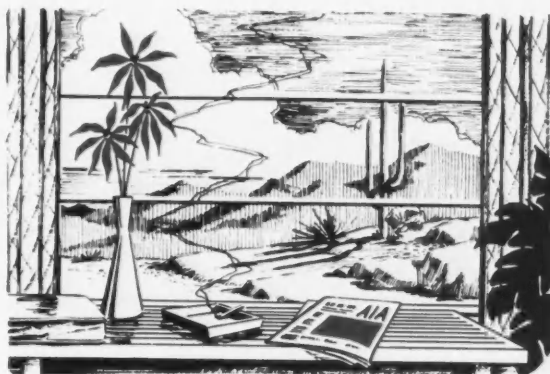


ARIZONA ARCHITECT

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



DECEMBER 1958 Vol. 2, No.

ANNUAL ROSTER ISSUE

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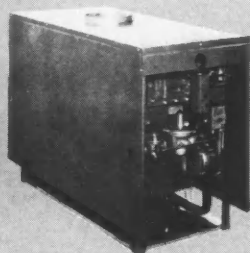
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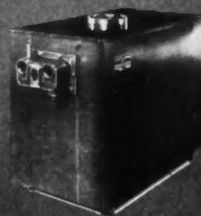
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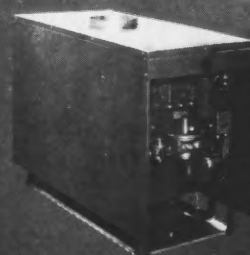


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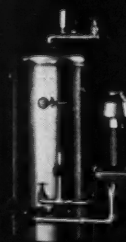
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THE PRESIDENTS' PAGE



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**CENTRAL
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David Sholder

TO FORMULATE a subject for this issue, I have been reading over the articles published on this side of the page during the preceding 11 months. It is interesting to note that the subject matter has run the gamut from Mexican taxi-drivers to the Atomic Age and space travel. I want to express my appreciation to these eight guest editors for their thought-provoking articles concerning our profession. But, on the other hand, I wonder how much the man on the street really knows, understands or cares about architects.

We have seen and read many articles of late concerning ourselves. In the main, they have been originating from the public relations departments and are aimed at telling us how to explain ourselves to the general public. And, of course, they are right! What other profession could you choose to be a part of, that people know less about!

What is an Architect? A master builder, the books all say, but who can remember that definition? Isn't that from a period of history long past? How often today does the builder, with but a sketch or two, produce his entire panorama of multiple housing or suburban development? With the technological advancements of our modern day, how often today is the architect just a necessary means, producing drawings needed only to assemble the parts? How wrong can you get?

People must realize that planning, understanding, community growth and development depends upon men that are educated and trained to explore and solve the myriad of problems facing our era. You can look in any direction today and see the results obtained due to lack of this realization.

Our profession and its organizational bodies are working, and working hard, and the results of these labors are becoming more and more evident every day. But, we can't do too much. People are entitled to know who we are and what we do, for their lives are directly affected. The Architect is the creator of environment. Our hope is to "get through" to the people. They are, of course, the users of this environment.

WITH THIS ISSUE I wish to express my gratitude to the Executive Board for their support of my activities during my tenure in office. I also want to extend my sincere thanks to the committees which gave freely of their time in carrying out their assignments so ably.

The honor that was bestowed upon me as your president during the past year brings to a close a wonderful experience that I will always remember as one of the highlights of my professional career.

Your choice in electing A. John Brenner as your President for 1959 gives to the chapter a man of prestige who is dedicated to his profession. He is Secretary of the State Board of Registration and Treasurer of the National N.C.A.R.B. We are fortunate to have John represent us as president and I wish him well.

In summarizing the activities of the chapter for the past year, our incorporation of the chapter as a non-profit organization was one of the important accomplishments.

We also stressed the status of the architect and his ethics, as I feel that our most valuable asset as architects is our professional status with our fellow architects. What an architect does has a tremendous influence not only upon the current life about him, but it outlasts the architect himself and the owner and the society which then exists.

Every architect evaluates and determines what his professional services are worth. He should never sell himself short. To be efficient he must be properly paid, and he must be able to sustain himself in order to provide the service which is expected of him. This brings up the matter of fees. Because fees can well decide, in many cases, who the architect will be and even the quality of the design and workmanship, there must be understanding, and good will. The securing of work must not depend upon chiselling. The owner and the public are the ones who suffer.

We have reached maturity. Our new president will carry out your mandates; continue to support him as you have his predecessors.

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The Editor's PERSPECTIVE

During recent months we have shown why it is good business for architects to insist on using contractors and subcontractors who are members of their trade associations. Anyone who has been willing to subject himself to the extra discipline that such organizations impose on their members should do better work and be more responsible. He should also be expected to remain in business longer, which is a factor when warranties on workmanship are involved.

What about the architect's own ethics? Certain things are required by the state before he gets a certificate to practice. Generally, though, those things have to do with competence, and not the manner in which he deports himself among his fellow man.

The AIA's "Standards of Professional Practice" serve as a guide for architects toward improved service for clients. They result in better buildings. The purpose of the "Standards" is to remove from the architect any pressures which would tend to prejudice his decisions or the quality and completeness of his advice to the client. Each one of the standards is the result of the cumulative experience of over 100 years that the AIA has been in existence.

The matter of fees charged for designing public buildings has recently been the subject of public discussion by persons lacking an adequate understanding of what services the fees cover.

AIA Document 330 — Standards of Professional Practice — includes this "Mandatory Standard No. 3:

"An Architect shall not knowingly compete with another Architect on a basis of professional charges, nor use donation as a device for obtaining competitive advantages."

Roy Calvin, AIA, president of the Kansas City Chapter, points out in their publication that there is no similarity between a contractor's bid and an architect's professional charges.

"A contractor in bidding against other contractors has as a basis the complete instructions for and descriptions of the work he is to perform. The architect is agreeing, in exchange for his fee, to study, analyze, design, exercise his planning ingenuity, and solve his client's building problems to the best of his ability for that particular project. How can we specify the exact value and quality of the 'ideas' expected from various men, and thus form an equitable basis for 'price bidding'?" he writes.

"Any building owner seeking the lowest available fees for architectural services is treading on dangerous ground. The work of the architect forms the basis for the expenditures of many times the amount of money that his services cost. No project should be begun without thorough and careful study. It is elementary reasoning to conclude that since doing work costs money, a lesser fee may result in less

work being done. Since some sort of drawings and qualifications must be made, 'cut fee' jobs usually suffer most in the research, analysis and design phases. Regardless of how well constructed, there is no way to make truly valuable a building which is unsuitable or poorly conceived in its basic design and planning.

"The *real value* of the architect's service is in the devotion to his duty toward the project and to the needs and desires of its users, and not in the size of his fee. In order to fully do professional service, he *must* have an adequate fee. The only really valid basis for competition among architects is quality of service."

Calvin concludes that "each architect who does a thoroughly professional and satisfactory job for his client has done all architects everywhere a good turn. The architect who does a poor, incomplete and inadequate job for his client has not only damaged his client, but the entire profession as well. Fee competition leads directly to inferior service."

School boards and their publicity-prone employees would do well to give less thought to fees and more to quality and efficiency of design and the important but less tangible elements of architecture such as cultural and psychological factors that a competent architect will consider and relate to design.

In one of the recent Arizona seminars on architectural fees, quoted in this issue, Emerson Scholer, AIA, observed: "The architect must set his own standards of what his work is worth. There are many cases when it costs the architect money to do jobs; but to be honest with himself and his associates, he says: 'We did our best best here, and this is good.' Sometimes he has to start re-drawing a job before he is finished. It's a matter of his own integrity and the way he settles up with himself. Other times everything seems to fall in place and the architect's return is completely adequate."

"Integrity" is the word, and it means about the same thing as "ethics."



As the year draws to a close I want to take this means of wishing true happiness to every one of our readers and contributors — to the officers and members of our two AIA chapters, and those nice people who by advertising and preparing the ads have not only helped their business but made it possible for architects to improve their own knowledge and their service and communications to the public.

Phil Litt

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— AIA —

"Pardoning the Bad is injuring the Good."

— Benj. Franklin

It Doesn't Come Naturally

Hank Aaron, the great slugger of the Milwaukee Braves, once went to bat unmindful of anything but connecting with a pitch.

A rookie watched the mighty Aaron thoughtfully, asked him why he didn't hold the bat with the brand name up — might crack the bat, you know.

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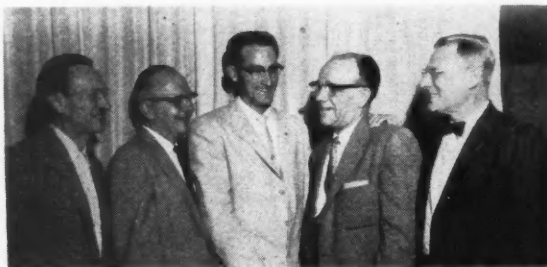
CENTRAL ARIZONA CHAPTER NEWS

• As dinner guests of the Chapter, new state registrants were presented their certificates at the annual meeting held December 4. Following a welcome address by Fred Jobusch, Louis O. Fiscel, Vice-Chairman of the State Board of Technical Registration presented certificates to George Christensen (accepted by Henry Arnold), Paul Crosier, Robert Kahl, John Schotanus, Milan Srnka, and William Knight. Members of the State Board of Technical Registration and Stanley Palmer of the Nevada State Board were also present as guests of the Chapter.

• Annual election of officers resulted in the following choice of officials for the Chapter for 1959:

A. John BrennerPresident
Jimmie R. NunnVice-President
Kemper GoodwinSecretary
Lester LarawayTreasurer
David SholderDirector

The two unexpired directorships will continue to be filled by James Elmore and Martin Young, Jr.



L to R. Laraway, Goodwin, Nunn, Brenner, Sholder.

STUDENT AIA CHAPTER —ASU

• Officers of the new student chapter are Jesse McDowell, Mesa, president; W. Gary Nelson, Phoenix, secretary; and Maung Khin Aye, Rangoon, Burma, treasurer. Executive committee members are Lyle Ray Cunningham and John Kie Kiedaisch, Phoenix; Edward L. Starr, Tempe; and Louis D. Loucks, Winslow. Loucks represented the chapter at the recent annual AIA student forum in Washington, D. C.

— AIA —

Members of art associations, art museums, civic planning associations, or other such cultural groups may now subscribe to the Journal at the half-price rate of \$2.00 per year. Such subscriptions must be handled through the sponsoring organization, rather than individually. Any association wishing to take advantage of this offer for their members should write to the Editor, The Journal of The American Institute of Architects, 1735 New York Avenue, N.W., Washington 6, D. C.

— AIA —

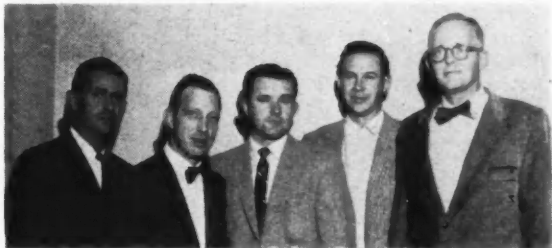
Architecture, like government is about as good as a community deserves. The shell which we create for ourselves marks our spiritual development as plainly as that of a snail denotes its species.

— Lewis Mumford

SOUTHERN ARIZONA CHAPTER NEWS

• At the annual meeting December 3, members elected these officers for 1959: Edward H. Nelson, president; Gerald I. Cain, vice president; Robert J. Ambrose, secretary; and David S. Swanson, secretary. Santry Fuller was elected to a three-year term as director, filling the expired term of E. D. Herreras. Officers will be installed at the January meeting.

• New corporate member Carl LeMar John was introduced and Fred Jobusch explained the Architect-In-Training program and its relation to the Board of Technical Registration. The program is intended to give the A-I-T a rounded three-year experience in architectural practice.



L to R. Swanson, Ambrose, Cain, Fuller, Nelson.

STUDENT AIA CHAPTER—U of A

• Organization of the chapter is now complete with election of the following officers: Ralph Moore, president; Gregory Hatcher, vice president; Clare Walker, secretary; and Robert Morrow, treasurer.

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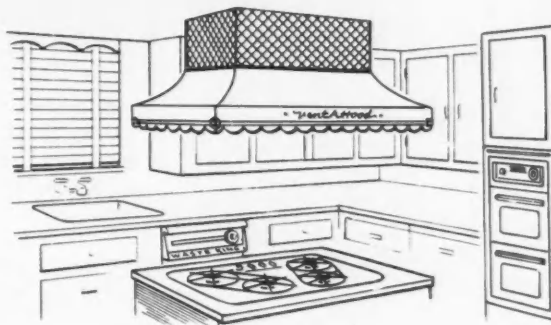
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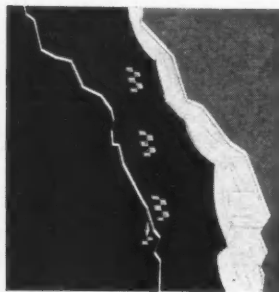
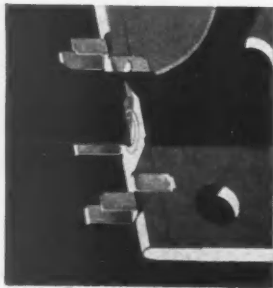
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THE ARCHITECT'S OATH

Humbly and proudly I profess my competence under the discipline of architecture.

Upon my honor I promise unending devotion to the task of continually studying, learning, seeking, experimenting, that I may become ever better educated and trained for my work.

Upon my honor I promise to my community undeviating adherence to the ideal service to my fellow men as the goal of my effort, that I may honestly and fully earn my living — my right to live among them.

Upon my honor I promise to maintain that integrity in practice which will insure to each client the finest possible stewardship of his interest.

Upon my honor I promise in the execution of every commission to strive to create beauty as well as order, character as well as safety, spiritual value as well as convenience.

Upon my honor I promise to join with my fellow architects to make our profession of greatest possible usefulness and benefit to our society, to share and disseminate all valuable professional knowledge, and to pass on to the succeeding generation the full and fine discipline of our profession, enriched because of my dedication.

(Written by George Bain Cummings, FAIA, Past President of the American Institute of Architects).

TOWN BUILDING

(From the Resolution of the Moscow Congress of the International Union of Architects, July, 1958.)

"Architects of all the world assembled in Moscow, at the Fifth Congress of the International Union of Architects, have studied the results achieved in the field of building and reconstructing towns in the last 13 years since the Second World War . . .

"The rapid growth of the urban population, the need to reconstruct towns and to improve the people's living standards, require the architect to approach the problem of building on a town scale . . .

TOWN ESTHETICS

"The esthetic architectural pattern of a town endows it with distinctive features and personality.

"Architects must proceed from scales and structural requirements. Rigid planning and standardization of building elements may easily lead to monotony. Monumentality has a definite place in town development, but the principal aim of housing . . . is the creation of a pleasant environment for the human being.

TECHNICAL ASPECTS OF IMPLEMENTING TOWN DEVELOPMENT PROJECTS

" . . . Questions of town development should be handled by specialists under the guidance of a person possessing extensive knowledge and a sense of co-ordination and harmony in space and time.

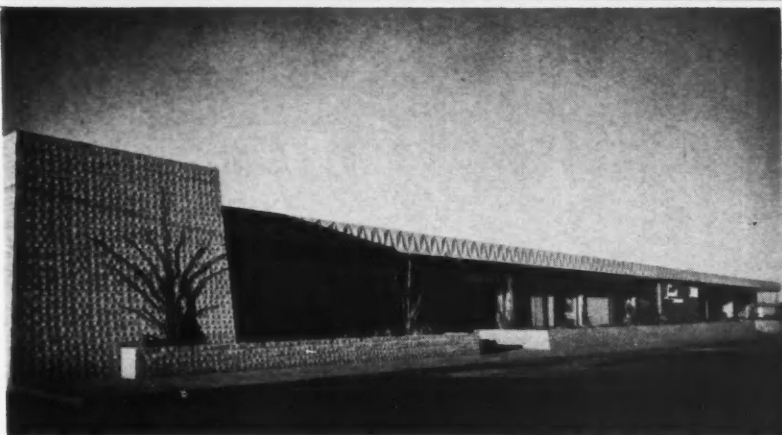
"The architect, by his very essence, possesses these qualities."

— AIA —

Many ideas grow better when transplanted into another mind than in the one where they sprung up. That which was a weed in one becomes a flower in the other, and a flower again dwindles down to a mere weed by the same change. Healthy growths may become poisonous by falling upon the wrong mental soil, and what seemed a night-shade in one mind unfolds as a morning glory in the other.

— O. W. Holmes.

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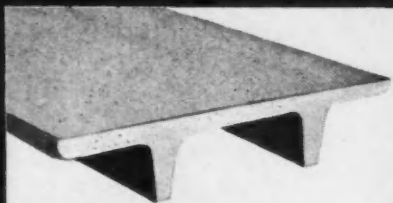
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When Does it Begin? How Much Should it Be?

The Architect's Fee

In this discussion of architects' fees, the conversations of two groups of AIA members — one meeting at Arizona State University and the other at the University of Arizona — have been brought together and edited as one discussion. The architects were: Francis Bricker, Mesa; Blaine Drake, Phoenix; Charles Hickman, Mesa; Charles Montooth and Joe Wong, Scottsdale; Martin Young, Mesa, and these from Tucson: Arthur Brown, Sidney Little, Gordon Luepke, Edward H. Nelson, Emerson Scholer, David Swanson and William Wilde.

WHEN DOES THE FEE BEGIN?

Wong: It doesn't cost a thing if the architect just talks with the client.

Bricker: It doesn't cost the client anything, anyway; because the architect more than makes up his fee in savings on construction.

Hickman: Many people think we're like lawyers and charge for consultations.

Wong: That's probably why most of them telephone

instead of coming to see you.

Little: They're afraid they will be immediately obligated.

Brown: It has been said that if an architect drew a sketch on a napkin he was apt to send a bill for services. But it isn't so. I don't charge unless I do something that I feel has helped — and not unless the client is satisfied with what I have done.

Montooth: The fee begins when I start performing work for the client.

Young: . . . when there's a definite understanding between the client and architect . . . a verbal or written contract. A client can come in and discuss his problems; it won't cost him anything as long as there isn't any work involved. I think most architects are that way. We like to visit with clients. If we could only get the client to visit us before he selects his lot it would be better; he would be better satisfied with the end result.

Drake: It's important that the client find the lot and then ask the architect what he thinks about it before he buys it.



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Nelson: If anybody wants to come see me to get a steer as to what to do next, or has a problem and doesn't know whether he should go to an architect at all, I'm always very happy to talk with him, whether he retains me or not. I don't charge for that.

Hickman: The architect wants to talk with the client before a contract is signed. Perhaps the two may not be compatible, or it may not be a project in which the architect would be interested. The architect is as interested in exploratory discussions as the client is. Perhaps the project is of a type the architect hasn't specialized in, or he may not be able to handle it budgetwise.

Swanson: We send a statement when services have been rendered. But like many offices, we have been plagued by promoters — people who want a sketch to use in promoting financing for a proposed venture. With such persons we ask for one-fifth of our anticipated fee in advance of any work.

Luepke: Such persons are apt to phone first. We don't quote fees by phone but invite them to come in. We say: "Come on in and let us see the problem first. We'll advise you what we think you should do, and there will be no obligation upon either of us." It is essential that the architect and possible client have a personal conversation first before there is any obligation. Most people do not expect to receive competent services without paying for them.

Scholer: I don't see anything wrong with stating a fee schedule by phone. Sometimes people have the wrong impression, and these first contacts present the architect with an obligation to public relations. The more he can do to help people know about the fee structure, the better it is.

Wilde: I sometimes quote fees by phone, but if the person comes in so I can better understand the problem, I can be more specific. It doesn't cost anything to come in and ask.

An architect's most valuable asset is his time and I am anxious to conserve mine, but any person sincerely planning to build, with some idea of what he wants, and desirous of seeking the services of an architect, should be listened to. But a person who doesn't know what he wants is not ready for an architect. He needs to read the building and decorating magazines for at least some ideas. Once the person starts to think of me as his architect, I ask for a 20%-of- estimated-fee retainer, non-returnable.

Editor: At that time he is put on notice that he is beginning to get service for which he will be expected to pay. Up to that time, however, he is not subject to any charge?

Wilde: Correct. I won't enter into any contract with a potential client until he has a very good picture of what I will do, how I will do it, how much he will have to pay, and how he will pay.

(Continued next page)

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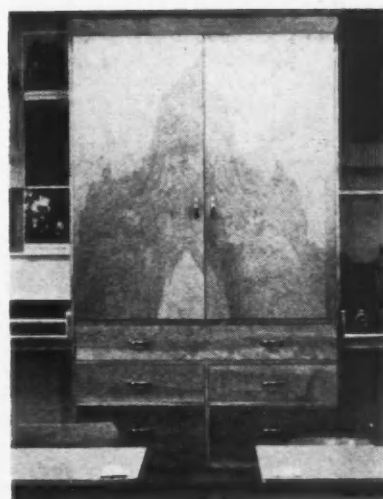
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HARDWARE TIPS

By Veron Junger, A.H.C.



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FEES

(continued)

IS 6% ON SCHOOLS MORE THAN AMPLE?

Hickman: Not at all. The public needs to be educated to the fact that we have heavy overhead, fixed costs and consultant's fees.

Brown: Engineering represents one-third of the cost of a building today. Our engineering consultants must be paid out of the 6%.

Wilde: A contractor, in making his bid, figures all the anticipated costs, then adds 6 - 10 - 12% for profit. People think the architect gets 6% as a profit.

Scholer: We should take people into our offices and show them what is involved in working out a set of working drawings and specifications. They would realize we are running a small industry.

Wilde: Anybody who doesn't want you to have a profit is not worth doing business with.

Hickman: We ought to offer to charge just one percent, the client to pay the other costs we have to absorb.

Drake: That'd really scare them.

Editor: Would most architects be happy to make 1%?

Severall: I'll say. . . .

Brown: The schools wouldn't save any money.

Scholer: In some cases the architect would do all right. In other cases he would lose his shirt.

Young: Overhead amounts to about one and a half times the payroll, not counting consultants.

Wong: In California, on an 8% fee for school work, the net profit amounts to 1½% to 2%. I don't see how you make any money on a 6% fee.

Bricker: I think a lot of school boards are beginning to get educated and see that saving on architects' fees really costs them in the long run. Some that were all for duplicating and fee cutting have now changed their minds altogether.

Hickman: Still some school boards think that by duplication you can save on fee; without realizing that even duplication in a year's time loses the advantages of improvements that are bound to be possible. One school well-designed for function on a flat site may not be practical for another with even a slight slope. There are subtle differences in every case. Children walk to one school; at another they take busses, which has an important bearing on design. Actually the architect does real well, financially, when a school is duplicated.

Bricker: On duplications there are invariably change orders. That's where some contractors make their money.

Young: By providing a complete set of carefully considered, up-to-date specifications, responsible contractors are enabled to bid accurately and closely, and this alone may save the equivalent of the architect's fee.

Wong: And aren't we morally obligated to approach each design problem as a thing of its own?

COULD SCHOOLS SAVE MONEY BY DOING THEIR OWN SUPERVISION?

Luepke: No! School boards would get a 5% contingency added to the bid price by the contractor if the architect is not supervising.

Brown: It would be more difficult for someone in another office to interpret the plans. For someone familiar with the plans it is a lot easier to supervise.

Young: That's where the client really gets his money's worth.

Bricker: The portion of the fee for inspection is too small. . . .

Wong: The hardest part of the architect's work is on supervision.

Bricker: If a building goes up without the architect's supervision the contractor can absolutely ruin it.

Hickman: It makes the difference between a job completed and a happy client and contractor after the job is done.

Young: Many of the more responsible contractors won't work on a job unless it's architect-supervised.

Luepke: The public is going to get better school buildings and better value only to the extent that it is willing to pay for the cost of doing construction in the right manner. The architect has done a terrific job of dealing with budgets that are two years old and programs that have grown in two years. We're not going to get better school buildings unless there is a willingness to pay for them on a basis of the valuation of the dollar at the time the bid was let. If we could only get the public to understand that they are getting their dollar's worth, instead of thinking in terms of \$12 a square foot or \$8.98. The public is cheating itself if it fails to realize that it takes a certain amount of money to get a certain product. Unless budgets are going to be realistic and consistent with the program, in a kind of building that is going to last for at least the length of the bond issue, practically maintenance-free; then the public is going to have to pay for its short-sightedness, and there is nothing the architect can do — whether he is paid 6% or 20%.

Scholer: In some school buildings 6% may be adequate, but the statute says "public buildings." Remodeling of public buildings still comes under the 6%, and that obviously is not enough to do it. We've done them. When a client has had you do a large job that was fresh and new, you charged the 6%. When a year later he wants you to design one bathroom to add to the building, obviously you are not going to turn that client down. You take the bitter with the sweet. It's a very serious problem. In the near future there will be more hospitals built. For hospitals 6% is not enough. On a \$2 or \$3 million public hospital, the 6% would seriously hurt the architect if he does everything he is supposed to. It's time that architects go in a unified group to the legislature and point out the fallacy in the public law.

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So You Want to Build . . .

Some tips to those who are planning to build — ideas condensed from past issues of "Arizona Architect."

... A HOUSE

Consider:

SIMPLICITY, by eliminating the cost and clutter of "false" architecture such as fake shutters, unusable birdhouses, etc., so often found in tract houses.

FUTURE EXPANSION, by allowing for additional building that will not destroy the integrity of the original design.

CHOICE OF SITE. Architectural possibilities and building materials can be lost on a poor site. If possible, consult an architect before actually buying the lot you think you want.

FUTURE CONVENIENCES, such as music systems, appliances, pool and patios can be easily and economically installed later, but only if thought about and planned for in the original design and building of the house.

FADS in design, ten years hence, may be an oddity rather than an "original."

... A CHURCH

Consider:

ADEQUATE LAND. Plenty of land means plenty of parking facilities, room for expansion. If the future proves you have more land than needed, it can usually be sold for a profit and for controlled uses.

YOUR CONGREGATION. Inadequate public address system, cooling or heating equipment, drafts, glaring lights or uncomfortable pews will result in small, uncomfortable and distracted attendance and reduced financial support.

PURPOSE. Spiritual inspiration is enhanced by inspired design and by such items as stained glass windows, carefully engineered acoustics, and choice of materials.

EXPANSION. Besides the land, there should be long-range planning in order that the design will lend itself to orderly and integral growth.

FUNDS. Without sufficient money and the faith that will bring it, the best conceived plan cannot be realized.

... A SCHOOL

Consider:

LAND. Acquire plenty, and far in advance of need. It is much cheaper that way, and will allow proper planning and avoidance of costly crash programs of building.

QUALITY vs. COST. There's an intangible comparison that cannot be determined by the square

foot. A building designed for education will produce results that transcend the monetary considerations.

DURABILITY. Good materials and design result in inexpensive maintenance; in the long run this is where true economy lies, not in initial cost.

ESTHETICS. The psychological effect of a child's environment is a factor that cannot be safely ignored when planning a building wherein the formative years of his life are spent. Architectural design and cultural environment can affect his whole life and his relationship to society.

FUNCTION. A school building's function is not limited to providing a **space** for a child to learn; it must also provide the **atmosphere** for him to learn and for the teacher to teach.

TECHNOLOGICAL ADVANCES. Greatest possible use of new, improved and more economical materials and methods of construction can only take place if the public and school board permit the alert architect to use them in up-to-date design.

SOCIOLOGICAL CHANGES. Population growth, new educational demands and techniques should be planned for.

... A PUBLIC BUILDING

Consider:

ACCESSIBILITY. A public building has to be accessible to appropriate segments of the public, and usually a "coming and going" public.

COMMUNITY PRIDE. Architecture, particularly public architecture, reflects the quality of the people it serves. This involves both the building and its setting.

FUTURE EXPANSION. Changing sociological and technological factors — growth, increasing functions, accumulation of records, wiring for communications, etc. — must be considered in the planning stage to avoid obsolescence even before the building is erected.

WORKERS' NEEDS. An uncomfortable, crowded, inadequate environment will reduce employee efficiency and ultimately cost more than the savings made on cheap construction and poor design.

... ANYTHING

Consider:

RISING COSTS. Delay in property acquisition and actual construction may cost you far more than if you were to borrow money and proceed now.

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Twenty-one

SCHOOL ECONOMY BY PUBLICITY?

By PHIL STITT

A three-column headline in The Arizona Republic November 23 proclaimed "New Windowless Design Could Save \$1 Million Per School In Phoenix."

The "authors" of the "idea," the story said, were the Phoenix Union High School District's "supervisor of construction and maintenance, William Swisher; the district architect, Steve Glowacki; and assistant architect Ralph Valenzuela."

It sounded good. So good, in fact, that The Republic ran an editorial two days later referring to the "it-can-be-done" men as having come up with a plan that "will save as much as one-quarter of the cost in building a 2,500-student high school."

The editorial charged that "no one (previously) seems to have given serious consideration to the fact that school construction is expensive and that some way of cutting down that expense might be sought." The ill-informed editorial was reprinted in at least one other newspaper.

Then the school superintendent, Bruce Moore, was quoted in the paper as hoping that "the day has ended when maximum fees will be paid to architects for school work."

That same idea had been expressed by Swisher, who claimed to be doing "a lot of work the architect has done in the past." The system's business manager, A. W. Mitchell, added, "We're setting up boundaries for (the architects) to work within. It will eliminate a couple of months of doodling for them."

Many have expressed dismay at such gross ignorance of the role of the architect and the record he has made in keeping school building costs far below the rising costs of other types of construction.

For some, the ignorance could be excusable, though *Arizona Architect's* two special issues on the subject were sent to all the persons involved in this unfortunate publicity. What the newspapers didn't know, however, was that these very ideas for modular "industrial type" structures for schools had recently been proposed in great detail to Mr. Swisher and his staff by some Phoenix architects who *were* trying to help meet the cost problem.

Architectural students at ASU reacted vigorously in a letter to the School Board. A letter-to-the editor writer summed up his reaction in four words: "Windowless classrooms? Ye gods!"

The executive committee of Central Arizona Chapter considered the matter and, with becoming dignity, authorized President Sholder to send a letter to Superintendent Moore. It is printed on the next pages. A further discussion of architectural fees for public buildings is carried on pages 18 and 19.

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P. O. BOX 904

PHOENIX, ARIZONA

December 2, 1958

Mr. Bruce Moore, Superintendent
Phoenix Union High School District
Phoenix, Arizona

Dear Mr. Moore:

We refer you to several recent newspaper articles and editorials quoting members of your staff and yourself on the matter of school design.

Representing the profession which is recognized by law and the public as best experienced and qualified to speak in matters of building design, we wish to make several comments on the proposal covered in the papers, and on the possible adverse effect of such ill-considered publicity.

You will know, of course, that the application of large, industrial-type structures to the needs of education is not a new idea, having been presented by architects in various magazines, and, in fact, to your Construction and Maintenance Department in considerable detail by Arizona architects. Further,

such schools have actually been built.

We believe, however, that the idea of making the structures completely windowless needs far more serious consideration than we believe has been given by Mr. Swisher. There are not only esthetic factors, but psychological and safety factors to be carefully weighed.

Mr. Swisher proposes one exterior door for each 166 students. Assuming an even distribution of students in the building, and the possibility of emergencies, we wonder if this element of his design has been given adequate consideration. In any event our building and safety codes would have to be followed.

Your Supervisor of Construction and Maintenance gives much stress to the plan of building on a uniform 28-foot module. We call your attention to the fact that modular measure is not a new idea, having been actively promoted for years by The American Institute of Architects which has made great progress in securing cooperation of manufacturers in adopting modular measurement for



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their products. Phoenix brickmakers, for example, have recently adopted the AIA-recommended sizes. This has been but one of the actions systematically taken by the AIA and its member architects for the express purpose of reducing building costs, and is a real factor in making Arizona school construction among the least expensive in the nation.

We respectfully suggest that the arbitrary 28-foot module suggested by your personnel, instead of the generally accepted four-foot module, may have serious elements of waste. A proposal that all standard classrooms shall be 28 by 28 feet and that all science classrooms shall be 56 feet long needs serious consideration. Obviously if a particular science classroom of 44-foot length will suffice, the cost of lighting, air-conditioning and otherwise maintaining a 56-foot room is needless expense that would continue for the life of the building.

Mr. Swisher strongly implies that architects have been slow to adopt new and more economical designs; the reason being, as he claims to have been told, that "that is the way it's always been done."

Mr. Swisher should again refer to his copy of the January, 1958 issue of our "Arizona Architect", in which references were made to the many studies architects have made on the subject of improved and more economical school design. Copies of both that and the March issue are enclosed for your own easy reference.

On November 26 you were quoted in The Republic as having ideas on how architects' fees might be reduced below the present maximum 6% allowed by law. We wonder if you may be under the impression that an architect's profit is 6%. We believe most architects of schools would be glad to make one percent. The other 5% represents engineering, drafting and other costs which are irreducible no matter who does the designing.

Since every "owner" must provide a "program" of needs, your own staff can serve a valid and useful purpose in any building program. We question, however, their limited school design and construction experience as a substitute for the experience, training, and competitive ideas of Arizona's qualified and state-registered architects. The ap-

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proximate one percent of construction cost that this experience represents is an extremely minor part of the cost of education.

This letter is sent in a spirit of constructive helpfulness to the officials who are faced with the very real problem of providing adequate school facilities for our burgeoning population under a tax structure that is already burdensome to the property owners of the district.

There can be no easy answers, but we submit that any statements that tend to discredit the very persons who by training and desire are doing most to keep school construction costs within reach, is a disservice to the community. For when their competent recommendations are studied and found most suitable for the school district's needs, the question in the public mind that irresponsible statements have raised, may serve to withhold public acceptance for even the most urgent programs.

Very truly yours,
DAVID SHOLDER, President
CENTRAL ARIZONA CHAPTER, AIA



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The 'Practice' of Architecture

By BETTY PUSTARFI,

Executive Secretary, Central Arizona Chapter

The practice of architecture involves the mastery of a variety of skills. An architect must have knowledge of the building trades, knowledge of the available products, awareness and consideration of the needs of the client. He must have the business acumen to realize the theory, the creative impulse and talent to produce good design, and the esthetic sensitivity and judgment to know what is proper. The development and exploitation of each one of these factors is an occupation in itself. The architect must be on intimate terms with all, yet not dissipate his time and energy through *means* without finally mobilizing and directing all of his activities toward a single *end* — designing buildings.

What does he do to prepare himself, yet preserve himself, for his profession? To help him, a vast network of planned cooperation on every level — local, national, international — has been developed over the years. Through professional associations, all of the knowledge and techniques that each allied trade, profession, producer and researcher perfects within his own area of operation is shared. The complex factors are simplified or rearranged to suit the needs

of the particular user. From public relations, to stress, to reinforced concrete, to esthetics, to ethics, the architect keeps himself informed by participating in the many conferences, conventions, seminars and symposiums which the allied activities present for his attendance.

A partial listing of such conferences held within the past year reveals the time and effort an architect spends to prepare himself to serve the community, the client and himself as a professional man, business man, artist and citizen.

National Conference on Church Architecture.

National Executive Marketing Conference.

Noise Control Conference.

International Association of Fire Chiefs; Committee on Public Safety.

Convention of the Modular Building Standards Association.

Convention of the National Society of Architectural Examiners.

Convention of the National Council of Architectural Registration Boards.

Annual Design Workshop.

Congress of the International Federation of Landscape Architects.

Congress of the International Federation on Housing & Planning.

Convention of the National Construction Industry.



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Conferences on School Lighting: University of Michigan: Joint Conference of the AIA-IES-NCSHC.

The producers were also making every effort to keep the architect up to date by elaborate displays at conventions, by conferences, by conducted tours of plants.

It is obvious that one architect could not possibly attend all of the activities designed to enrich his professional knowledge and expand his professional techniques. But through his local, professional associations, and through meetings and conferences with local chapters of other professional organizations the hard core of facts are exchanged with his associates and colleagues. Some of the Arizona associations include:

The local chapter of the Society of Engineers.
The Arizona Building Contractors Association.
Construction Specifications Institute.
Arizona Lath & Plaster Institute.
The local chapter of the Associated General Contractors of America.
Portland Cement Association.

To repeat, the end product of this dissemination of knowledge and techniques is to prepare the architect to better serve his community, his client and himself in any one of the areas in which the practice of his profession demands his skill.



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Understanding Architecture

By THOMAS H. CREIGHTON,
Editor of *Progressive Architecture*

(Condensed from an address before the Seventh Regional Conference, Western Mountain District of The American Institute of Architects.)

People use architecture every day, but they don't really *see* it. This fact becomes important to the architect, for until there is public *education* and increasing public *understanding* of architecture, the architect's task of public relations will be difficult.

We often compare ourselves, professionally, with the members of the medical profession — and admire their public relations. Public relations of doctors is good, primarily because the public understands the importance of health care to each individual and to society.

Public relations of architects is not very good, primarily because the public understands almost nothing of the importance of planning and architecture to each individual and to society.

There are five reasons why people do not understand and appreciate architecture:

1. The change from traditionalism to contemporary standards was so rapid that even the profession (and the schools) became confused.

2. For many centuries architecture was an art directed to monuments and to homes for the privileged.

3. So much bad architecture by incompetent architects surrounds us that it confuses the public.

4. "Architecture" by non-architects has also confused the public: builder-designed houses, engineer-designed work, decorator-designed interiors, and public-administrator-designed public works.

5. Basically, architecture is a difficult art to understand, because it is a complicated combination of art, business, and technology. Its characteristic of *handling space* is a difficult concept to "see," nor is it easy to relate architecture to its time and place.

There is a great volume of tearing down and building up going on now. This can mean, for society, great gain or great loss, depending on the quality of archi-

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ture that is involved. Architecture at the moment needs the restraints that only a critical and informed public can impose.

"Popular taste" can be very good or very bad, and the results can be most important to our society. An example of good taste can be seen in the tremendous increase in popularity of hi-fi music. On the other hand there has been poor popular taste in many of our recent automobiles, the juke boxes and strip commercial developments which are in contrast to the popular interest in well-designed objects in Scandinavian countries.

It should be possible to train the public (which also includes architects looking at other architects' work) to look more critically at the architecture which surrounds us. They should look at it with the questions: "Is this good?" and "How can I use it and enjoy it?"

In very practical terms, we might call this laying the groundwork for public relations.

In very philosophical terms, we might call this the development of an empirical system of architectural criticism.

We can't expect the man in the street to become a professional critic. Yet he should be able to evaluate architecture as he evaluates the clothes he buys, the books he reads, the food he eats, the health care he receives.

Basically there are three *things* to see — in other words characteristics of architecture to look for, to

look at, and to evaluate: (1) the social function it serves; (2) its technical development and expression; and (3) its use and handling of space.

And basically there are three *ways* in which we can "see" architecture. We can ask, "What pleasure does it give me?" "How does it fit its context in time and place?" and "Does it satisfy our normal desires, tastes and standards?"

Thus looking at the three things to see in the three ways to see them, we could develop a very simple, easy-to-use critical approach to architecture.

We might try it ourselves. We might begin explaining architecture to the public in these terms.

We might, as a profession, consider the development of articles, brochures, education in the schools, films, etc., on how to look at architecture (or why we should) rather than the importance of architects (or why we are so good).

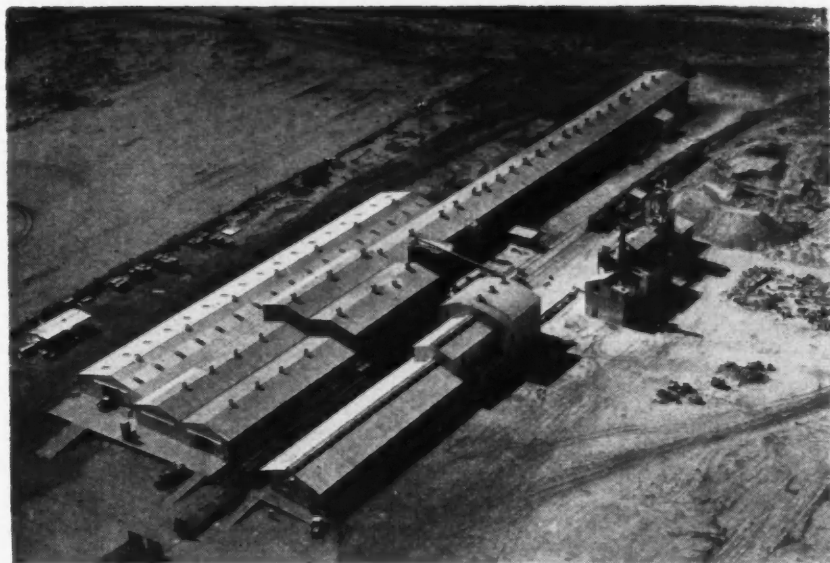
This would do architects no harm at all.

Certainly the understanding and appreciation of *individuals* in a given creative field comes much more readily, is much more deep, and lasts much longer when the field in which these people function is truly understood and appreciated.

— AIA —

Architecture, sculpture, painting, music, and poetry, may truly be called the efflorescence of civilized life.

— Herbert Spencer



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IN THE BOOK WORLD

THE AZTECS, by Alfonso Caso, illustrated by Miguel Covarrubias, translated by Lowell Dunham. University of Oklahoma Press, \$7.95.

Architecture has been profoundly influenced by man's religion. Here is the story of the religion of an early civilization that continues to astound people as it astounded the men of Cortez 440 years ago when they "pushed their way into the Valley of Mexico and looked with wonder and amazement upon the Aztec capital . . . its great towers and *cues* and buildings arising from the water and all built of masonry."

Today there are perhaps a million Aztec-Nahua-speaking residents of Mexico. According to the translator of Caso's work, "they and their ancestors have given many words and phrases not only to modern Spanish but to English as well."

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Deans of the Collegiate Schools of Architecture throughout the U. S. were polled by The Charette (Tri-State Journal of Architecture & Building for Pennsylvania, West Virginia, Eastern Ohio) for their list of recommended basic books on architecture. The following Dean's list provides an invaluable, authoritative Bibliography of Architecture.

SPACE, TIME & ARCHITECTURE by Sigfried Giedion (12.50).

HISTORY OF ARCHITECTURE ON THE COMPARATIVE METHOD by Sir Fletcher Bannister (12.50).

ARCHITECTURE THROUGH THE AGES by Talbot Hamlin (10.00).

IN THE NATURE OF MATERIALS: THE BUILDINGS OF FRANK LLOYD WRIGHT 1887-1940 (12.00).

OUTLINE OF EUROPEAN ARCHITECTURE by Nikolaus Pevsner (.95).

ON BEING AN ARCHITECT by William Lescaze (out of print).

AMERICAN BUILDING: THE FORCES THAT SHAPE IT by James Marston Fitch (6.00).

ROOTS OF CONTEMPORARY ARCHITECTURE by Lewis Mumford (5.00).

KINDERGARTEN CHATS AND OTHER WRITINGS by Louis Sullivan (4.50).

AUTOBIOGRAPHY by Frank Lloyd Wright (15.00).

THE URBAN PATTERN by Gallion & Eisner (12.00).

CONTEMPORARY STRUCTURE IN ARCHITECTURE by Leonard Michaels (12.00).

WHAT IS MODERN ARCHITECTURE? Museum of Modern Art (1.25).

SURVIVAL THROUGH DESIGN by Richard Neutra (6.75).

LANDSCAPE FOR LIVING by Garrett Eckbo (10.00).

CIVIC ART, AN ARCHITECT'S HANDBOOK by Hegeman and Peets. This book illustrates, discusses and appraises the best work of all ages and countries from the great periods of antiquity to the date of publication. A very important reference book. 300 pages, 1200 illus. 12x16. Cloth-bound. Single copy \$30.00.

ARCHITECTURAL AND ENGINEERING LAW by Bernard Tomson. Combines readable text material with over 1,300 actual court cases to help the design professional carry out his day to day actions within the proper legal framework. 430 pages. Reinhold. Single copy \$5.00.

— AIA —

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ARCHITECTURAL GRAPHIC STANDARDS by Ramsey & Sleeper (18.95).

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INTRODUCTION TO MODERN ARCHITECTURE by Mock & Richards (.65).

MONT ST. MICHAEL & CHARTRES by Henry Adams (6.00).

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EARLY AMERICAN ARCHITECTURE by Hugh Morrison (15.00).

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AN AMERICAN ARCHITECT by Frank Lloyd Wright (10.00).

THE FUTURE OF ARCHITECTURE by Frank Lloyd Wright (7.50).

AUTOBIOGRAPHY OF AN IDEA by Louis Sullivan (1.85).

SUN AND SHADOW by Marcel Breuer (7.50).

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LIVING SPACES by George Nelson (7.50).

TOWARDS A NEW ARCHITECTURE by Le Corbusier (3.75).

ARCHITECTURE AND THE SPIRIT OF MAN by Joseph Hudnut (4.75).

FORMS AND FUNCTIONS OF 20th CENTURY ARCHITECTURE edited by Talbot Hamlin (75.00).

THE SEARCH FOR FORM by Eliel Saarinen (out of print).

THE LANGUAGE OF VISION by Gyorgy Kepes (8.00).

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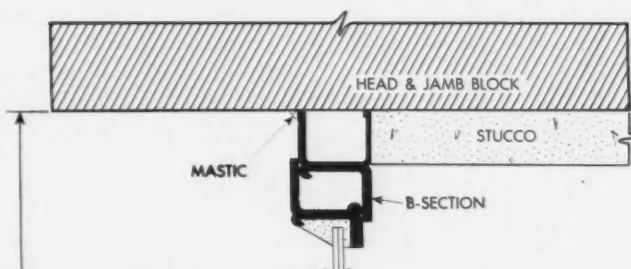
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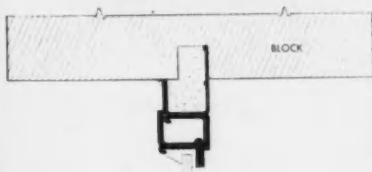
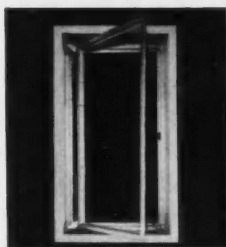
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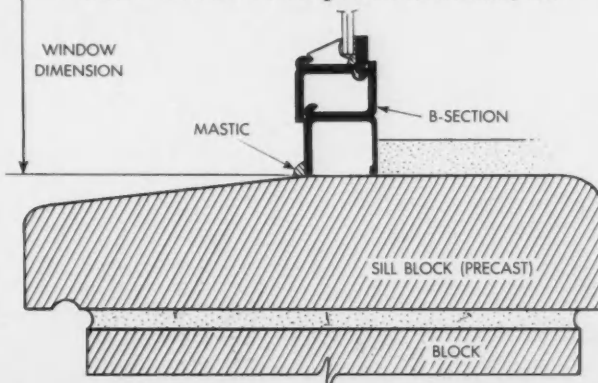
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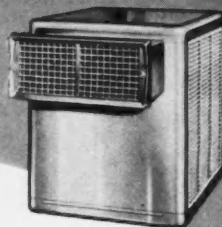
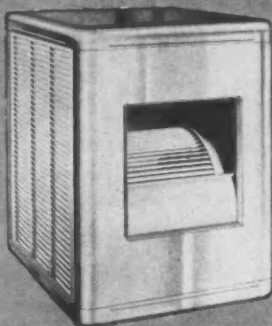


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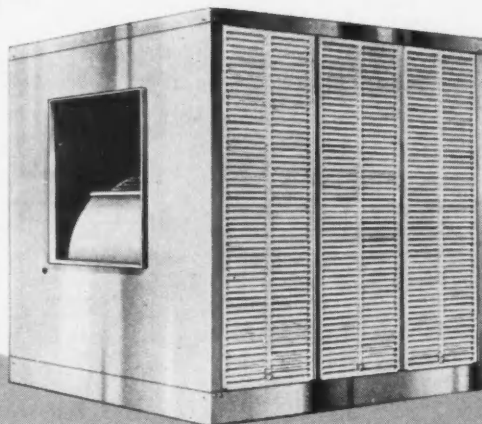
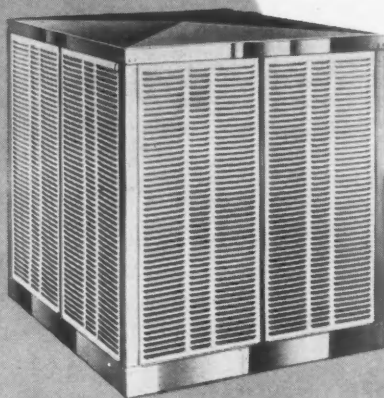
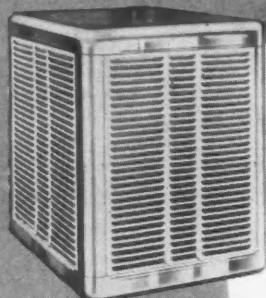
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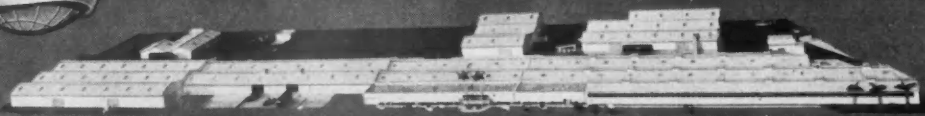
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