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REFLEXION

AIA UTAH MAGAZINE



Staying Open for Business During Uncertain Times

Page 34

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PRESIDENT'S MESSAGE

BY PHILIP HADERLIE, AIA PRESIDENT
AIA UTAH

I hope everyone is having a nice and safe summer. I wanted to share some thoughts and provide an update on what is happening at AIA Utah in the next few months.

I love to read fantasy books as they are a nice distraction from the stress and pressures of life. Recently I read a book by Brandon Sanderson called *The Way of Kings*. In it, he shares this thought: "I declare that no accomplishment has substance nearly as great as the road used to achieve it. We are not creatures of destinations. It is the journey that shapes us. Our callused feet, our backs strong from carrying the weight of our travels, our eyes open with the fresh delight of experiences lived."

A few years ago, we returned home from a family event in Sheridan, Wyoming. I convinced the family we should "take the scenic route" through Thermopolis and the Wind River mountains; my logic was that it would only add one hour to the trip and we would see sights that we had never seen. Unfortunately, we found out a rockslide had closed the road at Thermopolis, which added six hours of backtracking to our trip. I've never seen the family so mad, and from then on, I've never been able to convince them to "take the scenic route." However, I would argue that even that unexpected setback had some value, and we still had fun as a family although it extended our travels by almost a day.

I guess my point of sharing this is to explain that since early 2020, the journey taken may have had more setbacks than we planned, and we all struggled with a pandemic and countless other trials, I'm sure. But I'm hopeful we are starting to see the light now at the end of that tunnel, but I would recommend we should all be grateful for this journey. Hopefully, we feel strengthened by the "weight of our travels," and our "eyes have been open with the fresh delight of experiences lived."

AIA Utah has been part of that journey for me in a big way this year, and we have seen our share of setbacks but also our share of delights. I appreciate the efforts of our leadership team and volunteer committees in planning and executing many great events, and I've seen a lot of folks give up their time and energy to keep AIA Utah moving forward. Thanks especially to the whole AIA Utah Board of Directors who have been instrumental this year. And a huge thank you to many of our local AIA member firms who donated temporary staff to help us keep the AIA office open.

Let's not forget to enjoy "the scenic route" once in a while, even if there may be unexpected setbacks along the way. And let's make sure we don't focus too much on the destination that we forget to enjoy the journey! 🌟

Sincerely,

Philip Haderlie, AIA
2021 AIA Utah President
phaderlie@vcbo.com

UPDATES FROM THE PRESIDENT'S DESK

Executive Director Update

As you will remember, Heather Wilson, our past executive director, left us in May of this year. Since then, we have sought applicants to take the position and are close to making a final decision on this issue, but we're not ready to announce just yet. However, I would like to send out a special thank you to RK Stewart, FAIA, our Search Task Force Chair, along with task force members Peggy McDonough, AIA, Bruce Fallon, AIA, Clio Rayner, AIA, and Christina Haas, AIA, for their work in the executive comprehensive search process.

Golf Tournament

I'm excited to join all of you for the AIA Utah Centennial Golf Scholarship Tournament to be held on Sept. 16 at Stonebridge Golf Course. Special thanks to Jarod Maw, AIA Past President, and the rest of the Golf Tournament Planning Taskforce. There is still time to register for hole sponsorships or foursomes. Register for the Golf Tournament at aiautah.org.

Honors & Design Awards Submissions

I wanted to call attention to the wonderful Design Awards program planned for this year. Special thanks to Travis Sheppard, AIA, Director of the Honors & Awards committee, and Daniel Rogers, AIA, the Committee Chair. While the deadline for submittals has already passed, we are excited to celebrate some great architecture.

Please save the date for our Annual Member Gala Oct. 22, where we will celebrate these award winners and spend some special time socializing. Registration opens soon, so check aiautah.org for updates.

Conference update

This year's conference theme is CONNECT, COLLABORATE, CELEBRATE. We are excited to welcome – via virtual means – our National AIA President Peter Exley, FAIA, who will kick off the conference on Sept 20.

During the week of Sept. 20-24, we will hold several CEU events organized by AIA Utah Committees that will provide opportunities to connect, collaborate on key issues, and catch up with colleagues. We will wrap up the conference on Sept. 24 with a luncheon, business meeting, and closing keynote featuring Noelle Pikus-Pace, a Silver medalist skeleton athlete from the 2014 Sochi Olympics! Early bird pricing is available, so save your seat by visiting aiautah.org!

Keep an eye out for AIA Utah 100 Best Buildings Poll. We are excited to see our favorite buildings around the state go head to head in the battle of the "BEST." More details are coming soon.



2021 AIA Utah Annual Conference — CONNECT, COLLABORATE, CELEBRATE

Announcing the hybrid 2021 AIA Utah Annual Conference, held September 20-24 with digital and in-person events at AIA Utah and Okland Construction in Salt Lake City. The 2021 conference theme, CONNECT, COLLABORATE, CELEBRATE, will showcase high-energy

speakers, building tours, and genuine opportunities to connect with the Utah AEC community — but it won't be the same without you! Join us!

Learn more and register at aiautah.org.

Agenda

Monday, September 20

Opening Keynote and Welcome with Peter Exley, AIA

2:00–3:30 p.m.

Hybrid Event: Join at the AIA Utah Office or online



Join us to kick-off the AIA Utah 2021 Conference and to hear from AIA National President Peter Exley via Zoom. Peter will share his insight on the state of the profession and the future of AIA. Exley has served AIA in a number of roles, including as the at-large-director on the AIA Board; chair of the AIA's Public Outreach Committee; 2013

president of AIA Chicago; Illinois regional representative to the Strategic Council; and more.

Tuesday, September 21

Downtown Sketching Tour and Breakfast with Local Architect and Preservationist (1.5 LUs)

7:00–9:00 a.m.

In-Person Event: Limited to 20 people beginning at the AIA Utah Office

Join AIA Utah for an immersive CE program focused on refreshing your architectural sketching skills. We will tour downtown Salt Lake City with Carlos Setterberg to get inspired about details, design and architecture through sketching.

Architectural preservationist Steven Cornell will join us and provide historic insight into the downtown area including the Ford Building, Rio Grande Depot and more. Breakfast included.

Citizen Architect Panel: Advocate for Your Profession (1 LU)

9:00–10:00 a.m.

Hybrid Event: Join at the AIA Utah Office or online
Hosted by the AIA Utah Govt. Affairs Committee

Speakers: Jackson Ferguson, AIA, Peggy McDonough, AIA, Darin Mano, AIA

Have you been inspired to get involved as a Citizen Architect but do not know where to begin? Are you an emerging professional who wants to make a tangible difference in your community? Are you seeking new ways to transfer your architectural skills to improve the well-being of others? If so, this session is for you. Light breakfast served.

Wednesday, September 22

Discussions with Utah AIA Legends (1 LU)

9:30–10:30 a.m.

Hybrid Event: Join at the AIA Utah Office or online

Speaker: Frances Pruyn

Join us to learn from the experiences of six significant AIA members who practiced between 1960 and 2021. Their stories,

which will be told through video interviews conducted earlier this year, will explore how and why they became architects, the evolution of the industry during this period, struggles they faced, and advice they have for younger practitioners.

Wednesday, Sept. 22

Granary Campus Construction Tour (1 HSW)

4:00-5:00 PM

In-Person Event: Meet on-site at the Granary Campus

Guides: Aaron Day, AIA and Warren Lloyd, AIA
Join us for a tour of the Granary Campus, in Salt Lake City's warehouse district that transforms 130-year-old timber buildings into a one-stop shop for everything outdoors and recreation. This complex mixed-use project addresses multiple occupancies and businesses with requirements all within an existing set of warehouse structures known historically as the Utah Light and Railway Co. Storage Building at 400 W. 700 S., Salt Lake City.

What's Driving Owners Toward Sustainable Building Practices? (1 HSW)

10:30-11:30 a.m.

Hybrid Event: Join at the AIA Utah Office or online

Hosted by the AIA Utah BEC/COTE Committee

Speakers: Celia Peterson, Park City Municipal; Jeff Wrigley, State of Utah

This panel explores public and private initiatives and development with leaders in the A/E/C industry. Panelists will outline efforts to move buildings and communities toward sustainable practices at multiple scales and with the goal of reducing carbon emissions.

Thursday, September 23

Empowered Living: Affordable Housing Through Design (1 LU)

10:30-11:30 a.m.

Hybrid Event: Join at the AIA Utah Office or online

Like many places throughout the country, home prices in Salt Lake City are rising faster than the incomes of residents. Recently, a lack of inventory has resulted in a significant increase in prices, making buying a home out of reach for many. Join a panel of speakers from CDC Utah, The City of Salt Lake, and AIA Utah to discuss how design could address housing affordability along the Wasatch Front.

Restroom Revolution!: Designing Restrooms for Everyone (1 HSW)

2:00-3:00 p.m.

Hybrid Event: Join at the AIA Utah Office or online

Hosted by the AIA Utah EQxD Committee

It's 2021, and a nursing mother crouches on a dirty toilet in a stall so she can sit while she feeds her child. A father is out with his baby but finds there is no baby changing station in the men's restroom, leaving him searching for a clean or appropriate location. Inclusive restroom design has a complicated history and a controversial future. Join us to discuss opportunities for the future of restroom design.

Friday, September 24

Roundtable Networking Lunch (1 HSW)

11:30 a.m. - 1:30 p.m.

In-Person Event: Join at Okland Construction

Join your fellow AIA Utah members for lunch in the new Okland Construction building. Members will enjoy a full lunch while learning from roundtable panel presenters representing our engineering, consulting and general contracting community. This is the perfect opportunity to network with fellow AEC professionals.

Okland Building Tour and Long Drive Competition

1:30-2:30 p.m.

In-Person Event: Okland Construction

Save your spot for a building tour of the brand new Okland Construction Offices or join us for a long drive competition in the state-of-the-art golf simulator on-site.

AIA Utah Annual Business Meeting (1 LU)

2:30-3:30 p.m.

Hybrid Event: Join at Okland Construction or online

Speaker: Phil Haderlie, AIA

Check-in on your chapter! Attendees will receive advocacy, PR, financial, and education updates on their chapter, AIA Utah. You will also hear from nominees for the board of directors for AIA Utah before the voting is officially opened.

Closing Keynote with Noelle Pikus-Pace

3:30-5:00 p.m.

Hybrid Event: Join at Okland Construction or online



Join us for the closing remarks and the final keynote from special guest, Noelle Pikus-Pace. Noelle Pikus-Pace is a retired American skeleton racer who began her career in 2001. She won five medals at the FIBT World Championships, competed in the 2010 Winter Olympics in Vancouver, and won the silver medal in the 2014 Winter

Olympics in Sochi. She'll offer her unique insight into resilience, teamwork, and believing in your own skills.

Conference Social Hour

5:00-6:00 p.m.

In-Person Event: Join at Okland Construction

Presented by the AIA Utah Member Relations Committee

As the conference officially closes, join us for a social hour to network with your fellow attendees. Light snacks and drinks will be served. ☼

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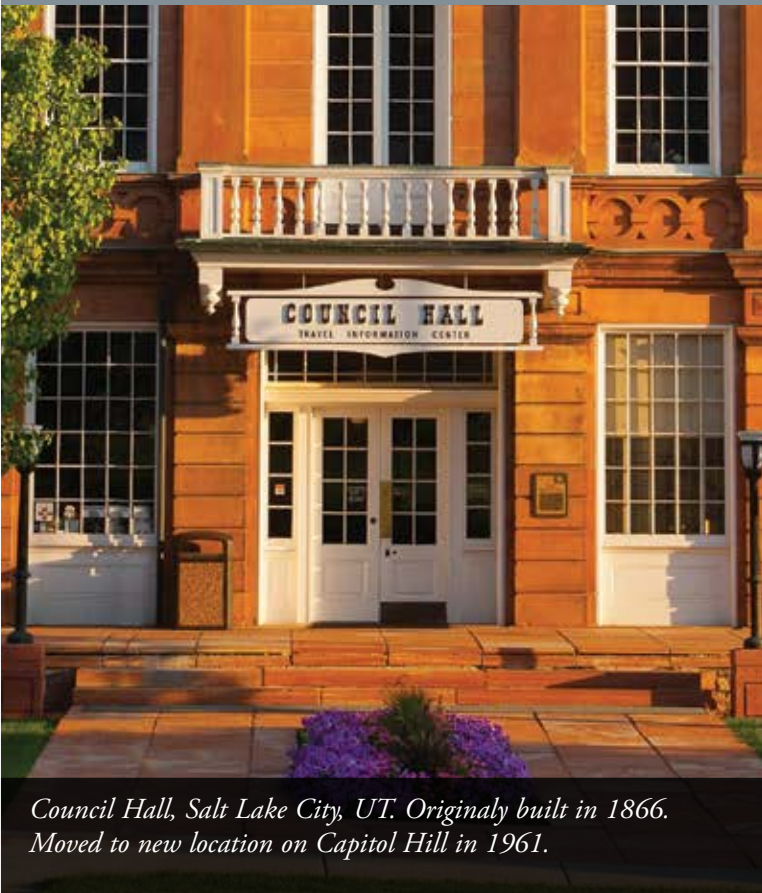
Council Hall, Salt Lake City, UT.

Crafted from beautiful sandstone from Red Butte Canyon under the direction of William H. Folsom in 1866. Originally Salt Lake City Hall and home to the Mayor's offices and the seat of Salt Lake City Government and meeting place for the Utah Territorial legislature. The Rose Room on the second floor served both as a general courtroom and the legislative floor.

To make way for the new courthouse, the building's exterior was dismantled into 325 sandstone slabs. They were numbered and reassembling around all-new woodwork on Capitol Hill. Restoration was done under the direction of Edward O. Anderson and renamed "Council Hall."

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*Council Hall, Salt Lake City, UT. Originally built in 1866.
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AIA Empowered Living Design Competition



photo credit: the newsLINK Group, LLC

Utah has a serious housing challenge. Home and rental prices are at all-time highs, but inventory is at all-time lows. To rent a market-rate two-bedroom apartment, the point at which rentals become affordable is a combined income of \$23.15 per hour (\$48,152 per year), and the average home price is \$551,100. Last year, the median home price increased 17%; available inventory dropped 11%-32% during the same period. As a result, many people in Utah do not have a path that will lead them to homeownership.

The answer is not building more luxury homes. Those are attractive to builders because they are more profitable, but too many people cannot afford them. The solution will have to include changing zoning policies to allow new, affordable housing developments. It will also have to involve innovating so builders have new designs that are easy to build without sacrificing form, function and maintenance. People have different needs at different times, and designs will also have to meet diverse housing needs. The goal is to foster independence, community, and empowerment among Utah residents by creating new housing options. The target demographic includes:

- Active couples who want to downsize
- Fixed-income residents
- Individuals and couples who are currently homeless
- Recent college graduates
- Young professionals who want a smaller footprint

The housing problem, combined with the interest of architects and designers who want to solve it, has inspired three groups to launch a “Tiny Home” competition that began July 21, 2021:

- The American Institute of Architects Utah Chapter (AIA Utah)
- The Community Development Corporation of Utah (CDCU)
- Salt Lake City Corporation

The competition was made possible by the generous support of CDCU, Ivory Innovations and the Utah Community Investment Fund (UCIF). It is hosted and funded by AIA Utah, Salt Lake City and CDCU.

Several community leaders spoke during the press conference at the AIA Utah Wadman Center to announce the competition. In order of appearance, they were:

- Philip Henderlie, AIA, LEED BDC
- Blake Thomas, the director of Community and Neighborhoods, Salt Lake City
- Mike Ackerlow, CEO of CDCU
- Erin Mendenhall, the Salt Lake City mayor

During her remarks, Mayor Mendenhall said that the goal is to create homes that fit the lifestyle and income of the people who live in them. Too many people, especially in Salt Lake City, lack the connections needed to get on the path to homeownership. The result is housing insecurity, which in turn has a devastating impact on low-income residents and their families. The homes

During her remarks, Mayor Mendenhall said that the goal is to create homes that fit the lifestyle and income of the people who live in them. Too many people, especially in Salt Lake City, lack the connections needed to get on the path to homeownership.



that result from the competition won't fill everyone's needs, but they will serve the housing needs of many people who need a different kind of solution.

Mayor Mendenhall also commented that other cities, such as Austin, Texas; Eugene, Oregon; and Detroit, Michigan, have successfully implemented similar programs.

The internet has plenty of innovative ideas intended to provide living solutions that are fresh and less expensive than traditional housing. Accessory Dwelling Units (ADUs) come in several sizes (the website SomeElbowRoom.com lists the smallest as 12 feet by 16 feet, and the largest at 20 feet by 24 feet, with a starting price of \$40,000). TinyHouse.com is another website that features tiny homes, many of which can be used as ADUs. In Utah, The Salt Lake Tribune published a story July 31, 2021, about a 45-acre parcel at 1850 West Indiana Avenue that may end up becoming a tiny home village to serve people experiencing homelessness.

Competitors for the AIA Utah Empowered Living Design Competition will include design students, emerging professionals, residential designers, and architects. Competition dates are as follows:

- As noted previously, the competition began July 21, 2021
- Registration for the competition ended Sept. 10, 2021, at 11:59 p.m. MT; each project submitted must have a non-refundable \$50 fee and be accompanied by a registration

form available on the AIA website

- The final day for questions is Sept. 17, 2021
- Questions will be answered by Sept. 24, 2021
- Final submissions, using an AIA submission form candidates will gain access to after registering, are due Oct. 29, 2021, at 5 p.m., MST
- Entries will be reviewed and judged by Nov. 24, 2021
- The grand prize winners and runners-up will be announced at an Awards Gala in Dec. 2021 (date TBD)

Each design award entry has an \$80 fee, and each honor award entry has a \$20 fee. Grand prize winners in the ADU or tiny home category will receive a \$1000 prize. Selected runners-up will receive a \$500 prize.

Entries may include ADUs, standalone homes, or small cottages in a planned development. The panel of judges will judge entries based on five criteria:

1. Affordability
2. Liveability
3. Sustainability
4. Durability
5. Accessibility

For more information, please visit aia.org/utah. If you have questions, call the AIA Utah office at 801-532-1727 or email phaderlie@vcbo.com. To visit the competition website, go to bit.ly/empoweredlivingdesign. 🌟

Tackling Environmental Discrimination with Dr. Robert Bullard

BY PHIL HADERLIE, AIA



In the U.S., all communities are not created equal. The legacies of redlining and other racist policies are still powerful forces in cities across the country.

Dr. Robert Bullard, the Distinguished Professor of Urban Planning and Environmental Policy at Texas State University, has spent his career researching and chronicling environmental injustice, penning 18 books along the way. On day two of AIA's 2021 Conference on Architecture, he shared his perspective on how architects can address some of the most urgent environmental equity issues of our time.

"ZIP code is still the most potent predictor of an individual's health and well-being," Bullard told a virtual audience during a day filled with sessions focused on sustainable practice. Bullard's session, which put him in conversation with Kimberly Dowdell, AIA, the 2019-2020 president of the National Organization of Minority Architects, aimed to help architects meaningfully

contribute to the reduction of environmental, health, economic and racial disparities.

One striking example of these disparities are the rates of asthma in nonwhite communities in the U.S. Black Americans are nearly 1.5 times more likely to have asthma compared to white Americans, and in 2019, non-Hispanic Black children had a death rate due to asthma that was eight times that of non-Hispanic white children. Factors like poor air quality, as well as exposure to pollution, more generally contribute to worse health outcomes for nonwhite Americans. "My job is to connect the dots," Bullard said, citing his work on books such as "The Wrong Complexion for Protection: How the Government Response to Disaster Endangers African American Communities." Additionally, African Americans and Latinx people breathe in far more deadly air pollution than they are responsible for making 56% for African Americans and 63% for Latinx people.



“Race, place, and equity—all these things are interconnected.”

Congress passed the Fair Housing Act of 1968 to fight the practice of redlining, or putting services (financial or otherwise) out of reach for residents of certain areas based on race or ethnicity, but communities of color still feel the effects of redlining today. As Bullard pointed out, most of the middle-class wealth in this country is embedded in housing and home ownership, and redlining and racism stole much of that transformative wealth from past generations of minority Americans. Areas that were redlined also disproportionately suffer from negative environmental impacts — demonstrated by the fact that many of them also closely map to flood plains.

In addition, the disproportionate effects of natural disasters on communities of color are widening the racial wealth gap. Bullard cited a 2018 study from Rice University and the University of Pittsburgh that found that damage caused by natural disasters

and recovery efforts launched in their aftermaths have increased wealth inequality between races in the United States. FEMA aid is not equitably distributed across communities, and this is particularly true when it comes to infrastructure redevelopment, which impacts residents’ property appreciation and the viability of businesses. “It used to be a footnote and now it’s a headline,” Bullard said, encouraging architects to “expand your discipline’s contribution to justice.” And impacts of extreme weather events on communities that have historically been discriminated against are only going to grow worse as the impacts of climate change grow more severe.

Being aware of these unjust phenomena is a starting point, but a lot of work remains.

Breaking down silos

It’s well-documented that the U.S. has a long history of city planners not consulting or interacting with the communities for whom they are planning. It’s essential that planners — and architects — tap into the wealth of knowledge in communities when aiding them in planning for their own future. “Communities need to be consulted and given parity,” Bullard said. It’s important that architects and planners not “parachute in knowing everything” but rather take cues from people with intimate knowledge of their own neighborhoods and living places.

The health inequities in many underserved communities can also provide architects with opportunities to address them. “What are some things that we can do to respond to [health inequity] in a systemic way?” Dowdell asked Bullard, pointing out the stark differences in life expectancy between neighborhoods in northern Chicago, the city where she lives, and the South Side — a gap of about 30 years.

“Grocery stores, parks, green space, access to health care — we have to dissect those social determinants and eliminate those factors that feed into those disparities,” Bullard said. Studies have shown that exposure to green spaces, not to mention their cleaner air, has had positive overall impacts on health.

“This is not rocket science; it’s more political science,” he said. “We need to address those built environment disparities that generate those outcomes.”

“We need to invest in opportunity and invest in infrastructure that says that all communities matter,” he continued. “We cannot allow black and brown communities to have asthma rates that are so dismal,” along with a host of other interconnected conditions that impact health and wellness.

“It has to make you angry,” he said. “The time right now is the do-something time. It’s about bringing together the right kinds of discipline, the right kinds of commitment. It’s not just money; it’s also people.”

“The racism of 100 years ago should not be the racism that is brought into the future.” 🌱

Meet AIA Utah's Newest Committee: Equity by Design (EQxD)



The EQxD committee aims to educate the design community on the importance of equitable practices and the value of diverse individuals in order to foster inclusive and equitable environments, processes and policies; and eliminate explicit and implicit bias in the built environment and profession.

Committee Chairs: Jessica Symons, Lisa Henry Benham

Upcoming Committee Events:

AIA Utah Annual Conference – Restroom Revolution! Designing Restrooms for Everyone (1 HSW)

- Thursday, Sept. 23 at 2:00-3:00 p.m.
- Hybrid Event: Join at the AIA Utah Office or online

It's 2021, and a nursing mother crouches on a dirty toilet in a stall so she can sit while she feeds her child. A father is out with his baby but finds there is no baby changing station in the men's restroom, leaving him searching for a clean or appropriate location. Inclusive restroom design has a complicated history and a controversial future. Join us to discuss opportunities for the future of restroom design!

Register for the 2021 AIA Utah Annual Conference at aiautah.org to attend. 🌐

Committee Members:



Zach Clegg

I am continually mind-blown at the potential architecture has, had, and will continue to have on those who inhabit its space and navigate its fabrics. EQxD has become a fantastic tool in helping me express these fascinations and realizations that while architecture

has the potential to enrich the lives of many, it can often leave behind. While I will be moving next month to Seattle to pursue a Master's in Architectural History and Theory, I hope to see this committee continue and grow as a voice for all in Utah's truly unique architectural scene.



Leslie Hamil, AIA, LEED AP BD+C, WELL AP, LSSYB

A native of Dallas, TX, Leslie moved out west after graduating from Texas Tech and working in Austin and Houston. Her love for the outdoors fueled this move and she is now settled in Salt Lake City. As a project architect at HKS, Leslie

focuses on performance venues, education and renovation projects while advocating for diversity as a J.E.D.I. champion in her office. Leslie has been serving as the 2021 Director to the Executive Committee for AIA Utah and is a member of the Young Architect's Forum committee. She believes strong relationships, mentorship, and transparency are the keys to

diversification and future of the profession. When not at the office or in Zoom meetings, she and her husband are renovating a 1950s cabin in Big Cottonwood Canyon.



Diane Kayembe

Diane Kayembe is a 2020 graduate from the University of Utah's College of Architecture. She is currently a designer at Lloyd Architects and has lived in the Salt Lake Valley for the past seven years. When she's not obsessing over buildings, you'll find her listening

to music, having outdoor adventures, traveling to experience architecture, and spending time with family and friends.



Sam Kellerman, AIA

Sam has practiced architecture in Minnesota, Colorado, Wisconsin, and Utah over the last 15 years. He is passionate about helping young architects pursue their dreams and professional goals, currently serving as the committee chair of the AIA Utah

Young Architect Forum (YAF). He is driven by a responsibility to design an equitable future for our communities and planet. Outside of architecture, Sam enjoys the Utah mountain and desert landscapes, and has a passion for the natural world, cooking, and art.



Jarod Maw, AIA

I served as AIA Utah Chapter President in 2020 and was deeply concerned about the social and civil occurrences that year related to race and equity. I wondered how we could positively co-contribute to that issue as architects.

After discussing this concern personally

with 2020 National AIA President Jane Frederick, 2021 National AIA President Peter Exley and then with the 2020 AIA Utah Board, it was decided that a task force would be set up to look into a committee to address Justice, Equity, Diversity and Inclusion. I have been amazed at how many professionals are now participating and how much ground we have covered so far.



Matt Pauly, AIA, NCARB

I am someone who is privileged; so, I joined AIA Utah EQxD to listen and learn. I choose to use my voice to advocate, educate, and help enact change.

Laura Smith, AIA, LEED AP BD+C, WELL AP

Laura Smith is an architect with CRSA who is passionate about creating healthy, inclusive, and regenerative environments. She serves on the AIA Executive Committee and is AIA Utah Board liaison to Urban Design Utah. With special encouragement from Jarod Maw and Zach Clegg and this amazing group of

talented individuals, Laura worked to sunrise the AIA Task Force for Justice Equity Design + Inclusion into the AIA Utah Equity by Design Committee. She looks forward to being part of EQxD 2022 and its new team of brilliant and inspiring leaders.



RK Stewart, FAIA

RK Stewart has practiced architecture for more than 45 years in leadership positions with Gensler, Perkins & Will, Heller Leake and SOM. He has served the profession as President of AIA local, state and the national component as well as Chair and Board member of

the National Institute of Building Sciences (NIBS). In 2006 RK authored the foreword to Victoria Kaplan's book Structural Inequality, Black Architects in the United States.



Shundana Yusaf شندانه يوسف

Shundana Yusaf شندانه يوسف is an Associate Professor of Architectural History and Theory at the School of Architecture, University of Utah. She is the founding member of Nááts'ílid Initiative, a Navajo Community Development Collaborative, committed to strengthening

the cultural and economic resilience of Diné'tah through initiatives in the built environment and sweat equity housing. 🌟



A Little Tale of One City:

The Salisbury Building and The Lens of Clifton Bray and The Salt Lake Telegram

BY GREG WALZ, RESEARCH CENTER MANAGER FOR THE UTAH DIVISION OF STATE HISTORY BLOG



How might one analyze older photographs of Utah — downtown Salt Lake City in particular — to gain some knowledge about little moments in life as they were lived in another era? Is it even possible to ascertain such a thing with any detail by examining, studying, and researching what is captured in one or two old black and white photographic images or surviving local primary sources like newspapers?

Two key questions that one should pose are the following: when, precisely, were the photographs taken, and what do they most prominently depict or capture? For example, let us consider and analyze two superbly detailed photographs of Salt Lake City's Main Street, both conveniently and precisely dated October 4, 1938, and both part of the Utah State Historical Society's Clifford Bray Photograph collection, Mss C-321, Bray numbers 1307 and 1307-A. A copy print is also part of the Classified Photograph Collection, under S.L.C — Main Street-II p.156 No.26350 — but that one lacks the clarity of the original negatives.

One Bray image, 1307, was photographed about eight minutes before the other one, 1307-A. How can this level of detail be ascertained? The outdoor multi-clock apparatus or cupola in photo #1307 has the west-facing clock hands pointing to 5:57 p.m. (see the image above), and that same clock apparatus in photo #1307-A has the clock pointing to almost exactly 6:05

p.m. Unless the clock mechanisms stopped working, the times the hands indicate should be accurate. Unfortunately, this curiosity of clocks no longer exists on the exterior of this building.

And what day of the week was this? It was a Tuesday, according to the perpetual calendar. The time is almost close to dusk, and the two moments captured in the two photographs were about an hour before that time. As an example, moving closer to the present day, on October 4, 2019, sunset in Utah was approximately 7:03 p.m.

Looking more precisely at the centerpiece building in the images, and its early history, is one way to approach the images with a more detailed focus. The tall building in the right foreground is quite prominent in the image, but the two-to-three-story-looking-one in the center is the one most prominently captured, or the focal point. Indeed, from my perspective, the centerpiece of both images is almost precisely in the center — a then-new commercial building that housed a Walgreen Drugs store: the Salisbury building.

The Salisbury Building was on the intersection's southeast corner. The other major building captured in the images is the Continental National Bank and Trust Company building, on the southwest corner of the intersection 200 South and Main Street. It still exists as the Hotel Monaco. These two exterior images were taken just over a year and a half after the Salisbury Building witnessed its own grand opening to the public with much publicity and fanfare.

Old Utah newspapers, especially those that were published in Salt Lake City, are the best sources to resurrect the details of this building's initial or early history, when it was brand new and a powerful symbol of consumerism to the local metropolitan populace. Indeed, a somewhat forgotten local newspaper, the Salt Lake Telegram, provides a great deal of detail about the then-new Salisbury Building as it wandered on its path to construction and a grand opening in late February 1936.

The old Kenyon Hotel, built in the early 1900s, and a prominent Salt Lake City building landmark, was demolished in 1935 to make way for the new building. Our Utah State Historical Society image collections contain a few dozen exterior and interior photographs of that hotel. A May 13, 1935 article notes that the new building was supposed to be ready for occupation by January 1, 1936 — in only about ten months — and that the Kenyon Hotel had already begun to be demolished. The target date for opening ended up being late by only about a month and a half.

The Salisbury Building was part of a major increase in spending on new building construction in the city during 1935. Local

labor and materials were to be used as much as possible for construction.¹ Marble was also part of the construction material.² An architect's sketch for the coming new building that appeared in the Salt Lake Telegram on May 13, 1935 only captures some elements of the overall look of the building when it was completed. Key parts of the conception changed before construction. For example, the tower-like center section was eliminated, as well as the eight lateral protruding extensions on Main Street. See <https://newspapers.lib.utah.edu/ark:/87278/s61271rf/16393241>.

This architect's sketch of the coming building reflects much more of an Art Deco style, with its emphasis on vertical lines, and stylized, geometric ornamentation, rather than the Art Moderne style, with its emphasis on horizontal lines, and sleekness, a style that the building displayed when it was completed. This is indeed an interesting micro-moment or shift in architectural history, captured in the documentary record of a local city newspaper and a few Bray photographs.



Map in Walgreens Drug Store, May 1936

A Schramm-Johnson Drug store was scheduled to move into the new Salisbury building, and the drug store was to be the largest "of its kind" in the Intermountain region. This chain of local stores was affiliated with the Walgreen Drugs Company chain. The store was planned to be four times as large as the one that previously was at the location.³

A Salt Lake Telegram article on July 18, 1935, noted that a building permit application had been filed (number 13363) for the construction of the two-story Salisbury building, to be built of brick and concrete, and that the cost of construction would be \$280,000, which in today's dollars (adjusted for inflation) would be \$5,275,000.⁴ The permit application notes the dimensions of the building were to be 186 feet long by 141 feet wide. P. J. Walker, the general contractor, filed the application.⁵

The new Salisbury Building contained more than just the Walgreen Drugs store — there was also a shoe chain store called Fashion Bootery. Mr. Siegel, president of the chain, visited Salt Lake City on February 15, in preparation to open the chain's new store, the eleventh for the chain, which had its other stores in Washington, Oregon, and California.⁶

The new building held its grand opening on Friday, February 21, 1936, with the Walgreen and Schramm-Johnson Drugs store as its flagship business. It was an air-conditioned building and, at that time, the largest drugstore in the entire nation. The building had three floors, which included a basement, with a second floor that was used for office space and storage space.⁷ An extremely large illuminated, mural map of the world rested on the main floor's east wall. There were thirty-three dining booths that could seat one hundred sixty people. \$100,000 of merchandise was available in the store for sale. The director of the Walgreen Drug(s) company, Joy H. Johnson, attended the grand opening.⁸

With its extensive interior neon signs, salmon-colored and buff terra cotta, and stainless steel trimming enhancing the streamlined horizontal lines, it was more than just a drug store. It was a shopping and dining mecca for the working and service classes — for in that era such stores, and especially this flagship one, were replete with a range of options more akin to a mini Fashion Place Mall. Thousands of people visited the building on its day-of-grand opening.⁹

Old black and white photographs, like these of the exterior of Salisbury Building, and the interior, are artifacts that capture and reveal little facets of their place in space and time, but require a little diligent research to place in a more complete context. They provide indelible insights into the history of the public social fabric of metropolitan Salt Lake City at one brief moment in time, and are a most valuable part of the Utah State Historical Society's image collections.

About the Utah Division of State History:

In 1897, public-spirited Utahns organized the Utah State Historical Society to expand understanding of Utah's past. Today, the Utah Division of State History administers the Society as part of its mission to preserve and share Utah's past. The Division collects materials related to the state's history; assists communities, agencies, and building owners with archaeological and historical resources; administers the ancient human remains program; manages a specialized research library; offers extensive online resources and grants; and administers the National Register of Historic Places. For more information, please go to history.utah.gov. 🌐

Footnotes:

¹ May 13, 1935, Salt Lake Telegram, page 5

² December 25, 1935, Salt Lake Telegram, page 24

³ May 31, 1935, Salt Lake Telegram, page 7, <https://digitalnewspapers.org/>

⁴ <https://www.usinflationcalculator.com>

⁵ July 5 18, 1935, Salt Lake Telegram, page 10

⁶ February 6 8, 1936, Salt Lake Telegram, page 2

⁷ February 7 20, 1936, Salt Lake Telegram, page 7

⁸ February 8 20, 1936, Salt Lake Telegram, page 17

⁹ February 9 21, 1936, Salt Lake Telegram, page 24

Interviews with Local Legends

The Utah Chapter of the American Institute of Architects has been meeting with some of the retired architectural legends in our community. We are archiving their personal memories of practicing architecture during the second half of the 20th Century, as well as capturing their personalities on film. Each architect we talked with had different career goals and trajectories, but there is a common theme of building practices before and during when technology took over. The design industry has evolved to become much more computer-driven, and the profession became much more sophisticated, corporate, and fiercely competitive.

We have video recorded these interviews and will be releasing much-shortened video versions to our members through e-blasts. The complete interviews will be archived for posterity, and of course, for the architects' friends and families for their personal use.



Elden Talbot, AIA

INTERVIEW BY FRAN PRUYN AND ROBERT PINON, MHTN

Our first interview was with **Elden Talbot**. We met with him in May 2020 and talked about what attracted him to architecture and his practice, partners, struggles, successes, and guiding philosophies. Talbot was one of the second generation of architects that guided the architecture firm Ashton Evans and Brazier, founded in 1923, into a new iteration of the firm that they called

Montmorency Hayes and Talbot (*MHT*, later *MHTN*).

Elden Talbot is now 89, retired for thirty years, and living with his son-in-law. The interviewers met with him one morning in May in their home in Emigration Canyon. He was bright, happy to tell his story, apologized that he is a little hard of hearing but very quick with clear answers and quite a few opinions.

When did you decide to be an architect?

In high school, I wanted to be a landscape architect, so I took Latin so I could know botanical names and so forth. But my dad was a building contractor, and I worked on summer jobs with him, and I finally decided that maybe I wanted to switch my thinking and become an architect.

Where did you go to school?

I lived in Idaho Falls at the time, but I went to the University of Utah. I started school at the U in 1950. Roger Baily was the Dean of the School of Architecture.

At the time, there were no lady students of architecture. Frank Lloyd Wright was coming to Salt Lake to be interviewed for a project at Westminster College, so they invited him to speak to the students; so since he was coming, we put up the very finest work we could come up with in our little exhibition hall [the school was in a barracks building] for him to look at. He was speaking to us, and all of a sudden, he stopped, in the middle of his talk, and he went around, and looked at all the exhibits and came back and said, 'gentlemen, you are wasting your time.' That made the professors very happy.

Salt Lake City Mayor Earl Glade took Frank Lloyd Wright on a trip around

Salt Lake, and in the course of it, they went to Temple Square. He wanted to go in the Temple, and he told him he couldn't go in there. He had a little hard time understanding that, but he went in the Tabernacle. He was just taken with that building, and when he left that building, he went up in the roof structure; when he left that building, he said, "This is one of the finest pieces of architecture in this country and perhaps the world."

After you graduated, where did you go next?

I graduated in 1954. The Korean War was on. I went immediately into the army. I fully expected to get sent to Korea, and instead, they sent me to Ft Lewis, Washington. *(After his stint)* I did go into Seattle and talk to a few firms, and I had some offers, but my wife said, "I can't take this rain." I could get a higher architectural starting salary in Idaho Falls than in Salt Lake, but I always intended to come to Salt Lake. I worked in Idaho Falls for a few years, and then I came to Salt Lake.

When I came to Salt Lake, I had three offers – one of them was from Ashton, Evans and Brazier. Fred Montmorency and Dave Hayes were there, so I decided to go to work for them. Ray Ashton was retired, and Ray Evans was very ill with cancer. He had me take him around to the site observation visits; I got to know him quite well. Most of the people in the office were scared to death of him because he could be very abrasive. He expected to be respected. They didn't call him Ray; they called him Mr. Evans. So, when he got worse, I kind of took over his jobs. I'd been working for him for a few months and he had a period of three weeks where he hadn't been in the office. So, he came in, and he was going over the projects, and he said, "Oh, that's not the way I wanted it done." Stupid me, I said, "Mr. Evans, I learned a lot in architecture school, but I didn't learn to read your mind." You could have heard a pin drop. I thought I was done. That cemented him to me; it was just the kind of thing he liked. He did a lot for me, and I have the greatest respect for Ray Evans.

You were a second-generation firm?

We were second generation. I was there for about six years and became an associate, and when Bud Brasier passed away, we reorganized the firm and made it Montmorency Hayes and Talbot.

Is there a part of the practice you specialized in?

Because Ray Evans had so many schools going, I did more school work. I worked for eight or 10 districts in the area. And I enjoyed school work. I did other things too. I did the IRS Center in Ogden and the Library at Ricks College.

I learned the technique of school design and that it is constantly changing. I belonged to the Council of Facility Planners. What works this five-year period doesn't work the next five-year period. I enjoyed working with educators. Most of them. Some educators thought they were architects; that

was another matter. I had Directors of New Construction that I learned a lot from.

What would you say about the changes, the evolution of architecture?

School design is totally different now from when I was working. Totally different. Of course, everything is different. Materials are different; codes are different. I am an old geezer.

Obviously, the method of construction has changed through the years. When I was doing schools, it was all masonry. That's all anybody wanted. Laying up one brick at a time is not very practical now. There is a lot of difference between doing an elementary school and a junior or senior high school. That's why you will see elementary schools that are fifty or sixty years old that are still being used because the building still works. But in secondary schools, that just isn't true, the buildings just don't work anymore because the technology has changed so much.

What do you think of architecture now?

Architecture has improved dramatically. I think the schools today are much more handsome than they were when I was designing. I attended a lot of school board meetings in my day, and I remember a meeting in a district where one of the new buildings had just opened, and one of the taxpayers complained about the cost of that building. The school board showed him that it was comparable to other buildings of that type. The taxpayer said, "It looks too good, and we don't want that anymore."

Tell us about your partnership, you, Fred Montmorency and Dave Hayes.

I am not a great designer, and I know my shortcomings. That is why I wanted to get into a partnership. I know that design is not my strength, but I know how to put a building together, and I enjoy doing the observation to make sure the building is built properly. I did a lot of the specifications. I was a member of the Construction Specification Institute. When MasterSpec was just new, I was on the MasterSpec Review Board.

I realized that there were others in our firm that did a better job of making a building look beautiful, so I would defer. Dave Hayes had a gift for design. He loved to do it, and he worked with me on a lot of projects. Dave was very quiet; he was very dedicated; he wanted no part of the business. I handled most of the business aspects, which I enjoyed doing. I tried to keep us profitable.

Fred Montmorency was a promoter. He brought in a lot of work. He was good with people; he had friends in high places. And you need that in an organization. If you didn't like Fred something was wrong with you. Oh, I had disagreements with Fred, but everybody liked Fred. He was on a lot of boards around town; he was a member of the Alta Club. .

We got along pretty well.

► — continued on page 20

Do you remember any of your struggles?

Of course, when you have three partners, you have some disagreements, we are human, but we were pretty compatible. The way you are running the office now is much better than just three partners.

And I had some problems with some clients. So often with the school districts, they will name an educator to be the Director of Construction. They don't know anything about buildings. One of the school districts had an educator that was impossible to work with. He wanted contractors to do things that weren't in the contract. You have issues like that that you have to deal with because you are dealing with human beings. Give a little, take a little.

What is your advice for young architects?

Any advice I would give to any architect is to make integrity important in your life and treat everybody with that in mind. Especially today when there seems to be a lack of it.

For example, we use to do our major projects without contracts; (usually) somebody we had worked with before. One day our insurance provider said, 'You can't do that. You have got to have a contract.' So, I go into to see one of our main clients on one of the new buildings we are doing, a multi-million-dollar building, and I bring out the contract, and the

client says, "Did you prepare this contract?" And I said, "yes." He just signed it. That means a lot to me. I have tried to make it part of my life, for my word to be my bond.

(When) I am working for an owner, and I have a responsibility to that owner, but I also feel a responsibility to contractors not to have to do something that was not in the contract. When on our project, there was an error on our part that cost money to fix. I insisted on paying it if we were the cause. That factor alone allowed me to have good relationships with contractors; they knew that I wasn't going to expect them to eat one of my mistakes.

Last thoughts:

I am grateful to have been an architect. And I have been grateful to have worked with the great people. 🌟



Eldon Talbot Video Interview

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Interviews with Local Legends

This is the second in a series of architectural legends; interviews with retired architects who practiced in Utah during the second half of the twentieth century. These memories archive the personal careers of these architects and speak to the evolution of the architectural industry in the United States.



Frank Ferguson, FAIA

INTERVIEWED BY FRAN PRUYN.

Frank Ferguson is the second “F” of the prominent architectural firm Fowler Ferguson Kingston and Ruben (FFKR). Fran Pruyne and Darby Doyle of City Home Collective spoke with the very vital Mr. Ferguson in his home in Holladay in late May 2021. He chronicled his decision to enter architecture, his education in Utah and Minnesota, his experience in Europe, the Midwest, and San Francisco, and how FFKR became an important and established firm in Salt Lake City.

When did you decide to be an architect?

I had been at the University (of Utah) in the School of Engineering, but I wasn’t measuring up; I wasn’t good at it. Then I went on a mission for the LDS Church to Canada. When I came back, I thought about it and decided I would like to be an architect. Why? Because I was right next to the art school, and the architecture program at the U had started only a few years before. Roger Baily was traveling through Salt Lake,

he met with the President of the U, and they got a school going.

I had been taking watercolor classes, and I would go over there, and there would be these drawings [by] architects. I would walk away and my heart would be beating, and I’d think, “Boy, that looks great.” So, I registered in the architecture school and graduated in 1963. Roger encouraged me to go to graduate school, so I went to the University of Minnesota and graduated from the University of Minnesota in architecture after getting a degree here in architecture. It was a great time in my life. I met some great people on the faculty and the student body.

What next?

I had always been interested in Gothic Cathedrals. I wondered how in the hell did they get built. So, my wife and I decided that we would take our two kids and go to Europe. I got a job in a small town in the French Alps. It was a good firm, and one of the chief architects made it possible for me to work on a design of a Catholic Chapel in the Alps for the Olympics. So, I kind of fell into it. That is the first real design I did as a professional. The firm was just right for me, and I was just right for the firm.

Frank returned to the United States and back to Salt Lake City in the seventies. He, Ray Kingston, Jack Smith and John Perkins formed a firm called Enteleki.

John Perkins left, and Jack Smith, who was working on Snowbird, moved to Sun Valley. That left Ray and me. I was friends with Bob Fowler. We were both

competing for Symphony Hall, and Bob got it. We were friends, so I wrote a letter to Bob and said, "I really feel crummy. I really wanted to have that job, but if I can't have it, I want you to have it." A couple weeks later, Bob asked me to come over and said, "I want you to be my design consultant," because it had to be done in a short period of time. Bob believed in me like I believed in him. We worked side by side. He was the architect; I was his design consultant.

FFKR's first project was Abravanel Symphony Hall for Salt Lake County.

So, we started on Symphony Hall. There was enormous pressure, but sometimes pressure helps you with the decision-making process, and your brain works better because you can't sit around and dream about things. You have got to get things done. Without Bob, it would never have happened. It wouldn't have been the same without me, but I had no political weight. Bob had plenty of political weight (to sell the design). All this time, we were just having a great time. It was wonderful.

The building never looked better than on opening night. Nobody had tampered with it.

How did you divide the labor? How did you choose which projects you would work on?

We were a studio. As a studio, we had a certain amount of freedom. FFKR today is a corporation. I could not survive there. A studio allows ideas to bubble up from below. Doesn't matter who they come from; it is the best idea. When a new project would come in the office, we would assign it to one of us, and we just worked together and had very good people. We were careful that we worked hard every day and efficiently, and we were able to make our payroll. You couldn't draw a corporate structure of either Enteleki or FFKR. It was a very artistic environment, I think, and I liked it a lot. We had a partner in charge — myself, Ray, Joe Rubin, and then we would have good people on the staff that worked with us. So, I would have my studio, my group of people, and Ray (Kingston) would have his studio and his group of people.

What are you most proud of during your career?

We were able to lift master planning out of a morass because of Jack Smith. Jack came from the East; he had a sophistication that I didn't have. He undertook the master planning of Snowbird. I think we put master planning on a different plane, and the credit for that really goes to Jack.

All we did was try to put modern architecture in a good light. We were all trained as modernists. I don't think an architect can be everything to everybody. I think you have to focus on what you believe in and what you want to do. I know a lot about the Bauhaus, I know a lot about the Bauhaus principles, and I put them to work in my buildings.

I have had some wonderful opportunities to put those ideas into play. The most meaningful projects: Abravanel Hall was a

great experience for me. I did some stuff at BYU. The library there is buried. We said, "keep the quadrangle. Put the library below it." I am quite proud of that building.

We did the Delta Center, it was a pretty clean glass box. We had a very clean, beautiful building. Larry (Miller) was a demanding, fair, brilliant guy. You know, you learn as you work for various people that there's some people that you can tell once and they get it. And there are other people that never get it. He got it.

And the Jerusalem Center, and that was really wonderful. It took ten years to get that done. I was on the phone in the middle of the night talking to my Jewish partner in Jerusalem. Without him, it wouldn't have gotten done. If you take the Jerusalem Center, the first day I walked out on the site, I was so happy I couldn't talk.

By the way, I have never done a project where the first sketches lead to the final result. If I showed you the first sketches for the Jerusalem Center, you would be shocked. I am shocked every time I look at them because they were so wrong. But you gotta start somewhere.

Wrong in terms of what the client wanted, or wrong in terms of what the building was about?

The latter. Jewish subcontractors hired Palestinian craftsmen to build that building. I had no appreciation for that when I started on it. We finally developed a good scheme; the first scheme was terrible. I don't think you can start with details and end up with a good building. You have to start out with a unifying concept and let the details come later.

How do you feel about the evolution of the (architectural) industry, from the sixties when you began until 2006 when you retired?

Everything I am telling you came before computers. I had a pencil and a hand, and every project on there was done with a pencil and a hand, and no Computer Assisted Design, which I recognize is a great thing, but I pre-dated that, and I honestly don't know how I would have done.

Modern Architecture today can be horrible or it can be great, and it is both. If you look at Renzo Piano and his work, it's great. If you look at some of this other stuff that you can see everywhere, it's junk. And I don't feel good about it, and I think it is because people don't draw anymore. Now that is a very naïve opinion, but drawing helps you think, and if you are sitting in front of a screen and you are poking buttons and the button does everything for you, I think your brain tends to shrink a little. On the other hand, there are some really great buildings being built right now by people who depend on computers to do their work. I don't know how they do it; I couldn't. I was far too biased toward working with this guy (*his hand*).

► — continued on page 24

What do you think is the best building in Utah?

The best building in Utah is the Capitol. Richard Kletting did a great job.

What criteria would you apply to be a “good building”?

To go into a building and know where you are, and to feel good is at the heart of it, and if you can't do that, and there are buildings that I think you can't do that, you have missed the point. Energy has become important, but it's not everything. You can't tell people to feel good because the energy bills are low. Everything is to feel good; it is to want to go back. Everything is to say, why don't we just sit here and look at this thing. There is a wonderful addition that Renzo Piano did the Morgan Library in New York City. I could go there and just sit all day.

What makes it so wonderful?

It is full of natural light. I think natural light and the play of light across surfaces: white is never white; it is always close. Most of my buildings are transparent in one way or another. My inclination is to keep things as open as possible. I didn't start out that way. I have learned a lot since I started in architecture. I was so naïve when I started.

How so?

Because I didn't have any experience. I can remember a time when I would go to see potential clients, and I would say I did

this job at the U and I did this project at the U in Minnesota. I had nothing to show people. Those are short meetings. But then along came a guy with Salt Lake County who believed in us, gave us a real project. There is nothing like designing something then having to build it, and like it. I have buildings that I fouled up, and I have buildings that I feel good about too.

If you were going to give advice to a young architect, what would it be?

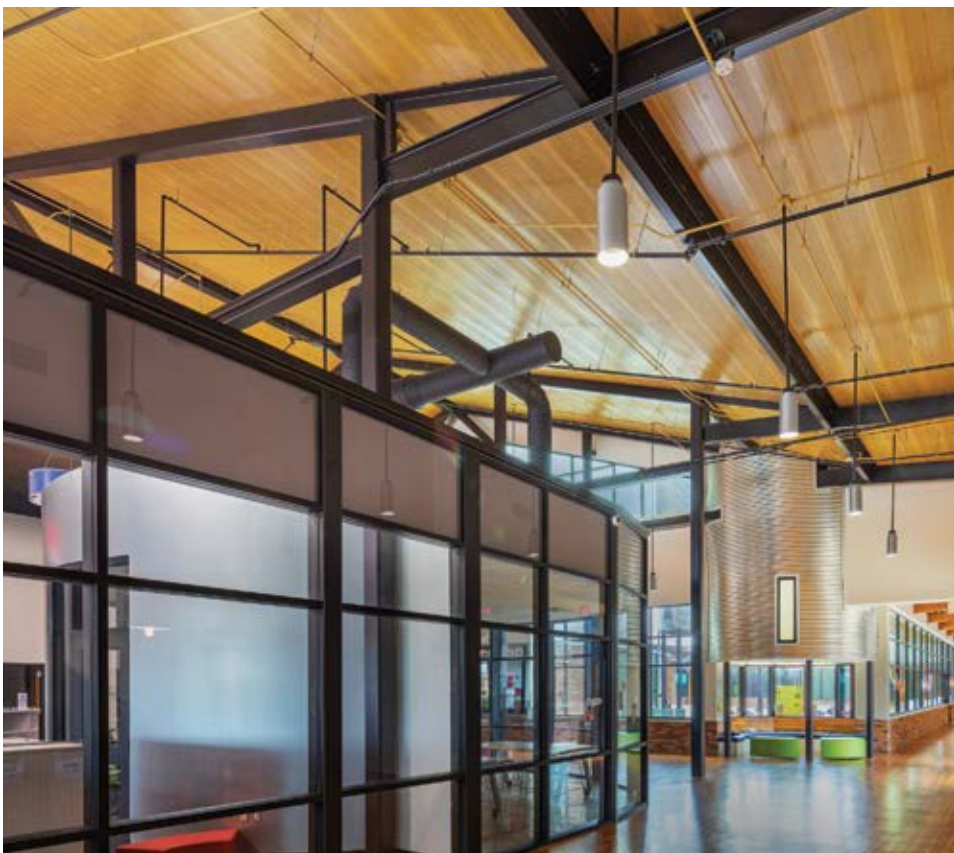
Get out of town. My exit from Salt Lake City to the Midwest, to Europe, to San Francisco, to California. Gee, what a difference it made. You are not going to get the opportunities. I would say get out of town, somehow.

And come back?

Oh, like me, I came back. I did architecture in the Midwest for a while. Gee, I wouldn't want to do that for a lifetime. ☼



Frank Ferguson Video Interview



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PG and DP Window Ratings:

An Interview with Brent Mangum, Amsco Windows



When professionals select windows or doors for use in buildings, they need to know how those windows will perform under hazardous weather conditions.

The performance grade (PG) rating and the design pressure (DP) rating are useful tools to help architects select a project's windows. An architect can use them to decide on the most appropriate window choices for a particular project. PG ratings and DP ratings are not equivalent. For example, the DP rating is simpler than the PG rating. The DP rating is only concerned with whether a product can withstand uniform loads caused by wind or (in the case of skylights) snow.

The PG rating is given to products that meet the industry standard's performance requirements. AAMA/WDMA/CSA

101/I.S.2/A440-17, the North American Fenestration Standard, is commonly referred to as NAFS-17. It has four mandatory performance requirements:

- Resistance to air infiltration
- Resistance to water leakage
- Structural adequacy to withstand wind loads
- Resistance to forced entry

In addition to the performance requirements, auxiliary product-specific tests are done.

The test results determine the single structural class rating. The air, water and wind load tests indicate how much wind, water and structural load a window or door can withstand without failure.

I think that basic humanity is the same in most walks of life. One lady came up to me after a class. She asked me how the group could be in the business as long as they had been and not understand what I'd been teaching them at all. I realized then that longevity doesn't make anyone an expert, no matter which industry they are in. It just means someone may have been doing something wrong for a long time.

(A wind test only considers sustained winds. It doesn't consider unpredictable events such as strong wind gusts, tornadoes, or debris that becomes a projectile because of the wind.)

Products are given a PG rating if they comply with all four mandatory performance requirements. Windows or doors with higher numbers can withstand more than windows with lower numbers. But since manufacturers for tests, they are selective about which windows they submit for testing.

After a window or door has been installed, the wind force is the main source of structural loading on it. Wind pressure is directly proportional to the square of the wind velocity.

Architects can calculate the design pressure for buildings to define the expected wind pressure on a building and the weight load capacity for individual building components that reinforce the building. The process involves considering the following variables when they determine which windows and doors meet the requirements:

- The expected wind at a specified location
- A building's exposure type
- The building type
- The average height of the roof measured from eave to peak
- The wall and roof zones

Tell us about your background. How did you become a window expert?

I started in California in 1995, working with Simonton Windows. After working for many years as the western region sales manager, I desired to move back home to Salt Lake City and, in 2004, joined AMSCO Windows.

AMSCO has dealers in most of the western states, Kansas and Oklahoma, and has done some large projects all over the United States. I've had the opportunity to travel a great deal and meet many of our dealers. I have enjoyed teaching them and helping them with service issues, and developing relationships with builders.

What is the most interesting or surprising fact you've learned because of your work at AMSCO Windows?

Once I no longer had responsibility for specific dealers and began to work as an architectural rep, a whole new world opened up to me. I had to learn new words, codes, the concerns of architects and how to help them or be a resource for them. The class I teach, "Specifying Windows, Doors, and Skylights using Performance Standards," has taught me the criteria one must master to build a structurally sound building as far as windows are concerned.

What advice would you give architects about choosing windows?

That's what the one-hour class is all about.

Why is it important to choose windows based on design criteria? Doesn't it make sense to prevent potential liability issues by installing windows with the highest ratings available?

Choosing windows with the highest possible ratings could be three times more expensive than choosing the window based on design criteria. Also, contractors may be reluctant to work on a project when they know they won't make a profit because the windows' cost takes too much of the project's budget.

A better approach is to take the time to select the right window for the project. The window will function appropriately but cost less than one with a higher rating, which means contractors will be more willing to take on your project.

What if two windows have the same PG rating?

It means they performed the same during testing.

Are AMSCO's windows built per NAFS-17?

Yes. We follow the standard.

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How do you know what performance class is needed for a given job?

Calculate the building's minimum design pressure. Choose the PG that exceeds the minimum design pressure.

What are the specific performance requirements for each class?

Entry into each performance class is based on a gateway, which is the minimum set of primary requirements for that class. The gateway is expressed as the design pressure or wind load in pounds per square foot, and products for each performance class have been designed and successfully tested for that pressure. For example, the gateway for class R is 15 PSF, or PG 15. For class LC, the gateway is higher: 25 PSF, or PG 25. If a tested product does not meet the 15 PSF requirement, it cannot be labeled R. If it does not meet the 25 PSF requirement, it cannot be labeled LC, and so on.

Refer to the following table for a list of performance classes, the associated PG and the other tests' criteria.

Class	Minimum PG	Minimum Design Pressure (PSF)	Structural Test Pressure (PSF)	Water Resistance Test Pressure (PSF)	Required Percentage for Water Testing
R	15	15.0	22.5	2.9	Not applicable
LC	25	25.0	37.5	3.8	15%
CW	30	30.0	45.0	4.5	15%
AW	40	40.0	60.0	8.0	20%

- R buildings are one- and two-family dwellings.
- LC buildings are low-rise buildings that are typically multifamily, offices, professional buildings or motels.
- CW buildings are low- to mid-rise buildings that include hospitality, retail, and institutional use.
- AW buildings are high-rise buildings, larger institutional buildings and so on. They would include places where engineers and architects expect demanding fenestration use, such as skyscrapers or buildings that must continue functioning under emergency conditions.

The performance class designations are descriptive. They are not directly related to similar designations often found in building codes.

Some windows have gold-colored labels on the inside of the frame stating that they have been rated in accordance with AAMA/WDMA/CSA 101/I.S. 2/A440-XX. What does this mean, and how do you read the AAMA Gold Label?

The label's four key components are on the bottom line of the label's right side and are separated by hyphens. They are:

1. Performance class
2. Performance grade
3. The maximum size tested (in metric and inch-pound units)
4. The window type: H (hung), C (casement), HS (horizontal slider) and so on

Is there more than one gold label type?

Yes. ANSI/AAMA/NWDA 101/I.S. 2-97 is a voluntary performance specification for aluminum, vinyl and wood-framed windows and glass doors. The specification has standards for air leakage, forced-entry resistance, structural strength and water

penetration. It also has some material and component requirements. NFRC 100 is a thermal performance standard.

These gold labels were divided into three sections by two vertical bars.

- The left section had the AAMA member logo.
- The middle section listed the manufacturer's code number on the bottom right side.
- The right section consisted of five lines.
 - Line 2: the specification used to build the window
 - Line 3: information about the window (see below for more information)
 - Line 4: the manufacturer's series number
 - Line 5: if necessary, any specific code compliance

The third line contained the following information:

- Window type: H (hung), C (casement), HS (horizontal slider) and so on
- Product class: R (residential), C (commercial), LC (light commercial), HC (heavy commercial) and A (architectural)
- Performance grade: 15, 20, 25, 30, 35 and so on
- Maximum size tested, such as 120 x 59

How important is it to protect a home or business with windows or doors that have PG ratings?

Very important, because you are shooting in the dark without them. If the PG value is too low, you risk catastrophic failure. If the PG value is too high, the window costs more than necessary.

What are the best DP or PG ratings for Utah?

That depends on where the building sits and how tall it is. Choose the windows that are appropriate for the situation. Architects don't get into PG ratings for residential homes, but PG ratings are very important for multifamily homes. I use the same program architects use to define PG ratings.



Once I no longer had responsibility for specific dealers and began to work as an architectural rep, a whole new world opened up to me. I had to learn new words, codes, the concerns of architects and how to help them or be a resource for them. The class I teach, “Specifying Windows, Doors, and Skylights using Performance Standards,” has taught me the criteria one must master to build a structurally sound building as far as windows are concerned.

What about water tests?

Wind pressure tests are important, and that will continue, but so are water tests. California and Colorado already do them. Utah will do them, too. We are preparing for that by training people.

Do you have any specific information about windows you would like this magazine’s readers to know?

We have great products, and we don’t exaggerate or tell stories about them. People like to do business with us because we do our very best to take care of them.

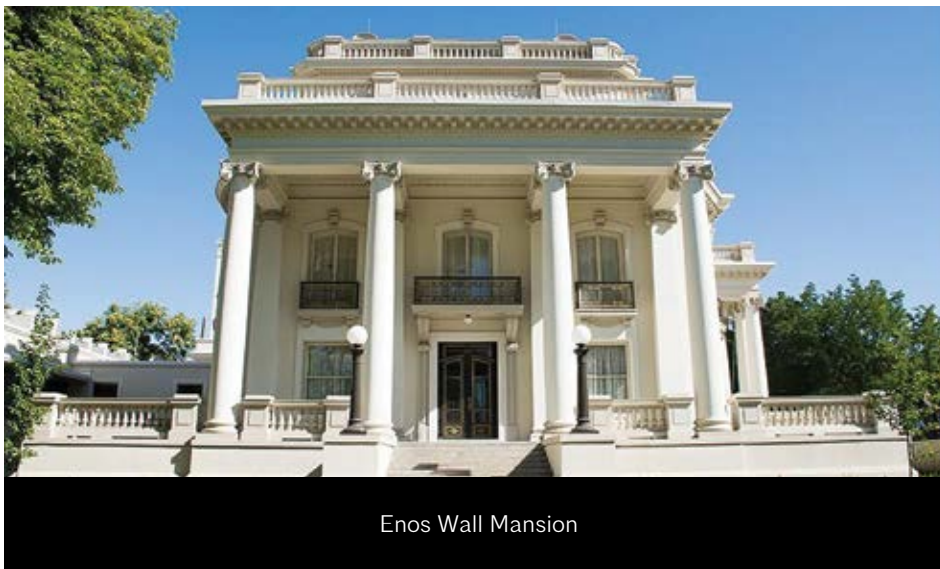
I’ve had experience with window companies throughout the U.S.; we are conservative and financially sound. Some companies turn over their staff like hotcakes, but we have employees who have been with the company for 30 or 40 years. They are good people. 🌟

South Temple Walking Tour

BY EDITORIAL TEAM, CITYHOMECOLLECTIVE
PHOTOS, KERRI FUKUI, CITYHOMECOLLECTIVE

In support of the Utah Center for Architecture's educational mission and new ARCHtober events series, cityhomeCOLLECTIVE will be sponsoring a walking tour of South Temple architecture on the evening of Oct. 7. More details for this event and other UFCA plans throughout October are coming soon. cityhomeCOLLECTIVE is an independently owned real estate brokerage and interior design firm based in Salt Lake City and a proud advocate for outstanding architecture. Visit cityhomecollective.com to learn more.

For those looking to get outside, we've compiled a walking tour of some of our favorite buildings on one of our all-time favorite streets – South Temple. Let's take a walk, shall we?



ALTA CLUB Frederick Albert Hale designed this stunner, finished in 1898 and perched on the corner of South Temple and State Street in Italian Renaissance style. There's loads of history to be found inside, but the exterior is just as stunning. (*100 E S Temple*)

BIG-O TIRES One of Downtown's most unexpectedly sweet structures is Big-O – on the corner of South Temple and 200 East – sports some of the dreamiest mid-century arches in the city. (*178 E S Temple*)

CATHEDRAL OF THE MADELEINE Constructed between 1900 and 1909, this Neo-Romanesque masterpiece is one of the most stunning structures in the city. Admire from the outside but be sure to head inside for even more architectural goodness. (*331 E S Temple*)



IBM BUILDING NO.1 Completed in 1960 and home to IBM's first Utah office, this mid-century structure is most notable for the undulating white arches that preface it. (*348 E S Temple*)

FIRST PRESBYTERIAN CHURCH Just up the street from the Cathedral of the Madeleine, this structure – composed of red sandstone and designed by architect Walter Ware – is a staggering example of the Scottish Gothic Revival style. (*12 C St E*)

IBM BUILDING NO.2 The most notably brutalist building on the block,

For those looking to get outside, we've compiled a walking tour of some of our favorite buildings on one of our all-time favorite streets – South Temple.

IBM #2, is an austere concrete structure that boasts plenty in the way of simple but elegant details. (420 E S Temple)

MRS. BACKER'S PASTRY SHOP By now, you surely need a refuel and/or warm-up, and this adorable Salt Lake City mainstay (since 1941!) is not only home to our favorite neon sign in the valley, but a mean gingersnap, as well. You'd do well to pop in for a half-dozen. Thank us later. (434 E S Temple)

STEINER AMERICAN BUILDING Rather inconspicuous at first glance, Steiner American Building (completed in 1967) is actually rife with Wrightian architectural elements on par with some of the city's best mid-century structures. This one is worth stopping and admiring – its details don't disappoint. (505 E S Temple)

GOVERNOR'S PLAZA Governor's Plaza houses some truly excellent flats but isn't too shabby itself, aesthetically speaking. Completed in 1983, its tiered concrete silhouette offers a welcome contrast to some of the street's more traditional structures. (560 E S Temple)

UTAH GOVERNOR'S MANSION (Thomas and Jennie Kearns Mansion) Completed in 1902, this Chateau-Esque manse (designed by Carl M. Neuhausen) underwent a significant renovation after a fire in 1993 destroyed much of the original structure. Pro tip: Come December, the exterior's holiday lights display here are top-notch. (603 E S Temple)

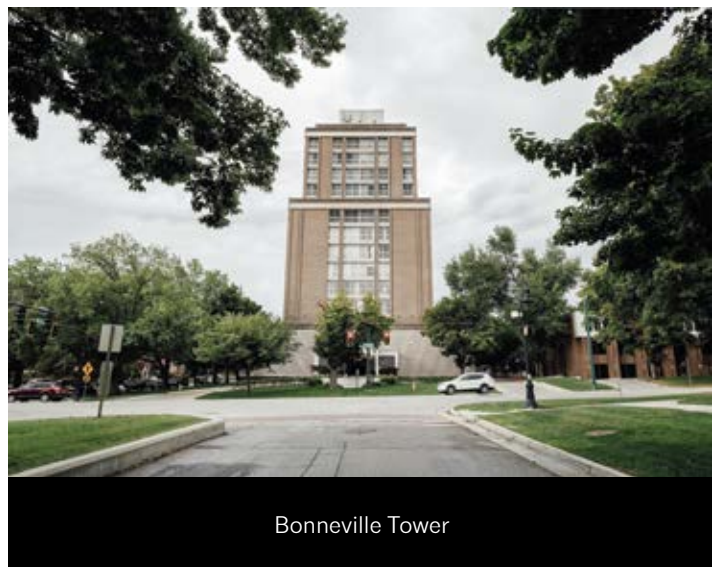
CITYHOMECOLLECTIVE This spot is understandably near and dear to our hearts. That said, coming from a quasi-objective perspective, we think that the marble and glass facade holds plenty of design weight no matter the building's occupants. Be sure to pop in for a quick hello should you find yourself passing by. (645 E S Temple)



cityhomeCOLLECTIVE HQ



Masonic Temple



Bonneville Tower

► — continued on page 32



The Mayflower Building



The Maryland Building


► — continued from page 31

SALT LAKE MASONIC TEMPLE The lore surrounding this building is compelling on its own, but the actual design of the structure is plenty intriguing, as well. A prime example of Egyptian Revival architecture, this spot has served as a striking addition to South Temple since its completion in 1927. (650 E S Temple)

BONNEVILLE TOWER A pristine mid-century modern achievement, the Bonneville was designed by M.E. Harris, Jr. and completed in 1964. To this day, the building serves as a delightful throwback to some of the 20th century's most aesthetically inclined times and the units inside sport views for days. (777 E S Temple)


THE MARYLAND The Neo-Classical style of The Maryland (completed in 1912 and designed by Bernard Mecklenburg) is clear in the exaggerated ornamentation. We're a bit partial to this building and, in particular, the diversity in design of its fab units. (839 E S Temple)

JANE'S HOUSE Built in 1908, this Georgian Revivalist home boasts stunning architecture and equally impressive landscaping. And, if you find yourself lucky enough to enter the home — it often serves as a venue for workshops and retreats — be sure to check out the incredible art collection spread throughout. (1229 E S Temple) 🌟



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Before they broke ground, HBG Design ensured the **Guest House at Graceland™ Resort** was protected with AIA contracts.

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Learn more about the Guest House at Graceland Resort project at aiacontracts.org/aiachapter

Photography ©Jeffrey Jacobs

 **AIA®** Document B103
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(In words, indicate day, month and year.)
BETWEEN the Architect's client identified as the Owner:
(Name, legal status, address, and other information)

Staying Open for Business During Uncertain Times

BY JOCELYN ROGERS



Flexibility and perseverance. Those are the bywords that got architectural firms of all sizes through 2020.

In a panel discussion, David Haresign, FAIA, (founding partner of Bonstra | Haresign ARCHITECTS) and Barbara Campagna, FAIA, (Principal — Barbara A. Campagna/Architecture + Planning, PLLC) shared how they navigated an unprecedented year.

For Haresign's 32-person firm, 2020 was set to be a landmark year. To celebrate its 20th anniversary, the firm had planned parties, a book — even a bike tour of its most notable projects that revitalized DC communities. Instead, Haresign and his colleagues found themselves shifting to telework virtually overnight.

The transition certainly had its pros and cons.

"We found it extremely difficult in a collaborative, creative enterprise to be able to collaborate effectively," he recalled. "We had to prepare as if we were doing on-screen presentations to clients [even] when we were doing simple internal collaboration." The complications of virtual collaboration brought time-consuming "perfectionism and formality" to the internal review process.

Also lost was the spontaneous "learning by osmosis" the firm's members benefited from when together. Bonstra | Haresign implemented a number of strategies to "maintain and reinforce culture" — including Monday morning coffee chats, monthly "staffy hours," and weekly remote lunch-and-learns.

On the bright side, the level of effort and preparation required just to conduct day-to-day processes provided experience that impacted client presentations in a positive way. "It has forced organizational planning and discipline to our presentations that I hope we carry forward." The response from clients? A "new politeness" in which clients allow more time for presentations and are more engaged and attentive.

For sole practitioner — or "solopreneur" — Campagna, the 2020 transition was equally abrupt. The Buffalo-N.Y.-based architect was celebrating her business' 10th anniversary. And she had just finished moving into a new office space "designed to have a lot of parties and events" the very week New York went into lockdown. Campagna found herself working from home in a "business bubble" with her sister, a business consultant. To compensate for the sudden lack of in-person interaction, she "started participating in every online webinar and conference I could find," which provided the "intellectual stimulation and participation with colleagues" she was missing.

The financial outlook was even more daunting. "Every single project I had stopped by the end of March," Campagna recalled. "These were all projects with contracts I'd anticipated working on for the next one-to-five years. Needless to say, I was panicked that all of my billings were gone within a week, and I now had a big, fancy office to pay for and I couldn't actually work there."

Both Campagna and Haresign credited Paycheck Protection Program (PPP) loans, local micro-grants, and other programs for helping them weather 2020. "Thank goodness we were able to participate in PPP," Haresign put it. Without such assistance, the firm would have been forced to "take a very hard look" at staff levels. Instead, the firm

actually grew in 2020, increasing from 28 to 32 employees. For Campagna, these programs, plus technology grants from Erie County, allowed her to implement a planned update of equipment and technology that would prove critical to her business.

Finding new projects to replace those on hold required creativity, persistence — and patience. “It’s really been important to be nimble and figure out new things, to understand how to look for these grants and find funding when the funding you thought was going to come in immediately stops,” Campagna explained. “I found myself working on a variety of teams, developing a variety of proposals, and I got a whole new set of exciting projects. But it took a much longer process to submit proposals and get interviews — everything took longer.”


Both architects are now looking forward. Bonstra | Haresign is focused on transitioning back to full capacity in the office. “For the last year, we’ve been operating the most expensive server farm in the city,” Haresign noted. In line with CDC and local DC guidelines, the firm is gradually working up to 50% capacity this month — a pace it plans to accelerate after July 4th while considering ongoing flexibility for remote working. Integral to planning has been AIA DC’s Operations Professional Peer Committee, which has brought 10 local firms together to collaborate on re-entry methods.

On the project front, Bonstra | Haresign is well-positioned to adapt to post-COVID commercial architecture opportunities.

The firm is already engaged in converting spaces — including schools and two 14-story office buildings — to residential space, and Haresign anticipates the firm’s preservation and conversion work will continue in line with trends — trends that include a strong multi-family residential market and a shift from market rate to affordable housing projects. “The retrofit world was already starting before COVID,” he commented, “And I think that trend is going to continue.” Bonstra | Haresign has picked up a number of new projects with non-profit groups, which Haresign describes as “very satisfying work.”

For Campagna, 2020 has inspired career reflection. “My biggest takeaway: to be flexible and to keep re-evaluating all the time — evaluating my projects, evaluating who I work with, evaluating how I actually do the work.” Inspired by her work on recent government-funded restoration projects, which proceeded in 2020 because funds were already allocated, she has a renewed focus on largescale projects that allow her to “do everything I love to do in one project” — from technical evaluation to design philosophy development to regulatory review. Campagna is also focused on supporting women by cultivating project “dream teams” that include women-led businesses.

For both architects, the bottom line is adaptability. “Things are moving fast and evolving every single day,” Haresign concluded. “This has been constant for a year and a half, and we’ve had to be nimble and adjust to what’s going on.” 🌀



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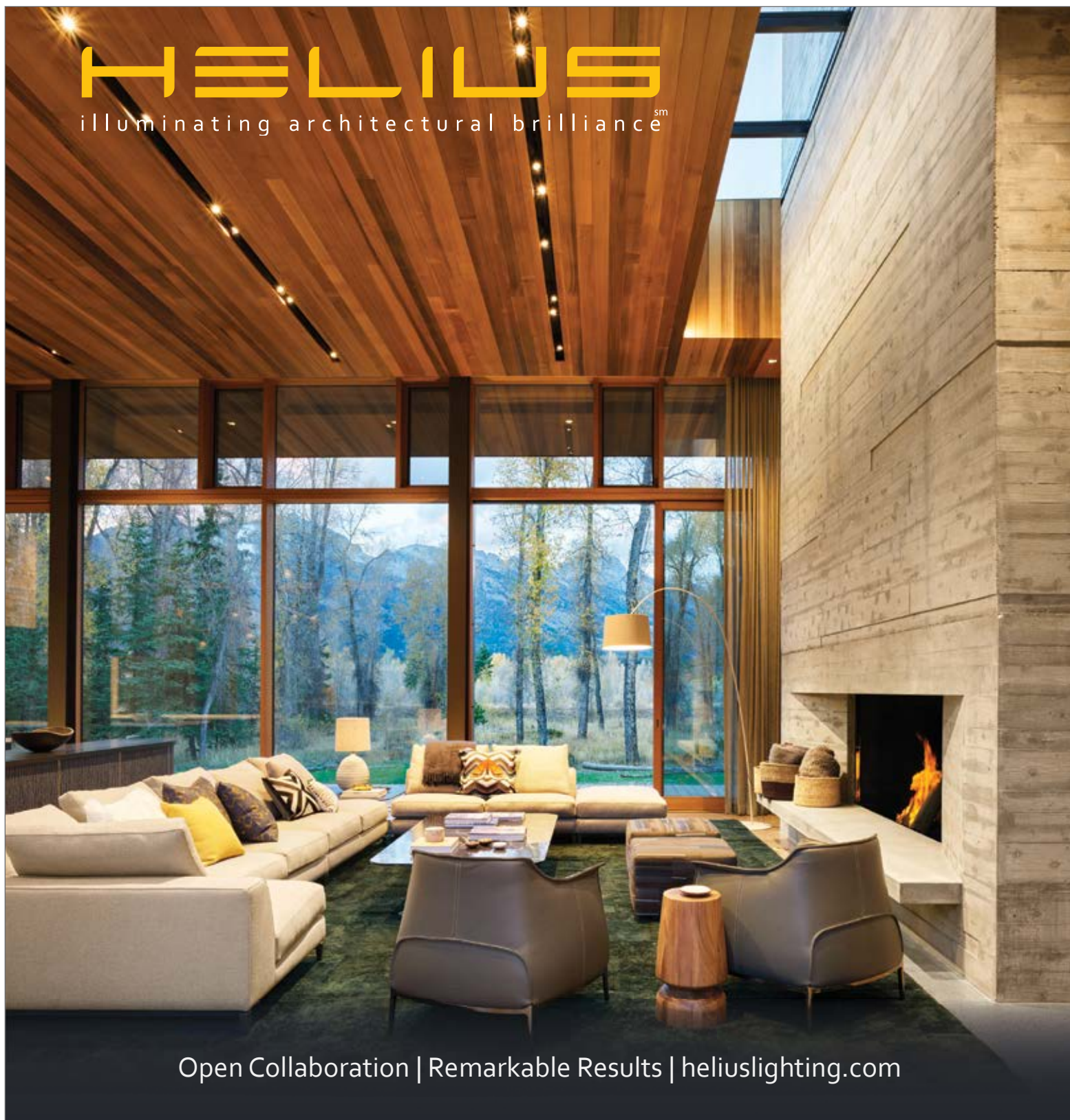
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