

architecture / construction symposia

August, 1966

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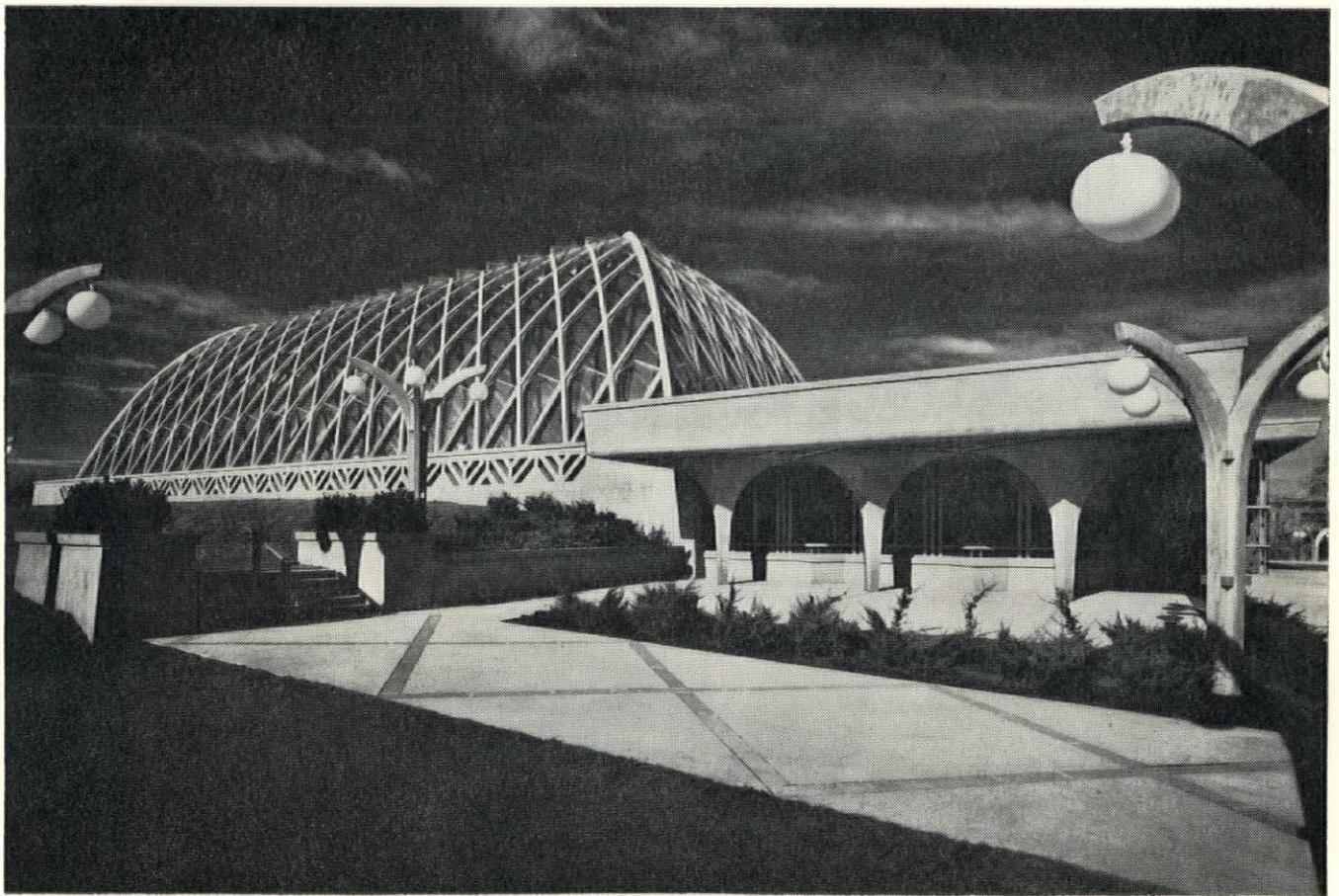
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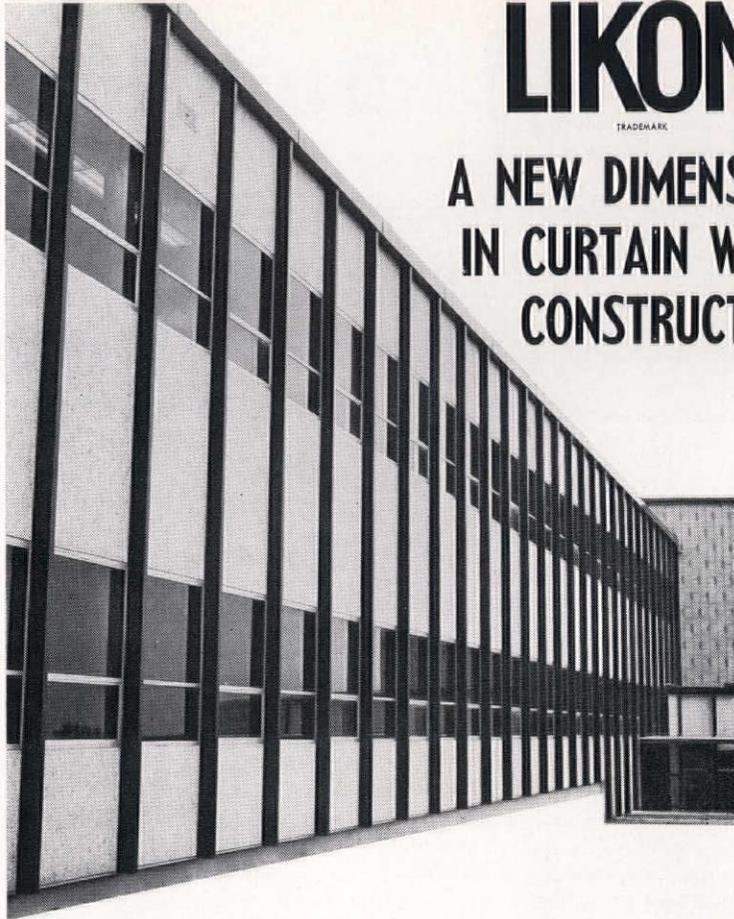
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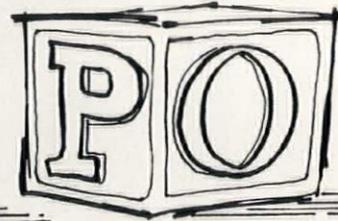
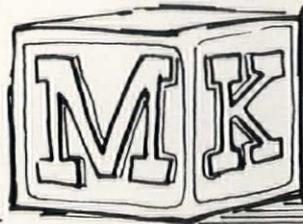
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Building Blocks



SPECIFYING GROUT MIX DESIGNS SIMPLIFIED

With the ever-increasing necessity to conserve time during their normal busy work day activities, architects, engineers, contractors, maintenance superintendents and others who specify concrete grout mix designs are discovering the slide rule calculator recently developed by Sonneborn Building Products, Inc., to be an invaluable tool. This "slip-stick" quickly selects the exact Ferrolith G "DS" grout design mix which will give optimum performance for the particular grouting job to be done. Design mixes for grouting machinery and equipment, patching concrete, caulking and pointing masonry and numerous other uses (a total of 27 specific applications), are included on this handy device which is small enough to fit into a shirt pocket.

Controlled expansion and dimensional stability are outstanding features of Ferrolith G "DS" metallic grouting compound. This product, a concrete admixture, is a quick setting grout material used for grouting steel columns and anchor bolts, patching holes and cracks in concrete, strengthening heavy duty machinery foundations, etc. It not only counteracts the normal shrinkage of concrete, but it expands the concrete at a **controlled uniform rate** which does not permit it to exceed strength and stability limits.

The non-shrink, vibration-proof characteristics provided by Ferrolith G in concrete bases for machinery render it unmatched for this purpose. The extremely high bond strength achieved between the grout and steel materials make it ideal for grouting anchor bolts, building columns, floor grids and other steel building products. Added bonus features to the outstanding results obtained with this grouting material for all types of metallic grouting applications are its superior workability due to the more flowable mix obtained and the development of faster, higher compressive strengths which permits the work to proceed quickly and economically.

Whatever the job, however, the Ferrolith G grout mix design must be the correct one for that particular application, to assure that the grout will perform its intended function to its fullest potential, and that's where the slide rule calculator comes in. It takes the worry out of being close—but not close enough. A relatively small miscalculation can be enough to turn a first-class job into a nightmare of cracks, crumbles and complaints. The Ferrolith G calculator ends lengthy computations and turns a difficult, time-consuming job into a fast, easy operation, with the big plus of insured accuracy.

This calculator may be obtained from Sonneborn's local area representative, K. C. Construction Supply Co., 1835 Bryant Street, P. O. Box 2411, Denver, Colorado 80201, telephone 477-1601.

Sonneborn FERROLITH G USES & MIX DESIGNS

MIX DESIGN by weight	Consistency Creamy	Ferrolith "G" DS Grout 1 Parts	Normal Cement 3 Parts	Sand 1 Parts	1/4"-3/4" Gravel — Parts
Estimating Data	For 100 SQ. FT.	5 lbs.	15 lbs. bags	5 lbs.	— cu. ft.

TYPE OF WORK

- Grouting machinery, bridge seats, etc., for 1" clearance or less.
- Grouting machinery over 1" clearance.
- Grouting anchor bolts.
- Grouting building columns.
- Grouting steel floor grids.
- Grouting steel sash and jambs.
- Grouting around pipes through walls.
- Grouting rubber gaskets for flexible pipe joints.
- Filling large holes and cavities over 4" wide.
- Filling seams and cracks (not over 4" wide and 1" deep).
- Caulking bell and spigot pipe.
- Tuckpointing masonry.
- Caulking floor joints — seams between floor and wall.
- Bedding Mix
- Bond
- Joint Grout
- Dryer Mix
- Patching floors, ramps, platforms (holes less than 1' in diam.).
- Patching holes over 1' in diameter and extensive areas.
- Plaster-coating spalled areas not over 1" in depth.
- Gunned mortar application.
- Topping mix for resurfacing floors.
- Bond
- Plaster
- Bonding new concrete to old (slush bond coat).
- 1st and 3rd coats
- 2nd and 4th coats

*Percentage by weight of cement.

symposia

serving the construction public in
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VOLUME I

NUMBER 3

AUGUST, 1966

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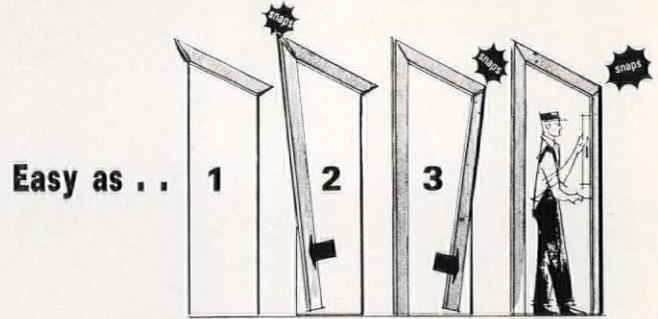

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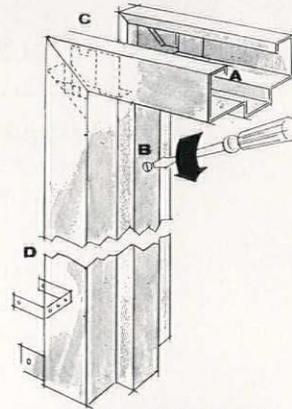
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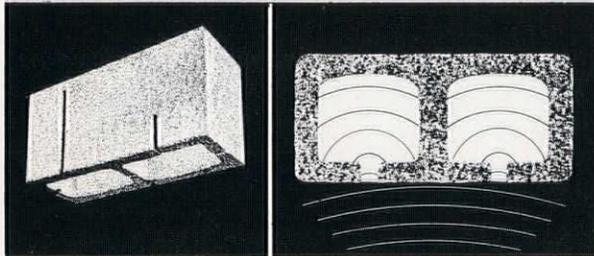
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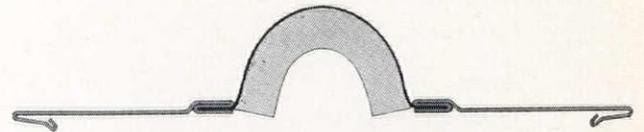
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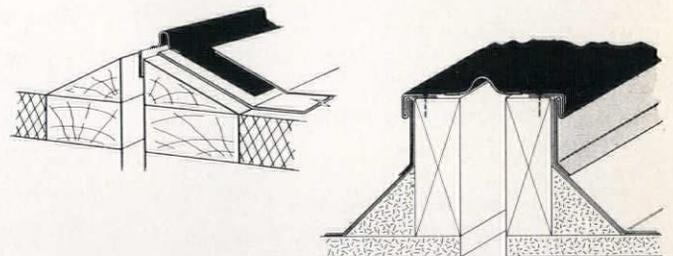
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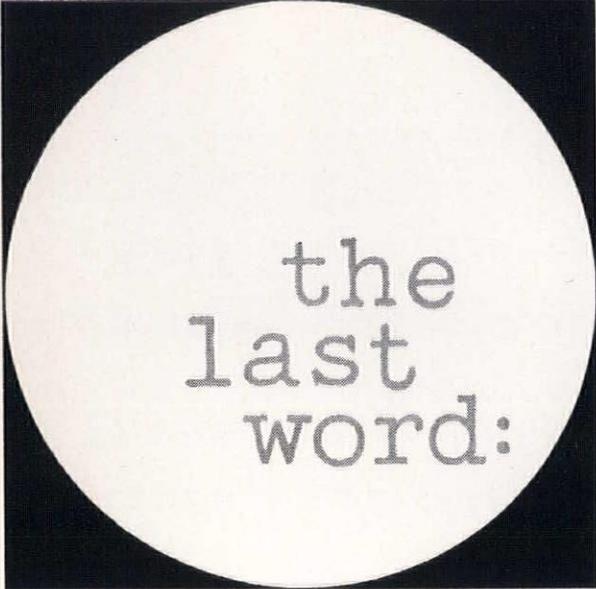
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the
last
word:

Bob Morrison, recently elected Secretary of the Producer's Council, has had a fine advancement during this last month. Bob has been named Sales Manager for the Concrete Products Division of Western Mineral Products. It is a real "go-ahead" for Mr. Morrison, but his friends and associates will miss him greatly in the area. Tom Keeton of the Producers' Council Nominating Committee reports from the meeting on July 20: R. C. (Sandy) Sandoval, President; Craig Washing, First Vice President; Bill Dingler, Second Vice President; Roland Proett, Secretary and B. A. Wyatt, Treasurer. Mr. Jud McDougall of Western Mineral Products will be added to the P.C. Roster.

In special ceremonies in Aspen, Colorado, on July 29th, Dr. Constantinos Doxiadis, Greek architect and city planner, received the Aspen Award in Humanities. The Aspen Award, a tax free stipend of \$30,000, is awarded by the Aspen Institute to honor "that individual anywhere in the world judged to have made the greatest contribution to the humanities." The Executive Committee of the Colorado Chapter of the American Institute of Architects honored Dr. Doxiadis at a small reception held on July 31st at the Brown Palace Hotel in Denver.

Linder, Wright and White, Denver Architectural Firm, has received a national citation for their design of Denver's Mercy Hospital. The award was made by "Institution's Magazine," a Signet publication of Chicago, Illinois. Both beauty and economy were credited in naming Mercy as the "Modern Hospital of the Month." The \$8 million project had in addition to Linder, Wright and White as architects, the firm of Mead and Mount as General Contractors. The structural engineer was Rayburn A. Horton, the Mechanical Engineer was Marshall and Johnson and Engineering Services Company was the Electrical Engineer on the project. Congratulations to them all for a good job--well done!

Mrs. Wilson Dennehy of Denver's Junior League has been named the chairman of a committee to sponsor a survey of Historic Buildings in Colorado. Colorado has been long remiss in this area. The League has undertaken to not only underwrite, but to implement an initial and cursory survey of buildings which deserve preservation . . . an initial step which promises a substantial beginning in this regard. A Symposia correspondent attending the Historic Buildings Symposia at the A.I.A. National Convention noted with regret, how little had been done in the Colorado area to even determine which buildings were worthy of preservation, or to make any attempt to record, architecturally, these historic edifices. A Symposia Salute to Denver's Junior League for pioneering a new and worthwhile project.

Edward F. Kingman, President of K.C. Construction Supply Company, has announced that his firm will take over the operation of the Sunlight Metal Products Company. Mr. A. B. "Bill" Manning, K.C. Vice President, will head up the Sunlight Division.

The date for the ABC Industry Building Conference has been set . . . March 30, 1967 . . . a date to remember. Jim Blackinton (Blackinton and Decker, Inc.) called a committee meeting on July 25th, and such long range planning should certainly bring to the area a "biggest and best" Industry Conference. The all-day meeting will be climaxed by an outstanding speaker in the evening . . . names are already being considered by the Program Committee for the Conference: Norm Jensen of KC Construction Supply Company, Herman Rask of Denver Wood Products, and chaired by Richard Deam of Frank Briscoe Co., Inc. Symposia is planning a running coverage of planning and developments.

Alice Parkin, Executive Secretary of the Colorado Architect's Board of Examiners, promises the nail-chewing applicants the "last word" the latter part of August. She explained that some of the tests had to be sent out of town, but results should be back and in the hands of the Board for their August 19th meeting. Until then, boys, give her 'phone a vacation!

Western Mineral Products Company of Denver has announced that Jud McDougall has taken over the sales territory of Bob Morrison. For the past seven years, Mr. McDougall has served Western Mineral Products in Nebraska. We extend a hearty Mile High welcome to Jud, his wife and three children who will make their home in the Denver area.



Institute Takes Stand On West Capitol Front

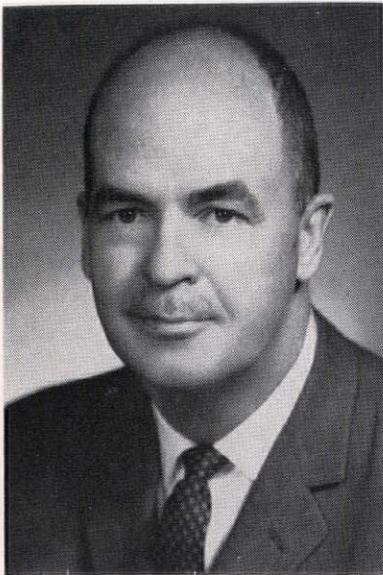
A definitive statement on the position of the American Institute of Architects on the proposed legislation to extend the west front of the Nation's Capitol was issued by new A.I.A. President, Charles M. Nes, Jr., during the recent National Convention.

Representative James H. Scheuer (Dem. N.Y.) introduced two bills in the House on June 29th—both dealing with the "West Front Problem." One bill barred doing anything beyond the restoration of the historic west facade. This, incidentally, is the last visible remains of the original building since the east front expansion. A Congressional Commission has proposed the extending and rebuilding, in much the same way, for the west front—the last, extant remains of the "Home of the Republic" to provide more room for offices and tourist facilities. Representative Scheuer's second bill provides that a Commission on "Architecture and Planning for the Capitol" should be established. This would, in effect, supersede the present arrangement of "Architect for the Capitol"—an office held at this time by J. George Stewart—who is himself not an architect. The position has been traditionally regarded as part of the "pork barrel." Members of the A.I.A. affirmed their position behind the Scheuer Bill which would establish the nine-member Commission, which would include not only architects, but landscape architects, artists, sculptors, and private citizens. Their task would be to draw up a master plan for all the buildings and construction on Capitol Hill.

Delegates to the Convention backed the A.I.A. Board's decision on the Restoration of the West Front—which, in essence, is incorporated in Representative Scheuer's first bill. The Board's statement, in substance reads "the American Institute of Architects formally objects to the proposed extension of the west front of the national Capitol. It does support the required reconstruction of the west front following the existing design."

Nicholas Satterlee, immediate past President of the Washington Metropolitan Chapter and a member of the AIA Committee on the Capitol, brought the temper of the Washington, D. C. chapter to the convention's attention. On Sunday, June 26th, the Preservation Officer's Symposium passed a resolution backing the Washington Chapter's stand on the controversial West Front issue, a policy echoed later in the deliberations of the A.I.A. Board. President Nes said that the A.I.A. is traditionally behind the movement to preserve historic landmarks in the United States.

elevation



Fletcher B. Trunk, President
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Mrs. Helen Duprey Bullock at the National A.I.A. Convention in Denver has called the next ten years "The Decade of Decision." There are many reasons for the significance of her statement. In ten years we celebrate the Bi-Centennial of the Declaration of Independence. In ten years, the computers tell us we will build as much as in the previous two centuries. In ten years, we must decide what to save—and what to tear down. This is the Decade of Decision!

In these next ten years, can we salvage some of the personal freedoms and the rights of individuality promised us in Tom Jefferson's Declaration so many years ago? In our building this new America during the next decade, will the **real** builders be ham-strung at every turn by an encapsulated bureaucracy? And what will we save from our past—to give not only our generation, but those to follow, a sense of history, tradition and a developing culture.

In the arch of freedom—individual initiative and free enterprise are the keystone. And, it doesn't take a contractor or an architect to tell you what happens to the arch when somebody kicks out the keystone. May we suggest that those now at work on the job of constructing the edifice of American freedom have forgotten some basic precepts. It is time we began to build without being hampered by "pie-in-the-sky" political architects, and some pretty sloppy bricklayers.

BATTER BOARDS and BARRIERS

CASE HISTORIES OF PROFESSIONAL LIABILITY CLAIMS

Prepared by:

Victor O. Shinnerer and Company, Inc.
Investment Building, Washington, D. C.

Under the auspices of:

The American Institute of Architects
Committee on Professional Insurance

A firm of architects was employed by a college to design an administration building which was to be paid for out of a \$500,000.00 bequest with no additional funds available. The agreement between the owner and the architect provided that information regarding cost should be submitted to the owner as follows:

- (a) *In Schematic Design Phase*—A statement of probable construction cost based on current area, volume or other unit costs.
- (b) *In Design Development Phase*—A further statement of the probable project construction cost and, if authorized by the owner, obtain a semi-detailed estimate of such cost.

After the plans and specifications had been completed, bids were taken. The lowest bid was \$630,000.00. The college, being unable to proceed with the project, advised the architects that the work they performed was of no value and refused to pay further for the services rendered. In fact, the college threatened to sue to recover payments already made, claiming that the architects had undertaken to design a building that could be constructed within the funds available to the college.

The dispute was finally resolved when the architects agreed, without extra compensation, to redesign the structure so that it could be completed within the college's budget.

MORAL: *Whenever cost is a matter of prime importance to the owner, the services of professional estimators should be used. There should be a clear understanding with the owner, in the beginning, and the architect should not, in fact, act as a "professional estimator." If statements of probable construction costs are prepared, the owner should be kept informed of any significant changes that develop during the design process.*

This information on professional liabilities is offered with the suggestion that architects review their practices and procedures.

15th Annual Convention
Western Mountain Division,
American Institute of Architects

FORECAST: Design for People

Plans for the October 12-15 meeting of the Western Mountain Division of the American Institute of Architects to be held in Santa Fe, New Mexico are now almost complete. The conference, "Design for People" is unique in many ways. For the first time, this regular meeting has been planned to encompass a more comprehensive coverage of the design concept. Coincident with the A.I.A. convention—the American Institute of Interior Designers, Rocky Mountain Region, will hold their first annual meeting in the historic Santa Fe setting.

Mr. Foster Hyatt, Publicity Chairman of the A.I.A.'s Santa Fe Chapter has released a calendar of events which promises architects a challenging, informative and enjoyable schedule. On Wednesday, the 12th of October, the Regional Council of the A.I.A. will meet at the La Fonda which is the headquarters hotel. A social evening, open only to pre-registrants, to officials and VIP's, will provide guests with the opportunity to meet New Mexico's Governor, the Mayor of Santa Fe, and other dignitaries.

Registration booths in the lobby of the La Fonda will be open from 8:00 until 11:00 on Thursday morning the 13th of October. The opening session will convene at 11:00 at the State Land Office Auditorium, and will include a twenty-minute slide show on the subject of the deliberations, "People," prepared and presented by the Santa Fe Chapter, A.I.A. This session will be open to both A.I.A. and American Institute of Interior Designers.

The keynote speaker is Mr. John B. Jackson who is the Editor/Publisher of "Landscape" magazine. His address will be delivered at the Buffet luncheon at the Desert Inn scheduled for 12:30 p.m. on Thursday.

Panel Number One will be moderated by John W. McHugh, A.I.A. The four panelists will treat four separate, yet correlated, design subjects. Paul Spreiregen, A.I.A. will speak on "People in Urban Space." Mr. Spreiregen is the author of the recently published book, "Urban Design, The Architecture of Towns and Cities." The subject, "People in Architectural Space" will be treated by Walter Netch, Jr., A.I.A., Partner in the firm of Skidmore, Owings and Merrill, Architects, and head of their Chicago office. Garrett Ekbo of the American Society of Landscape Architects will explore the subject "People in Landscape." Mr. Ekbo is currently landscape architect for the University of New Mexico in Albuquerque and for St. John's College in Santa Fe. He is with Ekbo, Dean, Austin and Williams of Los Angeles. The final topic, "People in Interior Space" is the subject assigned to William Raiser, A.I.D., N.S.I.D., I.D.A., and Vice President of Interiors of Raymond Loewy-William Smith, Inc.

On Thursday evening, pre-registered architects will be entertained at dinner in the home of Santa Fe members.

John P. Conron, A.I.A., A.I.D. will moderate the Second Panel which will meet at 8:00 on Friday morning, October 14th. The subject is the dissemination of information, illustrations, and ideas from designers to laymen, how architects and interior designers should avail themselves of the existing media of communications. Not all panelists have been chosen for this discussion, but the subject of the "Professional Press" has been assigned to Peter Blake, A.I.A. and Editor of the "Architectural Forum." Grady Clay who is the Editor of the "Landscape Quarterly," the official publication of the American Society of Landscape Architects and Urban Affairs Editor of the Louisville Courier-Journal, will speak on "The Popular Press."

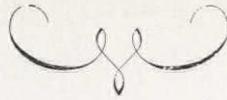
A Design Concept Seminar will be held at 2:00 on Friday afternoon. This meeting is being arranged by the national A.I.A. headquarters staff and will be limited to the first sixty Corporate Members to register for this particular session. Other architects are invited to attend the panel discussion at the Inn of the Governors on "The Designer in the Evolving Environment" which will be moderated by Mr. John P. Conron.

The A.I.A., Western Mountain Region business meeting will be held in the Santa Fe Room at the La Fonda at 9:00 on Saturday morning. Three separate tours are being planned by the Santa Fe Chapter on Saturday for members and guests. These tours are "Tour of the mountain villages leaving at 11:00 a.m., and to include a picnic lunch. The Aspen tour which will leave La Fonda at 1:30 and the City Tour which will begin at 2:00 in the afternoon.

The Annual Awards Banquet will be held on Saturday evening at the La Fonda. National A.I.A. speakers will be Harold Spitznaegal and Executive Director, William Sheick.

The Producer's Council is formulating plans for a comprehensive exhibit area providing architects and designers with the opportunity to view products and "tools of construction." During the Convention, the Council will serve coffee and pastry from 8:00 a.m.-11:00 a.m. in the Exhibit area in the La Fonda Hotel. On Saturday evening, preceding the Annual Awards Banquet, the Producers Council and the Resources Council will co-host a cocktail party for members of the A.I.A. and the A.I.D. The thoughtfully planned program for this, the 15th Annual Convention of the Western Mountain Region, A.I.A., promises a rewarding experience for all members who attend.

The theme "Design for People" provides a broad base for the exchange of knowledge and ideas . . . and forecasts a most successful meeting.



Curtain Going Up

When you cover a National A.I.A. Convention, you need only be in three or four places at the same time. There is, however, an efficient pressroom, a detailed program of events, and the availability of people and services.

But . . . Symposia wondered just what went on before the curtain goes up—before the delegates, the guests and the press arrive and pin on their badges.

Let's go down to Larimer Square, through the shadowed arcade and out into the lovely Court of the Bull and the Bear. It's a sunny Saturday morning, and the Colorado Chapter's Historic Buildings Exhibit is taking form. You can hear the saw and the hammer before you discover Ray Crites and Orlie Stinnett, two young architects from the Langdon Morris firm. They are now piecing together an old balustrade which will separate the two levels of the exhibit amid a welter of easels and boards and ladders. There are, naturally, certain jocular comments about actually seeing architects at work with tools.

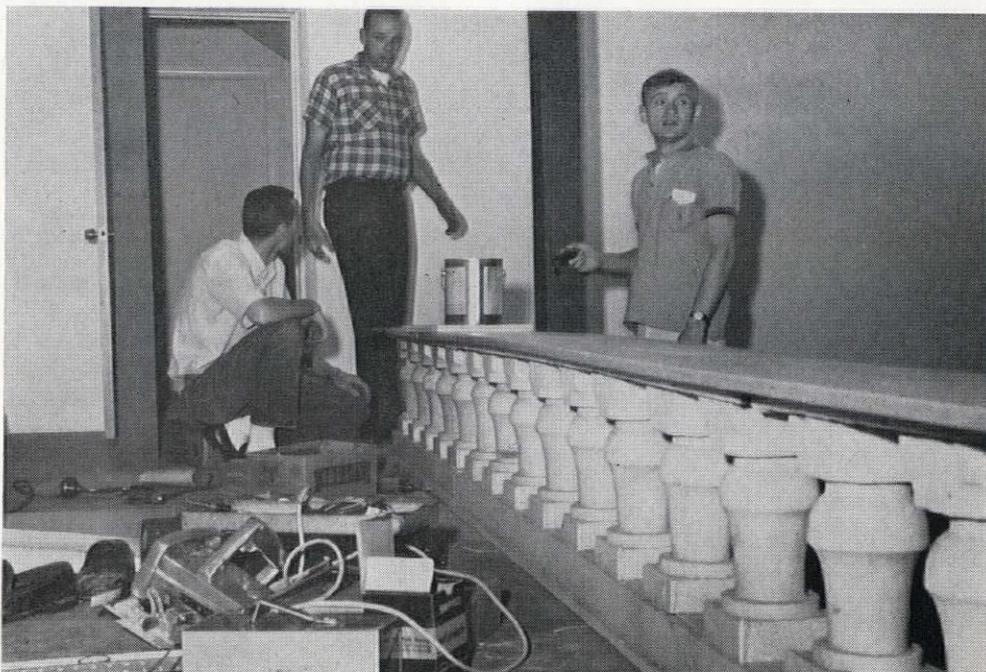
Here is Mr. Langdon Morris himself, co-chairman of the Historic Buildings Exhibit. He dashes back from a telephone call, clipboard in hand. Mr. Morris has more problems than Historic Exhibits at the moment. He is serving as chairman of the V.I.P. Committee for the National Convention—one of his committee members has been mislaid—and there are trains and planes to be met—and Heaven forbid!! that a V.I.P. should go ungreeted.

The other co-chairman is arriving. Yes, it's Alan Fisher just parking in the alley-way. Offers of assistance are waved aside. "I just have this other architect with me," he assures us. He is quite alone in the car.

"I'll just fetch him out of the trunk," he smiles blandly. What! Has our mild-mannered Mr. Fisher gone in for the Lizzie Borden bit?

No, he is coming down the brick steps now carrying a stone carving. He sets it carefully down on the ledge and turns it to the light. It is, indeed, an architect—the stone

Organized chaos—amid the welter of equipment—left to right—Orlie Stinnett, Ray Crities and Fred Hegel.



relief shows him clearly, bent over his drawing board. "It's a Robert Garrison," Mr. Fisher explains. "There were twelve—no, thirteen of these Garrison carvings around the entrance of the old Midland Savings Building. The idea was to picture, in stone, the men who came West and built the country. There was the miner, the farmer, the rancher—and of course, this old fellow—the architect."

"Your favorite?"

"Admittedly. This chap was headed for the rubbish heap when I found him," his fingers rub the top of the stone.

"The others?"

"I had all but the keystone piece—it's been lost. I have since given two of them away. I still have the others. Robert Garrison was a very gifted man, and many of our Denver buildings are more beautiful because of his great talent." This sounds like a story, and Mr. Fisher agrees . . . a Symposia feature on Robert Garrison for the future.

The balustrade is now all in one piece, it seems quite solid. Solid enough to hold Alan Fisher as he talks with Ray Crites. Ray is just completing the model of a Scandinavian Stave Church. Magically, Mr. Fisher has sketched an almost perfect little map of Norway, and explains just where the Stave Church is located.

Fred Hegel arrives—another young man from the Langdon Morris firm. He is promptly and properly equipped with a paint brush. Drawings and pictures are being moved. Mr. Morris and Mr. Fisher hold a high level conference by the step-ladder. The photographer has come and gone.

The sun climbs noonward, making odd little highlights on the Bull and the Bear. There are the usual thank yous and good-byes to the cooperative crew—and as always, we come away wiser for our pleasantly paced conversation with Alan Fisher.

"Oh, we may be here until midnight," they predict.

Tomorrow—the registration booth opens—there will be welcoming addresses and business meetings and luncheons and banquets and cocktail parties. But, down on Larimer Square in a room with yellow door—just off the Court of the Bull and the Bear—there is an old stone architect bending over his drawing board, and a hundred dusty pictured memories of Colorado's past.

So—that's how it is before the curtain goes up—and it was a lovely morning.



Painting the back-drop—left to right—Alan Fisher, Langdon Morris, Ray Crities, Orlie Stinnett.



High level conference—Co-chairmen of the Exhibit talk it over. Left to rights Langdon Morris and Alan Fisher.

More than three thousand architects, building product manufacturers, writers and their families gathered in Denver, June 26 through July 1st for the 98th Annual Convention of the American Institute of Architects. Colorado Governor, John A. Love, officially declared the week ending July as "American Institute of Architects Week," and commented in his proclamation that the "profession of architecture has obligations to our nation far beyond the design of buildings or entire core areas of cities."

During the six days of the Convention, delegates considered the triple theme "Technology—Environment—Man," a theme underscored by three eminent speakers. An assembly of some 1,200 participated in the opening ceremonies at the Center Theater. The keynote address was delivered by former Ambassador to India and Warburg professor of economics at Harvard University, Dr. John Kenneth Galbraith.

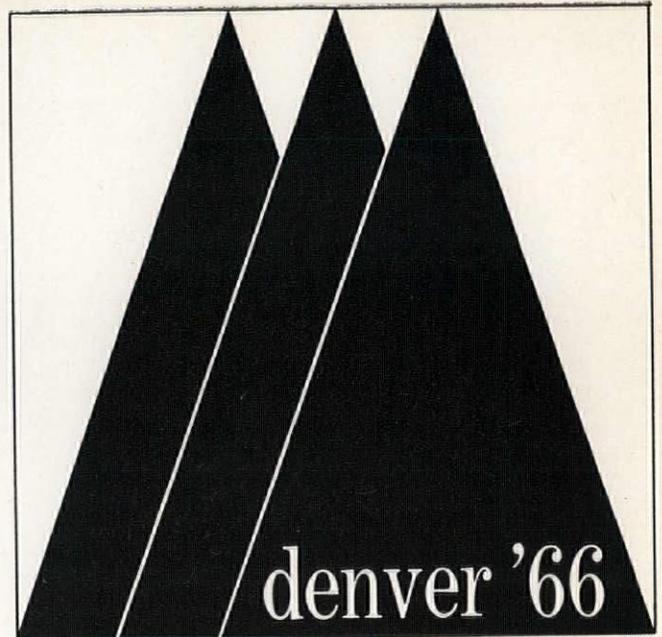
Galbraith defined America's domestic tasks in the future within three areas of need: public services, the population excluded from participating fully in the economy and the environment. With high production and low unemployment characterizing our present economy, the Harvard economist proposed to solve the problems of the poverty excluded population, and the need of more funds for city budgets with one measure, to provide everyone with a minimum income.

"It would cost," Dr. Galbraith said, "about \$20 billion to bring everyone up to what HEW considers a reasonable minimum. This is a third less than personal incomes rose last year. It is not so much more than we will spend next fiscal year to rescue Marshal Ky's version of freedom and democracy in Vietnam. And nothing is so certain an antidote for poverty as income."

While economic growth may solve most social problems, Dr. Galbraith pointed out, it does not solve the problem of our environment. This problem he called surprisingly simple—and universal. It is that we have for long assumed that it must be subordinate to economics. Accordingly questions of beauty, liveability, even health have been of secondary importance. "We must, he declared, "explicitly assert the claims of beauty against those of economics. That something is cheaper, more convenient or more efficient is no longer decisively in its favor. If it is ugly, it is likely that is not desperately needed." He added that an unplanned metropolis will have no better chance of beauty than an unplanned office building—nor be any more functional. Calling for more effective planning and better land use, Dr. Galbraith asserted that wires and utility poles must go underground, factories must be set in the most agreeable rather than most efficient locations, highways and streets must provide for tranquil movement rather than business opportunity, and air, water and landscape must be protected from pollution.

The test of these moves should not be "that it will pay in the long run" but that it is what people will enjoy most, he said. "Every successful society has allowed its artists and critics to act as arbiters of taste. We need planning and control to permit the architect to work within a suitable framework—a consistent design. This is not to impose uniformity; rather it is to require harmony and order."

In conclusion, the Harvard economist stressed the future importance of the city. He suggested stronger city government manned by stronger and more imaginative leaders and staffed by better and better-paid employees. The city, stated Dr. Galbraith, "has the most important tasks and the least money. This endemic starvation cannot continue."



AIA 98th National Convention

a summary

technology, environment, man

First Theme Seminar, July 28, 1966

Speaker: Dr. Isidor I. Rabi

Nobel Prize for Physics, 1944

Professor, Columbia University

The pungent and brilliant Nobel Prize-winning physicist alternately chided, cheered and challenged A.I.A. members in his speech on the first theme, "Technology."

Dr. Rabi in his opening remarks stressed the opportunities and responsibilities of the architect. "Augustus, the first emperor of Rome, claimed he found his city made of wood and left it made of marble." Said Rabi, "Our opportunity is equal to his but magnified a hundred fold." He went on to explain . . . "The flight from the cities is a flight from ugliness and constriction, noise and dirt. It is not cheaper to live in a suburb; indeed it is much more expensive. The magnitude of the exodus from the central city is the measure of the failure of those of the architectural and city planning professions to do their job."

"There is a certain similarity between the condition of the architect and scientist," Dr. Rabi continued. "It has been said that scientists are the elite which control our present and our future. There may be a small kernel of truth in this statement. In the same way there is little doubt that the color, the mood, the tone and quality of our lives, especially those of us who live in cities, is in your hands. You are responsible for our past, present and future. If our lives are confined, if our surroundings are dreary and frustrating, it is your mistakes or those of your forebears that made it so. If, as sometimes happens, you produce the miracle of Paris or Florence, you raise our spirits and extend our human possibilities."

In drawing an analogy between the scientist and the architect, the Columbia University professor spoke of the support and increasing sums of money needed in both fields to bring about a realization of their visions.

Rabi stated, "It is difficult for a bureaucrat to accept a vision. By the time the vision is reduced to budget size it has faded like the brilliant colors of autumn leaves. I am sure my remarks find a response in every architect's heart. He too has a vision, he too needs support, he too needs a client or patron who has his own ideas but with insufficient taste or knowledge. We are brothers

in that neither of us has the disposal of our own brain children."

In summation, Dr. Rabi said, "It is the glory of our American system that when conditions are right a private organization is found which can do what others can do only through a centralized bureaucracy. I suggest that the time is now. I have often urged scientific colleagues to enter public service to insert the scientific spirit and scientific culture more effectively into the pattern of our public life. Many of them have done so and some are trying for public office, which until now seemed reserved for businessmen, lawyers, accountants, and the Kennedy brothers. With all due respect, I do not consider this to be a fair sampling of our educated society.

Where are our scientists, our engineers, our doctors, our social scientists, our poets and philosophers, and not least, where are our architects?

I do hope that some of you will take up the challenge and that my great grand-children will take the city beautiful as a matter of course."



environment

Second Theme Seminar, June 30, 1966

Speaker: Robert C. Wood

Under Secretary, Housing and Urban Development



"Two major differences distinguish our time from the past," said Under Secretary Wood in his approach to the seminar theme—"Environment." "First, man used to be more transient than the environment in which he lived. Now, the rate of change has accelerated, so that men remain the same, their surroundings are transformed."

He outlined the cities problems: sprawl, the swift decay of central city neighborhoods, the demands of the automobile. "A whole new society of the poor, the elderly, the handicapped and the non-white," he said, "has clustered together in central city ghettos. Walls of alienation and bigotry separate this society of the poor from the larger American society." And he concluded, "It is not man—but his circumstances that we must control."

"The second characteristic distinguishes us from the past from a professional point of view. There is a new clientele for the architect. In times past the great monuments of urban environment were supported by either private or autocratic patrons. The patron today is called a client. More and more he is public and he is democratic. This is the relationship of today and the architect must adjust accordingly."

In taking advantage of the new world of opportunities, Mr. Wood suggested that architects use the new technology . . . the computer, PERT, and systems analysis; plus the available aids of anthropology, sociology, economics and political science.

"The one thing the architect cannot do in the modern World," he stated, "is to play the role of the Hero. He cannot ignore reality, take the fashion of the petulant and peevish, define his role as simply a crusader against ugliness and bad taste. He must instead be the servant of a changing society." Under Secretary Wood discussed at some length the legislation now before the Congress represented in a clean bill called the Housing and Urban Development Act of 1966. He said . . . "The Demonstration Cities Program for the first time gives us a weapon to attack the total environmental problem. The President has indicated three thrusts of the proposal . . . To concentrate all available resources in planning tools, in housing construction, in job training, in health facilities, in recreation, in welfare programs, in education—to improve the conditions of urban living. —to coordinate all our available talent and skills. —To mobilize local leadership and private initiative, so that local citizens will shape their new city freed from past constraints."

Mr. Wood urged that an alliance of architect, planner, developer and home builder unite behind the goals of this program . . . and concluded his address with this message—"At stake is the face of domestic America in the generation just ahead. We will decide, in the working lifetime of this audience whether or not that face has the style, quality and appeal that proclaims an American urban society worthy of its people. Or, in the same short years, we will tolerate a long, cold slide into mediocrity. The outcome turns on the social commitment of professionals such as you, who reorganize the transient environment and who serve the democratic society.

No incipient domestic alliance ever played for higher stakes. No alliance can less afford to fail."

Third Theme Seminar, July 1, 1966

Speaker: Dr. Sterling Moss McMurrin,
Provost and E. E. Erickson Distinguished
Professor of Philosophy, University of Utah

Philosopher and educator, Dr. Sterling Moss McMurrin in his address before the A.I.A.'s Third Theme Seminar on the subject "Man" made a plea for the preservation of "genuine individuality" and "the personal quality of life" in our civilization. Dr. McMurrin warned that we may be "in danger of creating a technological wasteland in which our ends are dominated by our means."

Specifically identifying the role of the architect in society, he said, "Architecture is a major determinant of our culture" because it combines the "basic and powerful property of art with the tasks of statesmanship."

"It is the architect more than any other who must accept the large responsibility of in some way bringing art, statesmanship and engineering together in a supreme effort to secure the individual and his personal values in a society of genuine strength and integrity," he said.

Doctor McMurrin said that we are now at an upward thrust of our civilization; that our unprecedented prosperity is underwritten by a firm economy, and the new ventures of our government are guaranteed by political stability and expanding income.

But Doctor McMurrin added that "We cannot any longer take our future for granted. We have come face to face with the almost demonic forces that shape human history; no longer can we close our eyes to the human capacity for evil."

He said "the greatest danger that hangs over our future is the possible loss of genuine individuality and the decline and disintegration of the personal quality of life upon which our values are grounded and which is the substance and meaning of a democratic society and a free culture."

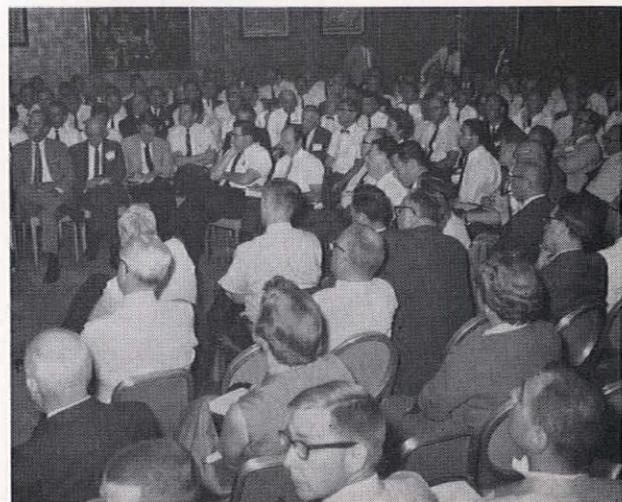
He said this country's struggle for freedom of the individual has brought great gains, and promises even greater gains in the near future in the fields of political equality and social equity.

"But the great question which faces us as a nation and which weighs heavily upon your profession as planners and designers of our society," he said, "is whether these ends of equality, equity, and material well-being can be achieved without the insinuation into the social structure of various kinds of collectivism and regimentation." This problem stands above party politics and differences, and affects both private and public affairs, he added.

Doctor McMurrin said there already "are ominous signs of a threatening dehumanization of our culture. To contend with the complexities of human relationships we are developing a social technology which borrows heavily from our mechanical techniques."

He said architects face "the difficult task of reconciling in practice the autonomy of art with the necessities imposed by social and private fact and physical condition."

Doctor McMurrin said this nation's "best hope for the future is our own scientific intelligence and our advanced technical knowledge turned to the identification and solution of our human problems."





Always a major feature of any American Institute of Architect's National Convention is the awarding of the many honors voted to those who have made a significant contribution to the science and art of the profession during the preceding year. The highest accolade within the Institute's gift is the Gold Medal presented this year, at the Annual Dinner on July 1st, to Kenzo Tange. Tange is the first Japanese architect to be so honored, and no other Gold Medal recipient has been selected so soon after beginning his practice. At fifty-two, he is one of the youngest Gold Medalists in the Institute's history.

Kenzo Tange came to world prominence in 1949 when he won the open competition for the design of the Peace Museum at Hiroshima. This was actually his first building, and the dignity and confidence of the work marked him immediately as a contemporary architect of unusual promise. The Hiroshima Memorial pioneered his own exposed-concrete style which has been so fruitfully developed in the years that have followed.

Among Tange's most significant buildings are the Kurashiki City Hall, Shizuoka Convention Hall, the Office and Assembly Buildings for the Kagawa Prefectural Government at Takamatsu and the Rikkyo University Library in the outskirts of Tokyo. Laymen are perhaps most familiar with his design for the main covered stadium for the Tokyo Olympics, 1964. In 1965, he won first prize in the invited competition for the city center of earthquake ravaged Skopje, Yugoslavia.

Tange has conceived one huge and unprecedented project which is still to be realized—it is a plan for an enormous floating city on the waters of Tokyo Bay—this is the brilliant designer's answer to decongesting the increasingly populous Japanese capital—already considered the largest city in the world. One of the two principal building types he proposed for the fifty billion dollar master plan was developed while working with a team of students at the Massachusetts Institute of Technology while he was

a visiting professor in 1959-1960.

Through the years, Kenzo Tange has posed for himself the problem of how to seek out and express the "realities" of the human occupation and the structure of a building. He has constantly stressed the need for designers, architects and planners to cultivate a sense of reality.

"Reality is a movement which includes inconsistencies," Tange says, "To discover order within these inconsistencies and to give form to this order is our task."

The A.I.A. established the Gold Medal in 1907—since that time only thirty persons have been so honored. Kenzo Tange joins this distinguished company which includes the late Frank Lloyd Wright (1949), Mies van der Rohe (1960), Le Corbusier (1961), the late Eero Saarinen (1962), and Pier Luigi Nervi (1964).

The official presentation document reads as follows:

The American Institute of Architects
Awards
THE GOLD MEDAL
to
KENZO TANGE
Architect - Philosopher - Teacher - Writer

who has through the poetry of his architecture brought a spirit of dignity, grace and integrity to his own land and to man everywhere. In his relentless search to understand and translate reality, he has welcomed the architect's responsibility to give visual and physical form to the unawakened desires of society. The eloquence of his thought and his design has given outstanding leadership in architecture and city planning to bridge the gap between advancing technology and human aspiration. Majestic in conception, his buildings beginning with the Peace Memorial at Hiroshima only seventeen years ago have proved him truly a first architect of the world. Certainly, Kenzo Tange has expressed in his architectural creations the very essence of the 1966 Convention Theme—Technology—Environment—Man.

"We live in such a wonderful era of plenty, we have become a pretty blase group. I imagine if Moses were alive today and a news commentator were to report on the announcement of the Ten Commandments . . . it would come out something like this: 'Moses today laid down the Ten Commandments, the three most important of which are . . .'"

from remarks by Charles S. Stock,
President of the Producers Council, Inc.,
at the National A.I.A. Convention.

"Tools of Construction"

The American Institute of Architects, meeting in Denver in late June, was presented a myriad of new ideas and products graphically shown in booth display. From A (Alliance Wall Corporation) to Y (Yale Lock and Hardware Division)—manufacturers of the "tools of construction" challenged the architectural profession to the use of new concepts in design.

Long associated with the A.I.A., the Producers Council, Inc. had its inception in a small committee instituted by the architects in 1921. Product manufacturers who participated in this first committee were designated by the A.I.A., and were considered an integral part of the organization. Their purpose was to cooperate with the Institute in furthering the highest ideals in architecture, building construction and equipment. They wanted to provide the facilities for study, discussion and the solution for many mutual problems. From this neophyte committee, a new organization grew. In 1928, the Producers Council became a separate entity. Through the ensuing decades, the Council and the A.I.A. have up-dated their original agreements, and the old structure, still sound, has been rebuilt and modernized. At present, the P.C. and the A.I.A. are still in complete accord on the basic precepts laid down forty-five years ago.

"Tools of Construction" is the term applied by Charles Stock to the products of his organization. At the opening of the 1966 Building Products Exhibit at the National A.I.A. Convention at Denver's Hilton Hotel, he said . . .

"We're in the middle of an age which cannot be identified by any product label . . . such as historians gave to the 'Stone Age,' or the 'Bronze Age,' or the 'Iron Age.' Ours is a miraculous age of materials—a systems age—which will be measured, not only by how well we use a single material, but how ingeniously we use these materials in combination."

Exhibits at the A.I.A. Convention brought to architects the result of millions of dollars spent by private industry in the development of materials and systems . . . "tools

of construction" . . . ready for the summoning finger of the designer of tomorrow's architecture.

Lee Worthington, President of the United States Steel Corporation speaking to the Producers Council recently said . . .

"Architects can no longer choose only to use old materials in new ways. If there is to be a continuing evolution in architectural design and design aesthetics, they (architects) must experiment with the new. As they know the comfort of relying upon the familiar, they must accept the challenge of innovating with the unfamiliar. It isn't a question of tackling new design frontiers before we master the old ones; it is a matter of learning from the past while not being content always to imitate it."

Charles Stock, P.C. President, underlining the same basic precept . . .

"Think how our commitment to research has changed buildings. Back in 1815, wood and stone and their derivatives were the staples of the building industry. A building rose only as high as it was comfortable to climb by stairs. Heating was a simple matter of closing windows and lighting a fire on the hearth. Cooling merely reversed that order. Illumination flickered from an oil lamp or wax candle.

"What a difference a century and a half has made! Steel, and a host of other materials have joined wood, stone and masonry in an elevator ride skyward. So complex is the distribution of light, water, heat and air-conditioning in the modern structure that whole industries and new techniques have sprung to life just to engineer this distribution. Whereas, the designer of a century ago had an 'either/or' choice of materials, today, we producers have assured them of hundreds of materials and system components from which to choose."

During the A.I.A. National Convention, producers of the "Tools of Construction" not only urged architects to meet the challenges of the "new and innovating concepts of materials," but to bring into the market place their special problems. They asked for a "meeting of the minds"—a communications bridge designed to make and keep manufacturers aware of the architect's problems and needs—in essence, a closer, cooperative effort to construct the buildings of tomorrow.

In conclusion . . . Mr. Stock stated . . .

"You, who are in the business of architecture, have a tremendous responsibility. You must not only know the old ways, but you must also learn the new. You must give your clients product value and, accordingly, you must **know** product value. You must know the public . . . and the mysteries of its moods. You must know materials. You must know the complicated systems that are becoming an integral part of modern-day construction. You must know the knack of using these materials and systems in the right combination to produce the right effect."

In essence:

Architects were urged to meet the great challenges of the future!

Get acquainted with the "tools of construction."

Counsel with the manufacturer so he is aware of your problems and your needs.

Take advantage of the opportunities for information—meetings of the Producers' Council and services of manufacturers' representatives.

"We meet," says the Producers' Council, "the challenges of the future—with the "tools of construction."

► Plan Bulldozer

A REMARKABLE CIVIC ACHIEVEMENT

by Harry Padgett

The Associated Building Contractor's "Plan Bulldozer" provides a method and an organization which immediately places the resources of the participating building contractors at the service of the community when disaster strikes. Conceived and presented by the National Association of General Contractors, of which the ABC is the local building branch, it is difficult to envisage the task of making this plan a reality.

But it is a going arrangement for Denver and its metropolitan area. Only through men with the welfare of the community close to their hearts, dedicated men, could the complicated and time-consuming task of organizing, obtaining definitions and gaining agreements be successfully accomplished.

So it is with pardonable pride that Richard A. Deam, manager of Frank Briscoe Co., Inc., and chairman of the Plan Bulldozer Committee says, "We're ready, we can move into a disaster situation now, operate from a central headquarters and have things moving within a matter of minutes."

Nor are these men content with what has been accomplished. They hope and are working to have a practical, workable plan extend to cover the whole of Colorado. Inevitably, the story of any outstanding civic accomplishment such as "Plan Bulldozer" becomes the story of the men with the faith and persistence to see it through. When the Associated General Contractors of America first presented the plan to the Colorado Chapter, Deam was one of the first who believed it worthwhile and workable. He is now in his second term as chairman of the committee then established to work out a practical application of the disaster plan.

Deam—who is "Rich" to his friends and associates—counts himself a true native of Colorado, and certainly he should be. It took "Rich" Deam a college career and two attempts to establish himself in this—his chosen city—in his chosen field of endeavor. Coming to Colorado from Illinois, he graduated from Colorado University with a B.S. degree in architectural engineering. While still at C. U., he met and he married a girl who also

came from Illinois. Today, they have two children of whom they can be justly proud. The oldest is a son who will be a senior in college this September, and the Miss Deam of the family is a charming and lively thirteen-year-old. Thus, with a family, a home and a business in Denver, "Rich" has a very real and abiding interest in the community.

World War II and the United States Marine Corps required all of the time and the attention of the young engineer from Colorado University. It was his war experience which demonstrated to him the urgent need for emergency relief measures necessary to any community hard hit by war or any other disaster.

Following his service in World War II, Deam returned to Denver, and in his own words, "things were pretty tough in the building line." There followed a sojourn of several years in Chicago—but the Deams came back to Denver. This time he found his place in the construction industry.

The signing of the Bulldozer Plan agreement in 1965 marked a very real accomplishment for the ABC

A major milestone in Civil Defense and civic action, the signing of an agreement between the Associated Building Contractors' Bulldozer Committee and municipal and Civil Defense officials. Pictured from the left: Mayor Tom Currigan of Denver; Don Decker, president of ABC, 1965; Richard A. Deam, chairman, Bulldozer Committee; William H. Traugh, coordinator with Civil Defense; Jim McTigue, executive secretary, ABC.

Committee. The original signers were: Colonel William J. Allen, Jr., Director, Civil Defense; Mayor Thomas Currigan of Denver; Tom Gillian, Denver's Assistant City Attorney, Bob Lewis, City Engineer, for Denver; Earl Endres, of Lippert Brothers Construction Company and Richard A. Deam, Chairman of the Committee, Frank Briscoe, Inc.

What constitutes a disaster? This was probably the first definitive problem encountered. The final analysis was this: "Only when public facilities cannot arrest further damage to human or property values or re-establish orderly physical environment as declared by proper authorities."

This year, the Bulldozer Committee, with Deam again as Chairman, is composed of: Colonel Allen; Dick Dearing of Natkin and Company, representing the mechanical contractors; Curt Ogden of K.C. Construction Supply Company; Dave Williams and Dean Stone, Gates, Stone and Company (counselling on insurance aspects); and Charles Bickley of the Bickley Construction Company in Colorado Springs. The committee is attempting to include the electrical industry and is approaching the NECA toward this end.

Deam emphasizes that "Bulldozer" is not primarily an "ABC Committee," and membership in the Associated Building Contractors is neither

a requirement or a factor for anyone desiring to participate in this community oriented plan. In fact, it is hoped that the heavy construction industry will coordinate with the Bulldozer plan—as active members or through a similar organization which will act, in concert, with the "Plan Bulldozer" group.

Also it is hoped the appropriate building trades mechanics will participate through their labor organizations, thereby creating a labor pool where skilled manpower would be immediately available instead of assembling the needed personnel from the rosters of the participating firms. This would be, largely, personnel of these firms but it would erase temporarily company lines to release skilled mechanics to work where they are most needed.

But those are problems to be worked out. Let's look at some of the problems already encountered: Who pays for what? What about damage suits, liabilities? Insurance? How will the plan operate? By whom? From where?

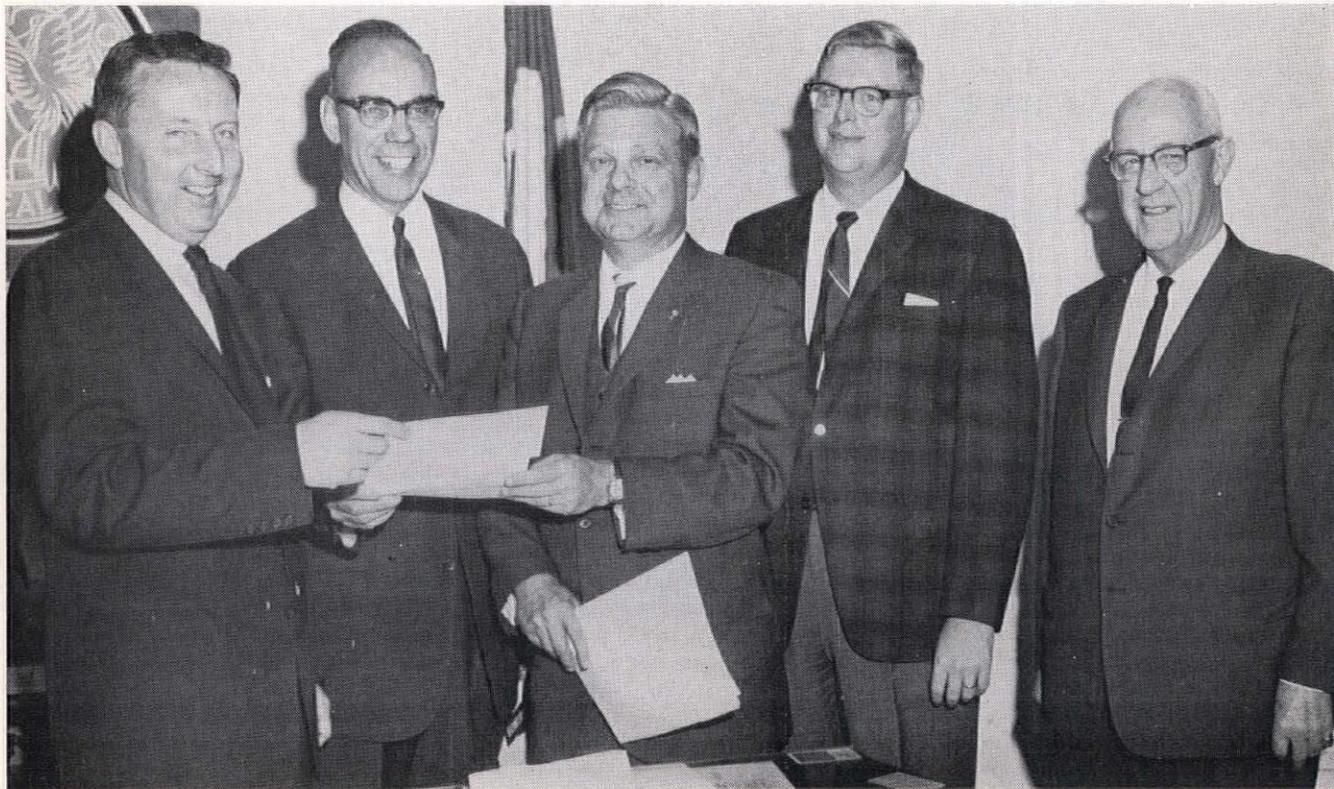
The only way these problems could be handled was step by step, meeting by meeting. These results have to be passed along, discussed by interested persons and pertinent comments and suggestions resulting assimilated and acted upon. It would be fairly simple for the interested firms to get to-

gether and say, "We'll do it." But in dealing with municipal and county officials and with the Civil Defense Agency which has extraordinary powers during an emergency it is far better to have everything spelled out and agreed.

Then there was the problems of costs, who would pay? The committee emphasizes that there is no desire nor intent for any phase of this to be profit-making. However, it is conceivable that one contractor because of the geographic location of his plant and equipment could be called on to accomplish a large share of work. Costs could be such as to seriously impair his financial situation. Thus, recovery of costs is an equitable solution.

It was determined that Civil Defense would reimburse the contractor costs incurred in a disaster situation. Remember that the disaster situation is "as declared by the proper authorities."

Probably no one on the committee could or would estimate the time and thought devoted to this project, the hours at the conference table, the correspondence, the telephone time. As a community service, its value is beyond estimate. It is an assurance that when disaster strikes anywhere in the Denver target area, help will be on its way as quickly as Plan Bulldozer can get it there.



FOREWORD—

Mr. Alan Fisher has combined his rare sense of history with his knowledge of architecture in the article we present in our August issue. He has called his article "The Human Fly"—and has used it, as a vehicle, to recount the story of the building, the impact, and the nostalgia of the "Tower." Mr. Fisher does not remember just when this spectacular climb by his "Human Fly" took place — 1919 perhaps or even 1920. He does recall coming into downtown Denver as a student in Aaron Gove Junior High, on the street car, to see this ascent—which seemed like outer space in those days. The date doesn't really matter—his skillful blending of the "Fly's" climb to the VERY top, and his own memories of the store and its architectural history combine to make this an article of great interest to all of us in the Rocky Mountain West. Coming south from Wyoming—north from New Mexico — at Stock Show time when the snow kicked up along the highways or in summer when the fish were biting—all of us have come to know and identify the "Tower" with Denver. It was, as Alan Fisher has said, the first thing you saw . . . and so you remembered, as he has—the great significance this building has for the city. If you were born in Denver — you remember sitting on the seats in the Tower lobby—enormous and black leathered—with your patent leather Mary Janes swinging. You remember the Tea Room with its enormous Christmas tree, and Santa patting all the nice children on the head as he went jingling from table to table. You even remember taking your own children there . . .

Yes, the Tower just has to belong!

The Human Fly

By Alan Fisher

His entrance was a blaze of glory to the eye of man. It was made through the second story tower window to the bronzed balcony on the Sixteenth Street side of Daniels and Fisher Store in Denver, Colorado. All traffic had been stopped at the Arapahoe intersection and the streets were filled with upturned faces as far as one could see. Even the dark green inter-urban cars from Boulder and Eldorado Springs that used the broad-gauge rail on Arapahoe Street were stopped for a sight that was greater than any yet beheld in the Queen City of the Plains of Colorado.

From the balcony, it appeared that he made a short speech to go unheard over the cheers and din below. Then up, up, up he started, higher, higher,

higher, swift and catlike far above the faces now silenced by wonderment and fear.

Beautiful, tall, lithe and swift of movement, he was dressed in shining white leather-like material that caught the glint of sun as he went up, up, up. In complement to the shining white, his wings were of black gauze, diaphanous and fixed to shoulder by limber wire construction to facilitate the graceful fluctuation. This, of course, is how the well-dressed "Human Fly" of that day, or any other day, would be turned out.

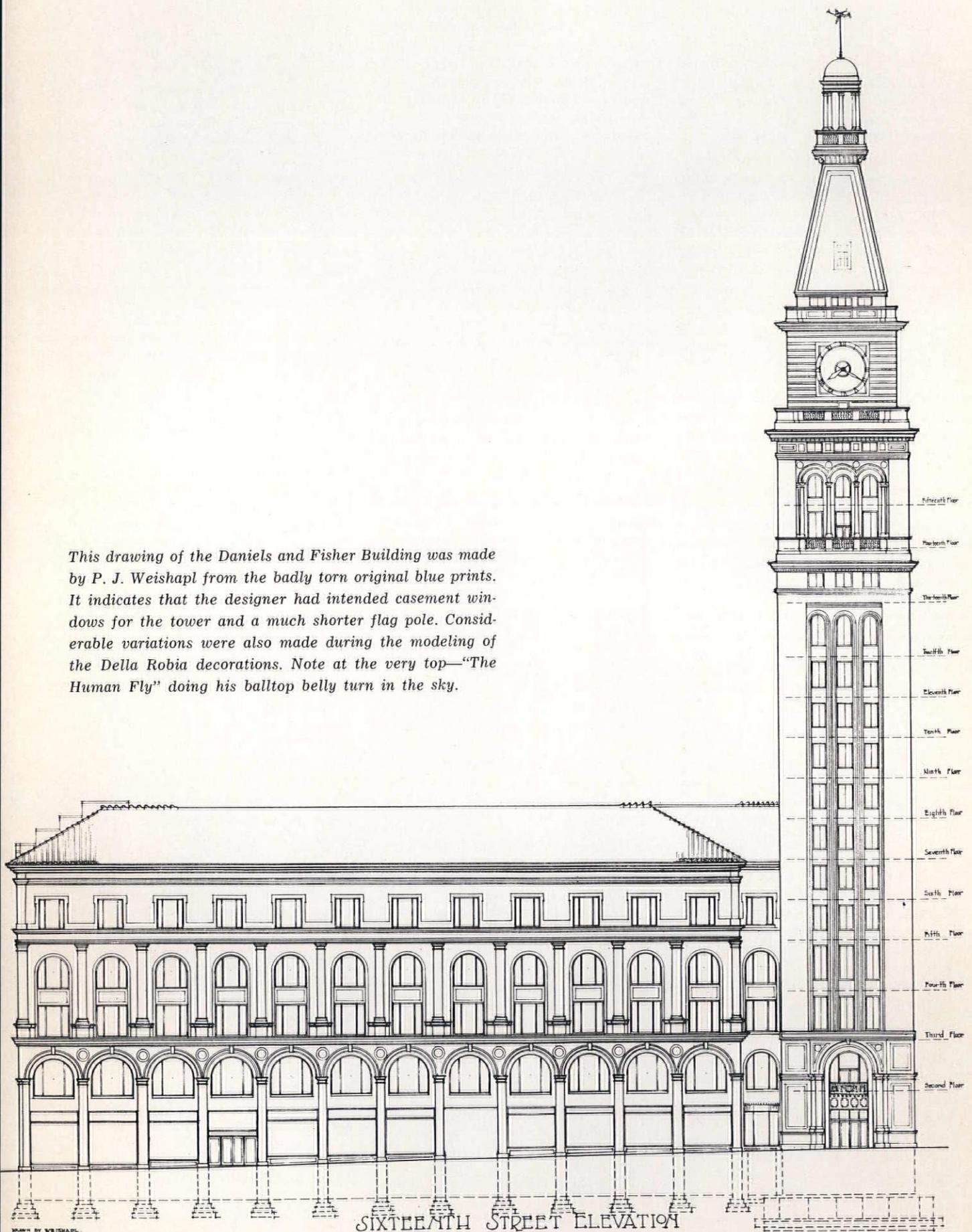
A woman in the crowd faints far below. The silence is broken, "stretcher, stretcher, water, water"; another scream, another faint among the crowd. "He should be stopped, he'll

be killed in front of every eye; where are the police?" More intermittent screams punctuate the sinister silence. On, on, on, up, up, up in poetic undulation, a marvel symphony in white and black to be seen in breathlessness.

He didn't exactly crawl the brickwork as one might surmise, but rather, cleverly, deftly, daringly used the window openings as his means. The double-hung windows had been left unlocked and as he reached the sill of one, he'd roll up the lower sash. Then, standing on the outside sill, he'd lower both sash leaves and in a flash be standing tall and straight on meeting rail. From this lovely web-like strand, it would be a bare nine-foot finger-tip reach to the sill of the

THE TOWER

This drawing of the Daniels and Fisher Building was made by P. J. Weishapl from the badly torn original blue prints. It indicates that the designer had intended casement windows for the tower and a much shorter flag pole. Considerable variations were also made during the modeling of the Della Robbia decorations. Note at the very top—"The Human Fly" doing his balltop belly turn in the sky.



floor above to provide a "chinning" operation to result once more in a vertical handstand on the higher sill, next one up. What if one of the windows had been left locked on his route? Fatality, death, disaster before the sight of all. Some left. Brave men held their hands to eyes. Parasols were opened to shield vision of women and small boys. Thus the symbol was being transcended!

This symbol pertained to many things. To some in early life, it was in childhood glory when you were lifted down from your mother's Detroit electric car the day the patent leather shoes were bought. Later, the best brown coat with velvet collar was most certainly "Tower" related.

In later life, it was the first building that you'd see when you came to Denver, Colorado, on the Burlington route or the Union and Pacific Railroad line. You'd see it on Christmas holidays home from school; you'd see it first from about old Riverside Cemetery at the cottonwood bend of the Platte. You'd see it from the vestibule of the olive green Pullman car as it roared by the quiet cemetery where great Governor Evans was in repose; where your own grandmother was sleeping under winter leafless trees, now all in afternoon sun; and Augusta Tabor there, too, still indignant in death over her plight in life; and some forgotten miner entombed in a perfect cutstone replica of a prospector's cabin with stone vines carved, covering the walls, and a pick-ax leaning by the stonecarved woodgrained door.

Daniels and Fisher Tower would be the first you'd see and you'd be home again where you belonged and where you wanted to be and where your fathers had come long ago, by new West time measurement, and where, if luck held out, you would probably stay and add your part and be in respect of the things that had been done there long before for you. And you knew that during this holiday you'd go, this time on your own, to Daniels and Fisher's Store to get the gray flannel trousers with twenty-inch bottoms to wear with the blue jacket to tea dances at the Country Club, or a white tie or gloves for the Saint Luke's Hospital Charity Ball in the ballroom on the eighth floor of the Brown Palace Hotel. You could buy things there just like they had in the East. The first thing of your city that you'd see on coming home would be The Tower and its meaning these things, and so many, many more.

Up, up, up he goes. He's passed the center of the main shaft of the Tower,

floor by floor—window by window—still in tireless upward rhythm. Suddenly, high, there is a window greeting. The Fly is warmly met at the window of the highest office in Colorado. The greeter's warm, distinguished face belongs to Charles MacAllister Wilcox who occupies this beautiful place surrounded by a library of rare books each of which is so well known to him. In matching dignity for years, he directed the pursuit of the store from this summit place.

Once, perhaps only days before this brief dizzy greeting, it has been said that there had been a staff meeting. It had been brought out by the fastidious head of the well-behaved and quiet modulated tea room of the store, that a certain lady, an excellent customer, had been practicing "Taking Ways" during her regular luncheon visits.

Nine cocktail forks had already been relegated to the depths of her vast purse. Mr. Wilcox was deeply hurt by such behavior of one he knew so well. "Wait until she gets an even dozen and you are sure," he said, "then put it on her regular charge bill."

Thus was the dignity of policy that ran from high office down through the store to the Tower door, where great, seven-foot tall, uniformed Carl Sandell made every lady in her machine, be it electric or fired by gasoline, feel that she was a queen, or at least, first lady indeed, to bring her business and her children and her grandchildren to the store.

Since 1900, Mr. Wilcox had guided the quiet and successful destiny of the store. This was done at the bidding of his close and warm best friend. But for better and more accurate understanding here, it is perhaps the best to quote in part an obituary, "The Trail," April 1918:

"**Daniels, Wm. Cooke.** In 1900 organized the present company, Daniels and Fisher Stores Company. Retiring from personal management of the business he entrusted his affairs to his most intimate friend and associate, Charles MacAllister Wilcox, and in the past few years came to Denver but seldom, his last visit here being in 1912. The graceful Tower that has become a landmark in Denver was planned by Major Daniels in 1909 and remains a memorial to his enterprise. ". . . That sentiment for Denver induced him to erect the beautiful campanile which attracts the eye from every corner of the city, and makes the Tower store famous throughout the land. In erecting that Tower, Wm. Cooke Daniels not only created a landmark for this city, but he also built a monument for himself which will

serve to keep his memory green so long as the Tower stands out against the western sky."

But where's our agile Fly by now? He's negotiated the topmost part of the main shaft to where the windows arch. The reach-around the next projecting moulding is nimbly negotiated. Ah, he's standing on the necking before the group of three isolated windows below the first vast cornice projection below the triptic loggia balustrade. What's that? A prop, is here for sure, a single strand of rope with knot at end hangs out in space. He's dangling in mid-air! The change to rope seems almost like a rest to him. Like Miss MacKinstry's Wolcott girls in D.A.C. mid-winter show, he's up it like a flash and standing, bowing to the crowds below. From the top of the balustrade, to shinny up the two-story ionic columns is restful and relieving to the eye, and as he mounts the crowning arch, he picks his way through the Della Robia decoration as though he is sorting garden flowers.

These lovely terra-cotta firings, so reminiscent of Tuscany, are keynotes to the architectural theme. They bring to memory the brilliant trip once taken by two distinguished men. They must have walked together in the streets of Florence, by the Hospital for Foundlings of Brunelleschi there so deftly accented by Lucca Della Robia and his men. They must have walked by Santa Croche, too, to see the loggias and colonnades again so accented. "These things," they must have said, "will find reflection in the Colorado air." The two, of course, were Mr. Wilcox and Frederick Sterner of whom much has been said before. It was these two men to whom the project was entirely entrusted; the dream of Major Daniels.

They must have walked and sat in Venice's Piazza San Marco and viewed the tower and have seen the pigeons there . . . and the lunettes of St. Mark's itself and heard the noon hour rung by two bronze men armed with sledges. Whether wise and more profound architectural philosophies were carried into deeper city areas by Calle or Canal is unknown at this writing. All that is actually known of this outing of great integrity and foresight to refresh this arid clime of Colorado with a new dash of Adriatic color is that "I'd sure like to have been with them." And thus the sensitive transition was made to give us here a sweet and reminiscent thought of elements that exist elsewhere and values related to deeds and heritage of other places.

It is perhaps five minutes past the hour, or even later now to save it.

Even now the knell may have been sounded. Elsewhere, in these writings it was said in effect, "Denver suffered her greatest indignity with the loss of the old Denver Club Building." A loss of this symbol would be even greater. On three occasions and from three separate sources, one of high standing and position in planning has been quoted as saying, "I cannot understand why anyone is interested in this old wreck. It should be torn down and a parking lot put there."

In lieu of this, and all the while, we can dream our own dream of an education oasis there, perhaps. The Lawrence Street half becomes a garden square. Along the present alley, there's in the dream a reconstructed shady arched loggia facing on the green. And to be more practical, it's well known that the later garage portion of the store is of industrial construction and equipped with the heaviest, largest elevators of the area. Has it now been said, "Machine shops—presses, looms, etc., will need to be involved."

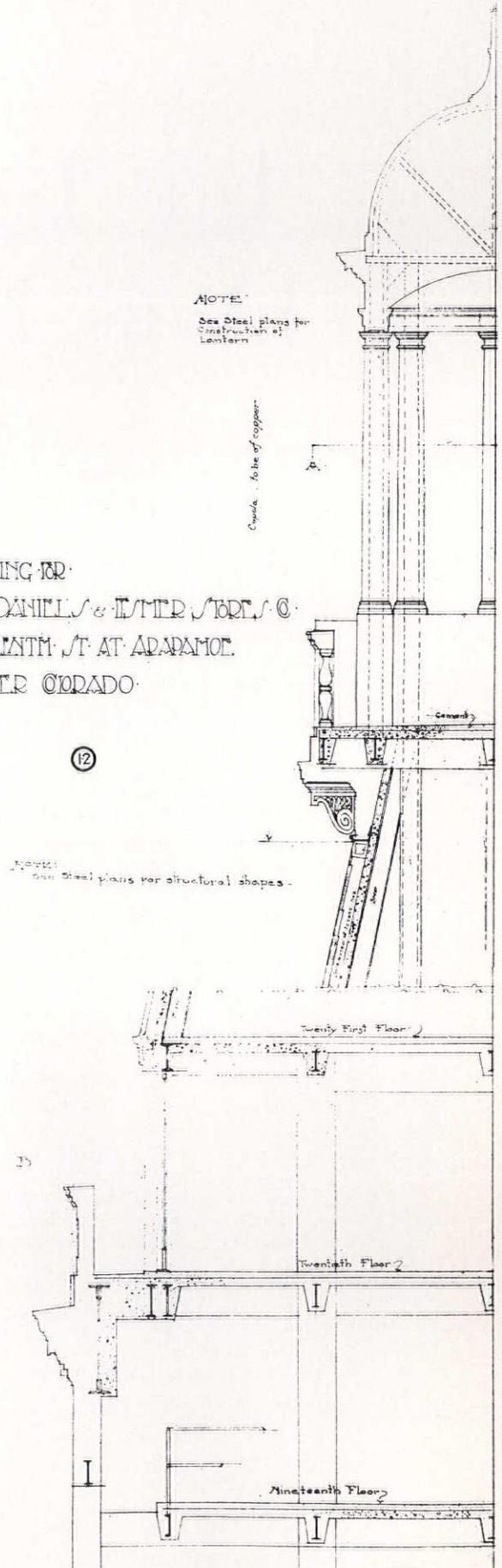
Dreamer, dreamer, dreamer, but such a school could use a Tower to mark it. Those valiant dreamer neighbors far down there at Larimer Square, bless them all in their fine foresight and activity, will shame us yet, and we'll say, "Why didn't we know and see?"

But again, where is he, the Fly? He's crossed the clock like a spider; he has waved from the parapet of the observation level. The corner brick pyramid semi-shiny climb proved easy as taking candy from the baby. An outrigger maneuver brought him to the bell lantern place. Again, there's a short column shiny to the gold dome so easily climbed by aid of lightning rod. This could never be called a "prop."

You'd think at the top of the dome that he would stop—satisfied. But lo, the crowd's heart sinks. He starts an easy treelike climb to mount the waving flagpole with crowning ball on top. He touches the ball; surely this is all. But no and lo, before the burning, swimming of the failing eye, he does a balltop belly turn there in the sky.

A reproduction of the original Tower drawings—Sterner & Williamson Associates, Architects. Courtesy of Mr. Alan Fisher, A.I.A.

BUILDING FOR
 THE DANIELS & ESTER STORES CO.
 SIXTEENTH ST. AT ADAMSON
 DENVER COLORADO



(In a series of telephone interviews, Symposia reports on the status of the Tower.)

THE TOWER . . . DOES IT STAND?

Mrs. Karl Arndt
Co-Chairman (until 1965)
Urban Environment Sub-Committee
Denver Planning Board

During the time I served on the Urban Environment Committee, the Daniels and Fisher Tower was very much a part of our thinking. We felt its preservation would contribute a significant aesthetic quality to the downtown Denver city-scape. The Tower dominated the skyline for so many years, it has become a symbol of the city to natives and newcomers alike. Of course, the Tower is just a portion of the overall problem. It has been our hope for some time to have the Denver City Council consider a two-fold piece of legislation . . . quite innocuous legislation really. We asked that a Landmark Preservation Commission be established, this Commission would survey and identify the important landmarks in this area.

These landmarks would be given only a modicum of protection . . . should it seem likely that the owners of such landmarks wished to take down such a structure—a ninety day wait would be necessary. This would enable interested persons to purchase or otherwise hold the bulldozers until some equitable solution could be found. This bill was referred by the Downtown Denver Property Owners to the City Attorney, and to my knowledge, that's where the bill is today.

Ben Grove
Urban Environment Sub-Committee
Denver Planning Board

Mrs. Arndt will be glad to know that the legislation to set up the Landmark Preservation Commission has now gone to City Council. We sincerely hope the Council will set up a public hearing in the near future so that

we can go forward. More specifically, many people feel that the Daniels and Fisher Tower is a real mast-head for the downtown Denver area. As a terminus to the 16th Street retail area its preservation would serve to tie this area together physically and environmentally. There is a hope, for instance, to make a "green area" around the Campanile portion of the building . . . that is if no other use can be found for the balance of the structure.

Certainly, architectural sensitivity is required to create the setting for the Tower—it is a singularly attractive building. We have already parted company with too many landmarks in Denver, and need to take steps to insure the safety of those remaining to us. As always, in such matters . . . it is not a matter of "cherchez la femme," but "cherchez la money." Hopefully—there will be a Landmark Preservation Fund open to donations. I wish I could say that the future of the Tower was assured . . . unfortunately there does not seem to be any definite commitment at this time.

Seth Heywood
Denver Urban Renewal Authority

DURA is determined to "save the Tower" if at all possible. This building has a definite and aesthetic contribution to make to the downtown Denver core-area. As yet, no concrete proposal has been made by any of the interested groups for any use of the Tower Building either wholly or partially. In Europe, the bulldozing of such a building would be unheard of—the municipality involved would simply shoulder the cost rather than see the structure erased from the landscape. The total concept of saving "The Tower" can only be translated into reality through the medium of cold, hard cash.



On the Side of the Angels

by R. James Noone, Architect
President, Denver Chapter of
Construction Specifications Institute

Last month's article "What or How" by Dr. E. C. McFadden, Director of School Facilities Planning for the Jefferson County School District, suggested the use of "Educational Specifications" to guide the School Architect in place of the restrictive limitations imposed by "Construction Guides."

To keep this suggestion from remaining only a "pie-in-the-sky" aspiration, the following article is presented (benevolently) as an extension of the theory in the hope that continued investigation will provide a realistic solution to a long standing problem.

STATEMENT	(T)	(F)
God is Good	x	
Justice is Desirable	x	
War is Hell	x	

What an easy quiz!! As the lyrics in a "Hello, Dolly" number state, we also "stand for Motherhood, America and a Hot Lunch for Orphans." At this point we all have our halos on straight and we are on the side of the angels . . . doing combat with the demons.

In last month's article "What or How" by Dr. E. C. McFadden, another premise was advocated that would fit comfortably with the above. It might be phrased:

Educational Specifications are Desirable	(T)
BUT	
Guide Specifications are Restrictive	(T)

Halos still straight? I think so. No quarrels with the premises. What then is the problem described in Dr. McFadden's article? It is the failure to translate successfully the educational theories and goals into physical facilities that implement and actually

enhance the theories.

Earlier attempts to define ideals only in a guide form, have brought out disappointments in the architectural translations. Educators have abandoned the description of the theoretical goal and listed only the specific physical requirement that will work "reasonably well" as a prudent compromise. Does this inhibit the architect? You bet. Now the architect doesn't even know "why?". Guide Specifications imply that the architect is not even to "reason why" . . . but just fill in the blanks (or die).

Is this problem of translation truly an imponderable? Does it defy solution? Or can it be solved (or at least diminished) by knowledgeable people acting in concert?

I commend Dr. McFadden on the ideal expressed. Architects and Educators alike would be happy to have an accurate description of the goals and purposes of the entire educational effort. The educators could then plan the curriculum to achieve these goals and so advise the architect. The architect would then use this "educational guide" to plan the facilities that would complement the curriculum.

But can the educators agree upon a definition of this abstract, ideal goal? Many different theories have been suggested in the past, and every year new suggestions are advanced and new experiments are attempted. We have seen things such as "visual-aids," "team-teaching," "accelerated groups," "ungraded classes," etc., adopted by some school districts and other experiments abandoned as being unworkable. Certainly these newer developments can have merit if used within the framework of a single,

overall program. If the educators cannot agree upon the overall program definition, then truly the ideal physical facility to be provided would be the completely flexible facility advocated by Dr. McFadden. However, this too contains contradictions. Can it be so flexible that it is both intimate and simultaneously communal??? both "open to nature" and afford distraction-free privacy??? Does a rubber-building really solve the problem at either extreme or is it a compromise from its initial concept?

How do we provide a valid translation when there is no original manuscript to translate? We would like to be "on the side of the angels" too, Dr. McFadden. If this helps define the demon-forces, perhaps we can work together effectively to overcome the problem, at least at our local level. The criticism expressed in the article that even the use of the CSI-Format will not provide an adequate specification for the school administrators is accurate. Equally accurate would be the criticism that the use of the CSI-Format will not cure leprosy nor will it prevent World War III.

The CSI Format is not a "guide specification for finishes and equipment," but an outline format providing a logical, skeletal arrangement of the technical text of the specifications. The text itself, as supplied by the particular specification writer, may be good or poor. Mere inclusion of this text into the CSI suggested arrangement (format) will not assure the specification writer of a good specification.

Indeed, as the computer programmers tell us with regard to their mechanical marvels, "Garbage-in equals Garbage-out." Specification "garbage" arranged to conform to the CSI format will provide the writer only with well-organized garbage.

Please do not confuse the CSI Format for Construction Specifications with the "guide standards for construction" alluded to in the article as being detrimental to imaginative planning. The format arrangement will simplify the organization of the text. This facilitates the verification of the specification content. It brings order out of chaos.

Move over, Dr. McFadden . . . make room on the angelic throne for more. The demon forces are formidable . . . but also vulnerable.

Symposia presents/

R. James Noone

When the Symposia Editorial Advisory Board gathered around the big conference table at the A. A. and E. B. Jones Construction Company in July, we welcomed a new member. So . . . introductions are in order. Meet Mr. R. James Noone, A.I.A., C.S.I.—new president of the C.S.I. in Colorado, and replacing Mr. John Schaffer on the Editorial Advisory Board.

Both witty and wise (as evinced in his article in this month's Symposia, "On the Side of the Angels"), Mr. Noone brings to the Board an enthusiastic approach to the CSI Specifications technique.

"Here is an organization," says Jim, "ready to take the time and the trouble to develop solutions to specification problems. These were never imponderable problems, to be sure, but they needed organization . . . and they certainly needed people to get it down on paper. This the Construction Specifications Institute has done." Jim Noone is a home-grown product, born and raised in Denver. He attended Regis High School and Regis College. After three years with Uncle's Army (two in the Pacific Theatre) he returned to the Rocky Mountain area to attend Kansas State University where he took a B.S. degree in both Architecture and Architectural Engineering. Noone returned to Denver in 1950 and worked in architectural offices for some six years. "Internship," Jim calls it, "as important to an architectural student as it is to your neophyte M.D." In 1956, Jim Noone passed the Colorado State Architect's Board examinations, and promptly went into business for himself.

"It's a good thing," says Jim, "I didn't know then what I do now. You have a certain roseate vision at the outset which is supposed to carry you through—only the vision begins to fade . . ." (Ed: Tell us about it, Jim.)

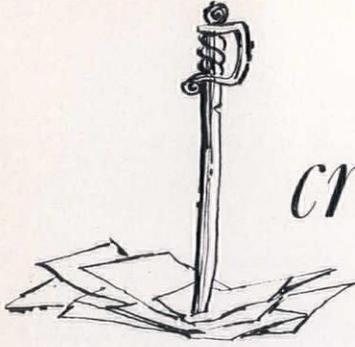
The Noones are a family of five—Barbara, the Mrs.; Leslie, oldest girl—aged 15; Mark, aged six, and Polly, four, described by her "Pop" as a "bomb."

In addition to his office as president of C.S.I., Mr. Noone is a member of the National C.S.I. Educational Committee and the A.I.A.

Welcome aboard, R. James Noone! It looks like smooth sailing for the good ship Symposia—Since you have joined our jolly crew!

RENDERINGS

Our only requirement for publication will be that the rendering must be of a structure on which you have completed a firm contract for construction. The Editorial Staff will need, in addition to the rendering, your name, the name of the owner, and that of the General Contractor. You may telephone the Symposia office at 422-4153, and we will arrange to call for this material at your offices. If you are outside the Metropolitan Denver area, you may address us: SYMPOSIA—Boyce Publications, Inc.—4070 Estes Street—Wheat Ridge, Colorado 80033.



critique

(Symposia means a free interchange of ideas—we want you to express your ideas, thoughts and opinions on any and all architectural and building subjects. Simply address: Symposia, 4070 Estes Street, Wheat Ridge, Colo. 80033.)

July 11, 1966

Dear Fletch:

Thank you for the promotion of our book "Architecture/Colorado—Mountains, Mines and Mansions." As this is the first architectural history of Colorado and first documentation of significant buildings in our state, it represents a preservation of the past and hopefully an incentive for the future. The book includes maps, 238 pictures of projects and 25 sketches to supplement the written data. The sale of the books is progressing rapidly. We, of the Colorado Chapter of the American Institute of Architects, want to publicly thank the Rocky Mountain Chapter of the Producers Council for their financial grant that made the book possible and their handling of the distribution. Copies are still available for \$1.25 a copy plus 25 cents mailing cost from "Architecture/Colorado," P. O. Box 1619, Denver, Colorado 80201.

Sincerely,

George A. Thorson, A.I.A., Editor
DeVon Carlson, A.I.A., Jury Consultant
Olga Jackson, Author

P.S.: Your editorial "Elevation" in the July issue is significant in its recognition of the opportunities and responsibilities of the individual, instead of the collective benefits for the group. Our nation and families were built on a foundation of the individual and its survival in the future is dependent on this strength.

GAT/ph

July 11, 1966

The Editor,
Symposia
4070 Estes St.
Wheatridge, Colorado

Dear Madam:

Thank you very much for sending me the copies of your well produced and interesting magazine. May I ask you a favor? For twenty-eight years I have been known in Denver by the name at the head of this letter. Recently, you (and some others) have been trying to persuade me to change the spelling of my name. I feel I have lived too long with the old name to consider improvements to the spelling at this date, so I ask you if you will kindly, both on the mailing slip on the outside and on the references in the text on the inside, to revert to the old familiar spelling.

Thank you very much.

Yours sincerely,
John G. M. Pollock

SYMPOSIA
4070 Estes Street
Wheat Ridge, Colorado 80033

Dear Editor:

Several months ago I was asked to answer the following provoking question about our industry without success:

Why is the term "Punch List" used to designate a list of construction deficiencies, and how did the term originate?

Having inquired of a number of architects and fellow contractors without receiving a completely satisfactory answer, I am hoping that your Staff or your readers can be of assistance in satisfying my growing curiosity about this expression which is used so frequently in our business.

I would also take this opportunity to compliment you on your excellent publication, SYMPOSIA, and to thank you for the many interesting articles and profiles which it contains. It is delightful "Cover-to-Cover" reading.

Very truly yours,

WILKINS COMPANY, INC.
Joe H. Bergheim
President

Thank you, Mr. Bergheim, for your letter which arrived just as we were going to press. "Punch List"??? We're looking. Your answer, hopefully, in September.

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(The Design Conference held each summer at Aspen is one of Colorado's most significant cultural events. This year, we were most fortunate to have Mr. Richard Crowther, A.I.A., of Richard L. Crowther and Associates as the Symposia observer on the spot. Mr. Crowther returned with a wealth of outlined notes constituting a fine, in-depth coverage of the entire meeting. Unfortunately, we have had to choose only the highlights, and present segments of the article which Mr. Crowther has called . . .)

FRAMEWORKS AND FRAGMENTS

1966 DESIGN CONFERENCE/ASPEN, COLORADO

Speakers of international note who appeared at the Design Conference included: Reyner Banham, British architectural critic and historian; Tomas Maldonado, Argentinian educator, writer and lecturer; Leo Lionni, artist, designer and writer—born in Amsterdam, now living in Italy; Ben Shahn, American painter and graphic artist; Julian Beinart, architect and educator, South Africa; Henry Dreyfuss, American industrial designer, author and educator; Gyorgy Kepes, artist, designer and author, Professor of Visual Design at the Massachusetts Institute of Technology; John Cage, composer and educator; Henry Wolf, designer and art director; Benjamin Thompson, architect and educator, currently serving on A.I.A. honor awards jury; Douglas MacAgy, Canadian museum director, educator and writer, Richard E. Farson, author, psychologist and researcher.

REYNER BANHAM — Historian of modern architecture and design — a member of the teaching staff of the Bartlett School of Architecture, University College, London.

SUBJECT: RESOURCES OF CONTEMPORARY ART.

(Quintessence: all that glitters is not stainless.)

I: PLASTICS

a vast and all pervasive material classification . . . allows the designer an area for accurate specification. plastics fulfill the love of glitter (natural, hypnotic, ancient.)

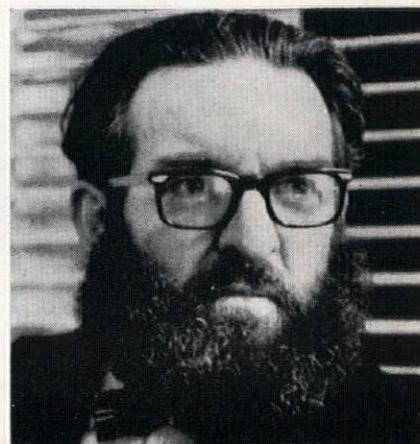
II: STATE OF ART

Designers worry about state of art—overconcerned with morals of design—modern design should symbolize clean, new way of life—design without function cannot benefit anyone.

III: DESIGNERS:

Designers believe altering form can alter society. People less visually prejudiced and sophisticated by constant bombardment of visual imagery. Classically consistent styles no longer exist.

Designers with a do-gooder complex cajole public upward and onward. Snobbish attitude has an evil backside. Everything with designer too serious — birds are grounded and nobody dances.



REYNER BANHAM
historian
architectural critic



TOMAS MALDONADO
educator
writer, lecturer

"Too many assumptions of modern design have begun to pall of late—some concepts have rusted through—others may need to be refurbished."

TOMAS MALDONADO, educator, writer and lecturer—His design and research work has covered numerous projects including typewriters, computers, luggage and construction equipment.

I: The sum of well-designed objects does not insure a well-designed environment. Man's capacity for adaptation is great—but not infinite.



HENRY DREYFUSS
author, educator
industrial designer

II: A design revolution might make the earth habitable for everyone. The past is needed, but technical man must fulfill the world of necessities. Research cannot act alone—complexity of subject makes research indispensable. Man is not only the subject but the object of all design pursuits.

HENRY DREYFUSS: Industrial designer, author and educator. Currently professor-in-residence at the University of California, Chairman of the Board of the Industrial Designers Society of America, and a director of the California Institute of Technology and the Ford Foundation.

I: INDUSTRIAL DESIGN.

Design for a purpose—concept of this century — designer must pursue true values of inherent quality and beauty. Fantasy cannot substitute for knowledge. The automobile is graced with a special design character which gives it qualities it does not possess.

II: TECHNOLOGICAL RESPONSIBILITY.

Rightness—honesty to beauty. Cosmetic layers should not be employed to



BENJAMIN THOMPSON
architect
educator

cover sterile concepts. In a consumeristic society: mass production means mistakes can be multiplied. Need: integrity of design . . . a complete system for human use, efficiency and happiness.

III: **SUMMATION:** Avoid imitation and danger of fashion for function. Reveal the subject—conceal the art. Serve the human body and uplift the spirit.

Test of Integrity: Will this thing (design) serve man better, and is it honest?

BENJAMIN THOMPSON — Architect and educator, President of Design Research since 1953, chairman of the department of architecture of the Harvard Graduate School of Design.

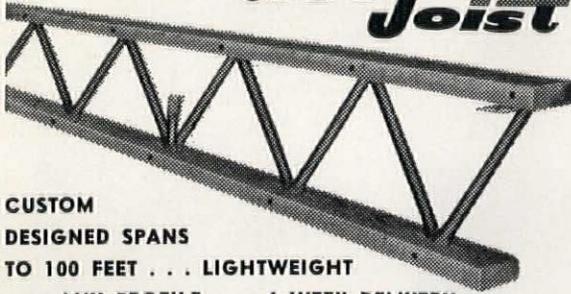
I: CHANGES IN ARCHITECTURE.

Allowance must be made for human sensibility and scale—ugliness like a blow on the head. Man shuts down his potentials to adjust downward to escape noise and chaos . . . the more we shut down—the more is required to turn us on. Biologically, beauty may be the crux of salvation.

II: PERCEPTION.

The artist as an open system is unsurpassed—full of knowing but little understanding. Full perception needed. Man should be the center of action . . . the scale of mankind is a human scale. Architect must live in space—not diagram it.

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Memo...



NOTE: Many of our readers tell us they are using the "Memo" as a day-to-day reminder of where to be—and when to be there. We are endeavoring, of course, to make this a **complete** calendar—only possible if we have the cooperation of all the construction-oriented organizations. If your meeting dates are not now included please call us at 422-4153—or if you are outside The Denver Metropolitan Area—mail your meeting schedule to E. Trunk, Editor—Symposia—Boyce Publications, Inc., 4070 Estes, Wheat Ridge, Colorado 80033.

AUG. 5: Associated Representatives of Manufacturers Luncheon Meeting—Mayflower Hotel, Denver, Colorado—12:00 noon.

AUG. 22: Executive Committee luncheon meeting, Associated Building Contractors, Inc. (AGC), in the Silver Room of the Engineers Club Building, 1380 South Santa Fe Drive, Denver, Colorado, 12:00 noon.

SEPT. 2: Associated Representatives of Manufacturers Luncheon Meeting—Mayflower Hotel, Denver, Colorado—12:00 noon.

SEPT. 6: Combined Membership Meeting, Associated Building Contractors of Colorado, Inc. (AGC), Grand Ballroom, Brown Palace Hotel, Denver, Colorado, 6:30 p.m.

SEPT. 14: Construction Specifications Institute—Dinner Meeting: 6:00 p.m. for dinner—7:30 p.m. for meeting. Engineers Club, 1380 South Santa Fe Drive, Denver.

SEPT. 19: Regular Luncheon Meeting of Pueblo members of the Associated Building Contractors of Colorado, Inc., (AGC) at the Fireside Restaurant, U.S. 50 W., Pueblo, Colorado, 12:00 noon.

SEPT. 19: Regular monthly dinner meeting of Colorado Springs members of the Associated Building Contractors of Colorado, Inc. (AGC), at Dublin House, North Academy Boulevard, Colorado Springs, Colorado, 6:30 p.m.

OCT. 3-5: Mid-year Board Meeting, Associated General Contractors, Honolulu, Hawaii.

OCT. 11: Regular membership dinner meeting, Associated General Contractors of Colorado, Inc. (AGC), Brown Palace Hotel, Denver, Colorado, 6:30 p.m.

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Sterling Lumber & Investment Company, General Contractor, requested delivery and installation of Pella Wood Folding Partitions and Doors for the new school in Prairie School District RE-11 Weld County, New Raymer, Colorado.

The concept of flexible space utilization in schools is a matter of vital concern to all architects and school officials. Are the partitions used to divide this space easily operable by the available personnel? Will the partitions withstand abuse, provide trouble-free operation and good appearance over the years. Is it possible too much attention is given to sound ratings and too little to the functioning of the partitions? Is it possible that Pella Folding Partitions will provide an adequate barrier to sound and can be provided at a low enough cost to permit the usage of acoustical treatment on floors and ceilings?

Our congratulations to the Architect, the members of School District RE-11 and to the General Contractor for their fine new school facilities.

Prairie School District RE-11
Paul S. Pierson, Architect.

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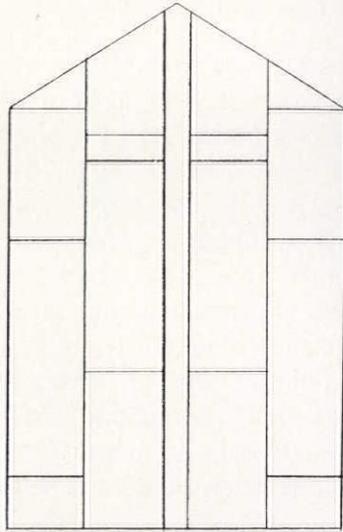
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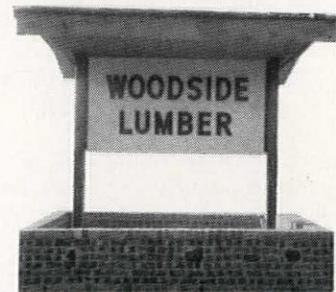
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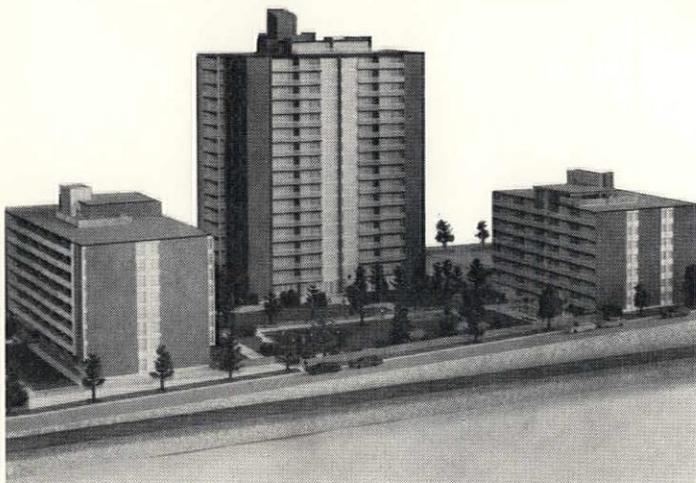
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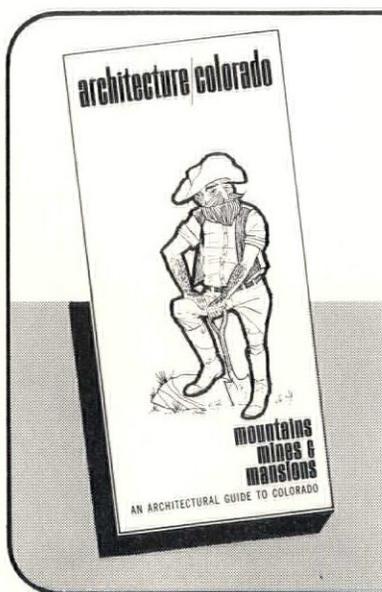
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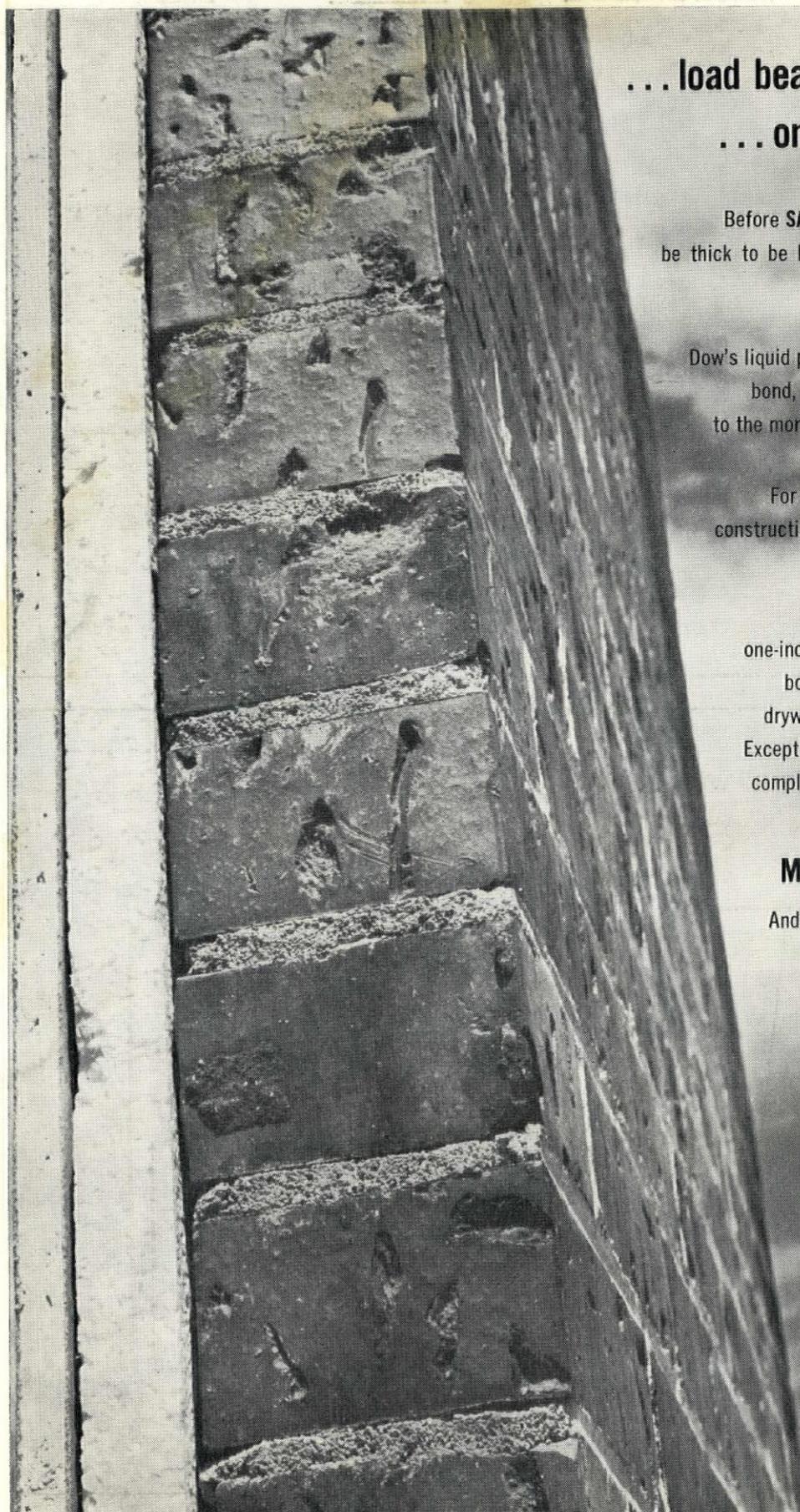
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