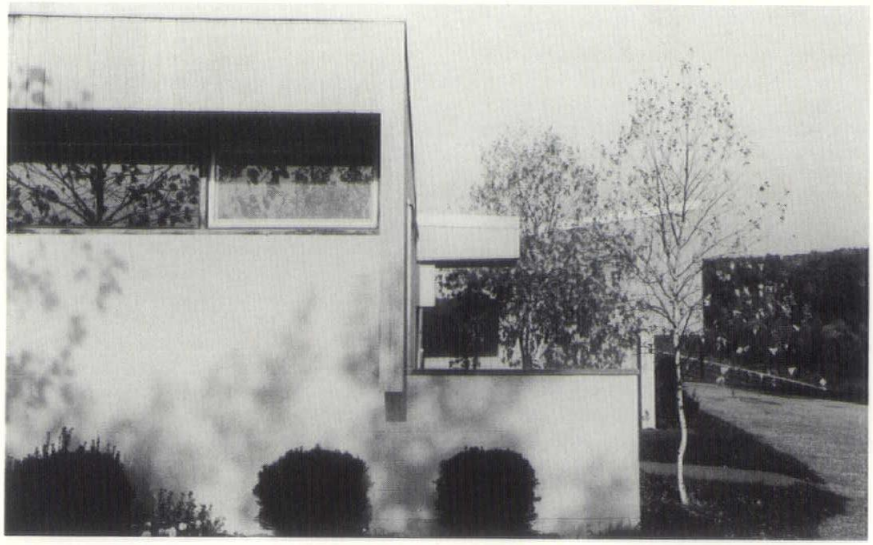




single party wall on each level to be soundproofed. The floor structure was concrete plank which provided good sound reduction between levels. This building was planned to be expanded in linear fashion by duplicating the four room units as many times as necessary while always maintaining a six foot exterior space between them for privacy.

Three types of buildings were sited in a triangular layout, partly dictated by the area of the top of the hill and partly because the plaza, or central area became a focus for the complex, so that when arriving in the central area from the highway guests could relate to all the buildings. The four buildings (being on the periphery) have access to the views on all sides.

The complex has the feeling of a small hilltop village, appropriately rural, as a result of the combination of the small scale of the buildings and their informal relationship to one another. The encircling drive passes through and around the structures like a "main street". A few parking spaces are provided for the service building in the central area but the balance of the parking is in the drive itself, made wide enough for the one-way traffic to pass without difficulty.



A swimming pool is located just below the hill and buildings, but far enough away so that sounds from the pool are not easily heard in the rooms. A small pond was formed by using natural springs on the land and later stocked with fish. The pond is used for ice skating in the winter, boating in the summer and as a wildlife refuge for ducks and geese. Nearby is a barbecue for the use of the guests (a convenience for families with children who prefer picnic informality), and future planning will include court games such as tennis.

Since its construction the development has justified the initial assumptions. It is financially successful with a minimum of advertising. The greater part of the business is composed of guests who have returned frequently for stays of a couple of days to a couple of weeks. Not being dependent solely on overnight guests in transit, and as a resort motel able to function almost the entire year, the project has realized a greater potential than its conventional counterparts.

What Architects Do and How to Pay Them

This is the second of a series of articles originally published in **The Architectural Forum** and copyrighted by Urban America, Inc. The author is not an architect - he is a journalist with a well-deserved reputation as an objective critic of architects and architecture. He is director of Urban Information Center of Urban America, Inc., Washington, D. C. and editor of its magazine, **City**.

By Donald Canty

Perennial best seller on the publications list of The American Institute of Architects is a document known as B131. It is AIA's Standard Form of Agreement Between Owner and Architect, and it is a masterpiece of compression.

In B131 can be found a comprehensive statement of the architect's basic services, a summary of additional services he is prepared to offer, and a brief list of the owner's responsibilities, plus provisions relating to every eventuality from arbitration to termination and, of course, space to enter the agreed-upon fee. Behind each numbered paragraph, moreover, are decades of custom, tradition and experience (including a good number of lawsuits). B131 can tell the prospective client a great deal about the time-honored way of getting a building built.

But B131 and its companion documents can't tell him everything. Before the client signs on the dotted line, he needs more than a brief and legalistic summary. He needs an understanding — the deeper the better — of what the complex and changing profession of architecture is all about.

THE MYSTERIOUS ARCHITECT AND HIS MANY HATS

There have been few polls about the image of the architect, but those few have produced some interesting results. On the one hand, they show that the prestige of the architectural profession is high; one survey placed it second only to medicine in public esteem. On the other hand, the same polls show that hardly anyone knows exactly what the architect does.

B131 clears up some of the mystery, but its brevity makes the architect's function sound deceptively simple. It breaks his services down into five phases:

1. In the first, *schematic design,* he "consults with the owner to ascertain the requirements of the project," prepares schematic design studies and presents a Statement of Probably Construction Cost.

2. In the *design development* phase, prepares design development documents "consisting of drawings and other documents to fix and describe the size and character of the entire project" and submits a further Statement of Probably Construction Cost.

3. In the *Construction Documents* phase, the architect prepares the detailed working drawings and specifications upon which the contractor's bids and the actual construction will be based.

4. During the *bidding or negotiation* phase, the architect assists the owner in obtaining bids, negotiating proposals, and awarding and preparing construction contracts.

5. Finally, in the *construction* phase, administration of the construction contract, he watches the work itself and issues certificates of payment to the contractors as it progresses.

There are several ways to amplify this spare description. One, of which the architect himself is particularly fond, is to point out the varied functions which each phase of his services entails. Thus, at the outset he is an investigator, ferreting out the client's needs, tastes and requirements; then a diagnostician, isolating and defining the building problem. Next he becomes the planner, organizing space, circulation and facilities to meet the owner's requirements, and the creator, seeking to produce an original, evocative and satisfying work of art. From this point on he is also a coordinator, directing the work of multitudes of others from engineers to craftsmen, and an agent, representing the client's interests in the purchase and use of goods and services. During construction he is, to some degree, a policeman, but he is also an arbitrator of disputes between the client and the contractors.

Perhaps the most meaningful way to weigh the architect's services is by their relative complexity and the kind of demands they make on him. In the schematic design phase, much depends on the building type. If it is a hospital, for instance, the architect must sort and interpret a mass of complicated data before pencil touches paper. If it is a church, on the other hand, he will probably begin the process of design much sooner, seeking a form that will express the liturgical principles that are the core of the program.

In the design development phase, the architect must give more detailed attention to matters which are, in themselves, becoming increasingly complex: the structure of the building and the mechanical, electrical and acoustical systems which will have much to do with the pleasantness of the interior spaces. (They will also have much to do with the building's cost: in some cases, these systems account for over half the total.) The store of specialized knowledge in each of these branches of building engineering seems to grow geometrically as the technical papers and reports pile ever higher. The architect can't possibly master it all, but he must be aware of technical advances and understand their potential application to design.

After this, the construction documents phase might seem a simple, if tedious, exercise. Yet the drawings and specifications must convey a precise verbal and graphic statement of the architect's intentions, and their preparation demands a certain creative flair for communications. In choosing materials and equipment, moreover, the architect constantly faces a bewildering array of new alternatives. If the

client doubts this, let him take a look at his architect's file cabinet of product literature — and the amount added by any given day's mail.

Before actual construction begins, a contractor must be selected, which is done during the bidding or negotiation phase. The client may extend an invitation to several qualified contractors to bid or he may negotiate with one contractor, picked with the help of the architect. In any event, the architect assists the client in selecting the contractor and also in preparing construction documents in conjunction with the client's attorney.

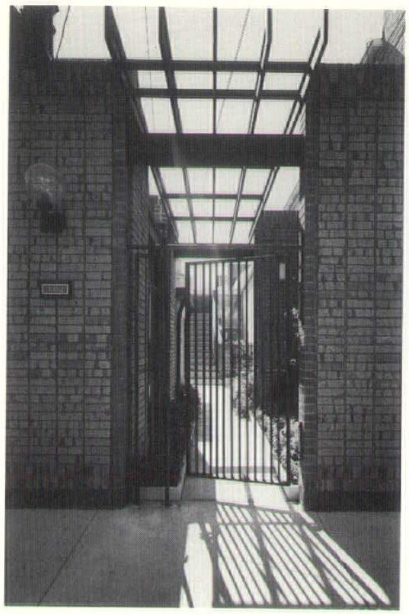
Finally there is the construction phase. Its demands on the architect depend largely on the contractors: if they are skilled and receptive, construction can be the exciting climax to all that has gone before; if they are not, it can be hell. In either case, the architect must know nearly as much about day-to-day procedures as the contractors and care more about craftsmanship than do most workmen in this mass-production age.

PORTRAIT OF A PROFESSION IN TRANSITION

The intriguing thing about the architect's services is that they involve so many qualities normally considered to be opposites: creativeness and practicality, imagination and prudence, individuality and group leadership, sensitivity and business acumen. To put it another way, the architect has to be part administrator, part constructor, part engineer, part artist. The administrator is generally pictured as cool-eyed and competent; the constructor as venturesome and extroverted; the engineer as abstracted and introverted; the artist as detached and flamboyant. The pictures don't fit together very easily.

It is at once fascinating and revealing that the architect, with all this to think about, is seriously considering taking on still more. Two forms of expansion of the architect's services are now being discussed: responsibility for the design of larger chunks of the physical environment and/or concern with the extra-design problems of the commercial and industrial client.

Those who wish to take on more of the environment carry the banner of urban design. They feel the architect has been concerned too long with the creation of occasional gems in the slag heap which the uncoordinated, undesigned American urban environment is becoming. It is up to him, they believe, to broaden the application of the architectural process to entire neighborhoods, cities and even regions. What this means to the individual client



is that today's architect is likely to show an unexpected interest in the impact which the building will have on its surroundings.

Behind the second kind of expansion is the architect's uncomfortable awareness that a good many of the most powerful influences on building have simply gotten out of his control. Real estate economics, taxation, automation of the industrial process, even public relations, to give but a few examples, often act as significant determinants of design; yet the architect is seldom called in when the key decisions about them are made. The answer that is being offered is the broadening of the architect's competence to provide a whole range of new services — feasibility studies, operational programming, assembly of land and money, and a good many others — all under the aegis of professional coordination and counsel.

Perhaps the best rule of thumb for the individual client is that the architect should have some voice in *all* decisions which will importantly influence the eventual shape and function of the building, so that he does not enter the design process with a hand tied behind his back. The question of just how far the architect should go beyond his basic services depends on the nature of the project, how much the architect feels he must do to insure its success and how much the client confidently feels the architect *can* do well.

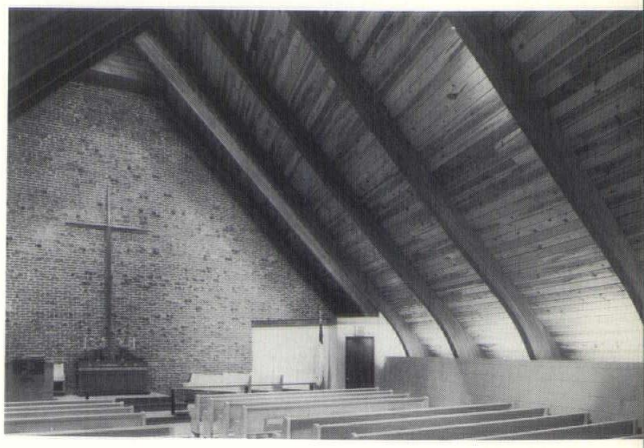
The essential thing is that the extent of the architect's services be thoroughly talked about in the first architect-client conferences and spelled out in the contract between the two. Equally frank treatment should be given the subject of how much the architect is to be paid; the beginning of a building project is no time to be bashful about discussing money.

THE DELICATE MATTER OF THE ARCHITECT'S FEE

The traditional way to pay an architect for his services is by a set percentage of the project construction cost. The percentage fee has earned its wide acceptance by inherent fairness: what the client pays and what the architect receives are automatically in some kind of proportion to the project's size and complexity. Sadly, however, the percentage fee can sometimes raise as many problems as it solves.

"Everybody considers payments to contractors and suppliers part of the building's cost," said an architect recently with resignation. "The percentage fee sticks the architect's part out in the open, like some kind of optional extra. It's too easy to shoot at." A more dangerous flaw in the system was underlined at a meeting of architects and school administrators a few years ago. In the midst of a perfectly friendly exchange, a high-school superintendent said in his best just-between-us-boys tone, "Of course we all know that architects have to keep costs up to a certain level to come out on their fees." Every architect in the room turned apoplectic, and with good reason. "Hell," said one later, "I did a school for that character once, and I spent half my time knocking down his wild ideas. If he'd had his way, the school would have cost just about twice the budget."

The amount of the percentage depends on a number of variables, notably the project's location, size and complexity. It can range from 3 or 4 percent for a big but simple warehouse to 12 or 15 percent for a small but complicated research laboratory. The across-the-board average (not to be used as a guide) has been estimated at

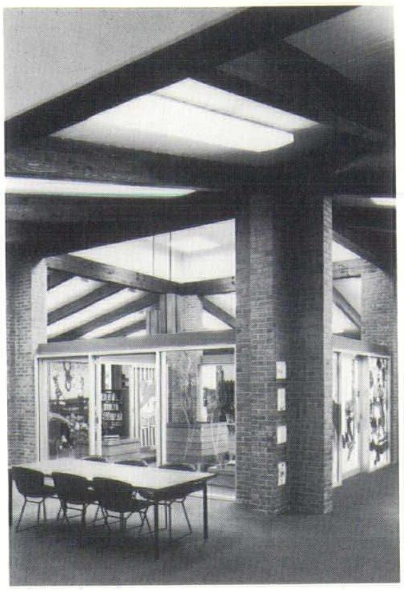


between 6 and 8 percent — a good deal less than most contractors allow in their bids for profit and overhead, and about a third of what the auto and aircraft industries invest in product design. Most local AIA chapters have drawn up recommended minimum fee schedules which provide useful guidance. The AIA suggests that architects who do not use these schedules print their own to discourage unprofessional haggling.

The percentage fee is the method of payment covered by AIA Document B131. There are two others used widely enough to have standard forms of their own: the Multiple of Direct Personnel Expense, B231; and the Professional Fee Plus Expenses, B331.

Under the provisions of B231, the architect adds up the salaries of his personnel for the time spent on the project, plus the cost of all consulting services, and multiplies the totals by a mutually agreeable factor to arrive at the fee (AIA suggests the multipliers be not less than 2.5 for personnel, 1.25 for consultants). This method can be especially useful if the scope of the project and the extent of the architect's services are hard to predict, but it requires careful bookkeeping by the architect and constant auditing by the client.

Under the professional fee-plus-expenses-system, the architect himself is paid a separate fee for his personal services, and also paid a multiple of direct personnel expenses and consultants' costs. (The multiple of personnel expenses is generally lower, because the principal's role is taken care of in his personal fee.) The personal fee may be a lump sum, or a lump sum covering some of the architect's own contributions and an hourly rate covering others. The value of this method is that it gives the client freer access to the advice and consultation of the architect than do the others; its disadvantage is that it is the least clear cut method of paying architects.



There are a few extras. The client is expected to reimburse the architect for such incidental expenses as travel and to pay the bills for site surveys, soil borings and other such reports and tests. B131 also contains a 16-subparagraph list of "additional," though non-expanded, services — special surveys or analyses of program requirements, alteration of already-approved documents to accommodate last-minute changes — and suggests they be paid for at a multiple of the architect's costs.

B131 also stipulates that payment to the architect begin at the first consultation, with a minimum of 5 percent of the total fee, and continue monthly according to a cumulative schedule: 15 percent to be paid by the end of the schematic design phase, 35 percent to be paid by the end of design development, 75 percent by completion of construction documents, 80 percent by bidding or negotiation phase and the balance by the end of construction. Initial payments are based on an educated guess of what the building will eventually cost.

Such an educated guess, or even a firm estimate, is invariably one of the first things the client seeks from the architect: how much money for the building or, if the budget has its absolute limits, how much building for the money? About all the architect can tell him is what buildings of a similar size and nature have cost lately in the project's locality. In the design process, the size and nature of the building may change beyond either the architect's or client's wildest imaginings. And by the time drawings and specifications are completed, the "bidding climate" — the relative hunger or satiety of contractors at a given moment — may change drastically. It can, in fact, change overnight, a fact which many architects and clients have discovered to their joint fiscal distress.

PROTECTING THE INTERESTS OF BOTH PARTIES

There is, of course nothing sacred about the standard architect-client agreement forms. AIA itself revises them periodically; they are often modified in one way or another for individual projects; and sometimes they are not used at all. But the basic ground rules established in the standard forms should not be discarded lightly. They have been carefully drawn with the interests of both architect and client in mind, and their wide acceptance speaks well for their fairness and utility.

Some of their provisions may seem at first to be stacked in favor of the architect, but in the end turn out to be justified. For example, the contract states that drawings and specifications remain the property of the architect and cannot be used again without his written permission. It is a minor matter, but the client may feel he has bought and paid for these. The architect's position is that he is rendering a service, not selling drawings, and that the documents are instruments of service, not merchandise. His main purpose is to protect the uniqueness of the building against piracy by a third party.

A more serious source of concern is that the standard form of agreements makes only one reference to time, and that is the provision that the *client* shall render his decisions "promptly, to avoid unreasonable delay in the progress of the architect's work." There is nothing to guard against unreasonable delay on the part of the architect himself.

This does seem rather one-sided, and yet the architect, at the beginning of a project, has as much difficulty guessing how long it will take as he does estimating its final cost. He doesn't really know whether the client knows his own requirements and whether he will be reticent or garrulous in discussing them; whether the job will really turn out to be as fearsomely complicated as it first looks; whether the contractor chosen will be fast or slow, etc. There are some parts of the architectural process that can be kept to a fairly tight schedule, such as production of contract documents, but there are others which it is folly to rush, such as design.

Student Awards

SCHOLARSHIPS

Scholarships totaling $5,300 were awarded to twelve architectural students during **Architects' Week** in June.

Established in 1959, the New Jersey Society of Architects Scholarship Foundation has distributed nearly $46,000 to promising New Jersey students who are attending architectural schools throughout the United States. Awards are made through a Board of Governors headed by Herman C. Litwack, Chairman.

Funds for the program are derived from the budget of NJSA and contributions from individuals and groups in the construction industry. Students are eligible for awards if they show that there is a need for financial assistance to continue their education, have a talent for achievement in architecture, a scholastic record, and if their parents are legal residents of New Jersey.

The Joseph L. Muscarelle Foundation Scholarships were awarded to Andrew A. Vazzano of Newark and Robert E. Waldron, Jr., of Maplewood. Fay Associates Scholarship was awarded to Joseph G. Frank of South River. The Newark/Suburban Chapter, NJSA Scholarship was awarded to Thomas F. Gaetano of Colonia; and the Whittier-Ruhle Millwork Scholarship was awarded to James A. Vasta of Hasbrouck Heights.

The Frederick B. Chadwick Scholarship was awarded to Kenneth A. Abeles of Cinnaminson. Paul L. Barlo of Hillside was awarded the Fay & Fischetti Scholarship, and the Lawrence C. Licht Scholarship went to Alfred J. Fiertner. The Raymond Knopf Memorial Scholarship was awarded to Lawrence A. Goldblatt of New Brunswick; and the New Jersey State Concrete Products Association awarded its scholarship to Geoffrey A. Hartnett of Cedar Grove.

The Newark Chapter Producers Council awarded its scholarship to Patrick S. Mulberry of Clark, and Joseph W. Oldroyd of Long Branch was awarded the Frank Grad Memorial Scholarship. Richard L. Rochkovski of Belmar was awarded the Ernest Fougner Memorial Scholarship, donated by the "old" Newark Chapter, with funds remaining after consolidation with Suburban Society.

RECOGNIZED ARCHITECTURAL TALENT

But where will they get their training?

Winners of the Seventh Annual J. Parker Edwards Memorial Architectural Design Competition for high school students were announced during **Architects' Week** in June.

The three top award winners in the design of a Lunar Living Module were William Paterson of Summit High School, Joseph Scopino of Cranford Senior High School, and Craig Randock of Summit High School.

The jury of architects judging the competition, headed by Barrett Allen Ginsberg, AIA, felt that all of the competition drawings were exceptionally fine this year.

The names of the competition winners and those four who received Honorable Mention were announced by Alfred Busselle, President of NJSA. "I'm only sorry that the three top award winners and the four who received honorable mention will have to leave New Jersey to attend an architectural school. There is only one school of architecture in the State now and that is in Princeton," said Busselle. "It has a very limited New Jersey enrollment."

"The situation gets worse every year," he said, "if the New Jersey high school students are accepted out-of-state, they generally make social and business contacts there and never return to New Jersey to work."

Busselle noted that the trend is for out-of-state schools to discontinue accepting out-of-state students. "This gives the potential New Jersey architectural student nowhere to go," he said. "The only solution is the establishment of a New Jersey School of Architecture."

As this publication went to press, we received news of the passing of our Attorney, Harry Walsh, Esq. Mr. Walsh served the New Jersey Society of Architects long and well, and we shall all miss him greatly. We express our deepest sympathy to his wife, Mary, and to his children.

Here's hot news about Weyerhaeuser Craftwall® Paneling.

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Commitment To Progress:

If you're not yet familiar with a most important organization called the Constructions Industry Foundation, let us introduce you.

It's the first industry-wide effort to solve construction's internal problems. It was sponsored initially by AIA and now includes components of the entire industry — design, finance, supply, building and ownership.

At right are listed some of the problems that affect all of us in the industry, which CIF is now trying to solve.

We wanted you to know that MCIC has become a contributing member of CIF because we believe now as in the past in a concerted action approach to mutual problems. We look forward to working with you in developing solutions. It's another MCIC commitment to progress.

- **Financial order, including better payment practices.**
- **Bidding abuses.**
- **Vague, incomplete plans and specifications.**
- **Product standards, guarantees.**
- **Excessive legal action — determining liability.**
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- **Professional responsibilities of architects and engineers.**
- **Survey and soil exploration hazards.**

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