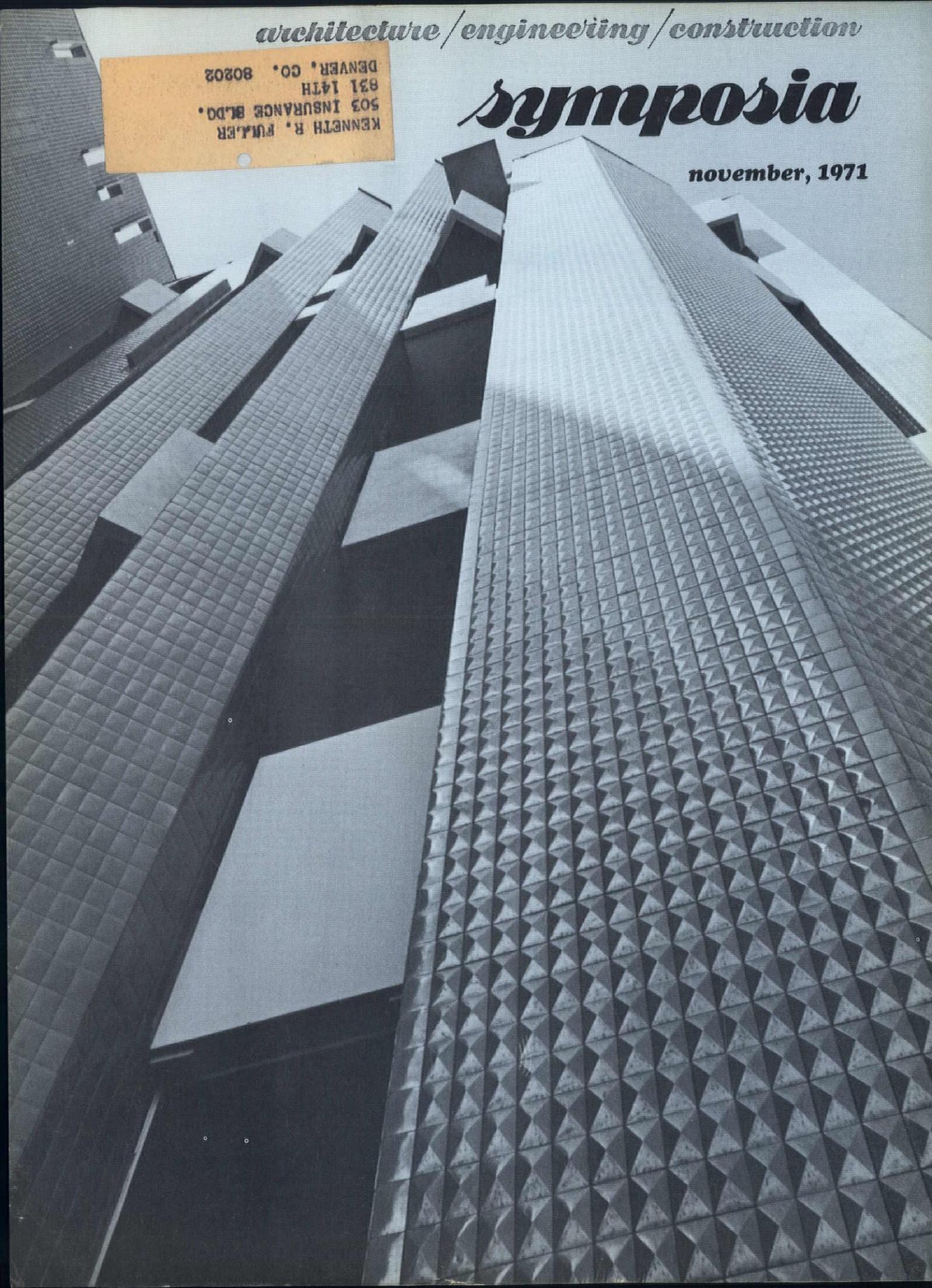


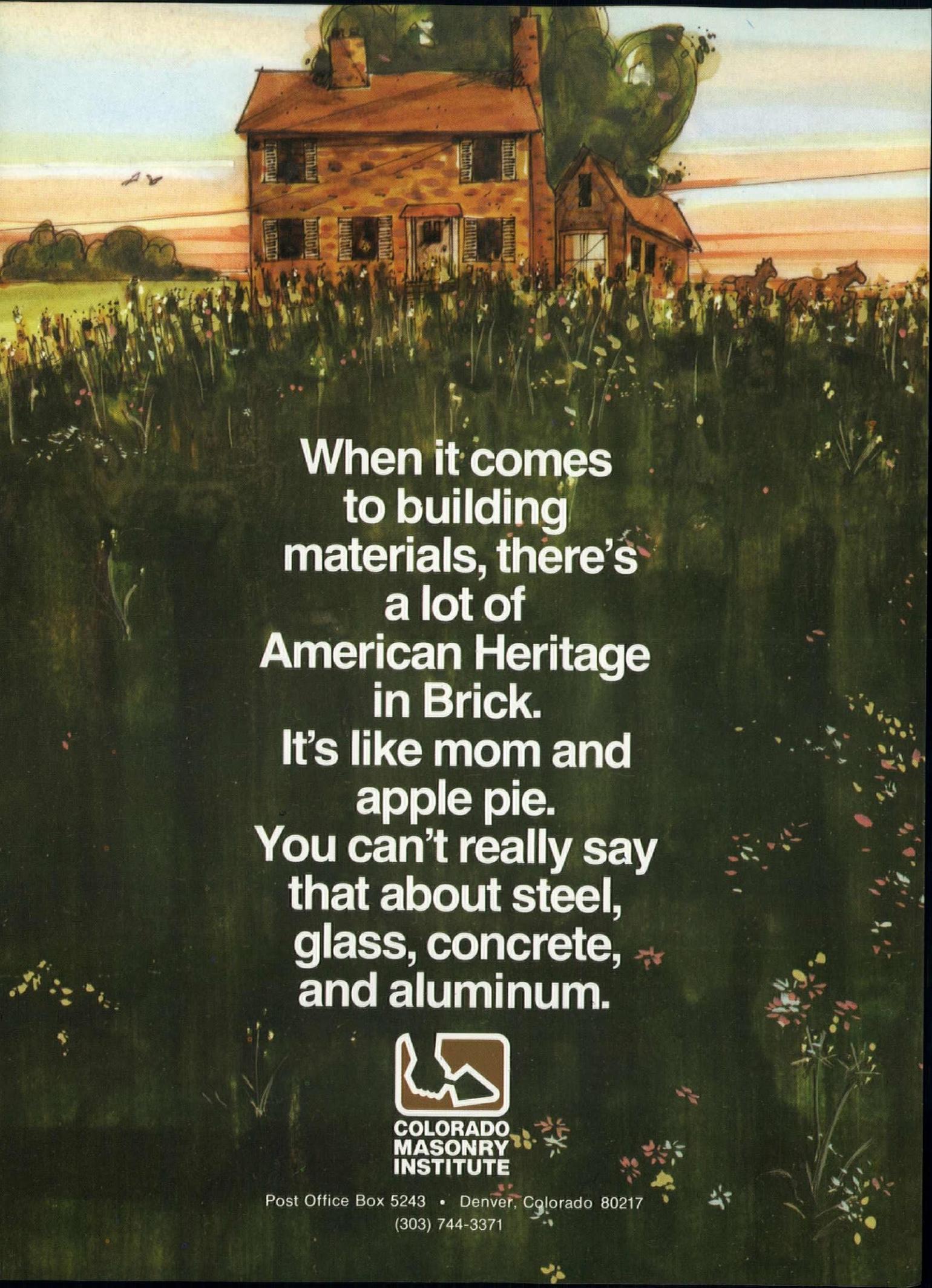
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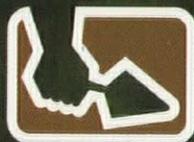
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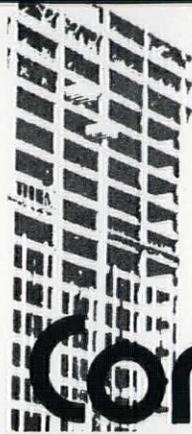
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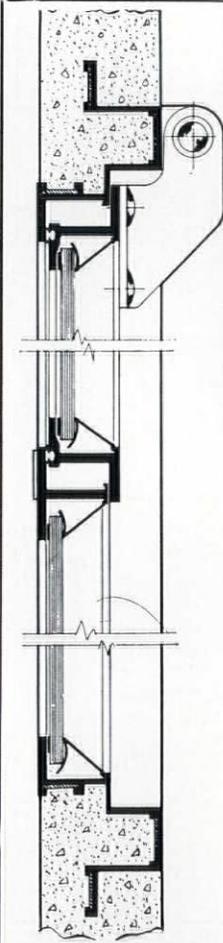
# Colorado Construction Economic Conference

an important  
first!

It was the first of October and the first Colorado Construction Economic Conference — but by day's end, the enthusiastic response accorded this program was clear indication that there would be an encore — at least, annually. Coordinated by Donald W. Decker, Executive Manager of Colorado's Associated Building Contractors, the all day meeting was held at Pinehurst Country Club and sponsored by the Colorado Construction Management Council, the Colorado Construction Users Round Table and the Colorado Association of Commerce and Industry. The Management Council includes within its membership some eleven sub-contractor groups as well as the Associated Building Contractors and the Colorado Contractors Association of the A.G.C.

James S. Brown, President of CIMC, welcomed the large crowd and introduced Governor John Love who made it all "official". The Conference Theme — Economic Factors Affecting Construction Costs — was underlined by the initial speaker on the morning program, Dr. Albert Burke, economist and educator. Often referred to as "Television's Angry American", he is a past Director of Graduate Studies in Conservation and Resources at Yale University, an Educational Television Consultant for NBC and Communications Consultant for the Conservation Foundation. Dr. Burke has come West . . . seeking the "good life", and lives just that in a home on Lookout Mountain west of Denver. Dr. Burke said the Administration's Price Freeze marked the end of an era . . . and

he cannot foresee the conclusion of the one we have just entered. He challenged the Construction Industry to the responsibilities of leadership particularly in the fields of Land Use, Skills and Labor, Sewage and Water. These problems will be solved, said Dr. Burke, with or without the Industry. Industry management is presently not doing the job to make the overall system work . . . they must understand the environment, new techniques and new materials. The immediate Past President of the AGC L. P. Gilvin followed Dr. Burke to the rostrum to discuss "The Thrust of Current Legislation on Construction Wages and Prices". A University of Texas graduate, Mr. Gilven has been active in the construction industry since 1923, is president of Gilvin-



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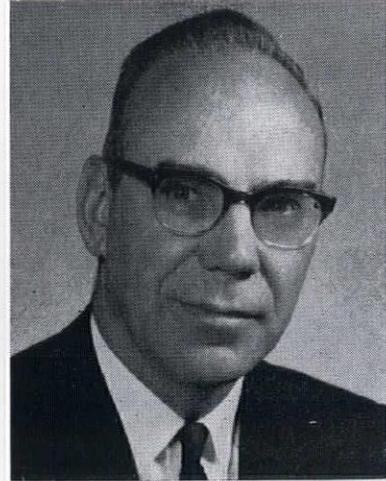
Terrill, Inc. of Amarillo, Texas and is presently serving as Chairman of AGC's Legislative Committee. Key factors in today's high construction costs, said Mr. Gilvin are manpower training, equal employment opportunity, the Davis-Bacon wage/rate laws, safety and environmental controls. He stressed the need for enlarged apprenticeship programs, the need for industry awareness toward the environment, and commented that while new safety regulations for the industry may have been needed, they will increase overall costs. In regard to legislation, Mr. Gilvin urged Industry leaders to exercise their basic responsibility as citizens . . . supporting those elected officials who support meaningful industry legislation.

Following the Coffee and Refreshment Break . . . conferees were privileged to hear a Congressional Panel on National Legislation and Regulations affecting Construction Costs . . . moderated by Gerald Phipps, a Past President of ABC. Mr. Phipps, of course, suffered the usual "slings and arrows" on the subject of his hapless Denver Broncos football team, but faced it all with humor and aplomb. Due to a death in the family, Colorado's senior Senator, Gordon Allott

was unable to be present, but Peter Dominick spoke on the current "freeze" commenting that some controls would remain for a considerable period. He praised the leadership in the economy shown during this period and urged that it should be kept . . . there was better than 75% approval for the freeze . . . but questions whether such stringent measures would be effective over a long period of time. Labor is facing many challenges he feels . . . the fastest growing pressure from the advocates of equal employment opportunities for women.

At this time, Senator Dominick said between \$5 - \$10 billion in construction money is tied up in the courts for interpretation of congressional action. Particularly hard hit is the uranium industry . . . 80% idle because of a lack of coordination between various governmental agencies governing its mining.

Congressman Don Brotzman, member of the House Ways and Means Committee said that he and Wilbur Mills run things . . . Mills from the top and Brotzman from the bottom. He termed present Administration policy as a frontal assault on the three problems bedeviling the U.S. economy . . . unemployment, inflation and the trade



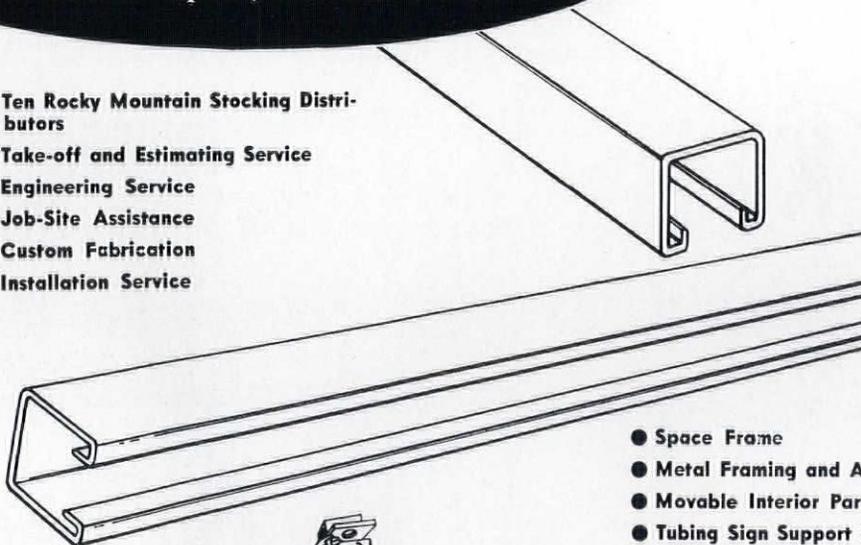
Coordinating: Don Decker/ABC

imbalance. The government hopes to increase the flow of money through cuts in taxes through larger exemptions in personal taxes and in incentives to the private business sector. Increase in spending could reduce unemployment and expand the use of present plant facilities . . . some 27% un-used at this time.

Colorado's Junior Representative, James D. ("Mike") McKeivitt was the third member of state's Legislative delegation to speak to the October 1 Conference. Since he has so recently

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arrived on Capitol Hill, he was completely unpretentious about his knowledgability into the inner workings . . . however, he did have some amusing and sharp comments concerning the Land of "the really big spenders". Neither of Colorado's two lone Democratic representatives were present because of prior commitments.

Although mentioned previously by both Senator Dominick and Representative Brotzman — Luncheon speaker, Representative John Anderson (R.Ill) was particularly emphatic about the need for increased productivity. He has urged the establishment of a "Productivity Board" to "do something about the lazy rate of economic growth". Pointing to the "miserable record" of past years, Representative Anderson cited the phenomenal growth of other countries . . . particularly Japan who has shown a 134% increase in productivity in a single decade . . . "more than six times what we have achieved in the United States". During the past four years said the Illinois congressman—U.S. productivity has averaged little more than 1% growth while wages have risen by 6-8% . . . neither capital formation nor the improved skills of the work force have accounted for any significant improvement.

Anderson is the sponsor for a congressional bill calling for multi-employer bargaining which would indeed alleviate some of the labor problems in the fragmented construction industry. He stated in his address that collective bargaining as an institution must undergo change to remain a viable force. He called for "representation of employers under no-strike, no lockout conditions".

Friday afternoon was devoted to a second Panel Discussion, this segment devoted to the local Economic Issues. State Legislators present were Senators Armstrong and Vollack and Representatives Gustafson and DeMoulin. Panelists representing Industry included Tom Frisby, Chairman of the Legislative Committee, Associated Building Contractors of Colorado; Dick Steward, Chairman of the Statewide Negotiating Committee, Sheet Metal and Air Conditioning Contractors Association; Harris Steele, Chairman of Labor Relations and Negotiations Committee of the National Electrical Contractors Association and Lloyd L. Leger, Vice President and General Manager of Mountain Bell. Mr. Leger outlined the goals of the Construction Users Roundtable and stated . . . "This conference has provided an excellent forum for members of our Roundtable to develop a better understanding about the economics of the construction industry."

Addressing himself to the problems of productivity, Mr. Frisbee underlined the constraints placed upon the contractor by labor . . . including jurisdiction in the selection of the craft performing a given work activity. Stated Mr. Frisbee. "Perhaps I overreact to the fact that the economy has lost in excess of 4 million man days or 32 million man hours of construction labor each year since 1965, due to work stoppages. It seems clear that the management of this Industry's human resources must be returned to the employer."

Harris Steele said we cannot turn back the clock . . . that we cannot clear from the books all the legislation which has affected business since 1890 . . . he suggested the Industry "join

'em", and presented eight suggestions for legislation which would actually benefit the Industry. This suggestion for more legislation stunned Senator Bill Armstrong. He urged rather that those present "get tougher in their demands of legislators" . . . and asked each person to spend 100 hours getting to know and help elect good people to office.

Mr. Stewart advocated multi-craft and multi-employer bargaining as the way to develop unity among all crafts and trades in Colorado Construction. "Without this, we will see more and more federal regulations and less and less contractor control of his business."

Representative Gustafson spoke of the issues which will face the 1972 Legislative session, and DeMoulin, himself an electrician, said he had listened to many who wish to repeal certain labor laws . . . and his response has been "We can eliminate all of labor laws, but what is the substitute being offered by industry?" Ed Kwiatkowski of the Mechanical Contractors Association of Colorado served as Moderator on this excellent panel.

The plus three hundred leaders from industry and construction who attended this First Colorado Construction Economic Conference may well have considered October 1 — a long day . . . but it was also a significant one . . . and all agreed that more of this type of forum would be of benefit to everyone. A very large communications gap has been closed . . . and further meetings of this sort can prove vital to the future direction and growth of the Construction Industry. We would certainly vote for more of the same.



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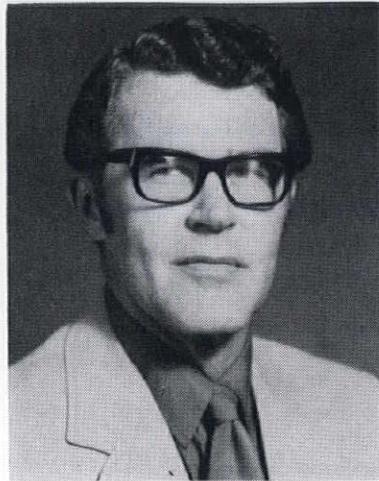
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# At Arizona University...

## ROBERT E. McCONNELL



With the new academic year, the sunny campus at the University of Arizona welcomed a new Dean to their handsome Architectural College. The gentleman is young . . . just forty-one . . . capable and enthusiastic Robert E. McConnell. Born in Spokane, an architectural/engineering graduate of Washington State University, Dean McConnell received his Masters of Architecture at M.I.T., and served with Uncle's A.F. in Anchorage, Alaska as Assistant Chief for Master Planning and Design/Alaskan Air Command. After practicing architecture in Seattle, he began his academic career at Arizona State University at Tempe; spent 1967-'69 as a Professor at the College of Architecture and Urban Design at Kansas University, and immediately prior to his A.U. appointment, he was Head of the Department of Art and Architecture at Idaho University at Moscow. A Corporate member of the American Institute of Architects, he is registered to practice in Arizona, Kansas, Idaho and Washington.

As Bob McConnell prepared his "life and times" for Symposia, he commented . . .

"As I put it together, I couldn't help noticing that my family and I have never been far from the Mountain West in recent years. Even when we were in Kansas, we related to Colorado and have fond memories of vacations in your own wonderful mountain country. Beverly and the girls and I are very pleased to be back in the Western Mountain Region and in the State of Arizona.

"I consider myself fortunate to have practiced and taught architecture in the West where hope remains and the frontier still exists, however, embattled it may seem. Urbanization is accelerating, however, as people seek to escape from the paralysis of the East and the pressures of the Pacific Coast. The Mountain West is the new Interior Frontier, perhaps bypassed in the haste of society to reach the Pacific, and now being rediscovered as a possible site for the good life.

"In my opinion, we are ill prepared to receive this backlash of humanity, in spite of the efforts of many legislators, architects and other concerned groups. I am hopeful planning on a regional and state-wide level can progress rapidly enough to give us a framework of environmental stability within which we can develop and innovate with a minimum of sacrifice of individual freedom. It will require the constant attention of all of us in the design-construction professions, working through civic groups, legislatures and public agencies, to save the environment we have and to enable us to improve it through a policy of enlightened modification."

Dean McConnell concludes by noting that although this was not strictly "life and times" . . . he felt it was germane to speak to the future of our collective life and times. Bob and Beverly McConnell have three girls . . . Kathy (16), Karen (14), and Terri (12) all busy, he writes "renewing their memories of early years in Arizona . . . we are all glad to be associated with Tucson and with the excellence of the University of Arizona."

Dean McConnell's appraisal of our problems and his eagerness to contribute to their solution is a clear indication that the Western Mountain Region has acquired a most valued and verbal member. Welcome to the pages of Symposia, Dean McConnell, we hope you will be with us often . . . hasta la vista!

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If one has ever read White Man's History of the Indian Wars it is little wonder that his credibility earned him the Indian's title of Crooked Tongue. It once was important that a man's word was his honor, and perhaps with the greening of America it will once again return. However, one wonders when, because it apparently cannot occur if the morality of a nation is so clearly tied to its economics.

After a rather weird experience with a consultant a lawyer told me that people do very strange things when it affects their pocketbooks. Recently during interviews of architects for several large state building projects a lot of strange things happened—all probably because of empty pocketbooks. Within one afternoon two architects showed the interview team slides of the same buildings, and too, there were other duplicating claims by other architects.

We know that prospective clients do follow-up claims, and in two particular instances commissions were lost because of misrepresentation. It is rather an easy matter for one college president to call another to verify exactly who designed the specific project.

It also seems that the new fledglings claim entire projects, regardless of having only detailed the windows for their former employer's project.

Brochures complete with photos list them variously as chief designers or project managers for projects legally contracted by other architects. We have consultant brochures on file which also make fallacious claims: One particular planner using the architect's drawing of the master plan, regardless of having been discharged early from the project because of performance.

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It is little wonder the young are disillusioned with the establishment and their business practices. They claim that the almighty dollar is the ruination of all us guys, and it apparently is if it requires these kind of tactics to get a job. The credibility of everyone these days is questionable, and it starts at the highest level. Our national leaders issue statements to the media which they know are false, and it is only reasonable that the average citizen is a skeptic. The morality of it all is catching up with our country, and it does not exclude architects, engineers and consultants.

*Bob Wilmsen—the grandson of Anna-Walks-Softly . . . never has! His footsteps are apt to be rather thundering from time to time. We think he speaks wisely . . . perhaps not always to our way of thinking, but it is a free world?*

### **symposia/about the cover**

The significant architecture in our region has become almost synonymous with controversial. From the Air Force Academy Chapel, the Engineering Center at Colorado University to Denver's new Art Museum—there have been almost as many brick-bats as bouquets. Jim Sudler's Museum finds itself in very good company.

Our cover picture comes to us through the kind offices of Betty Chancellor, the Art Museum's charming Public Relations Director, and is the work of Colorado Springs photographer Myron White. It is, we believe, important that the facade is an ever-changing composition of light and shadow created by the glass tiles—over one million of them—which give the structure a delightful diversity of expression in the static scene of Denver's Civic Center.

## **SECOND A/E CONFERENCE ON FEDERAL CONSTRUCTION**

On November 29-30 at the Chase-Park Plaza Hotel in St. Louis, architects and engineers will learn about new federal programs from spokesmen for the federal agencies administering government construction contracts. An encore of the first successful federal contracting conference held last January, the meeting is sponsored by the American Institute of Architects, the Consulting Engineers Council and the National Society of Professional Engineers.

Major portion of the discussion at the late November meeting will be directed to the fiscal 1972 \$2-billion Department of Defense construction program. This conference will also focus attention on federal programs to preserve the environment with Environmental Protection Agency officials in charge of water quality, air pollution standards and solid-waste management addressing participants. Grant-in-aid Programs, Minority Contracting and Affirmative Action Programs and New Contracting Procedures will also be included.

As at the January contracting conference attended by more than 800 A/E's—time will be allowed for participants to meet in small groups with agency officials.

Advance Registration forms are due on 10 November at the A-E Federal Programs Conference/Room 204, 1785 Massachusetts Avenue, N.W., Washington, D.C.—20036.



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# THE DENVER ART MUSEUM

At left: The handsome cover design for the new "Guide to the Collections" at the Art Museum. The work of Robert Taylor of Sudler, Monigle Cronenwett, Inc.

"the time of architecture — as a work of art to be looked at and judged by the people — has not arrived yet, but is only beginning . . . for architecture is something everybody must think about, cooperate with and participate in."

"In Praise of Architecture"

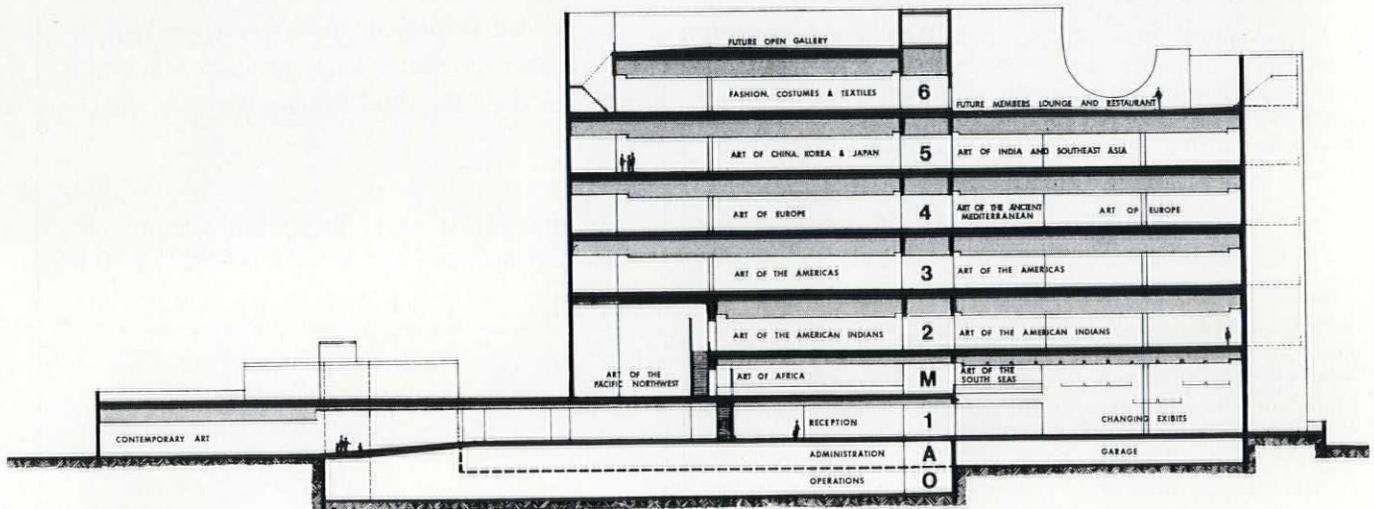
Gio Ponti

If all the words thus far written about Denver's new Art Museum were set in six point type, they would easily carpet one of the 10,000 square foot galleries in this prestigious structure. It has been variously described as a "concrete brute," a "fortress," "the paranoid fantasy of a medieval tyrant" or by vitriol-tongued critic Temko as the "largest inside-out lavatory in the world." You had better believe it is the most exciting building to come down our pike in a long, long time.

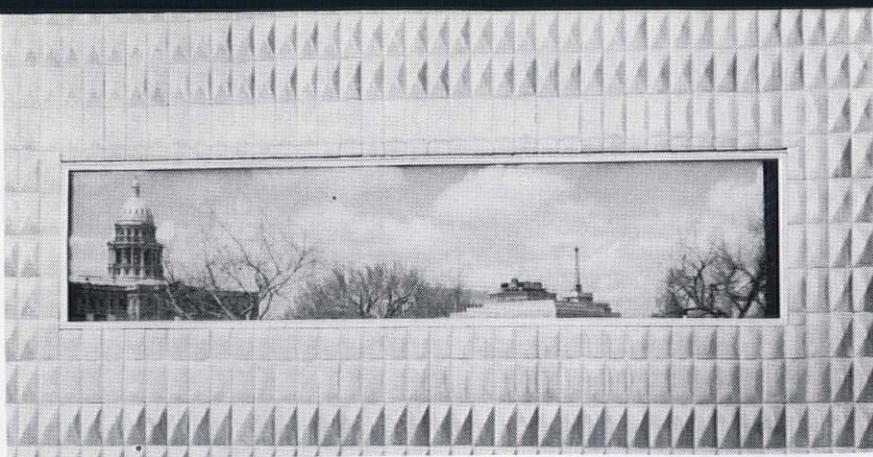
In essence . . . it is a rational building. It makes sense! Essentially, a pair of stacked modules with a central-service core, the alphabet-block look has been obviated through the twenty-eight ribbon walls which have been faced by a "dragon scale skin" of grey glass tiles. These tiles, predominately pyramidal in shape, reflect light and shadow and surface nuances are provided by a scattering of flat tiles and by multi shaped windows punched in what appears to be a haphazard manner through the walls. The exterior has been critically condemned as "forbidding"—we would term it provocative, certainly it has excited the

curiosity of the Denver community. It provides a straightforward challenge . . . you really want to know what goes on inside!

The basic design considerations presented to the architects . . . James Sudler of Denver, Gio Ponti of Milan and Sudler associate, Joel Cronenwett, reflect the innovative thinking of Dr. Otto Karl Bach, the Art Museum's Director for almost three decades. The criteria called for eleven square galleries of about 10,000 square feet each. This space approximates in Dr. Bach's mind the forty-five minute attention span of the average museum visitor . . . further it allows for optimum flexibility and efficiency for exhibits both formal and informal in character. To circumvent the problems of the destruction and deterioration of the plus \$10-million collection, Dr. Bach has developed and perfected, in practice, a successful system of over-all and specific artificial lighting. Fenestration therefore had to be minimal. The average museum may lead the visitor through many galleries to his goal—a problem solved here



This cross section of the building shows not only the height of the various floors but clearly indicates the modular twin towers, the central core and the structural system. Several such systems were investigated before the selection of the post-tension concrete . . . found to be the most compatible at a relatively low premium. Two columns located 32' each way from the corner allowed a maximum span of 96' x 64' without columns in each of the galleries. The use of the two storied gallery for the Art of the Pacific Northwest is particularly effective allowing both balcony and floor views of the totems and other artifacts . . . at floor level, most viewers gasp as they are reduced to lilliputian stature. Like all good architecture, the Museum is a series of delightful surprises and visual adventures.



*This unusual photograph taken by Myron Wood showing the exterior tiles . . . flat surfaced around window openings and providing texture contrast to the pyramidal facets . . . reflects Colorado's State Capitol and a cloudy sky. On the interior, this is just one of the "living pictures" provided by the unorthodox fenestration.*

by stacking the modules, thus doing away with hall-type areas which are not totally effective either for circulation or display space. This vertical plan further answered the problems presented by the small and somewhat difficult site. The final result of two connected six story structures provides the rapid and direct circulation of visitors and the eleven galleries required to house the museum's permanent collection and changing art shows. In summarizing the design considerations for the Art Museum, Barbara (Mrs. Jim) Sudler has written:

"In the solution of the functional problems, an aesthetic one arose in disposing of the uninteresting cubical masses thus produced, so the wall surfaces were broken up and then proportioned into pleasing vertical units."

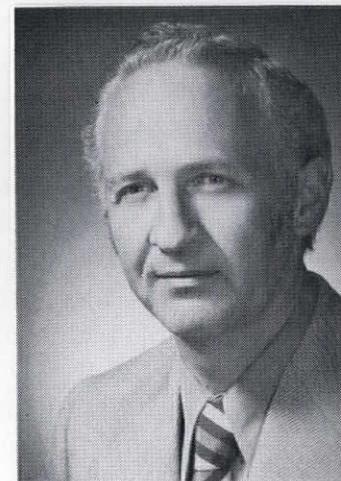
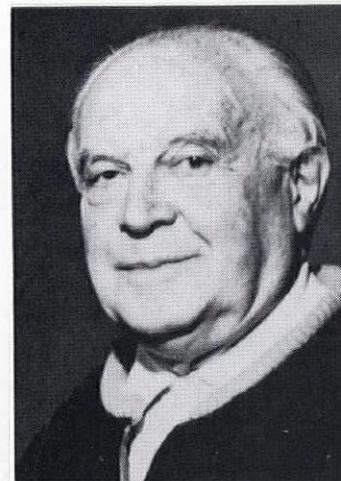
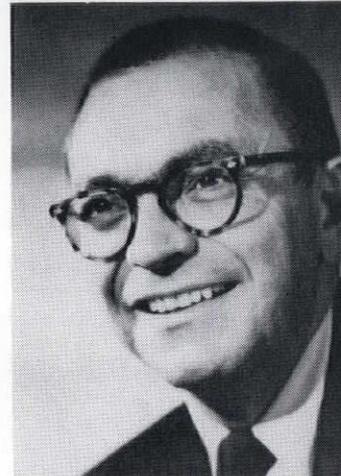
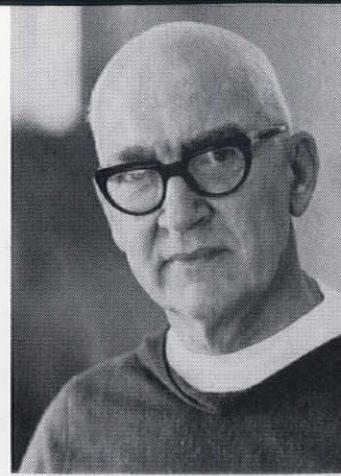
"Since windows were desired in specific areas, such as the curators' offices and the lounge areas (and also in some parts of the exhibition areas to achieve accent day lighting and occasional views of the landscape), these openings are designed for harmony between these needs and exterior aesthetic considerations. Certain areas, by virtue of the dictation of their usage, have considerably more openings than others. These are: the 1st floor gallery area to permit a simultaneous interior and exterior exhibition, the 2nd floor Indian galleries, and the north 6th floor area for membership functions."

"Around the top of the building are penetrations to roof terraces behind to show that the enveloping wall surfaces are thin and so that the individual may look out from the terrace as well."

"It is interesting to note that the fenestration placement and vertical articulation achieve a studied and exciting effect of night illumination."

"It is our desire that the facade shall express that which occurs within the building. The design of the wall surfaces is such that they are a continuous ribbon, a thin envelope wrapping the large volumes. The surfacing material will be one that will have textured and reflecting qualities to

*In 1965, James Sudler and Joal Cronenwett went to Milan. "We worked," Jim recalls, "in Ponti's studio—each of us at his own board. It was quite surprising, really, how closely our ideas paralleled in solving our problems of site, space considerations and the other criteria which Dr. Bach had so clearly expressed. Of course, we did not always agree . . . Ponti wanted more windows—I wanted fewer—so, a compromise."*



Top to Bottom:  
Dr. Otto Bach  
James Sudler, AIA  
Gio Ponti  
Joal Cronenwett



## THE DENVER ART MUSEUM

Design: James Sudler, AIA, Joal Cronenwett, Gio Ponti

Project Drawings: John M. Prosser, AIA

Administrative Architect: Douglas I. Johansen

Inspection Architect: William D. Webb

Structural Engineers: Andersen, Koerwitz & Hawes, Inc.

Mechanical Engineers: Francis Stark and Lynn Wray

Electrical Engineers: Swanson-Rink & Associates

General Contractors:

Phase I: Mead and Mount Construction Co., Denver

Phase II: Berglund-Cherne Co., Denver

COST: Approximately \$6.5 million

OWNER: The City and County of Denver and its citizens

PHOTOGRAPHY: Lloyd Rule

use the sun and sky effects and evoke play among light, shade, and shadow, producing a continually changing building.

It is interesting to note that this was written in February of 1966.

Yes, it has been heartening to discover in a world plagued by cynicism and ugliness that dreams do come true . . . eventually. Like all dreams . . . the Denver Art Museum which opened on October third with billowing banners and trumpet fanfares has been long in reaching this "happily ever after." Fund raising for the structure began six years ago . . . and contributions ranging from one dollar to a million have come from business, foundations, art lovers, the City and County of Denver and just plain people. Representative of the untiring efforts and devotion of scores of private citizens is Museum President, Robert Silber who presented the symbolic key to Denver mayor, Bill McNichols at the opening ceremonies. It is evidenced by all those people who had a part in bringing the structure to physical fruition . . . engineers, architects, contractors—it was, of course, a matter of business, but it was also a labor of love.

Who came to the opening of an Art Museum in this crass and commercial era? Well, about ten thousand came (and on a Bronco Sunday!) to welcome this addition to the cultural life of a city which has been termed by some sophisticates as "an overgrown cow town." We would suggest that Cow-Town/USA has come into its own—and the glistening gray dragon scales of the Denver Art Museum are there to prove it.

## ACKNOWLEDGING—

*We are, as always, grateful to many people for their helpfulness and cooperation. In particular . . . Structural Engineer Bill Hawes, who made many arrangements for us . . . an integral part of the Art Museum's design team, Bill is also a member of Symposia's Editorial Advisory Board. We would thank Architect Jim Sudler for sharing his experiences with us, and Dr. Otto Bach for a personally conducted tour of the new Museum at a time when his hours were crowded with pre-opening problems. Our appreciation to Betty Chancellor, Public Relations Director for the Museum, who quite literally emptied her files in providing materials . . . both graphic and written, and to Doug Johansen from Jim Sudler's office for his courtesy and interest. Denver's new Art Museum serves an area as large as Europe—it is an exciting experience, not only artistically but architecturally as well. It merits a place on your calendar if you are a native—on your itinerary if you are a visitor.*

# Programming for Architectural Design

by: Robert A. Fielden, A.I.A.

Jack Miller and Associates, Las Vegas, Nevada

*(The enthusiasm of the architects present at the Western Mountain Regional Conference/AIA in Wyoming has prompted Symposia to bring you this presentation in its entirety. As we promised in October . . . here is "Fielden in Full.")*

Programming is a primary phase of the architect's service to his client, but it is probably the one phase of professional service that today's practitioners invest the least amount of time, and interest, in providing. Far too often, the programming stage is minimized or even eliminated from the scope of the contract, so that we may proceed with the client's usual crash program of design development. This procedure, all too common to all of our practices, is based on two erroneous conceptions that actually hinder the quality of design we try so hard to provide.

The first misconception is that the owner has a clear understanding of just what the project should be; and second, that, as the architect, we know exactly what the owner wants, and the best design to meet the building needs. The results of applying these misconceptions are the unnecessary changes and revisions that jeopardize the architect's control over the quality of the project; the extended time and costly delay which results in a loss of capital, for both the architect and the owner; and a completed project that most generally does not meet the owner's intended requirements for function, or physical need. The resultant is a headache for both the architect and the owner, and a project with which neither is completely satisfied.

Although the architect may not be happy with the completed project, the financial loss incurred, or with the client (in extreme conditions when he slanders our professional competency), the real damage is within the building itself; and it is passed on to the owner to remedy. Here he must live with the deficiencies or alter the newly completed building; or modify his operational program within the restrictions created by a conscientious, yet unknowing designer.

Architects tend to shy away from the major programming responsibilities because of the additional charges that must be passed on to the client. The time required to properly prepare a building program such that it cannot be included as a cost under standard scheduled charges, to an already strapped production budget without sacrificing the architect's allowable profit. Owners, on the other hand, are always afraid of the contract's small print. Even though they may recognize such things as soils testing and surveys as additional services, anything that is provided by the architect is to the client, basic. Because the programming task is not established under the AIA owner-architect agreement as a standard requirement for compensation, the owner is also hesitant to open up his pockets to something that he doesn't fully recognize as necessary, or for anything other than that

listed as a fixed percentile on the printed schedule of charges.

We all program, however, to some extent in our practices; even though we may not plan on it, knowing that the compensation for the task is not there. It generally follows after the contract agreement is complete and we ask for a building program, the client comes in with one ingeniously penciled in on the back of a golf tally that he developed while playing the back nine without a caddy. So off we go, busting our butts to salvage the design, knowing all too well that the "son of a %\*!& ;/'" has gotten to us again!

Well, architectural programming for design purposes can be a productive part of your office practice, depending upon how it's handled. It can be utilized as a most effective design tool, and as an additional service, a benefit to your client's needs.

In our practice, as an example, we now provide programming as a basic service to all of our clients. In a few cases, we have had to absorb some loss; but, in turn, we have found when we prepare a cost of charges, based on the scope of the project to present to our clients, and include programming, we do not have the difficulty in obtaining his approval as we once did when using the old fee schedule percentile method plus additional services. Even when the costs are charged on an hourly basis for special services, the programming necessary for the specific task is not eliminated from the scope of the work. We have come to believe a complete architectural program is a necessity for every job and, unless the owner is capable of the responsibility, of preparing a comprehensive analysis, of the full physical and operational requirements, we accept the responsibility as ours. We feel the building program is the primary design tool for each project, and that the resulting design quality hinges upon the program content.

Programming does not guarantee a perfect job, but it does guarantee alternatives the architect can use as problem solving techniques, techniques which have not been available while using direct solution methods.

Aside from the technological advantages of the programming service, we have found the process expands and solidifies the architect-client relationship. The information required for preparation, necessitates a close and associated communication. The architect establishes an empathy to the client, and to the problems surrounding his building needs. In turn, the client is aware and enlightened to what the architect is doing, and to just exactly how he is doing it; which is indeed a strong, positive measure to insure advocate participation in the design. The architectural program, finally, provides the client with an additional understanding of his business. For not only does the task draw upon his resources for knowledge, but it also combines so that the information presented represents an undisguised position of how the business functions.

In simple terms, programming is the means through which data about the needs of the ultimate building user, is determined and expressed for the instruction of the architect in the development of a design solution. The statement of such criteria, will include all of the characteristics of functional requirements expected of a given activity to be housed; and many will include social, spiritual, esthetic, or esoteric considerations which may, or should, influence decision making. The program is not a definitive object. It is a process; a process that should continue through the planning and design and change as new ideas are formulated and new hypotheses are derived.

There are four general parts of the programming process. And more important for this discussion than terminology is an understanding of the range of elements included, so that everyone involved in developing the architectural program can readily communicate. The first element is an understanding of the client's philosophy and objectives. During this step, we try to establish the client's goals, attitudes, aspirations, his characteristics, etc. The second element is formulating functional relationships; and here, we try to develop the relationship and associations between the administrative tasks, the different departments, various services, specific requirements for equipment and production processes, and the relationships the facility will have with the site, the public, and to the surrounding community. Element number three relates to the facility space requirements and encompasses the development of physical requirements based on activity programs, equipment needs, traffic movement, and personnel projections. The fourth element is a client background and research; and the task is to determine the community's characteristics, its economic base, industrial potential, labor market, population distribution, and its growth projection as related to the client and his needs for planning physical facilities.

After the information on these four general elements of architectural programming have been collected and analyzed, the second task is to develop the program instrument. The program instrument will vary from job to job, depending upon the type of project and its complexity; but generally, it will include the following determinants: specific facility requirements established from the client's objectives, his market analysis, and the operations program; site development requirements relating to parking, circulation, access, storage, etc.; characteristics of the occupants, his attitudes and necessities that will influence the design, site characteristics, or the dictation of form and arrangement through natural determinants such as topography, soil strengths, and landscape. Master planning objectives, where included, relate to the total scope of the work and to the influences the master plan will have upon developing the various phases of the project's design. A relative location and inter-relationship of spaces expresses the functions of the facility and the operations program management will use in carrying out its tasks. This is probably best expressed through the development of bubble diagrams that indicate the various rooms and their relationship to adjacent functions. **Functional requirements** state the task of each area, each department, each office, every employee, and the process that they serve. **Flexibility**, used here, relates to the expansibility, convertibility, and versatility, and establishes limits of exterior and interior changes, and the multi-functional activities that can be included either now or in the future. **Priorities** establish, in order, the importance and value of each aspect of the project as it pertains to the budget and to the client's objectives analyzed earlier. **Special re-**

**strictions and limitations** are those regulations incurred through ordinances that apply to specific zoning, life and safety, and building codes. Finally, there is the **budget** itself. Aside from the gross amount, the budget should be developed around the scope of the work defined in the program instrument, and then broken down into dollar allowances established from each increment of the financial investment.

The data collected for the program elements, and the program instrument, can be analyzed and processed by two methods. Both methods utilize the same basic concept. First, the task can be accomplished manually; the material is collected, sorted, and treated, and converted into data, relevant for objective needs to meet the project requirements. The task can also be performed by modern data processing machines.

The last decade has provided architects with an introductory period into computer science techniques. Engineers have been using computer oriented applications to analyze and develop systems supplemental to architectural design; and contractors have utilized the computer for determining project costs, time accounting, and critical path production. But aside from computerized specifications, data processing, until just recently, has not focused upon the development of systems, especially beneficial to the architect in his design process. Now that progress is unfolding in this direction, 6th or 7th generation computer hardware will be available and probably serving even the smallest architectural practices with full services within a decade or two. Today it is architectural schools and large offices, the ones with sufficient work loads and support forces, that are making the inroads into data processing that will provide the profession with the techniques necessary to use tomorrow.

The computer, in simple terms, performs four basic operations: **input, storage, processing** and **output**. Data that will be utilized in the computer application is entered into the machine through an input device that activates electrical circuits, within the computer, that allows it to include the information. The input device is generally activated through punched cards, magnetic tape or through a typewriter that translates the data into computer language.

The second computer operation is storage. After the data has been entered into the machine, it is stored by one of three devices. The basic one is called the core system. A multitude of tiny donut shaped iron cores are strung upon wire grids within the machine, and as electrical currents pass through the wires, individual cores are magnetized in different patterns to represent numbers and letters of the data placed into the machine from the input unit. Magnetic tapes and magnetic discs are the two other computer storage systems. Again, with these systems, different patterns of magnetic spots are sensitized on either the tape or the disc to make up the data images.

To perform its job, the computer must have a "program." The program is a step by step description of the task to be done, and it tells the machine where the information necessary for the application can be found, how to arrange it, what calculations are necessary, the steps that must be taken to arrive at an answer, and what to do with that answer once it has been computed.

The components used for storage and processing work operate on a very simple principal. There are only two possible states; off and on. On is represented by the in-

teger 1 and off by the number 0. Therefore, various combinations of 1's and 0's can be translated to represent the numbers and letters that are used in the process. There are two basic systems that the computer, depending upon the type and size of the machine, uses: The decimal system and the binary system. In the decimal system, each digital column is worth 10 times the value of the column to its right. In the binary system, each column is twice the value of the column to its right. As an example, if we want to represent the number 37 under the decimal system, we break the number down into its two units: 7 ones and 3 tens or  $30 + 7$  equals 37. In the binary system, we break the number down to represent its units:  $32 + 0 + 0 + 4 + 1$  equals 37. So that this, in short, very simply represents the computations or processing operation that takes place with the machine.

The final process is output, or when the machine provides us with the answer or with the information we have requested. Output is accomplished through various methods, from high speed printers to oral simulation; but perhaps the most interesting means relative to architectural practice, is the cathode ray graphic display, which functions as both an input-output device. The stored data within the computer is converted and presented graphically on a cathode ray tube where the operator can manipulate and revise the data or drawing with the use of a light pen. The instant communication with the computer provides the architect with the kind of access necessary for his tasks.

Once the drawing is represented on the screen, there are various things the architect can do. He can make any additions or subtractions necessary to the drawing, he can manipulate the angle of the plan, and he can expand or reduce any portion of the drawing in order to study it by itself, or by representing it in conjunction with other portions of the work. If linear and vertical dimensions have been included into the computer, the machine will keep a running tabulation of square footage and cubage throughout the revision process. The cathode ray graphic display is also capable of converting any portion of the drawing or the entire drawing into three dimensional delineation by inserting a supplemental program; and it, again, can be modified or revised by the architect with the use of the light pen. The changes are picked up and returned to the storage bank and filed as a part of the permanent data. I might add that for those of you with visions of a computerized office, the costs for this availability runs somewhere between 20 and 25 thousand dollars a year. A large amount; but not so high, perhaps, when you consider the amount of work it can do almost instantaneously.

For those of us who must strike on without the everyday opportunity of this miraculous device, we can receive some of the same benefits by following its procedures manually. The process takes somewhat longer, the accuracy does not fall within one thousandth of one percent, but the results can provide us with similar design determinations.

What are the techniques? Caudill, Rowlett, Scott, an architectural engineering and planning firm out of Houston, has probably invested more time and research into architectural programming, for design purposes, anyway, than anyone else involved in the field; and it's their results that have formed the ideological basis for the programming procedure. Although there are various valid programming techniques being utilized by other computerized architectural offices, from my research over the past three years in trying to establish a pattern our office could use, manually, without processing machines,

I found that the CRS approach was the least complicated and the most flexible, and provided the attainment of goals as its primary objective.

The program evolved from the firm's professional objectives and general architectural goals. The first is to **identify and understand the problems**: with the problem solving approach to design, programming is problem defining. The next is to provide a sound basis for **responsible design**: "responsible" is used here to mean responding to the architectural program. It is difficult to respond to a vague or faulty program and still come up with a responsible design. To find the **uniqueness of a project**: design solutions may take several forms because each project involves a different program, a different site, and a different cost budget. To boil down the architectural program to its essence: a program can be very complex, so it's necessary to seek out a manageable number of essential elements. To discriminate between the important form-givers and the less important details: while the flow of detailed information must not be stopped, constant effort must be made to delineate the most pertinent factors. The process may take two steps: the first step seeks form-givers for the design concept; the second step provides the details for design development. By that time, the flood of details will not obscure that which really is important to planning. To establish design objectives: the identification of major goals and big problems provides a direction for design. To **uncover sources for inspiration**: while a mere listing of space requirements is no source for inspiration, every project has the potential ingredients in the program, land, and cost to stir the imagination. To **establish the limitations** and explore the possibilities: establish the realities of a project and, where there is leeway, explore for opportunities. To discover the real meaning of facts: the collection of facts is easy enough, but facts must be organized and analyzed to be useful. To **uncover and develop strong concepts**: the trick is to recognize a concept when one is in the offing. To **establish the functional requirements**: this is, perhaps, the most obvious goal; but programming must probe beyond function. To **determine** the legal, physical and sociological **influence**: every site is replete with form-giving characteristics. The legal and physical may be obvious; the sociological ones, such as tradition, ecology and respect of neighbors, are much more subtle. To **determine** the difference between wants and **needs**: wants refer to preconceived solutions or desires not founded on the basic problems. Needs refer to the realistic requirements of space to meet functions, which recognize limitations of budget. To **initiate cost control**: agreement must be reached on a realistic initial budget at this time. An optimistic budget can result only in a disappointing bid letting. And finally, to **establish communications** among everyone involved: those actively involved do not have the time to read. All information should be documented graphically for quick reference.

The CRS program is based upon a five step process. 1. Establish the client's aims; 2. Collect, organize and analyze data; 3. Uncover and develop concepts; 4. Establish needs; and 5. Develop the program statement or brief.

There are a multitude of methods available for putting together the information necessary for the programming process, and your techniques will depend a great deal upon your own approach to problem solving. They will vary from recorded conferences to forms that the client fills out, but the important point is that the information is systematic and contains the factors that will influence design.



## . . . and in conclusion

(Our page stretcher was not quite equal to the task in October . . . so all those gala events which took place on Saturday, September 18th at Jackson Lake Lodge are here reported.)

### Act III — Scene I

★ William C. Muchow, FAIA

The essence of Bill's presentation on Saturday morning was concerned with the changing role of the architect in today's society. As with all successful architects, there is bound to be some speculation as to the project which has given one the greatest satisfaction. Surprisingly, architect Muchow chose a small 70,000-foot square speculative office building . . . not for the structure itself, but in the approach to the building process . . . and highly indicative of the new role of the professional.

From inception, the architect worked in concert with the builder-developer who was also the owner, with the mortgage banker and the realtor. Instead of being handed a program by the owner, the architect participated in this process . . . and Bill feels the person who writes the program of prime importance far superceding any work done at the drawing board. Early in the project, engineers and

material suppliers were brought into the building team and the cross fertilization of ideas created an economically sound, successful project. Muchow went on to point up just how little, in reality, the architect has to design on the average building. The site being selected . . . zoning and building codes set parking requirements, access and egress, the location of the building on the site, often the materials used. Frustration on the part of the designer often produces over-design instead of a good piece of background architecture, a definition for the exterior open spaces and compatibility with its neighbors.

If the Gothic age produced great cathedrals, if the Renaissance, fine palaces and the Industrial Revolution brought about factories and office buildings . . . the present major contribution to our environment, Bill believes, is our major freeways and the transportation system. Our exterior spaces are determined by highway engineers, government officials and land developers. The sizes and shapes of the land, zoning and building codes . . . all administered by people other than architects limits the designer's options. Everything, of course, is getting bigger . . . and this is the determinate force in changing the architect's role. His ability to bring

together a variety of talents operating in a team concept will become his greatest asset . . . a power of persuasion rather than his abilities at the drawing board.

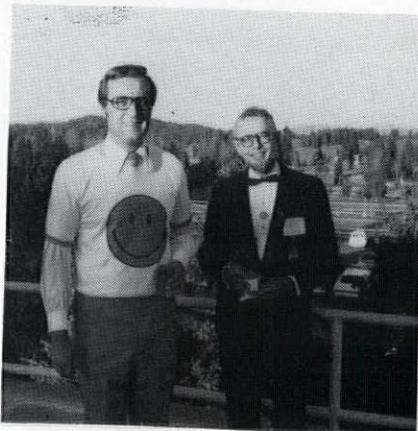
### The Grand Finale

★ John W. McHugh, AIA

As the Awards Banquet speaker at the 1971 Western Mountain Regional Conference, Mr. McHugh demonstrated once again that he is not only witty — but wise. Stating that "Now it is time for realism" — he sketched for his audience the occasion of his great Uncle Patrick's wake in the dim room of an old Victorian brick house in Ohio. With the ladies lining the walls of the front parlor and the Knights of Columbus in the back room, with the whiskey and cigars, it was "proper and orderly as an Ohio Irish wake should be." Enter the little old lady from the corner . . . harmless, but "just a bit batty."

After her prayers, she reached up and put a hand on the corpse . . . jumped up suddenly and made her way across the room. "Molly," she announced, "Pat's warm!" John's great aunt replied promptly . . . "Hot or cold, out he goes in the morning!"

"This," said John, "is the sort of realism I mean."



Two ways to dress for an Awards Banquet



Rooftop cocktails



Symposia Breakfasters

Speaking on "The Direct Influence of Architecture on Human Behavior" he suggested . . . "We must realize what an awesome responsibility architects have — including those of us here in this room; but it is well known that the mental processes of architects are one of the seven wonders of the world; sometimes, indeed, our thoughts would astonish you!" — "Since man's personality and the quality of his life are affected by his thoughts and his experiences; architects can stimulate thoughts and make experiences richer and more rewarding . . . can make great occasions even grander, intimate ones more gentle and adventurous occasions more exciting and full of fun!"

"Winston Churchill said, 'First we shape our buildings, and then our buildings shape us.' We all know that this is true. Just as we know some experiences are life enhancing, while others are routine and dull. **Sometimes** the critical difference can be made by the physical surroundings in which we have these experiences. . . . Buildings are made of floors, walls and roofs enclosing usable spaces. Openings are places in walls to permit the passage of people, light and air. But a door can be more than just

a flap in a wall . . . it can influence the attitude of the person passing through it — a low door somehow diminishes a man — a tall door through which he can stride increases his sense of importance."

John continued . . . "What I am trying to say, you see, is that the art of architecture is central to our daily lives and not just the frosting on the cake. . . . Living and working with a surrounding of fine architecture and great art is an ennobling experience. I suggest that mean surroundings tend to encourage mean behaviour; the grim Dickensian utility, for instance, of most bus station toilets. The actual design of a church can engender reverence; a well-designed theater can put the audience in a mood to enjoy itself. We all know the properly controlled intensity and color of light can show off a lovely woman to advantage and even make a plain one possible. What was it Gilbert and Sullivan said? 'She could easy pass for 43, in the dark with the light behind her.'"

In stating the problem, he said . . . "Because of the normal pressure of work, the nagging of irascible clients and because of the increasingly omi-

nous columns of figures in business papers and magazines, we tend to design buildings solely for the convenience of those who pay for them **at the time** — and this to the detriment of those who will be using them, perhaps for 50 years or more. The needs of the users are important . . . they are the ones who will really pay for the building in the end. Technology and economics are only some, not all, of our tools, and man cannot live by nuts and bolts alone."

And in conclusion, John suggested that education only opens doors and men really learn by experience . . . "To design for the full life we must **live** the full life. We cannot know how we'd like to feel in a park, on a dance floor or in the halls of a state capitol, unless we've spent some time there. Does a pretty woman look better against a white background or a green one? Do her jewels sparkle better with pools of light? We don't know until we've tried. We'll be better architects if we remember what it feels like to be hot and sweaty or wet and cold. Architects must have time to listen to the pipes of Pan, to dance in the moonlight with a woman of the Shee!"

## The Awards Program Western Mountain Region

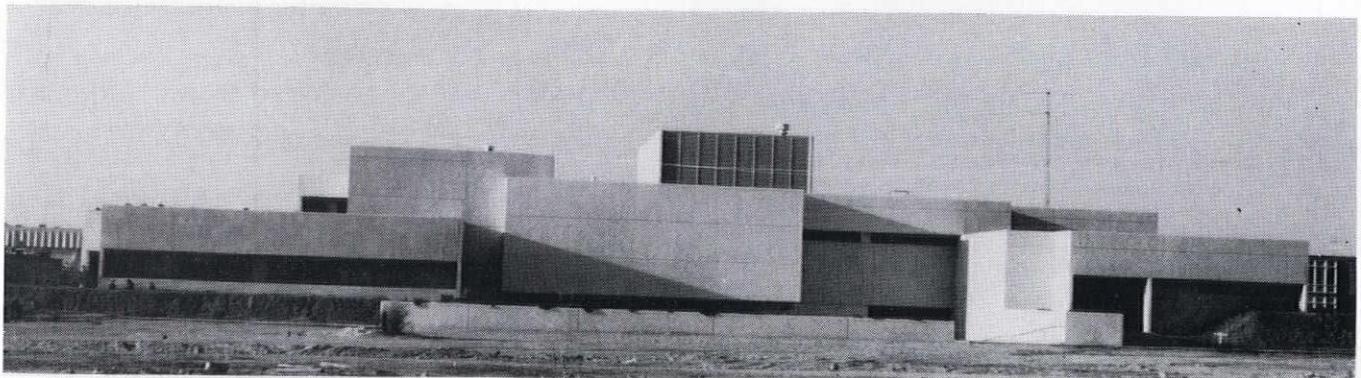
### Honor Award

DEPARTMENT OF CHEMISTRY BUILDING—UNIVERSITY OF NEVADA—LAS VEGAS  
ARCHITECTS: JACK MILLER AND ASSOCIATES, Inc.

### The Jury

George Tressler, AIA, Chairman/Awards Committee  
William Muchow, FAIA, Chairman  
Harold D. Hauf, FAIA  
Fred Jobusch, AIA

Robert A. Fielden, AIA, Principal in Charge  
Thomas A. Turner, P. E.



OWNER: State of Nevada, Planning Board  
William B. Hancock, AIA, Manager  
ENGINEERS: Johnson, Joeckel, Bartley and Associates,  
Mechanical and Electrical  
J. A. Tiberti Construction Company

*It is refreshing to find in Las Vegas, the land of make believe, so strong a statement in the way of architecture. The contrast makes it even better. This appears to be an interior space that encourages study and experimentation.*

## Honor Award

GALEWOOD APARTMENTS—BOULDER, COLORADO  
ARCHITECTS: E. C. GRABOW ASSOCIATES



OWNER: Galewood Partnership  
Fagre Construction Company, Contractor  
PHOTOGRAPHY: Roberts

*This is an excellent example of man building in sympathy with nature rather than in opposition to it. This perhaps is yet one of our most important lessons to be understood.*

*A building that produces the kind of spaces you would like to live in and probably produces the kind of return you would like to participate in.*

*Well proportioned spaces, both inside and out. A scheme that produces excellent outdoor space for a very limited piece of ground.*

*A three dimensional siting problem very well conceived.*

## Honor Award

RIDGEVIEW SQUARE—VAIL, COLORADO  
ARCHITECTS: DONALD R. ROARK AND ASSOCIATES, AIA  
Garry V. Woodman, Project Architect



OWNER: Ridgeview Square Joint Venture  
ENGINEERS: Johnson-Voiland-Holland, Structural  
Sol Flax and Associates, Electrical/Mechanical  
J. C. Construction Company

*A logical system of construction for mountain building results in apartments that are fun and practical for this type of unit.*

*The limitations imposed by this method of construction has produced an interesting arrangement of spaces.*

*The automobile which is very much a part of our way of life is also very much a part of this scheme.*

*A good separation of functions.*

*The repetition so necessary to a satisfactory economic picture produces an interesting rhythm, and by no means a dull building.*

*Good landscaping is part of the solution.*

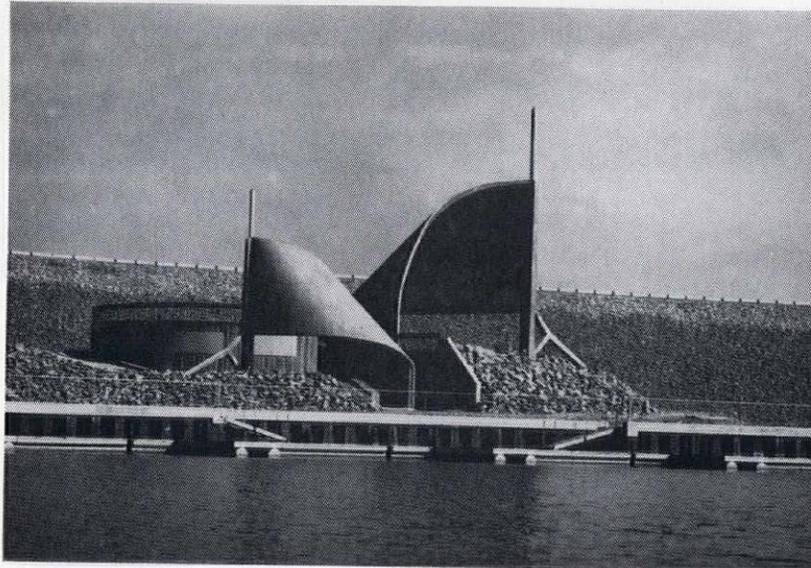
## Honor Award

CHERRY CREEK RESERVOIR MARINA—DENVER, COLORADO

ARCHITECTS: G. CABELL CHILDRESS ASSOCIATES

G. Cabell Childress, AIA

Martha Darlington Russell



*The right thing in the right place at the right time.*

*For once an appropriate location was found to play with exterior sculpturing.*

*It proves that architects can think in three dimensions. The shapes certainly have a strong resemblance with shells and sails. Whether or not it was meant to be this way really doesn't matter.*

*I understand it as a good point of reference for boats in the lake.*

**OWNER:** Colorado Game, Fish and Parks Department  
Clyde Smith, Chief Engineer

**ENGINEERS:** Borman and Melcher, Structural  
Francis Stark, Mechanical  
Sol Flax and Associates, Electrical

George O'Malley, Assistant Director of Planning G/F/P

**LANDSCAPE:** Bob Carlson, G/F/P  
Hyder and Bush Construction Company

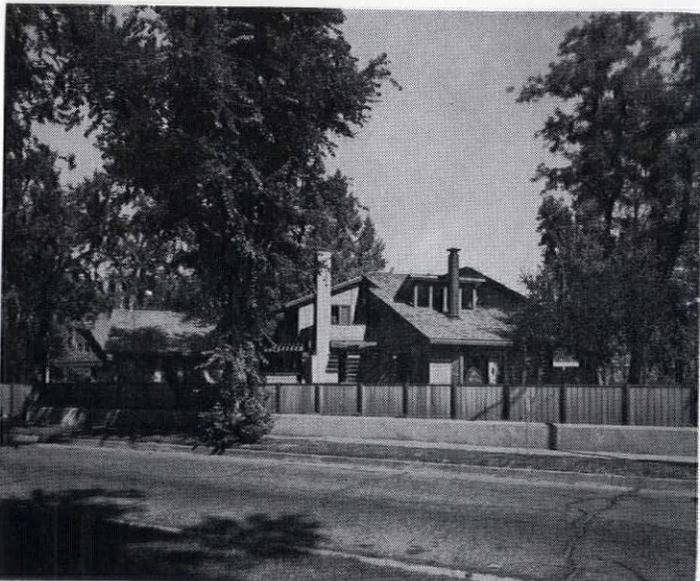
**PHOTOGRAPHY:** Rush McCoy

## Award of Merit

A CITY RESIDENCE—DENVER, COLORADO

ARCHITECT: DANIEL J. HAVEKOST, AIA

Don Miles Construction Company

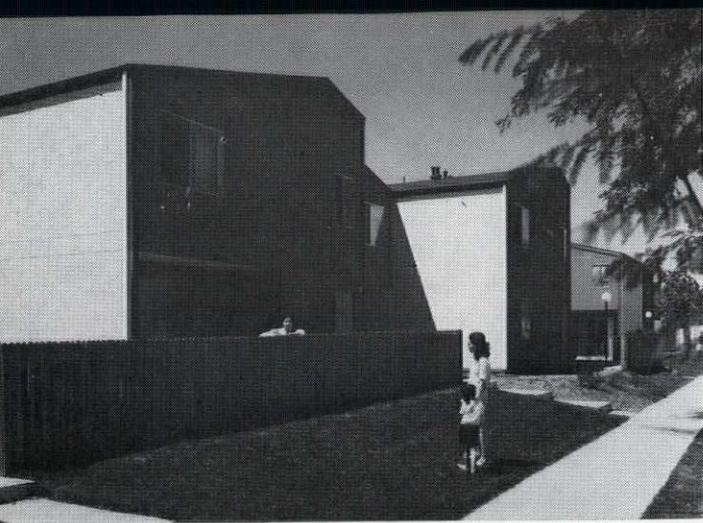


*A residence that has achieved a high degree of individuality while maintaining the character of an older residential area. Excellent site utilization (with land becoming so precious we should put every square foot to good use).*

*Privacy has been achieved still maintaining respect for the surrounding area. (Architects have a two fold obligation — the client for whom they work and the public who come in contact with their work).*

*The interior and exterior have been well integrated, producing well-proportioned useable spaces.*

*An understanding of the materials has developed a house with many interesting details.*



### Award of Merit

**METROPOLITAN HOUSING DEVELOPMENT—DENVER, COLORADO**  
**ASSOCIATED ARCHITECTS: ABR PARTNERSHIP**

**BERTRAM A. BRUTON**

**OWNER: Archdiocesan Housing Committee, Inc.**

**CONSULTANTS: Metro-Denver Fair Housing**

**ENGINEERS: Borman-Melcher, Structural**

**Swanson-Rink and Associates, Mechanical/Electrical**

**LANDSCAPE ARCHITECTS: The Associates, Inc.**

**CONTRACTOR: MS Development of Mr. Steak, Inc.**

**PHOTOGRAPHY: Dann Berry**

*It has been intimated that the architect should not become implicated in the moral or social factors of a project. These, however, are the real issues of today, far more important than architectural cosmetics.*

*Here, a type of environment has been provided that will enrich the lives of its occupants, while*

*making them feel very much at home. It is unpretentious and certainly non-institutional. Simple materials and construction methods produce an intimate and understandable scale.*

*The site planning is interesting and hopefully future landscaping will produce an even more liveable atmosphere.*

### Award of Merit

**WALTER WALKER FINE ARTS CENTER**

**MESA COLLEGE—GRAND JUNCTION, COLORADO**

**ARCHITECTS: VAN DUESEN AND ASSOCIATES**

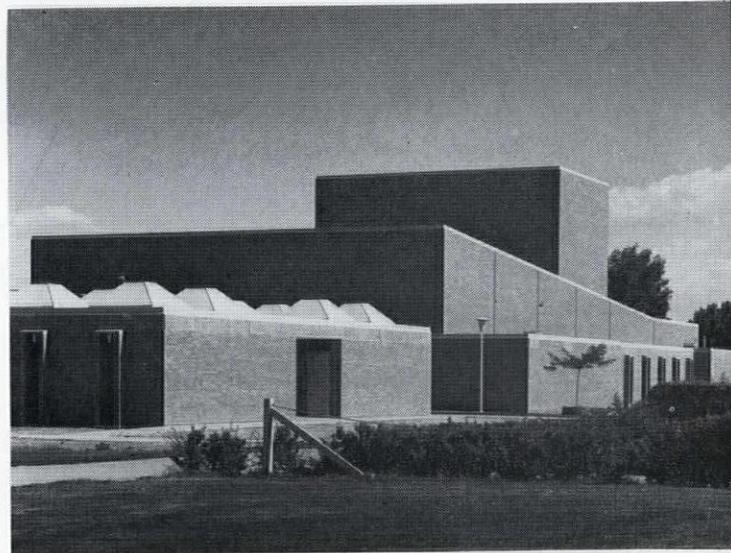
**ENGINEERS: Johnson-Voiland-Archuleta, Structural**

**James E. Burke & Associates, Mechanical/Electrical**

**Phipps Construction Company**

**PHOTOGRAPHY: Phillip Dodd**

*A direct well organized plan with the potential of flexibility. A project built within the already established vocabulary of the campus.*



### Award of Merit

**DESERT RESIDENCE, SOUTHWEST ARIZONA**

**ARCHITECT: GEORGE W. CHRISTENSEN, AIA**

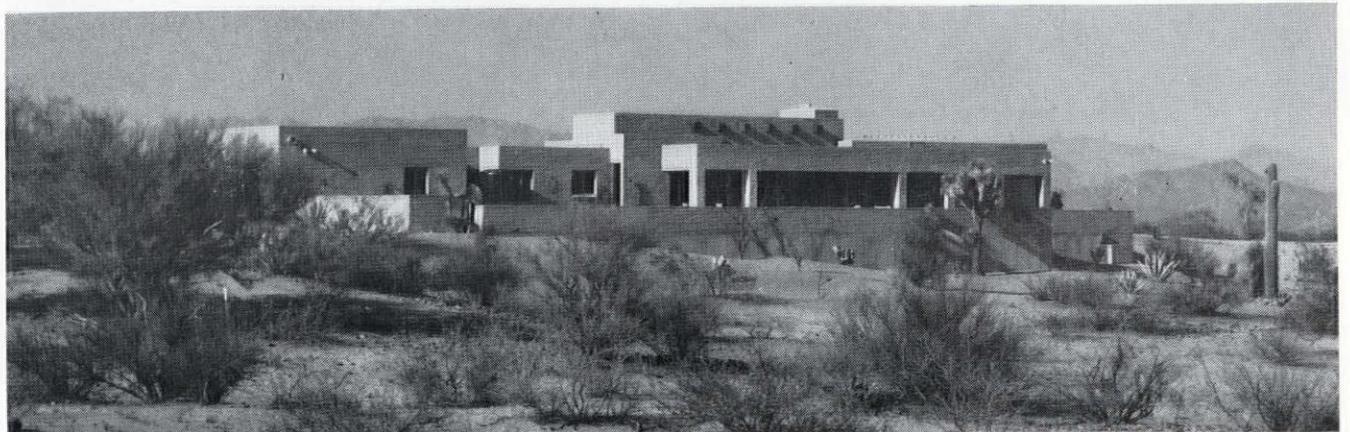
**ENGINEERS: A. V. Schwan and Associates, Structural**

**Richard E. Joachim and Associates, Mechanical**

**Imperial Construction Company**

**PHOTOGRAPHY: Koppes**

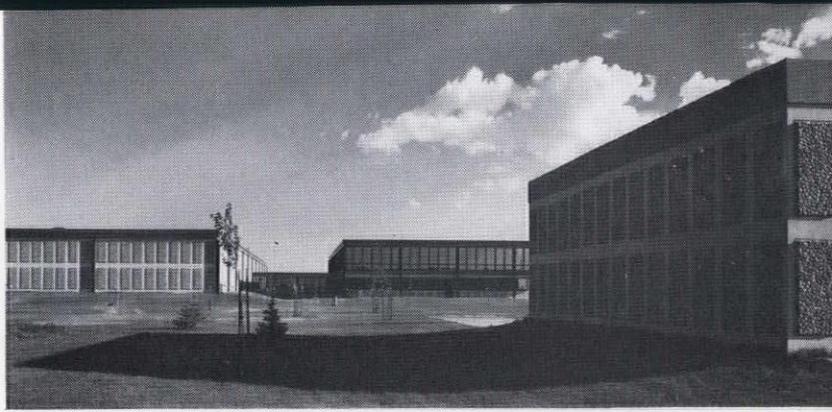
*The limited use of materials and an understanding of the nature of baked adobe has produced a residence that is very much at home in its desert surroundings.*



## Award of Merit

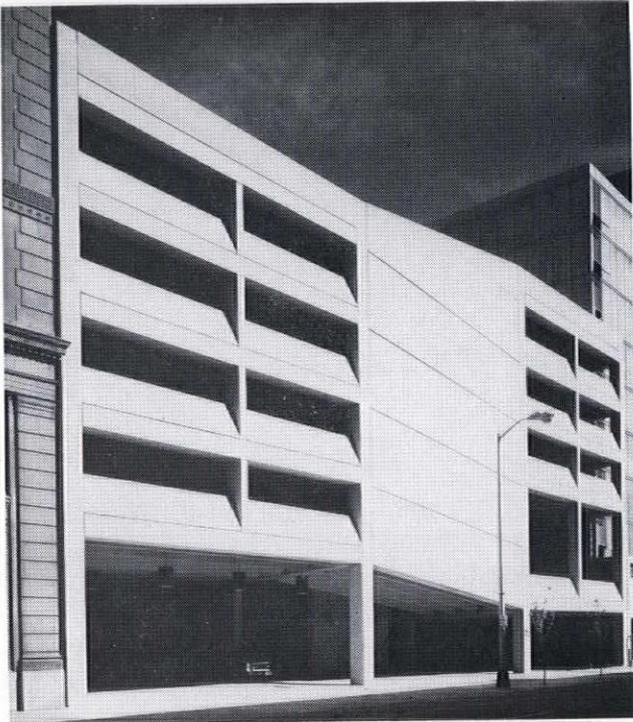
TELEMATION, INCORPORATED—SALT LAKE CITY, UTAH  
ARCHITECTS: SNEDAKER, BUDD AND WATTS  
OWNER: TeleMation, Incorporated

*Flexible space that will accommodate two different types of function are provided within a preconceived volume.  
Restrained, well organized architecture.*



ENGINEERS: H. C. Hughes Company, Structural  
Hardy and Naylor, Inc., Mechanical  
Upright Engineering Company, Blomquist & Brown, Electrical

LANDSCAPE ARCHITECT: Karsten Hansen  
Cannon Construction Company  
PHOTOGRAPHY: Gordon Peery



## Award of Merit

RELIABLE PARKING GARAGE—DENVER, COLORADO  
ARCHITECTS: CHARLES SINK AND ASSOCIATES  
ENGINEERS: John-Voiland-Archuleta/Structural  
Rice-Marek & Associates, Mechanical/Electrical

AI Cohen Construction Company  
PHOTOGRAPHY: Daniel Ilko  
PARKING CONSULTANT: T. J. Feagins, Jr.  
Parking Specialists, Inc.—Houston, Texas

*A fine example of economic problem solving.*

*An imaginative three dimensional solution parks a maximum number of cars in a limited area.*

*It's fun to drive into this structure even if you don't intend to park there.*

*A building which is a straight forward and logical expression of the interior, without attempting to call attention to itself.*

## Award of Merit

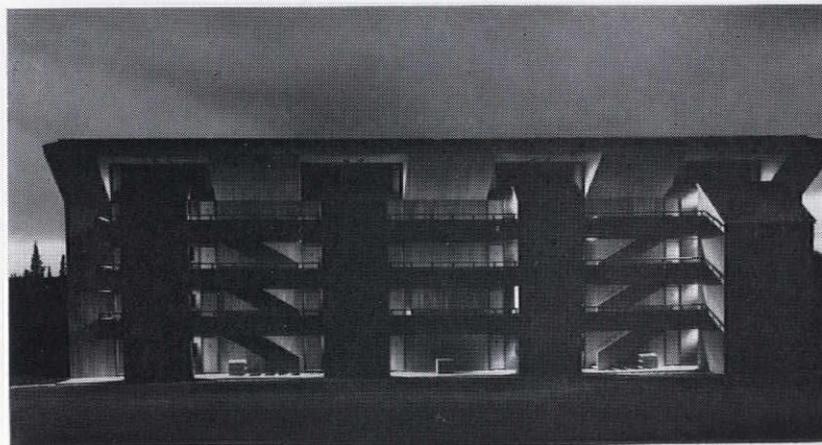
SIoux LODGE—GRAND TARGHEE RESORT—ALTA, WYOMING  
ARCHITECTS: CORBETT/DEHNERT AND ASSOCIATES

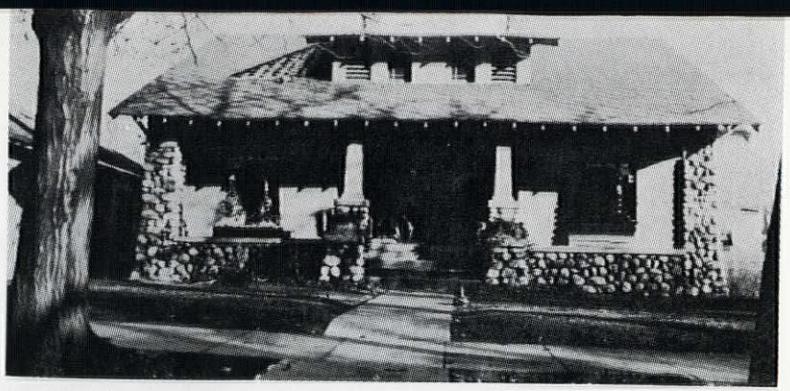
OWNER: Sioux Lodge, Inc., Grand Targhee Resort, Inc.  
ENGINEER: Volk and Harrison, Structural  
Grand Targhee Resort, Inc./Contractor  
PHOTOGRAPHY: Roger La Vake

*An enjoyable space was created within a rigid structural pattern.*

*For some reason, mountain construction always begins too late, and costs rise because of overtime labor.*

*This straightforward approach has to have its economic advantages.*





House before remodeling

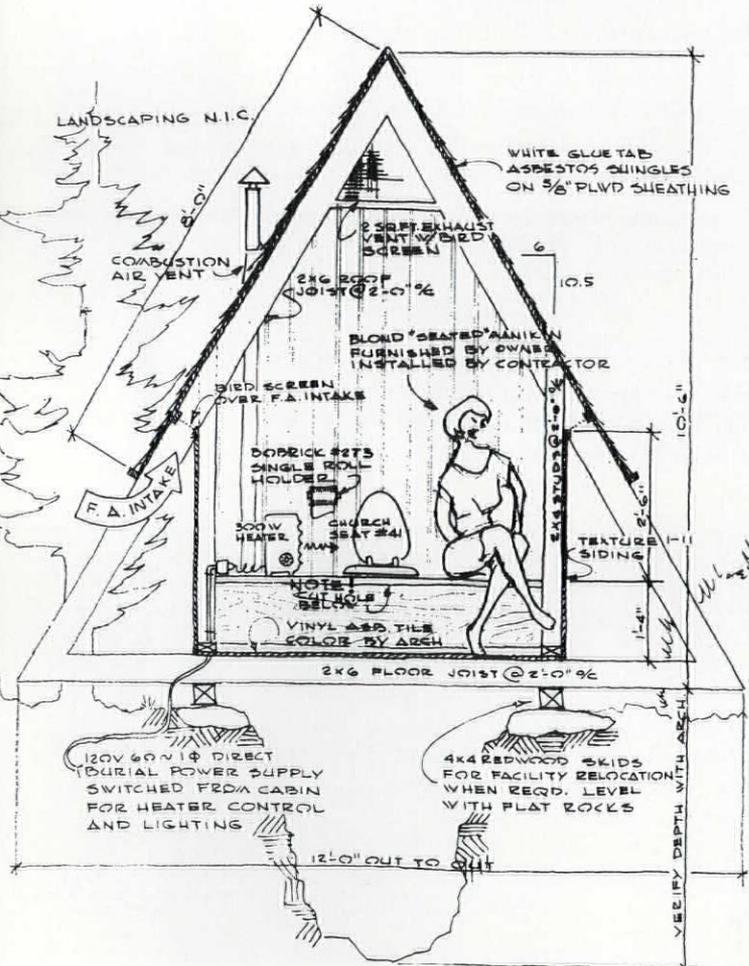
### Award of Merit

**PREDOCK HOUSE/OFFICE/STUDIO — ALBUQUERQUE, NEW MEXICO**  
**ARCHITECT: ANTOINE PREDOCK, AIA**  
**OWNER: ANTOINE PREDOCK**  
**FOREMAN: V. Boggs**

*In this day of disposable products and even disposable architecture, it is encouraging to see the respect of existing facilities too, with an effort made to improve and maintain them.*

*I am sure that this renovation will result in more interesting and unusual spaces than would have resulted if a totally new building were to be built. Respect is becoming an old-fashioned word.*

### GOOD HUMOR AWARD OUTHOUSE/SUMMIT COUNTY, COLORADO



**ARCHITECTS: SLATER, SMALL AND SPENST — DENVER, COLORADO**  
**OWNERS: "SKIP" SPENST, "DUTCH" LAWRENCE**  
**OTHER CONTRIBUTING PARTIES AND CONSULTANTS:**

**All who have used such a facility.**  
**PROBLEM: To provide an urban facility in a rugged primitive setting.**  
**SOLUTION: OBVIOUS.**

*I know this was introduced as whimsy and with concern that it would not make fun of the awards program.*

*It has been taken as it was presented but it really is a hell of a good outhouse.*

*As evidenced in some of the residences, architects can do a superior job when they are intimately acquainted with the problem. Obviously this architect is better acquainted with the problem more than anyone I know.*

*He has disproved the fact that the plumber is the smartest salesman of our time by convincing people that you can take something that smells as bad as an outhouse and bring it indoors and charge about four times as much.*

*Of all the written comments I believe this the most clearly and concisely presented. No crap. Credits were well indicated ending with "other contributing parties as those who have to use it."*

*The mannequin provides a safeguard so that you may never become lonely and you can take her off if you ever need an emergency hole.*

*I am sure that this project received more than the normal effort given to a typical project in the office.*

# urban design

# commerce 9

## NINTH IN THE SERIES

Architect Ronn Ginn  
Contributing Editor: Urban Affairs

A city is an image. An image is a social form. Effecting good urban design is a social attitude.

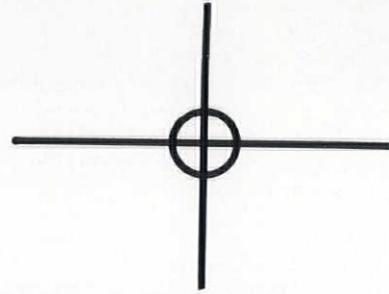
The growth and development, and subsequently the decline, of commercial activity in all cities in this country can be termed a social attitude. In other words, a city, a community, or a town changes its personality about every 30 to 50 years, depending on the size and location. This change is sociological in concept, and therefore effects the physical design of streets, buildings, open space, utilities, and more importantly, types of business activity.

Historically, most cities began at particular locations because of a conjunction of natural and man-made features—a harbor, a bend of a river, a transportation crossroads, a fort, a trading center. Gradually, the diverse aspects of urban life were added—a growing variety of goods, services, personal contacts, and occupational opportunities. The place where these elements came together became the center of commerce, or the heart of the city.

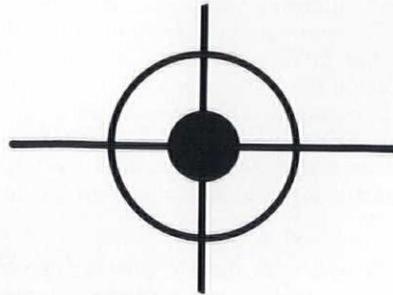
Today there is a new combination of forces that converge at the center of the city and now threaten to deprive it of life: burgeoning population, racial upheaval, obsolescent structures, and inefficient transportation. The consequent decay of the inner city is a malignancy that seems to be inherent in the process of urban growth.

As downtown commercial and industrial facilities spread, adjacent residential districts become less desirable. Middle class families move to the outer areas or the suburbs, leaving deteriorating housing that tends to turn to slums. The blight is contagious and spreads rapidly outward from the core, marked by shabby buildings, barren parking lots, cluttered streets, jumbled signs, noise, fumes and litter. Downtown loses its appeal not only to residents but to visitors, shoppers and employees; thus, a cycle of commercial decline commences.

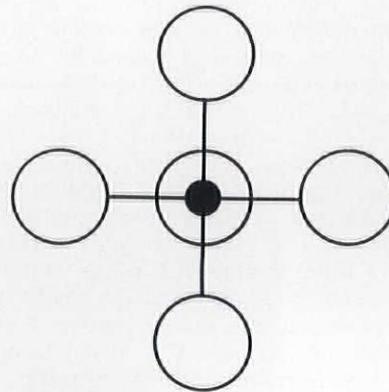
To properly revitalize the changing social image of a declining core, the design professional must begin with a thorough understanding of how the city itself began. He must also follow the progress of growth, development, and decline in each of its personality changes up to the present day. These studies, expressed in their simplest communicable terms, will become a valuable tool in future redesign studies. Since commerce and trade of goods is the primary reason for a city's being in the first place, a schematic pattern can be illustrated very easily that would be of any city form, starting from the beginning.



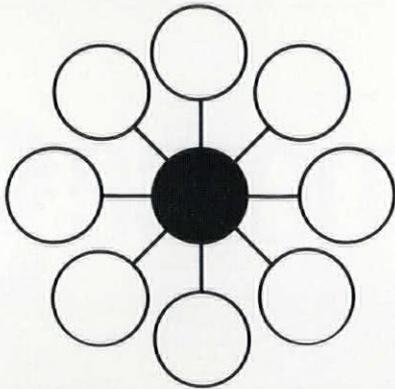
**CROSSROADS SETTLEMENT:** Where it all began. A few people, a trading center, a couple of wagon trails.



**MARKETPLACE:** A couple of hundred to a couple of thousand people. A shopping area for all needs, housing, farming, and other tightly clustered activities for general self-sufficient and independent growth.



**TOWN CENTER:** 2,000 to about 50,000 people. Shopping, business, and government are in the original marketplace area; some clustering of older housing, a railroad yard, and a few parks are left in the downtown area. Some beginnings of suburban development around the periphery with food stores, educational facilities, and recreation.



**URBAN CENTER:** 50,000 to about 500,000 people. Original marketplace has become a historical area to be preserved within a strong, vital, and active downtown. The core is primarily a business and financial district with urban living and some specialty shopping. A transportation center links the heart with satellite communities of housing, retail, and industry.

The various parts that make up the personality of cities today are a reflection of our social needs, attitudes, and aspirations. The key to the sociological change that takes place in a city's growth is not so much what the parts are as to where they are to be located, and how much is required for proper economic balance. In other words, the basic parts of cities in this country, old or new, is composed of retail, industry, business, housing, health care, open space, government and transportation. All of them working together in close harmony become the functional element, or commerce, of a city. How these work together determines its commercial success. These functional elements are usually defined as districts within the downtown area—some stronger or weaker, larger or smaller, depending on the particular economic base of the metropolitan community.

However, when a city begins the slow change in personality there may be an imbalance in several districts, caused by a growth or expansion without a planned direction. For instance, as a city grows from the Town Center to urban importance, one of the most obvious problems to solve is that of the retail element. Since the Town Center is the main source of shops, department stores, food markets, feed stores, car dealers, and so forth for all of the community and surrounding farms and ranches, it is used at all times of the day, every day. Especially when the town center is a county seat, has a few theatres, and some fine homes and hotels. This restful environment is suddenly and noisily broken with the addition of more cars, people, service stations, motels, and other chain conglomerates. Merchants say they need more one way streets, wider lanes, and traffic signals. They usually get them, and unknowingly, this is the first stage of congested growth. Shoppers don't come downtown because they can't get to the stores because there is too much traffic because of the traffic signals because of the insistence of the merchants because they thought that would bring shoppers downtown in the first place. So the frustrating cycle continues to the point of economic decline, development of suburban shopping centers, and growth outward turning their back on the once restful and friendly town center. The personality change has begun. The Town Center is painfully growing into an Urban Center.

The retail trade has taken a back seat to banking, offices, municipal facilities, motels, and convention halls. Retail

must then become a series of specialty shops for the people that work downtown, and for those that are living in the high density housing moving into the core. In other words, it will take its original role of serving a certain number of people within a designated area—as it did in the Town Center it outgrew. However, the role is different in terms of choice and merchandising techniques. Food stores will be replaced by fine jewelry shops; automobile parking at the front door will be replaced by pedestrian malls, with shade and benches; and a casual display of goods will be replaced by sophisticated selection and good interior store design. The retail element will be planned, organized and implemented concurrent with the other basic elements of commerce in the Urban Center. And along with this, of course, is a change in social attitudes toward the form, character, and image of the urban environment.

In order to analyze the quality of the appearance of the city, in terms of current growth and care, some basic components of the physical shape of the city, and some of the more pressing problems effecting its appearance, need to be evaluated and understood. Basic components include its size, its natural and historical setting, and the focal points of the city; some pressing problems of the Urban Center include signs, litter, and noise. These problems are more significant to the city as a whole than to its parts—its downtown or any of its neighborhoods—or even to the larger context of the metropolitan area.

The city offers its political, economic and social institutions to help resolve such environmental problems. Its elected officials exercise public powers over a defined territory, enacting and enforcing laws, collecting taxes, managing property, and providing public services. The city has a moral responsibility to formulate environmental quality goals and to carry them out through a variety of means. Opportunities to do this today are limited only by the social attitude of the citizens in the city.

*(The tenth in this series on Urban Design written "specially for Symposia by Architect/Planner Ginn will be devoted to "Aesthetics and Design." It will appear very soon on our pages.)*

## What's in a Name?

Honor — Glory and Twenty Five Bucks goes to Robert Burford of the Phoenix firm of O'Dell and Wooldridge in the Newsletter Design Contest/Central Arizona Chapter of the A.I.A. First issue of "Archetype" with handsome new design will be printed November 1. Honorable Mention in the competition went to Wallace H. Brown, M.E. for his simple and dignified "Informare" and to John Eldo Brown/Terry Sewell for the nice graphics of "Field Notes". Writes Executive Secretary, Mary Smith in the soon to be "Archetype" — "To Bob goes the check for \$25., a 5-year subscription to the newsletter, and the honor of helping fold it and lick stamps every month, a 10-year supply of pencil stubs and our sincere thanks."

No-one knows who to credit for "Emenuensis" — the new title for the Colorado Chapter/Architectural Secretary's newsletter. The gals say . . . "Look that up in your Funk and Wagnell . . . and you will discover that it means "secretary"! What a name for our newsletter!" Comments may be directed to Lynda Prinzing at Marvin Hatami and Associates, 975 Grant — Denver 80203.

# MAIN STREET

Where you meet your friends in the Construction Industry

Whatever happened to . . .  
Agnes Person



This very nice Person has a host of friends throughout our Industry. Until recently she was with the firm of Friedman and Jobusch in Tucson, and an active participant in the National Association of Women in Construction — not just in her home town, but regionally and nationally as well. You'll find Agnes these days in her brand new shop, the "Flair Boutique" in Leavenworth, Kansas, where she has moved to be near her family. She's selling art supplies and gift items, so if you're ever in Leavenworth (well, it IS possible), stop by 219 North 5th and say howdy. Or drop her a line and tell her she's being missed in Symposia country.

#### New Team in Town

Yep, there's a new brand on the Colorado range . . . the Double K. This can only stand for John Kilbey and Gaylord Kirksey who have combined their considerable forces in a new firm . . . "International Sales Specialists" at 400 Osage Street in Denver. Kilbey, you well remember, is the immediate Past President of Denver's Producers' Council Chapter, and Kirksey is this year's Second Vice President. These two personable gentlemen not only share offices but an enthusiasm for people and that old Caledonian pastime . . . pasture pool. Best of luck, fellows . . . in your new endeavor!

#### Hail and Farewell!

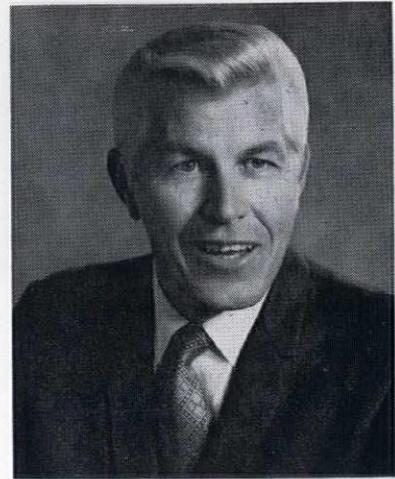
And it is just that for Don and Jean Wakefield who are leaving a lot of friends in Denver to make a lot of new ones in Salt Lake City. Their Denver buddies gathered on October 20 at the "Old Heidelberg Inn" to tell them goodbye . . . and you had better believe they're going to be missed!

By way of introduction to their new friends on the Western side of the mountains . . . Don was born in Chicago, raised in St. Louis and sandwiched in his degree in Architectural Engineering (Washington U. in St. Louis/1950), between his military service in the U.S. Marine Corps in the Pacific Theater, World War the Twice and in Korea. He is now a full Colonel in the Marine Corps Reserve. Following graduation, Don worked in architectural/engineering firms in St. Louis for three years before joining Structural Clay Products Institute. He's been with SCPI ever since . . . four years in St. Louis — 14 years in Denver. He is a registered P.E. in Colorado and Missouri.

One of the organizers of the St. Louis Chapter of the Construction Specifications Institute, he did the same job again in Denver, and served as Secretary for eight years. In 1965, Don was President of the Denver Chapter of Producers' Council, and is widely known for his work as a brick engineer and innovator. He has written several papers on his favorite subject for international publication.

Right around December 1 you will find Don in Salt Lake City, where he will assume the job of Vice President of Interstate Brick, where his area of concentration will be the marketing, promotion and technical service aspects of their structural clay products. Interstate is now building a brand new, ultra modern plant which is almost fully automated and will double their present production.

Don and Jean have traveled widely, both at home and abroad, and have hundreds of beautiful slides to prove it. And, we must add that pretty Jean is a most important member of the Wakefield team . . . it's sorta like ham and eggs. She is a wonderful cook, a gracious hostess, and before



becoming Mrs. Wakefield, a most efficient executive secretary. So Denver's loss is Salt Lake's gain . . . but we'll all get together at Regional meetings, we're sure. Our very best and brightest wishes go to the Wakefields! Hail and Farewell!

## SEE IT ALL!

**NOVEMBER 9-11  
DYNAMIC DENVER  
CURRIGAN HALL  
INDUSTRY AND  
BUSINESS SHOW**

SEE THE REGIONS  
FINEST AND NEWEST  
**PRODUCTS • SERVICES • FIRMS**

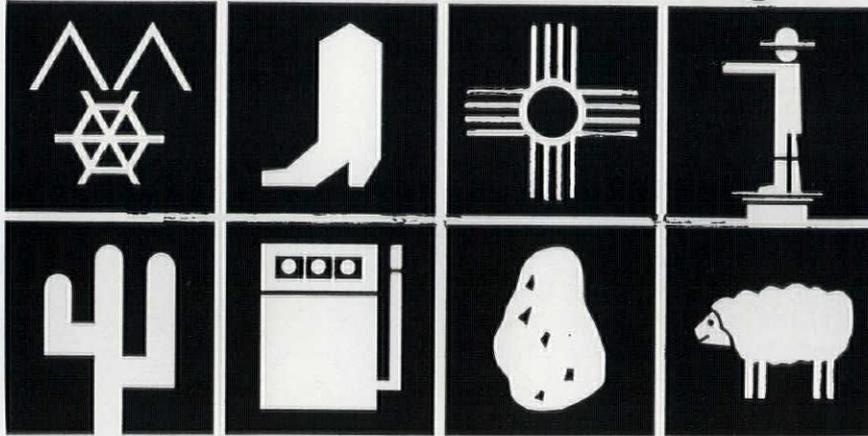
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# symposia/around the region



## arizona

### Annual Meeting/Central Chapter

The Central Chapter of Arizona's A.I.A. will gather on November 4 for their Annual meeting which will include the election of new officers and the Design Awards Program. Chairman of the Nominating Committee, John Dellisanti, has announced the following Slate for the upcoming . . . President (automatic), Dwight L. Busby; Vice President/President Elect, George Sprinkle; Secretary, Gerald L. Clark and Peter A. Lendrum; for Treasurer, Wallace E. Welch and Thomas A. Zimmerman and two Directors are to be elected from the following — Edman L. (Nick) Devenney, Robert F. McKenzie, Craig D. Walling and Daniel J. Walsler.

The display and judging in this year's Design Awards Competition will be held at the College of Architecture at ASU. The jury selected by Chairman Wally Welch and committee — Raymond Kapep, FAIA, Los Angeles; Gerald Cain, AIA, Tucson, and Richard Seegar, artist and craftsman from Scottsdale.

### Salmon Appointed Manager

F. J. MacDonald and Associates, A.I.L.A., Landscape Architects and Environmental Planners, have sent along the good word that Thomas W. Salmon, II, has been advanced to Manager of the Landscape Design Department.

Mr. Salmon has been with the firm for the past year, serving as Job Captain for "The Lakes" and "Fountain Hills" Landscape Designs.

He was Assistant Landscape Architect for Clarke & Rapuano, New York City Landscape Architects for seven years. Thomas W. Salmon and Associates, which he owned for 15 years in New York, produced recreation and restoration studies for cities, parks and governmental facilities, including design and fabrication of

models and prototypes.

Mr. Salmon, his wife, Suzanne, and their two children are "at home" in Scottsdale, Arizona.

### P. C. Plans Ahead!

As always, those energetic members of the Arizona Chapter of Producers' Council have been busy. With the October Board meeting, committee chairmen came up with big plans for the 1971-'72 year ahead. Here are some instances . . . November 3 — a Satellite meeting for Tucson complete with cocktails, hors d'oeuvres and table tops. Early December will see Arizona P.C. members joining Denver Chapter PC'ers for satellites in Albuquerque and El Paso. To brighten up the Holiday season, a Christmas table top with lots of cheer has been scheduled for December 20. And, of course, the climax of all the fun and games in Phoenix is the Annual Luau which will be held in '72 on the 20th of May. Understand this one broke all records in '71 with 326 people on hand — and that presents some kinda challenge to next year's Chairman, who is Treasurer Bill Daly.

## colorado

### "Teams of Talent"

The Rocky Mountain Section of the Illuminating Engineering Society met for dinner on October 13 in the Panorama Room of the University of Northern Colorado Student Center in Greeley. This was followed at 7:30 p.m. by a program titled "Teams of Talent," during which independent consultants discussed the coordination of their various disciplines which produced the handsome and highly functional space at the new U.N.C. library. The panel included Dr. Alvin Barnhart, Vice President for Business Affairs at the University; Architect Aubrey Brelsford (Brelsford, Childress and Paulin); Mrs. Kathleen Caldwell, A.I.A. acc. (Interior Design

Consultants, Inc.), Lighting Systems Design; Louis Davidoff (Interior Design Consultants, Inc.), Interior Design; Sol Flax, P.E. (Sol Flax and Associates), Electrical Engineer; Mr. Art Riley, P.E. (Riley Engineering Corp.), Mechanical Engineers. Mrs. Caldwell served as moderator for the panel, and the Program Chairman for IES is Ken Fairbanks, Independent Testing Laboratories of Boulder. Following the panel discussion, the group toured the new \$5 million Library . . . the largest such structure in Colorado. The UNC Library is over 200,000 square feet . . . each of the three floors representing approximately an acre . . . with the lower level exceeding 72,000 square feet.

IES members and guests enjoyed a social hour aboard the chartered bus which took them from Denver to Greeley.

### Colorado Society Sets Annual

Colorado architects can look forward to a most stimulating meeting on November 19 with former Secretary of the Interior, Stewart Udall as the principal speaker. Now heading his own firm in Washington, D. C., Mr. Udall has long been interested in environmental problems, particularly those in Colorado and the West.

Site of this year's meeting is the new Regency Rodeway Inn on the North Valley Highway and 38th Avenue, where they serve such a marvelous buffet. Clarence Henderson, Chairman of the Central Chapter's PR Committee, is in charge of coordinating an Honor Awards Program with the assistance of Lamar Kelsey's Committee on Exhibits. The program is not the usual competition, but rather an evaluation of the competence of the architect's solution to the design problem presented. The Judges will be C. William Brubaker, FAIA, of Perkins and Will, Chicago; Max Flatow, FAIA, of Flatow, Moore, Bryan and Fairburn, of Albuquerque and Phoenix (also Director of the Western Mountain Region/AIA); Robert Crosse, who is an executive of the Del Webb Corporation, and Joanne Ditmer, a writer for the Denver Post. Plans are being formulated for use of the boards selected for Design Citations in a traveling exhibit to be used in Colorado towns and cities.

It's a mighty important date — Annual Meeting/Colorado Society — November 19. (P. S.: That's a Friday.)

### Attendance Record Anticipated

The Sixth Annual Mountain States Industry and Business Exhibit and Conference which will be held at Curri-

Exhibition Hall in Denver on November 9-11 is looking forward to a new attendance record. Over 15,000 regional industry and business personnel are expected for the meetings, conferences and for the exhibition theme, "See All That's New for '72." Among those attending will be purchasing managers, management and administrative people, engineers, contractors, architects, technical personnel, production plan and maintenance personnel and other decision makers. The MSIBEC is sponsored by the Purchasing Management Association of Denver, Inc., with the Administrative Management Society, the Rocky Mountain Precision Metalworking Association and the Society of Packaging Handling Engineers as participating organizations. The show is produced by Industrial Expositions, Inc., producers of major trade shows in the West.

#### ABC Combined Meeting

The Associate Members of the Associated Building Contractors of Colorado sponsored the Fall Combined Membership Meeting on Tuesday, October 5 at the Brown Palace. As always, tribute was paid to ABC Past Presidents who have served the organization so ably for the past 37 years — there was an excellent dinner and a most interesting speaker. Billed as General H. Christoffersen, Chief of Information of the Royal Danish Air Force — he was neither a General, a member of the Air Force . . . or even Danish for that matter. He was, however, full of a lot of information . . . most of it humorous. A talented dialectician and story teller, his real name is Cactus Pryor and he comes from Texas, where he is employed by the LBJ television interests. It was good fun for everyone in attendance . . . (but ha, ha . . . Tom Gilmore, we knew it all the time).

#### montana

##### Gough Resigns

The "only official authorized issue of JPB for the entire summer of 1971" (July through September), has brightened up our smilin' Symposia Mailbox. Not all of it was good news, however, as it seems that after some years of great leadership at the MSU School of Architecture, Jim Gough has asked to resign as Director, and exchange his administrative duties for more creative work. Montana Chapter President Kuhr has appointed a committee to work with faculty and student groups in selecting a "new leader." There are also a couple of new faculty members at MSU this year . . . Keith A. Jenkins, who has



*The time-honored tradition of gavel-passing is prettier with girls. Here Past President Roberta Leeper (left) turns it over to June Reilly, the new President of the Denver Metro Chapter of Women in Construction. Other officers are First VP: Karen Burkhardt; Second VP: Hazel Parker; Treasurer: Mrs. Edward Grob; Recording Secretary: Mrs. Ray Fraser and Corresponding Secretary: Mrs. Willard Bainbridge. All active in the Construction Industry . . . WIC's in Denver sponsor a model building contest each year for high school students, and this year have awarded a full tuition scholarship at Metro College to David D. Pierce. A good group!*

a B. Arch. from the University of Illinois and a M.S. in Architectural Sciences from Cornell. He has also been the recipient of the Earl Prize for Design and Structures and the Plym Prize for Structures. The other new MSU addition is Alexander MacGregor, quite appropriately a graduate of the Edinburgh School of Architecture and with a Master's from Illinois. He was a Rome Scholar Finalist in 1960, had a graduate fellowship in the US in 1962-'64, and as a Lecturer in Edinburgh, he and his students designed a vertiport for the Surrey docks which received international notice. Have no doubt these fellows are enjoying the beauties of Big Sky Country.

#### new mexico

##### Albach Elected Fellow

Carl R. Albach, P.E., Consulting Engineer, Santa Fe, New Mexico, has been elected a Fellow of the Illuminating Engineering Society. A pin, symbolic of this rank in the Society, was presented to Mr. Albach during an Award Luncheon, held in conjunction with the Society's Annual Conference in Chicago, Illinois, recently. A citation was presented to Mr. Albach at a meeting of the New Mexico Section of the Society in which Mr. Albach is active.

The election to Fellow is in recognition of his outstanding contribution to the advancement of illuminating engineering. Mr. Albach was cited for consistent and effective efforts on behalf of IES locally, regionally and nationally . . . for leadership in advancing lighting practice by helping develop and applying IES Practices, Guides and Standards, and for giving them stature among allied professions by his teachings, writings and specifications.

The 10,000-member Illuminating Engineering Society, founded in 1906, is the recognized professional authority for lighting standards in North America.

##### Code Committee Meets

The Code Committee of the New Mexico Society/AIA has been meeting regularly, and Committee Member Joe Boehning reports real progress. Joe writes . . . "Each Committee Member has been assigned a chapter in the Life Safety Code to compare with the Uniform Building Code. The conflicts and questions between the two codes (both are law in New Mexico), will be written up so they can be presented to the Code enforcement people for interpretation and correction." Joe also notes that Kern Smith, who lives 200 miles away in Carlsbad, hasn't missed a meeting. And that's devotion — some of

those New Mexico miles get kinda long when you're driving 'em. We were also happy to have from Joe, a copy of the article John Varsa, President of the Albuquerque Chapter, had published in the September 29 "Albuquerque Journal." Subject: the Four Corners Resolution which was passed unanimously at the Business meeting of the Western Mountain Region and published in October's Symposia . . . page 12. Have you sent this where it will do the most good? These hearings are due to begin in Washington very soon! Congressman Wayne Aspinall (D. Colo), is a member of this committee.

### oregon

#### Committee Chairmen Named

Bob Fritsch, President of the Willamette Valley Chapter/Construction Specifications Institute, has named the Chairmen who will head up this year's Committees. Each Chairman will have plenty of willing hands, so it should be a most successful 1971-'72.

John Brockett will head the important Technical Committee, Floyd Scott has the Program assignment, Mike Rawlins is Chairman of the House Committee, and Emile C. Mortier is the Publicity Chairman. Nominations are

in the capable hands of the group headed by James K. Balzhiser, Paul Edlund has already started a big drive as Chairman of the Membership Committee, John F. Boyer is Attendance Chairman, and the Awards Committee is Chaired by Richard Imper. Editor of the Chapter Newsletter — "Documentor," is Gene W. Brockmeyer and Jon K. Kahanau is Chairman of the Education (Correspondent) Committee. One cannot help being impressed by the number of chairmen, officers and committee members who "double in brass." A tribute indeed to their interest in CSI goals.

### utah

#### W.A.L. Project

We are longtime admirers of those lovely ladies from Utah who work so well together in their Women's Architectural League. This year is no exception in their almost two decades of dedicated service to the profession of architecture and to the community. Their most recent efforts have been to make AIA resources available to the schools — grades 4, 5, 6

— and Junior and Senior High Schools. During "Architecture Week '70," under the fine leadership of Fran Daniels (WAL), and Burtch W. Beall, Jr. (AIA), Utah architects went to almost 40 classrooms. Rita (Mrs. Carl) Inoway, this year's Chairman, writes . . . "We hope to follow up on what was done by continuing to make these resources available and encouraging the use of four excellent films which the AIA owns."

"We are continuing and will continue to investigate the possibility of having study units related to architecture used in the public schools. We are in the midst of evaluating some of the units that are available now and are thinking about the possibility of writing our own."

Utah is singularly blessed in having such an energetic and forward looking group as their W.A.L. — congratulations on an ever-continuing fine program.

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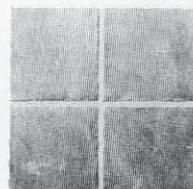
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# Horatio Alger—circa 1971

An even decade ago, a twenty-four-year old Colorado University finance graduate and ex-Navy Lieutenant counted his assets and surveyed the future. George S. Writer, Jr. had an idea, two thousand dollars and a friend willing to add his four thousand bucks to the "kitty." Not exactly "rags" you might say—but six thousand dollars to start a new home building business is certainly not "riches." Beginning with custom housing in the \$40,000 bracket, soon George Writer was able to buy out his partner, and started the Writer Corporation with the primary goal of creating total communities for middle income families with sophisticated tastes and contemporary living patterns. First of the Writer projects was "Devils Thumb" located in the shadow of the rugged Flatirons in Boulder . . . encompassing green belts, varied housing types and the cluster concept. This was followed by "The Dam" in Denver, "The Knolls," and the latest development in the series—"The Dam East."

George Writer has based his total environment concept on the belief that many families prefer homes without time-consuming home and yard maintenance—families reluctant to accept apartment living with its possible loss of individuality. Land planning is a major feature. At the Knolls, for instance, four basic types of residences were set apart in its own "village" with the four villages tied together by almost eighty acres of permanent open space. There are miles of riding and walking paths, recreation centers, swimming pools, playgrounds and tennis courts. At "The Dam East," homes are built flush on the line rather than being centered on the lot, allowing use of the land on the opposite side of the house as usable court yard affording maximum privacy. And here again, the emphasis is upon pedestrian rather than vehicular transportation.

This thirty-five-year old "Horatio Alger" has received numerous national awards and citations . . . The Writer Corporation was presented with an award by The Environmental Monthly in their First Annual Environmental Honors and Award Program as an American Corporation which makes environmental excellence a basic condition of corporate policy. When "The Knolls" received the American Wood Council's "Design for Better Living Award," Boyce Price, Executive Vice President said . . .



Boyce Price (left) presents American Wood Council Award to George Writer, Jr.

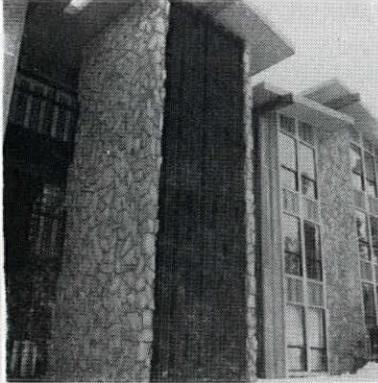
"Across the country, we have only given, at most, twelve such awards—this is the first in Colorado. The Knolls reflects development of a superior kind of environment . . . offering a variety of housing choices in an open space community."

George Writer, Jr. certainly epitomizes the "great American dream" of the man with the idea who brought it to a profitable reality. Says George—"These applications are the answer to the housing programs of today. Planning for people which reduces congestion, noise, pollution, and promises individual and family health, pride of ownership and/or community involvement. This concept can be applied to all communities, including low income ones. Continued collaboration among architects, planners, municipalities and developers, with a depth of practical creativity, will build the communities of the future." And—George Writer, Jr., exponent of individual initiative and free enterprise—practices what he preaches becoming a latter day Horatio Alger in the process.



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Colorado's Architectural Secretaries know a good thing when they see it—they chose Denver's new Art Museum as the setting for their Annual Bosses Night Party on October 27 . . . complete with cocktails, dinner and a delightful tour.

A program on Fire Protection presented by Tony Borja, Fire Alert Company of Denver was the feature at the Albuquerque Chapter CSI Meeting on October 5.

Resigned: Dave Williams as Editor of "addenda," Colorado Central Chapter/AIA newsletter. Pat Weishapl will resume the editorial post he has held in the past with Executive Secretary, Barbara Light continuing as editorial staff director. Best of luck to Dave, who has done a great job for the Central Chapter.

The September meeting of the Salt Lake City Chapter/CSI treated a most important Industry problem . . . "Lessening Architect's Problems with Construction Payments." Speakers were Dave Daun and G. L. Whittaker of the Utah Subcontractors Conference.

Our Western Producers' Council Presidents headed east on October 25-27 for the Annual President's Conference in Washington, D. C.

Appointed: New Committee Chairmen for the Denver Chapter/CSI. As follows . . . Ed Anderson, Education; Harold Kimsey, Membership; Jim Mountain, Technical; Jack Banning, Program and SCOPE's Editor is Bob Johnson.

Guess who was the Best Hoss Cartright Look-Alike at the Central Arizona Chapter/AIA Steak Fry - yep, Reg Sydner! The Best Costume prize went to Carla Kingston with Herb Schneider and Joan (Mrs. Mike) Goodwin taking Consolation prizes. The judges were Cal Straub and Jerry Clark at this most successful annual event.

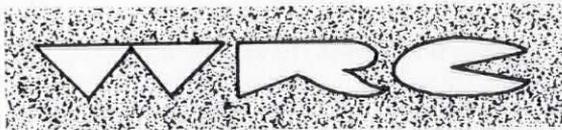
Still on the Speakers Circuit . . . Denver Architect, John Rogers who discussed "The Architect's Role in the Environment" at a luncheon meeting of the American Right of Way Association in Farmington, New Mexico and "The Transitional School" at the yearly conference of the Council of Educational Facilities Planning in Las Vegas.

Congrats to the firm of Taylor, Thon Schwartz and Kirkpatrick in Big Sky Country on their Award of Excellence for architectural design from the US Army Corps of Engineers for their Libby Junior High School.

CEC/Utah National Director, Sig Blomquist was recently appointed National Director of the Utah Society of Professional Engineers filling in for F. Byron Johnson who resigned. Sig, incidentally, was one of those lucky CEC members to enjoy that Board meeting cruise to Bermuda!

Laurels to Denver Metro Home Builders for their donation of another Lodge at the Handicamp for Colorado Crippled Children and Adults making it possible for another 24 crippled youngsters to spend time in Colorado's mountains!

On November 2 . . . Denver P.C. Chapter members will greet those important Decision Makers at the Albany.



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Salt Lake's CSI Prexy, Dana Meier broke his drafting arm in a boating accident awhile back and is finding it a bit difficult to be a verbal architect. Hope all is well by now, Dana!

September 5-11 was officially proclaimed as WIC WEEK by Arizona Governor, Jack Williams. Two energetic chapters of this national association of Women in Construction hold forth in Cactus County . . . Phoenix founded in 1965—Tucson in 1966. Great gals!

**BARGAIN!** Step right up and get the Denver Chapter CSI Procedure Manual—a great buy at five bucks. See Jim Noone, Keith Bell or any handy CSI member . . . they will be happy to oblige.

A "Marketplace for New Ideas" will be a major attraction at the national AIA Convention to be held in Houston. It's early this time around—opening May 7, 1972.

Coming Event! Convention of the New Mexico Building Branch of the AGC. November 11 and 12 at the Hilton, Albuquerque.

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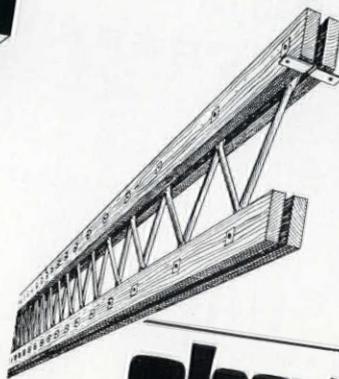


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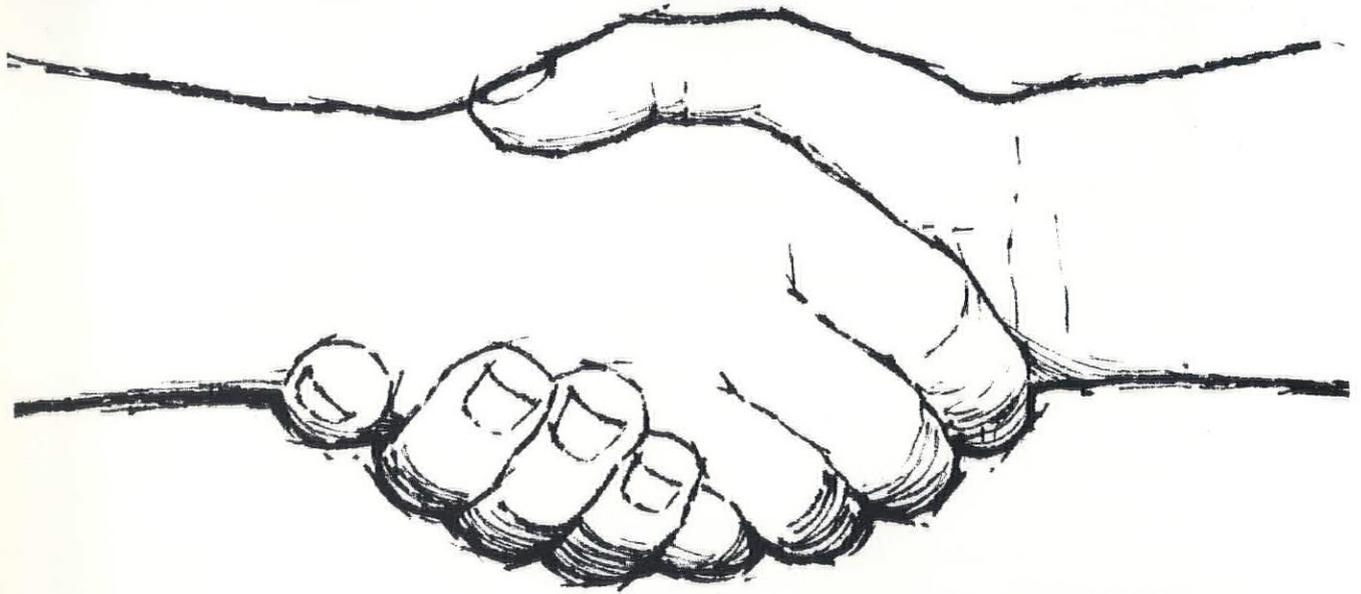


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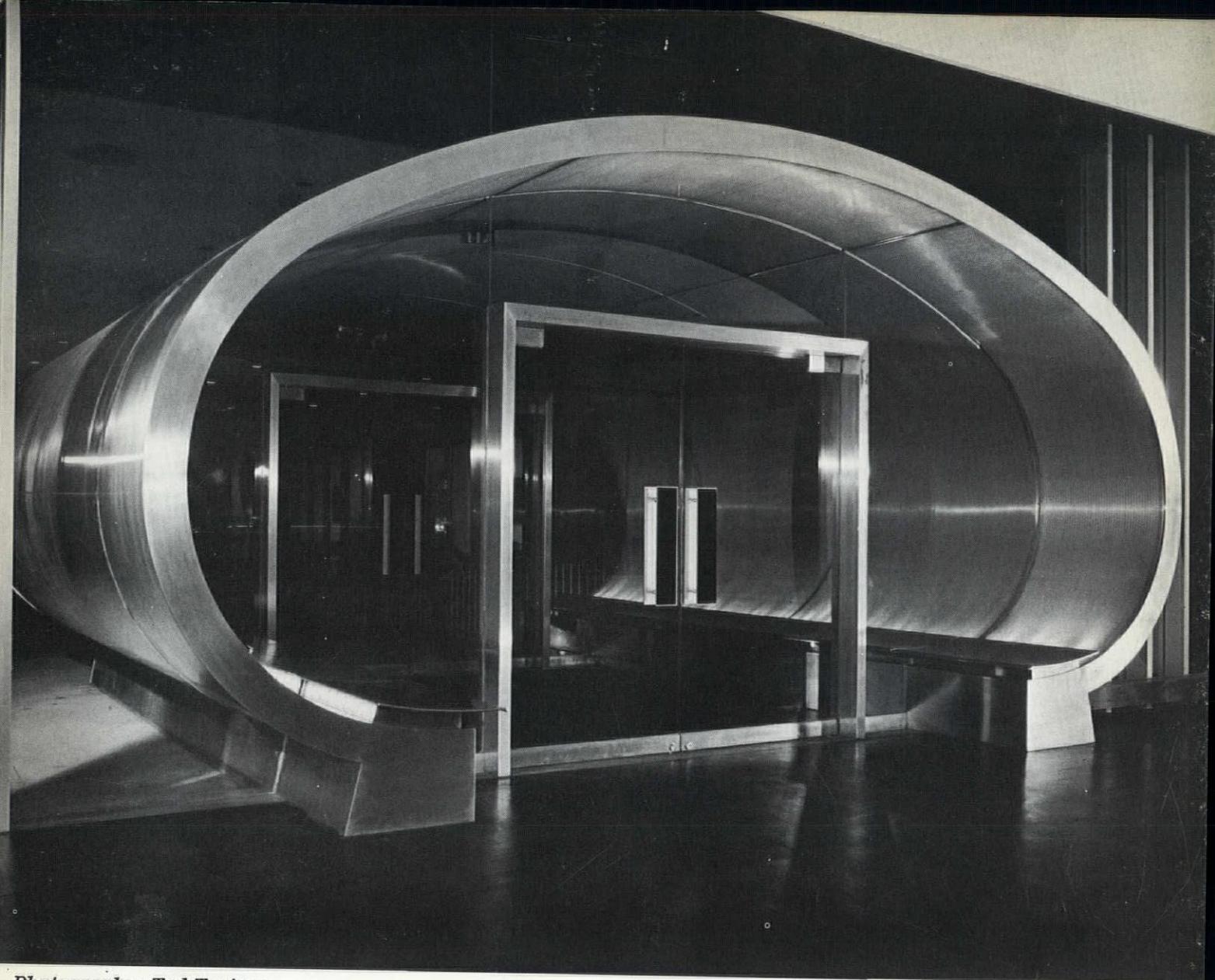
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