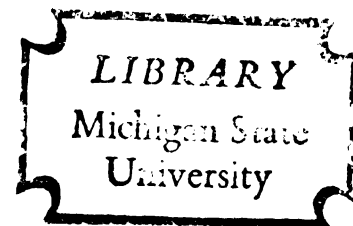SHOULD PROFESSIONAL ARCHITECTS
BE PERMITTED TO ADVERTISE?

Thesis for the Degree of M. A.
MICHIGAN STATE UNIVERSITY
John Stephen Miller
1969

THESIS

SHOULD PROFESSIONAL ARCHITECTS

BE PERMITTED TO ADVERTISE?

By

JOHN STEPHEN MILLER

A THESIS

Submitted to the College of Communication Arts

of Michigan State University in partial

fulfillment of the requirements

for the degree of

MASTER OF ARTS

Department of Advertising

1969

Accepted by the faculty of the Department of Advertising,

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Director of Thesis

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SHOULD PROFESSIONAL ARCHITECTS

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by John Stephen Miller

Professional architects are controlled and guided by the American Institute of Architect's Standards of Professional Practice. This code of ethics outlines required practice procedures and defines the architect's obligation to fellow architects, his obligations to his clients, his obligations to the public, and his obligations to his employees. One of the original canons included in the code was a complete prohibition of any form of commercial advertising. The prohibition remains today.

The hypothesis of this study is: the conditions which fostered the American Institute of Architect's anti-advertising canon, and the profession of architecture itself have changed to such a degree that the code section is unjustifiable under current conditions.

To obtain the information required a review of the litera-

ture was conducted. This review outlined the conditions prevalent at the time of the implementation of the anti-advertising canon and those which affect the modern architect. The conditions and subjects reviewed and described include:

1. The characteristics held in common by all professionals.

2. Views concerning professional ethics.

3. Prevalent social and business beliefs.

4. Structure of the profession.

5. Architecture's professional responsibilities.

6. The evolution of the wording of the canon.

7. The objectives of the American Institute of Architects.

8. The nature of architectural practice.

9. The various arguments for and against architectural advertising.

10. The methods appropriate for architectural advertising.

The findings stress two points: First, no conclusive rationale exists for the anti-advertising canon. Secondly, architects need to transmit "advertising" messages to those who utilize their services. The thesis concludes that the canon was an attempt to establish the image of professionalism, based on the traditions of other professions, rather than to curb or forestall an undesirable practice. Therefore, architects should be permitted to advertise.

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CHAPTER I

INTRODUCTION

Architecture is nourished by our civilization and has a re-
sponsibility towards its past and future. For this reason, architec-
ture can never completely break with tradition nor deny the things to
come - it must be expressive of the present in terms of these brackets
in time.[1]

This responsibility and restriction has led the architect into
a curious position. The architect today is not only an artist: nor
is he only a businessman. He prefers to describe himself as a profes-
sional and has surrounded himself with the trappings of such an occu-
pational class. To complete the status of professionalism, architec-
ture has centered its allegiance around a central authority, the Ameri-
can Institute of Architects (A.I.A.).

Purpose and Scope of the Study

It is the purpose of this project to report on the A.I.A.'s
past and present role in controlling the standards of practice through
which the member architect operates and judges his peers. The study
is limited to the portion of the A.I.A. Standards of Professional Prac-

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[1]Richard Roth, Your Future in Architecture (New York: Richard
Rosen Press, 1960), p. 32.

tice which concerns commercial advertising.

The complete professional architect's ethical code can be divided into four distinct groups. This code includes: the architect's obligations to fellow architects; his obligations to his clients; his obligations to the public; and his obligations to his employees. The first category includes the prohibition of (1) offering free services, (2) competing on the basis of professional charges, (3) entering unauthorized competitions, (4) serving as architect for a project for which he has served as professional advisor, (5) advertising, (6) bearing false witness against another architect, (7) attempting to supplant another architect, and (8) acting in a manner detrimental to the best interest of the profession.[2]

The architect's obligations to his client require him to furnish competent service and to refrain from (1) dividing fees with non-professionals, (2) being unfair with the contractor, and (3) offering less than maximum opportunities for professional development.[3]

While this study centers on the origin and rationale behind this code, the specific reference is to the development of the A.I.A. ethical canon prohibiting advertising. The hypothesis considered is: the conditions which fostered the A.I.A.'s anti-advertising canon, and the profession of architecture itself, have changed to such a degree that the code section is unjustifiable under current conditions.

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[2] A.I.A. Document J-330, Adopted 1947, Revised May, 1967.

[3] Ibid.

In terms of professionalism this study may be considered broader in scope. Perhaps within architecture the desire to advertize, and possibly compete more effectively, is a business reality while still an ethical violation. By studying one profession, the thesis endeavors to judge the desirability of such a code prohibition, and perhaps allow for generalizations about other professional codes.

Chapters 2 and 3 of the study deal with professionalism: the definition of professionalism and the determination of architectur's status as a profession. This includes the facets of operation and education which are identified with professional endeavors.

The next chapter deals with the circumstances surrounding the formation of the A.I.A.'s anti-advertising canon in 1909: architectural responsibility, the social and business environment, and the over-all climate which fostered the prohibition. The purpose is to outline the historical knowledge to construct a profile of the rationale for the anti-advertising canon.

Chapter 5 deals with the same topic areas as Chapter 4, with reference to the environment within which the architectural profession now operates. The purpose is to ascertain the changes which have occurred in the relationship between the profession of architecture and the various conditions which affect it. Present conditions are compared with the past; and the functionality of the anti-advertising canon is discussed.

Methodology

Information and data for this study were obtained from a review of the literature. The period of time in question, 1900 to the present, was reviewed concerning the topics mentioned. These conditions prevalent at the time of the implementation of the anti-advertising canon and those which affect the modern architect are then compared in order to accept or reject the major hypothesis.

CHAPTER II

PROFESSIONALISM

The Search for Professionalization

Most businessmen admire and respect endeavors such as the healing arts or the law. Their prestige has led toward programs to aid business in becoming more like these professions.

Professionalization implies that an occupational group is rendering an essential function or service to society, sufficiently complex so that society must rely on the integrity or ethics of those performing the function, rather than trusting to its own judgement to evaluate the nature and quality of performance. Some degree of professional dedication has been attained in life insurance, real estate, accounting, and in other occupations offering special advice to individuals and organizations. While these businessmen have not reached the stature of those in medicine, much progress has been made toward this goal.[1]

One of the bases for the designation "professional" is that the layman often requires access to areas of knowledge, understanding, and insight that are beyond what he is able to acquire by himself.

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[1]Joseph F. Bradley, The Role of Trade Associations and Professional Business Societies in America (University Park, Penn.: University Press, 1965), p. 177.

For assistance in such matter, the layman must turn to those who, through formal training and experience, command these disciplines and possess the skill to apply them.[2]

Many dismiss business professionalization because of its profit goal. The validity of this argument is difficult to defend. Businessmen, physicians, lawyers, and others are motivated by essentially the same basic drives. These include the desire for esteem, respect, and a high standard of living.[3] Not only do recognized professionals share the profitability goal with businessmen, they also share a goal of completing their work well.

A more evident distinction is that society recognizes each profession as the arbiter of its own standards of practice. In return for the performance of a socially useful function it confers upon the group status and privileges. These are substantial, although subject to various value judgements. The most precious privilege lies in the freedom with which a profession determines the means and methods of fulfilling its own objectives.[4]

Monetary advantage cannot be ignored, however. Most professional groups prepare themselves for a lifetime of competent service and expect a high average income. This is due to supply and demand, not the title "profession," however. By establishing high standards of admission they limit the number able to enter the field. The supply of professional persons, therefore, is usually low and the price of

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[2]Turpin C. Bannister, The Architect at Mid-Century: Evolution and Achievement (New York: Reinhold Publishing Corp., 1954), p. 67.

[3]Ibid.

[4]Ibid.

services generally high. While the ministry has waived high pecuniary award, this advantage holds for most professions.[5]

The development of professional ethics has placed further restrictions upon those attempting to professionalize. The fields of law and medicine are prime examples of long and historic development. In these fields the observance of ethical principles has been important, not only to attract the highest type of individual, but to insure society's acceptance.[6] As a result of the image created, the community confers prestige upon these professionals, expecting leadership in moral and ethical affairs in return.

Businessmen cannot expect such results from implementing their various skills, however. Public opinion is partly to blame for this barrier. The hard-working country doctor is revered by society while the wealthy and profit-minded business leader is often not accorded similar recognition. This attitude may be unwarranted, but it is often the result of ventures not deemed ethical by the public. Businessmen must overcome a long tradition of poor public relations before any of the advantages of professional status can be within their reach.[7]

Characteristics of a Profession

This discussion now leads to a question of definition: What is a profession? How can a profession be identified? Howard Vollmer, in Professionalization, offers a list of the elements which a profession

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[5]Benson Y. Landis, Professional Codes (New York: Bureau of Publications, Columbia University, 1927), p. 26.

[6]J. Whitney Bunting, Ethics for Modern Business Practice (New York: Prentice-Hall, Inc., 1953), p. 26.

[7]Ibid.

should possess. Vollmer states a profession is distinguished by:

1. "A basis of systematic theory.

2. "Authority recognized by the client.

3. "A code of ethics regulating relations with clients and with colleagues.

4. "Community sanction and approval of this authority.

5. "A professional culture sustained by formal professional associations."[8]

For an occupation to professionalize Vollmer feels it is necessary to meet these conditions. Identifying the characteristics possessed by all professions has two advantages. First, it allows comparison between business and professional occupations. Second, it permits analysis in terms of social function.[9] Using these various characteristics one can establish the meaning of professionalism.

Vollmer's list is but one example of the elements considered necessary for professionalism, however. Others include many of the same variables but there are differences which make definition difficult.

J. Whitney Bunting, for example, offers a list predicated on the idea that professionalism implies a restricted membership regulated by a central authority. Whitney's requirements are:

1. "Establishment of the field to be covered.

2. "Establishment of an ethical code.

3. "Provision for rules for membership.

4. "Development of an administrative code.

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[8]Howard M. Vollmer and Donald L. Mills, Professionalization (New Jersey: Prentice-Hall, Inc., 1966), p. 9.

[9]Kaye Barrington, The Development of the Architectural Profession in Britain (London: George Allen & Unwin Ltd., 1960), p. 14.

5. "Development of educational standards.

6. "Establishment of penalties for noncompliance.

7. "Establishment of educational degrees.

8. "Provision of the service motive."[10]

Another author places emphasis on a body of knowledge and art in its characteristics of professionalism. Next is " . . . an educational process based on this body of knowledge and art." Third, " . . . a standard of conduct based on courtesy, honor and ethics." Fourth follows as " . . . a standard of personal qualifications for admission to the professional group based on character, training, and proved competence." Fifth is a " . . . formal recognition of status," and, finally, there is an " . . . organization of the professional group."[11]

To synthesize these elements into a few major categories and thereby facilitate the analysis required in this thesis, the following characteristics have been selected: (1) a systematic body of theory; (2) professional authority; (3) the sanction of the community; (4) a regulative code of ethics; (5) and the professional culture.

Systematic Body of Theory. It is often stated that the major difference between a profession and a non-profession lies in an element of superior skill. This arises from the feeling that the performance of a professional service involves a series of unusually complicated operations requiring specialized skill and lengthy training.[12]

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[10]Bunting, Ethics for Modern Business Practice, p. 230.

[11]Ernest Greenwood, "Attributes of a Profession," Social Work (July, 1957), p. 45.

[12]D. T. Canfield and J. H. Bowman, Business, Legal, and Ethical Phases of Engineering (New York: McGraw-Hill Book Co., Inc., 1954), p. 343.

The elements of skill and training per se miss the quality of professional uniqueness, however. The crucial distinction is that " . . . the skills which characterize a profession, flow from, and are supported by, a fund of knowledge that has been organized into an internally consistent system - this system is a body of theory."[13]

A body of theory is "a system of abstract propositions that describe the classes of phenomena . . . comprising the profession's focus of interest. (This) theory serves as a base in terms of which the professional rationalizes his operations in concrete situations."[14] In short, to attain true professional skill, as opposed to manual dexterity, one must first master the theory underlying that skill. This is the gathering of pertinent scientific theories which make up the professional practice. While many share common scientific theories, no two combine the same ones and this sets each profession apart.

Professional Authority. A business occupation has customers and a profession has clients. A customer determines what service he desires and then shops until he finds it.[15] In this situation the customer often dictates the scope of the relationship; the service desired, the service suggested, and final determination of the service received.

In the professional relationship the client rarely has little choice but to accede to professional judgement.[16] He cannot diagnose his own specific needs or discriminate among the range of alternatives.

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[13]Ibid.

[14]Ibid.

[15]Ibid.

[16]Ibid.

This authority is not limitless, however. It is confined to those specific spheres within which the professional has been educated.

Sanction of the Community. Professions strive to convince the community that their authority should be sanctioned. This sanction is extremely important if the profession is to grow.

The granting or withholding of accreditation is an example. This is accomplished by convincing the community that no one should be allowed into the profession without an accredited education. The profession may also persuade the community to institute a licensing system for screening those qualified.[17]

A further sanction is confidentiality. Many professional-client relationships are seen as privileged communication and protected by law.[18]

Regulative Code of Ethics. The self-regulative control enjoyed by a professional group could be easily abused. A profession could conspire to raise prices, restrict the numbers entering the occupations, lower the caliber of its performance, or frustrate needed changes in practice. To eliminate such occurrences, professional groups established codes of practice for their members.

This is an area of marked contrast between the world of business and that of the professional. Business has not developed a specific code of ethics resting on considerations broader than self-

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[17]Ibid.
[18]Ibid.

interest or supplementing the minimal requirements of the law.[19]

When speaking of business ethics, it generally means principles

of fair play and honorable dealings. There is no organized bro-

therhood of businessmen from which the offender in such areas as

unfair competition, not outside the law, can be excluded.[20]

The Professional Culture. This is a network of formal and informal

groups. The formal includes: the organizations through which the

professional performs his service; the educational organizations

whose function is to replenish the profession's supply of talent

and expand its knowledge; and the organizations which emerge as an

expression of growing consciousness on the part of the profession's

members - these are the professional groups. Small colleague asso-

ciations exist within these formal organizations. Membership here

is based on a variety of affinities: specialities within the pro-

fession; affiliations with professional societies; residential and

work areas; or personality attraction. The interaction of social

roles necessary in these groups generates a social configuration

that is quite unique to a profession - a professional culture.[21] This

culture consists of the profession's values, norms, and symbols.

The social values may be described as basic and fundamental

beliefs. Perhaps foremost among these values is the essential worth

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[19]C. H. Sandage and Vernon Fryburger, The Social Significance
of Professional Ethics (Homewood, Illinois: Richard D. Irwin, Inc.,
1960), p. 483.

[20]Greenwood, "Attributes of a Profession," p. 45.

[21]Ibid.

of the service offered as seen by the professional.[22]

The professional norms, on the other hand, are the guides to behavior in a given social situation. These usually cover standard interpersonal situations that are likely to recur in the professional life. Finally, the symbols are such objects and feelings as the profession's insignias, emblems, history, and folklore.[23]

This, then, is the professional. He operates in an area that does not lend itself to simple definition. A professional activity can only be identified by examining several characteristics shared with the other professionals.

A true profession requires all of the elements outlined, as opposed to a majority of them. Viewing this list, one can easily find non-professional activities demonstrating one or two of these characteristics. This is the critical distinction: some non-professional endeavors exhibit such traits as formal organization or a culture of sorts, it is only within professional occupations that all of the elements are demonstrated.

Architecture as a Profession

Architecture operates in a sphere unique among the established professions. It does have a fundamental professional obligation to its clients and the community. The architect is expected to adhere to strict standards of ethics, health, and safety while satisfying the specific re-

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[22]Ibid.

[23]Ibid.

quirements of the client - evident in the field of medicine.[24]

The architect must also regard his occupation as an art, however. In constrast to other professions, the architect's work is judged on artistic merit. Unlike an artist, however, his creation must function smoothly as well as please the eye.[25] This distinction is a finely-drawn line but it is of utmost importance when the nature of the profession is considered.

The architect must also be keenly aware of the business aspects of the profession. The successful practice of architecture demands sound business methods that produce the financial returns usually anticipated by a well-run business enterprise.[26]

This is the essence of architecture. It is a demanding art as well as a difficult business. As an art, it demands a relentless quest for functional planning, ultimate comfort, sound structure, and emotional impact. As a business, it demands unfaltering financial talent.[27] This gives rise to the question: can architecture be both an art and a business while still meeting all of the professional criteria?

Architecture and a Systematic Body of Theory. To function effectively the architect must master, or have at his command, the following skills and service potentials:

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[24]Morris Lapidus, Architecture: A Profession and a Business (New York: Reinhold Publishing Co., 1967), p. 205.

[25]Ibid.

[26]Ibid.

[27]Ibid.

"I. Project Analysis Service
    A. Feasibility studies
    B. Financial analysis
    C. Location and site analysis
    D. Operational programming
    E. Building programming
II. Promotional Services
    A. Real estate assembly
    B. Financing of projects
    C. Promotional design
    D. Public relations
    E. Communication
III. Design and Planning Service
    A. Operational design
    B. Building design
    C. Product design
    D. Design services
IV. Construction Services
    A. Bids and construction
    B. Supervision
    C. Job cost accounting
    D. Construction management
V. Supporting Services
    A. Design services
VI. Related Services
    A. Architectural education
    B. Industry consultation" [28]

This should demonstrate the knowledge required to practice architecture. The importance lies in the theories underlying the performance of these services. Before the areas outlined can be combined, a vast body of knowledge, the study of architecture, must be mastered. This allows the architect to implement his personal and administrative skills in practicing his chosen field.

Architecture and Professional Authority. Building from the list of services and knowledge required to practice architecture, it is obvious that a degree of professional authority is possessed. A potential client, no matter how talented, could not command the knowledge or facilities to

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[28] "A Second Report on Your Profession," Journal of the American Institute of Architects (April, 1962), p. 74.

execute architectural services.

Architecture is a service, much like medicine or the law. The architect recommends whether or not to build, buy, improve, etc.[29] In the client relationship the authority of the architect, by virtue of the body of knowledge he commands, dominates any planning session.

The Architect and Community Sanction. Community sanction is manifest in privileges and powers conferred upon a profession. The first power is architecture's ability to withhold accreditation from anyone not graduated from a recognized school of architecture at a college or university. Second are state-by-state tests for admittance into the field. The tests are administered by the state and must be passed before one becomes a registered architect. While these are but two of the privileges conferred upon the architect they demonstrate the preferred position given those possessing the proper credentials.

The Architect's Professional Culture. The first indicator of culture is the institutionalized setting to perform one's service. This is seen in the constantly expanding number of architectural firms. Secondly, there are the universities and colleges offering architectural training to meet the community sanction requirements. Finally, there is the A.I.A. which has emerged to guide and to make possible the professionalization of architecture.

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[29]Roth, Your Future in Architecture, p. 209.

Conclusion. The discussion up to this point was intended to demonstrate that architecture meets all of the accepted criteria of professionalization, except the code of ethics guideline. This topic will be the subject of the remainder of this study. By reviewing the origin and evolution of the A.I.A.'s code of ethics, a final determination will be made on the professional status of architecture; this step is necessary in order to determine whether or not architecture's prohibition of advertising is justified.

CHAPTER III

ETHICAL CODES

A code of ethics is an agent of social control in the com-
plexity and specialization of modern life. Most individuals are un-
able to judge a profession in terms of their interests and its ser-
vice. As a result, service failures of lawyers must be judged by
lawyers, physicians by physicians, etc.[1]

The higher the skill the greater the need for organized codes
to maintain a sense of obligation to the public and to other profes-
sionals. The nature of these professional codes will be discussed
in this chapter. A general understanding is necessary before a restric-
tion of a single code can be examined.

Professional Obligations

The obligations of a profession are found in its codes. Each
professional must keep his client's confidence, serve his client's
interests exclusively, and stay within bounds of procedure. If these
obligations are violated, and the courts cannot rule, the organized
profession will act.[2]

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[1] Clyde L. King, "Foreword to the Ethics of the Professions and
of Business," The Annals of the American Academy of Political and Social
Science (May, 1922), p. 101.

[2] Canfield and Bowman, Business, Legal, and Ethical Phases of
Engineering, p. 346

Codes alone will not insure these obligations any more than statutes can assure the healthy life of a community. Equal importance is attached to a state of mind known as "professional spirit." This spirit results from the association of men who adhere to a common ideal: "putting service above gain; excellence above quantity; self-expression above monetary reward and; loyalty above individual advantage."[3]

No professional can evade his obligation to contribute to group advancement. Skill is a personal possession and one can expect a reward for using it. Knowledge, however, is regarded as part of a common fund, an inheritance the professional must share and is obligated to increase.

These obligations include the duty to publish research freely and to share advances in technique. If the individual lacks the ability to make such contributions he is still obligated to join with others in increasing, disseminating and preserving professional knowledge. This, in fact, is the major purpose of the professional society.[4]

Codes of Professional Conduct

Professional obligations are embodied in codes of ethics. These differ from statutes in that they are limited to the members of the profession concerned. There is no enforcement authority other than the consent of the members and possible expulsion from the pro-

[3]Ibid.

[4]Ibid.

fession.[5] Professions were the first vocations to develop group

consciousness and a sense of public service. Standards of pro-

fessional ethics grew as a means of preserving this status and group

identity.[6]

Today, the recipient of a professional degree must subscribe

to one of these codes. The ethical standards are based on the re-

sponsible use of knowledge and members must follow the rules and

forcefully guide those who are seeking public esteem.[7]

The term "professional ethics" evolved from the practice and

intellectual analysis of the group members. A descriptive definition

can provide a foundation of common understanding. Ethics are " . . .

a practical, philosophical science through which one reaches conclu-

sions concerning the value of voluntary acts related to an end product."[8]

In short, ethics is concerned with what ought to be done, this is not

"is" or "will be," but rather "should" or "ought to be."[9]

In these terms, a professional code has three objectives: to

provide protection for the profession and the public; to outline the

need for an integrated organization, when "public opinion" will not

suffice and machinery is needed and; establish clear and specific rules

for the members.[10] Codes make the professional man consider his effect

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[5]Ibid., p. 339.

[6]Edgar L. Heermance, The Ethics of Business (New York: Harper & Brothers, 1926), p. 122.

[7]Bradley, The Role of Trade Associations and Professional Business Societies in America, p. 123.

[8]Herbert Johnston, Business Ethics (New York: Pitman Publishing Corp., 1956), p. 1.

[9]Landis, Professional Codes, p. 94.

[10]Ibid.

on the public, the members of the profession, and his clients.[11]

Many codes contain specific provisions for day-to-day issues. These temporary codes evolve through three stages. The first stage occurs when a group decides a certain practice should be encouraged or discouraged. Since most associations subscribe to a code it is relatively simple to place prohibitions in writing. If the provisions of the code continue to be in the public interest, they are taken for granted and they are no longer an issue. In this case many are dropped from the written code but continue to have formal prescription.[12]

Businessmen and the Code of Ethics

Strict adherence to any code laid down by his peers holds many problems for the businessman. One difficulty is the conflict between the number of publics the business executive serves. In making a decision an executive must consider stockholders, employees, consumers, creditors, the general public, and many other groups. When he serves one group well, other groups may consider themselves betrayed.[13]

A further factor is that codes of ethics represent an ideal. As a result of the level of attainment sought, the public may criticize members of a business for not performing in a manner indicated by the codes. A profession's answer is that the level of attainment may never be 100%. As progress is made the code is upgraded to higher levels.

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[11]Francis C. Harding and Donald T. Canfield, _Legal and Ethical Phases of Engineering_ (New York: McGraw-Hill Book Co., Inc., 1936), p. 223.

[12]Bradley, _The Role of Trade Associations and Professional Business Societies in America,_ p. 82.

[13]_Ibid._

Such a dynamic situation is beneficial to the community because these codes can adjust to a changing environment.[14]

If a member were to violate a business code provision, a problem of enforcement would be demonstrated. An association must rely on persuasion to obtain compliance to codes. If business uses too strong a measure, such as black-listing, the Sherman Anti-trust Act and its amendments may be used to defend the position of the individual or firm.[15] For this reason, members of a trade association insist on having complete freedom to make decisions, regardless of the code of ethics suggested. Some associations, however, such as the National Association of Security Dealers, do expel members who engage in fraudulent practices.[16]

The fact that compliance with codes of ethics is on a voluntary basis is not a disadvantage to the public. In both trade associations and professional business societies, the main idea is voluntary cooperation, a force that is as effective as the threat of expulsion or heavy fine. In the final analysis, public opinion is the greatest deterrent to unethical business practices--not associations. The public can withhold its patronage from firms that develop a reputation of deviating from accepted norms of conduct.[17]

Professional Ethics and the Architect

Although many branches of architecture are quite competitive,

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[14]Ibid.

[15]Ibid., p. 84.

[16]Ibid.

[17]Ibid.

cooperative action is often desirable. Since continued advances in science require a broadening of architectural competence, the tasks of both the architect and of those seeking admission to the profession are destined to become more difficult. Not only do architects face competition from other branches of the building trade, they also compete with their fellows. In this light, they have adopted regulations for control based upon what the profession considers good practice.[18]

These controls are recognized by laymen and their violation is an infraction, whether the violator is an A.I.A. member or not.[19] The remainder of this paper will deal with the architect's code and the specific prohibition of advertising.

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[18]Clinton H. Cowgill and Ben J. Small, Architectural Practice (New York: Reinhold Publishing Corp., 1959), p. 7.

[19]Ibid.

CHAPTER IV

THE ANTI-ADVERTISING CANON: 1909 TO THE PRESENT

In 1857, thirteen New York architects formed the American

Institute of Architects which, 52 years later, ratified the Canon

of Ethics, A.I.A. Document 192. The purpose of the code was stated

in the introductory paragraph:

> "The American Institute of Architects, seeking
> to maintain a high standard of practice and con-
> duct on the part of its members as a safeguard
> of the important financial, technical and esthe-
> tic interest entrusted to them, offers the fol-
> lowing advice relative to professional practice:
> . . ."[1]

Following this the membership outlined twelve canons, the fourth of

which stated:

"It is unprofessional to advertise."[2]

It is the purpose of this chapter to examine the thinking be-

hind this prohibition. Reviewing the size and distribution of the pro-

fession, the social, business, and ethical beliefs prevalent at the

time, the reasoning behind such a canon will be outlined.

Structure of the Profession

In 1900 there were 10,581 registered architects, distributed

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[1]A.I.A. Document 192, Adopted 1909.

[2]Ibid.

in the following manner:[3]

1. New England   1,292
2. New York   2,321
3. Mid-Atlantic   2,067
4. Great Lakes   1,075
5. North Central   1,498
6. Central   700
7. South Atlantic   180
8. Gulf   309
9. Texas   187
10. West Mountain   200
11. Northwest   245
12. Sierra Nevada   496

Architecture was an Eastern profession with over 80% of the architects practicing in the Eastern or Midwestern states. It was this regional distribution that fostered the American Institute of Architects.

The Growth of the A.I.A. From the beginning, national scope was an Institute goal and architects from Philadelphia, Providence, and Boston soon became members. The years following the Civil War showed an increased need to accommodate these local groups and, at the first A.I.A. convention in 1867, a system of chapters was adopted. By 1869, Philadelphia and Chicago chapters had joined and chapters in Boston, Baltimore, and Cincinnati were established. Rhode Island and San Francisco followed in 1881.[4]

From 1860 to 1880, the Institute's expansion paralleled the trebling of the number of U. S. architects and, in 1886, twelve

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[3]Bannister, The Architect at Mid-Century, Table 54, adapted.

[4]Ibid., p. 72.

Western architectural societies joined. Three more chapters were admitted in 1887, and, finally, the A.I.A. amalgamated with the largest non-A.I.A. society, the Western Association of Architects. By the turn of the century, the A.I.A. was a national association of twenty-three chapters.[5]

Membership in the Institute was open to "a practicing architect, an architect engaged in professional éducation, or an architectural draughtsman . . . able to submit the required proof of his or her professional capacity and honorable personal standing."[6] Those applying for membership were required to pass an examination and then were screened by the members of the Institute. Finally, a board would canvass the replies and rule upon the desirability of an applicant.

By 1900 there were about 2,500 members in the A.I.A., almost 30# of the practicing architects in the United States. This 30% was responsible for half to three-quarters of the architectural business of the time.[7]

During this time the A.I.A. had aimed at maintaining rigid requirements for membership and the formation of carefully drawn rules of conduct.[8] It was this that led to the Canon of Ethics in 1909. In its original form, Document 192 had twelve rules of conduct which re-

[5]Ibid.

[6]Landis, Professional Codes, p. 13.

[7]Ibid.

[8]Ibid.

quired the membership to follow. It stated, "It is unprofessional to:

1. Engage directly or indirectly in the building trade.
2. guarantee and estimate a contract by bond or otherwise.
3. accept any commission or substantial service from a contractor or from any interested party other than the owner.
4. advertise.
5. take part in any competition the terms of which are not in harmony with the principles approved by the Institute.
6. attempt in any way, except as a duly authorized competitor, to secure work for which a competition is in progress.
7. attempt to influence, either directly ir indirectly, the award of competition in which he is a competitor.
8. accept the commission to do the work for which a competition has been instituted if he has acted in an advisory capacity, either in drawing the programme or in making the award.
9. injure falsely or maliciously, directly or indirectly, the professional reputation, prospects, or business of a fellow architect.
10. undertake a commission while the claim for compensation or damages, or both, of an architect previously employed and whose employment has been terminated remains unsatisfied until such claim has been referred to arbitration or issue has been joined at law, or unless the architect previously employed neglects to press his claim legally.
11. attempt to supplant a fellow architect after definite steps have been taken toward his employment.
12. compete knowingly with a fellow architect for employment on the basis of professional charges."[9]

The Association, consisting of the best trained and best paid third of the profession, then established a Committee on Practice to investigate complaints of unethical conduct. The committee recommended trial for those members accused of violating the <u>Canon of Ethics</u>.[10]

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[9]<u>A.I.A. Document 192</u>, Adopted 1909.

[10]Landis, <u>Professional Codes</u>, p. 17.

The Judiciary Committee was established to conduct these trials. The first offenses tried concerned: competing with a fellow architect for a commission while the claim of a previously employed architect was not adjusted and injuring the reputation of a fellow architect. The method was for the Practice Committee to investigate and, if a prima facie case was discovered, recommend a trial to the Judiciary Committee.[11]

The A.I.A. in 1909. One finds certain characteristics that accurately describe the A.I.A. as it had evolved. They demonstrate the degree of organization that was needed to maintain efficient professional operation. These characteristics were:

"1. Situations of concern to the profession:
   a. relations of architects and builders.
   b. relations of architects and clients.
   c. relations of architects and colleagues.
2. Definition of situations:
   a. through a Canon of Ethics resulting from 50 years of experience.
3. Code description:
   a. twelve short specific rules defining situations.
4. Organization:
   a. less than 30% of the profession.
   b. the best trained of the profession.
   c. includes a probationary professional membership period.
5. Organization mechanisms:
   a. student taught standards early in learning process.
   b. committee on practice to investigate complaints.
   c. judiciary committee to conduct formal trials.

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[11]_Ibid._

      6. Types of offenses dealt with:
        a. competing with colleagues for business.
        b. injuring reputation of a colleague.
        c. accepting employment when a colleague's
           claim is not adjusted."
                                       [12]

This was the framework within which a member of the A.I.A.

operated after the turn of the century. Day-to-day operation was

not as complicated as this discussion might indicate, however. The

terms of a client relationship were generally formed in the initial

contact. This client was usually a person with a piece of property,

a need, and some money to finance a project.

In this context, the architect was limited to three major

areas of practice. First, given the need of the client and the land,

the architect would conceive of a design, including both interior

and exterior considerations. The second step was the production of

working drawings and specifications to implement the selected design.

The final area was the on-the-job supervision of the construction.

This was the scope of the profession as it was originally

envisaged. The service offered by the architect was limited due to

a desire to maintain professional status. It was felt that collateral

services, such as financing, land assembly, public relations, etc.,

would overstep their bounds and jeopardize their place within the pro-

fessional community.

It was this feeling of limited responsibility that created the

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[12]Ibid., p. 89.

<u>Canon of Ethics</u>. By ethically limiting architectural scope the fear of implementing business practices was eliminated and "non-professional" practices such as advertising forbidden.

Professional Architecture's Responsibilities

The architect's place in society of 1900 was based upon social rules and sanctions which seemed to render a professional group impermeable to external control. Professional groups were organs of society, partly autonomous, which could not exist without social contact.[13] It was this semi-autonomous contact with society that created the question of responsibility.

Architecture of the early 1900's was in a position of trust and confidence, creating a need for good faith on the part of the architect. This "good faith" superceded pecuniary interests because all professions gained new business on the basis of assumed skills and ability.[14]

The assumed ability and prowess led to the semi-autonomous position of the <u>Canon of Ethics</u>. As the master of his own art the architect owed his clients and profession strict adherence to an ethical code. The architect was sworn to refuse to lend himself to the erection of an unsafe, unsanitary, inconvenient, or unsightly structure. Such an obligation often required him to end his employment.[15]

In this context, the architect was assigned three major responsi-

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[13]Evertt Hughes, "The Professions in Society," <u>The Canadian Journal of Economics & Political Science</u> (May, 1960), pp. 54-61.

[14]<u>The Handbook of Architectural Practice, New Revised Edition</u> (issued by the American Institute of Architects, Washington, D. C.), p. 25.

[15]<u>Ibid</u>.

bilities. Primarily, the architect was an advisor to the client.
He was to advise the owners how best to solve specific problems,
confirm the cost of a given project and select the construction
materials. This advisor relationship lasted as long as there was
a monetary arrangement between the two.[16]

The second area was the architect's dealing with third par-
ties, on behalf of the client. Here he was to act as an agent where
the client could not possess the knowledge required to deal in his
own interest. As soon as this function has been executed, and a
contract between the owner and contractor signed, the architect be-
came the interpreter of its conditions and the judge of its perfor-
mance. In this role, the architect was to take no sides but to en-
force performance by both parties.[17]

A further area of responsibility was the influence of one's
practice on society's physical environment.[18] This responsibility,
important for many professions, was very evident in the field of archi-
tecture. The visual nature of the product of their practice made this
responsibility a necessity.

The architect had a duty to the past, to honor it and carry
its tradition into the future. The buildings erected in the 1800's
are still visable today, the forms created and the innovations dis-
covered have evolved into modern architecture. Without an eye on the

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[16]Ibid.

[17]Ibid.

[18]Borris L. Cooke, "Professional Ethics and Social Change,"
The American Scholar, 15 (Autumn, 1946), p. 497.

future, the trends begun in 1900 could have had an undesirable effect on our entire environment, an effect witnessed in many slums.

This, then, was the greatest demand upon the architect: to be mindful of his potential effect on the future and to regard the past as something to build upon, not reject. The architect of this period was somewhat of a gatekeeper, he had it in his power to decide what was to be preserved and to shape that which was to come.

The Architect and the Anti-Advertising Canon

The various provisions of the Canon of Ethics seem to be the result of years of professional operation and experience. Each code provision dealt with a facet of operation that presented definitie problems if not handled in the prescribed manner. The wording of each section was such that it outlined behavior in specific situations or business encounters - except in the case of code provision four, "it is unprofessional to advertise."

Arguments Against Architectural Advertising. The canon was supported by four basic points. First was the feeling that professional advertising simply would not pay. Professional architecture involved personal relationships and most clients preferred to engage an architect they knew.[19]

Secondly, advertising was not appropriate for an architect.

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[19] John L. Carey, The Professional Ethics of Architecture (American Institute of Architects, 1946), pp. 85-86.

This was based on the fact that architecture was not a commodity and its value depended upon the knowledge, skill, and experience of the practitioner. While one could appropriately advertise the merits of a tangible product, it was felt that no one would be impressed with a man's own statement concerning his qualifications.[20]

Perhaps the most persuasive argument against advertising was that it would "smack of commercialism." It was felt that recognition as a member of a professional group had value for the individual that would be lost if one behaved as a competitive businessman. Finally, it was argued that advertising would not benefit the young practitioner. This was because the large architect could advertise to such a degree that the small and inexperienced members could not compete.[21]

The prevalent feeling seemed to be that advertising was something a gentleman and a professional simply did not do.[22] By relying on advertising, it was agreed that the worst of the profession would come to the front because a competent professional need not, and would not brag.[23]

The Journal of the American Institute of Architects, in 1916, had an opinion of the battle being waged over this code prohibition. They felt that if the architect was to win increasing respect more clients had to be educated in the accurate selection of an architect.

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[20]Ibid.

[21]Ibid.

[22]A. P. Richardson, The Ethics of a Profession (New York: The Century Company, 1931), p. 57.

[23]Heermance, The Ethics of Business, p. 132.

Only through example, by constantly seeking higher standards and

by demonstrating an ability to administer the service required, could

the architect win recognition for himself and his profession. The

A.I.A. stated that advertising was not the method to accomplish this

end or any other.[24]

Arguments for Architectural Advertising. The affirmative side of the

debate seemed weak in the face of the Convention's ruling. The major

area of disagreement was centered around the architect's inability to

receive recognition for his work. The lack of free publicity provided

the demand that there be some outlet for obtaining recognition.

The architect, as well as many other professionals, received

little publicity due to a lack of demand for news of their performance.

Most architectural publicity was limited to within the profession

through the publication of current work.[25]

Public announcements were limited to only the largest building

endeavors due to their news value. This limited ability to get in

front of the future client market was a problem and often led to de-

vious methods of gaining attention. These methods took the form of

paying for "free publicity" in newspapers and magazines or intentionally

padding speeches in favor of a given practitioner.

This problem was coupled with the desire to redistribute the

client market. It was felt that if architects could advertise the hold

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[24]"The Question of Advertising," The Journal of the American In-
stitute of Architects (June, 1916), p. 419.

[25]Ibid.

that the larger Eastern members had on the profession could be broken and there would be greater chance for all to grow. With the problem of obtaining public notice architects experienced difficulty gaining new business as their ability and efficiency increased through experience.

Architects were completely dependent upon their professional reputations to secure commissions and some form of publicity was deemed as a necessary aid. The Journal of the A.I.A., expressing an opposite view from the one previously mentioned, stated " . . . a general use of constructive publicity should be extremely valuable in acquainting the public with the duties of an architect and it will not endanger the respect in which the profession is now held, if guided by the dictates of good taste inherent in its members."[26]

Evolution of the Anti-Advertising Canon to the Present

During the sixty years since the A.I.A. Convention ratified the Canon of Ethics, it has gone through a metamorphosis in name, wording, and possible intent. Reviewing the canon at various points in its development and assessing the reasoning behind any changes will act as an introduction to the study of present condition. The canon has been included in A.I.A. Document 192, 225, and J-330. Each will be treated separately with the evolution of the wording in each document considered.

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[26]"Editorial Comment," The Journal of the American Institute of Architects (June, 1916), p. 138.

The Anti-Advertising Canon and Document 192. The Canon of Ethics

simply stated that "It is unprofessional to advertise."[27] Included

with the text of the code was a circular of advice relative to the

various canon prohibitions. The purpose of this circular was to ex-

plain, in some detail, the basic reasoning behind each of the prohi-

bitions. Discussing the anti-advertising canon, it stated that

"advertising tended to lower the dignity of the profession and was

therefore condemned."[28]

This rather generalized approach to paid advertising continued

until the elimination of the code provision in 1915. This re-evaluation

of the anti-advertising canon seemed to be the result of many forces,

one of which was the feeling that advertising was a matter of taste and

should not be legislated against.

This first attempt to update and revise the code, before any

of the sections became ingrained in the code damaging the competitive

position of the industry, was reversed at the annual convention in 1918.

While the specific reasons for re-admitting the anti-advertising sec-

tion was not clear, some understanding can be gathered by reviewing

the wording of the new section.

The Canon of Ethics in 1918 stated:

> "Publicity of the standards,aims, and progress
> of the profession, both in general and as exem-
> plified by individual achievement, is essential.
> Advertising of the individual, meaning self-

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[27]A.I.A. Document 192, Adopted 1909.

[28]Ibid.

> laudatory publicity procured by the person
> advertised or with his consent, tends to de-
> feat its own ends as to the individual as
> well as to lower the dignity of the profes-
> sion, and is to be deplored."[29]

This was the first attempt by the A.I.A. to be specific in

its condemnation of advertising. Actually, they left little that

members could do to improve their individual position through ad-

vertising. By once again stating that advertising would lower the

dignity of the profession, it effectively stopped any form of ad-

vertising except the possible use of publicity by the Institute.

By attempting to explain what could and could not be done, the

A.I.A. led the way for the future codes and their restrictions.

The Anti-Advertising Canon and Document 225. In 1927, the Canon

of Ethics was superceded by A.I.A. Document 225. The new code, the

Principles of Professional Practice, was modeled after the earlier

document with additions to bring it in line with the current opera-

ting practices.

Here, for the first time, the Institute actually commended

its members for using a form of publicity, or advertising. At the

same time, they specifically condemned a method of obtaining adver-

tising space. While not explicitly different from the earlier codes,

Document 225 demonstrates the A.I.A.'s attempt to be more specific in

the meaning they held for advertising; it stated:

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[29]A.I.A. Document 192, Adopted 1909, Revised 1918.

> "An architect will not advertise for the purpose
> of self-laudatory publicity, but publicity of
> the standards, aims, and progress of the profes-
> sion is to be commended. He will not take part
> or give assistance in obtaining advertisements
> or other support towards meeting the expense of
> any publication illustrating his work."[30]

By 1935 the code had become even more specific in its defini-
tion of the advertising practices to eliminate. In 1935 the code
stated:

> "An architect will not advertise for the purpose
> of self-laudatory publicity, but publicity of the
> standards, aims, and progress of the profession
> is to be commended. He will not take part or
> give any assistance in obtaining advertisements
> or other support toward meeting the expense of
> any publication illustrating his work; nor will
> he permit others to solicit such advertisements
> or other support; he will not sanction the publi-
> cation of a brochure or catalogue illustrating his
> work, when the cost of such publication is paid
> for by advertisements, regardless of whether he
> takes part or gives any assistance in obtaining
> such advertisements."[31]

Between 1941 and 1945, confusion seemed to hit the A.I.A. and
the worth of such a code prohibition appeared in doubt. In 1941, while
retaining the wording of the 1935 canon, the A.I.A. added the following
sentence to the canon paragraph:

> "Action contrary to these principles is disapproved
> as not in accordance with the canons of good taste
> and good repute, but is not subject to discipline."[32]

In 1945, again retaining the wording of the 1935 canon, the
A.I.A. revised Document 225 in the following manner:

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[30]A.I.A. Document 225, Adopted 1927.

[31]A.I.A. Document 225, Adopted 1927, Revised 1935.

[32]A.I.A. Document 225, Adopted 1927, Revised 1942.

"Action contrary to these principles is dis-
approved as not in accordance with the canon
of good taste and good repute, and therefore
subject to discipline."[33]

There was apparently a conscious effort to eliminate the

restriction, at least in terms of one's personal practice. By

making such action "not subject to discipline," they placed the

question of advertising solely in the hands of those who desired

to advertise but feared discipline. By 1945, however, it was

evident that portions of the membership had misused such freedom,

and by reinstating the threat of A.I.A. discipline, they maintained

the restriction.

The Anti-Advertising Canon and Document J-330. Because of confusion

in all areas of the code, Document 225 was dropped and the entire

ethical code revised. A.I.A. Document J-330, the Standards of Pro-

fessional Practice, was a result of an attempt to cut the code back

to a more workable and flexible document. The code, as it had developed,

was becoming a cumbersome guide that had attempted to cover every type

of violation specifically and in depth. In its attempt to do so, the

code had lost its ability to grow with the profession. Out of a desire

to be pliable, the A.I.A. laid down Document J-330.

Concerning the question of publicity, Document J-330 returned

to a simple sweeping condemnation of advertising. It also added a

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[33] A.I.A. Document 225, Adopted 1927, Revised 1945.

separate section which condemned the contribution of revenue to a

publication containing advertising. These two code sections returned

the code to the feeling and intent evident in the version of 1927.

At that time, however, advertising the aims, standards, and progress

of the profession were commended as proper subjects for promotion

and actually recommended by the Institute. Document J-330 deals with

the question by stating:

> "An architect shall not use paid advertising
> or indulge in self-laudatory, exaggerated, or
> misleading publicity."

> "An architect shall not solicit, nor permit
> others to solicit in his name, advertisements
> or other support toward the cost of any pub-
> lication presenting his work."[34]

By 1967, the last code revision to date, the wording of the

section had evolved to the following:

> "An architect shall not use paid advertising
> or indulge in self-laudatory, exaggerated,
> misleading or false publicity, nor shall he
> publicly endorse products or permit the use
> of his name to imply endorsements."

> "An architect shall not solicit, nor permit
> others to solicit in his name, advertisement
> or other support toward the cost of any pub-
> lication presenting his work."[35]

Thus, in the course of sixty years, and through three separate

ethical codes, the American Institute of Architects has come almost

full circle in their feeling concerning advertising. Beginning with

the statement that it is unprofessional to advertise and ending with

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[34]A.I.A. Document J-330, Adopted 1947.

[35]A.I.A. Document J-330, Adopted 1947, Revised 1967.

with the above two canons their opinion has not changed to any degree.

If anything, they have become stricter in their interpretation of

what advertising as an ethical violation involves. As the Standards

of Professional Practice presently views the problem, an architect

is prohibited from:

1. All forms of paid advertising.

2. All forms of self-laudatory, self-beneficial publicity.

3. All forms of product endorsement.

4. Helping, in any manner, to pay for a publication
   through the use of advertising revenue.

Commercial, or paid advertising has come to refer to any form

of paid announcements or printed material circulated to the public if

it is to aid in securing business for an architect. The A.I.A., how-

ever, has come to recognize the following exceptions: brochures con-

taining factual information concerning the architect's work; reprints

made at the architect's expense, or in his behalf, or articles in the

public press; and announcements, reports, analyses and descriptive data

relating to an architect's work, provided their distribution is limited

to persons with whom the architect has had previous professional or per-

sonal contact.[36]

The architectural profession, therefore, is still prohibited

from using a potent tool for business expansion. The prohibition has

not changed, after a half-century of business experience. This is the

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[36]A.I.A. Document J-330, Adopted 1947, Revised 1958.

lesson to be learned in this section. The concern has not been to completely outline the in-depth reasoning that entered into each code change, but rather, to establish that through all of the semantic and philosophical changes, nothing has really been altered concerning advertising.

Even considering the allowed exceptions, the architect is still ethically bound not to sell himself to an interested party through advertising. While the verbiage in these various codes has increased and decreased, it still says the same thing - it is unprofessional to advertise. It will be the purpose of the following chapter to outline the modern profession and its environment to identify the changes that have occured over the past half-century.

CHAPTER V

THE ANTI-ADVERTISING CANON: THE PRESENT

In 1857, the Articles of Incorporation of the American Institute of Architects stated:

> "The object of this society is to elevate
> the architectural profession as such, and
> to perfect its members practically and
> scientifically."[1]

The modern Institute's by-laws give fuller definition to the purposes of the A.I.A.

> "The objectives of the American Institute of
> Architects shall be to organize and to unify
> in fellowship the architects of the United
> States of America; to combine their efforts
> so as to promote the aesthetic, scientific,
> and practical efficiency of the profession;
> to advance the science and art of planning
> and building by advancing the standards of
> architectural education, training, and prac-
> tice; to coordinate the building industry
> and the profession of architecture to insure
> the advancement of the living standards of our
> people through their improved environment;
> and to make the profession of even increas-
> ing service to society."[2]

From an initial roll of 13, its membership has grown to over 10,000 and, as it is organized today, architecture fulfills the general demands of professional status. The A.I.A., as the focal organization

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[1]Banninster, The Architect at Mid-Century, p. 451.

[2]Ibid.

of the profession has reflected the progressively broadening scope

of architecture in contemporary society.[3]

An increased feeling of responsibility toward the profes-

sion and society has led to many changes in the A.I.A. Efforts have

centered more and more upon professional education, integrity, and

the desire to grow with the time. This is centered in the movement

to make the Institute a cooperative, seeking common goals, not an

impersonal entity determining rules and imposing conditions.

Such dedication should be most obvious in the A.I.A. code

of ethics. Each section should reflect the spirit behind any move-

ment to update and revise goals and operating policies. As was out-

lined, however, the canon prohibiting advertising has not changed

appreciably in the past 60 years. Reviewing the changes in the

size and distribution of the profession, and modern social, business,

and ethical beliefs, the reasoning behind maintaining such a prohi-

bition may be outlined.

Structure of the Profession

Modern architecture has grown to over 24,000 registered

architects distributed throughout the country in the following manner:[4]

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[3]Ibid., p. 75.

[4]Ibid., Table 54, adapted.

1.	New England	1,747
2.	New York	3,666
3.	Mid-Atlantic	4,151
4.	Great Lakes	2,358
5.	North Central	2,380
6.	Central	1,351
7.	South Atlantic	1,406
8.	Gulf	1,015
9.	Texas	1,207
10.	West-Mountain	567
11.	Northwest	943
12.	Sierra Nevada	2,690

The total number of architects has doubled as they have

spread throughout the country. In 1900, architecture was predomi-

nately an Eastern profession, but today it is well represented

nationally. The Eastern and Mid-Western sections have demonstrated

a growth that has doubled while the remainder of the country has

quadrupled. Architecture has developed into a profession that can

be called national in scope, a major aim of the Institute.

Growth of the A.I.A. The first two decades of the 20th Century saw

a slow increase in membership due to conservative membership require-

ments. By 1920, the A.I.A. had about 3,200 members, 3,400 by 1930.

The depression years saw a decline to 3,100 and the leadership of the

Institute re-organized the A.I.A. into a more inclusive professional

organization. During the early 1940's, an energetic unification pro-

gram resulted in the incorporation of most of the separate state or-

ganizations into the Institute.[5]

By 1950, membership reached 8,461, 44% of the registered

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[5]Ibid., p. 72.

architects. This growth trend has continued until the present and underscores the position of the A.I.A. as the major professional organization of U.S. architects. The profession now has a fully recognized medium through which it can express its views on matters affecting opportunities and conditions of service.[6]

Leading to the modern A.I.A. was a 1946 structural reorganization. This was predicated by the following goal:

> "The A.I.A. should so organize as to furnish adequate, inspiring leadership and service to the public, to the profession, and to professional education through the development of long-range objectives so that the architect may occupy himself with every phase of life in the civilization of which he is a part and thus may improve the physical framework of our living."[7]

To achieve this goal, long-range objectives were established:

> "1. A thoroughly unified profession.
> 2. Education for the profession.
> 3. Adequate professional training closely allied to, and functioning with, the profession.
> 4. Adequate research, study, and correlation of data on technical matters, materials, and methods.
> 5. Adequate and proper public relations.
> 6. Adequate professional relations.
> 7. Journalism with vitality to develop progress within the profession.
> 8. Properly organized and staffed national headquarters to conduct affairs that the basic objectives may be obtained."[8]

Progress towards fulfilling many of these aims has been made. The structural unification of the profession has been accomplished,

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[6]Ibid.

[7]Ibid., p. 72.

[8]Ibid.

for example. By 1960, however, only 45% of all registered architects held institute membership.[9] Until 1946 the Institute was an exclusive club with only the "best" architects included. This has ceased but the memory lingers and the non-members seem to have a prejudice inherited from the past. Many of the non-members do alterations and small houses and it never has occurred to them that Institute membership would benefit them. This has contributed to the Institute's lack of ability to represent all levels of the profession.[10]

It has been suggested that if the A.I.A. is to speak for the entire profession the following must come to be:

"1. Establishment of uniform standards of architectural education and registration.
2. To include all those who work on the designing team today, the architect and the draftsman, office executives, planners, landscape architects, engineers and interior designers, as well as such allied fields as space analysis, cost analysis, and the economics of land use and urban renewal."[11]

The Modern A.I.A. Assessing the Institute as it has progressed and comparing it with the characteristics of the profession in 1909, one finds an association demonstrating the following traits:

1. A profession concerned with relations between the architect and all areas of society, with specific ethical demands towards builders, clients, and colleagues.

2. Concern defined through a Standard of Professional Practice, which evolved through 100 years of experience.

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[9]Ibid., p.453.

[10]"The Image of a Profession," The Journal of the American Institute of Architects (October, 1959), p. 65.

[11]Ibid.

3. A document dealing with the architect's
   obligations to the public, the client,
   the profession and related professions.

4. An organization of over 40% of the profes-
   sion including most areas of the profession
   but a majority made up of the larger members.

Comparing this to the list outlined earlier, one finds few

obvious differences in the profession of the A.I.A. In fact, the

A.I.A. moves in basically the same way when it comes to enforcement

of its ethical codes. Still evident are the Committee on Practice,

the Judiciary Committee and their interrelated functions. What has

changed, is the method of operation for the average practitioner.

Gone are the days when the architect was confronted with a

client, land, money, and a specific need. In all but the smallest

offices, the common situation is a client with a problem, no land

and little money, the owner of land desiring to see it developed

or a speculator. The architect's current role is likely to start

with the investigation of whether to build or not. If the decision

is to build, the architect then attempts to bring the client and

his problem together with the necessary money and land.[12] In this

context the architect becomes involved with the client's problems

before they actually become architectural difficulties. He also

becomes involved with finance and land assembly - he is a planner

and programmer.

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[12]"A Second Report on Your Profession," p. 81.

The practice of architecture consists of " . . . the pro-
fessional activities required for the creation and construction of
buildings and their environment."[13] It also includes the prepara-
tion of graphic and written documents that show the intent of the
design, the supervision of the construction to insure the intent.
In today's society, however, further responsibilities have been added.
The architect's services also include the direction or coordination
of the other professions and disciplines that are necessary to ac-
complish the intended results.[14]

This is far from the scope initially envisaged for architec-
ture. The services offerred by the architect have grown far beyond
his professional boundaries. These services are to be maintained
and implemented through the auspices of the Standards of Professional
Practices that has been expected to grow with profession.

Modern Architecture's Professional Responsibilities

In 1909, the Canon of Ethics left the architect in a semi-
autonomous position when judging his own performance. This is still
the case today. While the wording of many code sections has changed,
the basic responsibility and allegiance they demand has remained.

The architect's three-fold duty to his client has also re-
mained constant. The architect is to be advisor, arbitrator, and
judge of performance in the business relationship. This is still

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[13]Ibid.

[14]Ibid.

predicated and controlled by their ethical beliefs.

Perhaps no other profession has become so complicated as
the field of architecture, however. The architect is no longer a
"picture maker," he is a master planner and coordinator of count-
less services that impose great demands and responsibilities.[15]
A comprehensive list of architectural services, outlined in a limited
form earlier, demonstrates the scope of the profession in modern society:

    "I. Project Analysis Services
        A. Need for facility
            1. Need for facility
            2. Method of accomplishment
            3. Economic requirements
            4. Location requirements
            5. Personnel requirements
            6. Legal requirements
        B. Financial analysis
            1. Operation financing
            2. Capitalization
            3. Land values
            4. Taxes and insurance
            5. Interim financing
            6. Long-term financing
        C. Location and site analysis
            1. Survey of locations
            2. Land uses and function
            3. Relationships to:
                a. surrounding
                b. labor force
                c. raw materials
            4. Availability of markets
            5. Population trends
            6. Legal considerations
        D. Operational Programming
            1. Functional requirements
            2. Space requirements
            3. Furnishings
            4. Personnel
            5. Financing

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[15]Paul W. Drake, "The Practice of Architecture - A Definition,"
The Journal of the American Institute of Architects (July, 1961), p. 74.

        6. Organization
        7. Maintenance
    E. Building Programming
        1. Basic philosophy
        2. Basic site and climate
        3. Occupancy requirements
        4. Space requirements
        5. Budgeting
        6. Financing
        7. Design scheduling
II. Promotional Services
    A. Real estate assembly
    B. Financing project
    C. Promotional design
    D. Public relations
    E. Communications
III. Design and Planning Services
    A. Operational design
        1. Operational procedure
        2. Systems
        3. Functional needs
        4. Layouts
        5. Equipment and furnishings
    B. Building design
        1. Engineering
        2. Urban planning
        3. Landscaping
        4. Site planning
        5. Fine arts and crafts
        6. Interior
        7. Sanitary plan
        8. Roads and traffic
        9. Acoustics, light, etc.
IV. Related Services
    A. Architectural education
    B. Industry consultation
    C. Research and testing"[16]

Today the architect must consider most of the areas outlined

in terms of his client and make decisions in view of his responsibilities

to him. Architecture has become a profession which is part art and a

large part business, rendering a vital service to society.

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[16]"A Second Report on Your Profession," p. 74.

The involved functional responsibilities the architect has gradually taken upon himself have had profound effect on his major responsibility. When the modern architect ponders his possible impact on the future and the way the past will be remembered, his responsibility towards the environment is now a question of many variables, as opposed to just a few. With this in mind, the various consulting and functional services the architect must bring to bear have taken on extended meaning.

Architecture calls upon the practitioner to use the services appropriate to development of man's physical environment. This is provided he can maintain his professional integrity and further the goal of creating an orderly and beautiful environment. In addition, the architect is sworn to " . . . conduct himself in such a manner as to command respect and confidence."[17]

An architect must seek opportunities to be constructive in civil affairs as well as advance the safety, well-being, and beauty of his community. As an architect, he must consider the public interest and the well-being in areas outlined for his consideration. This ties into the architect's obligation to be completely honest in all of his dealings with his client. Acting as advisor, arbitrator, and judge for the client he must be unprejudiced in all of his dealings.[18]

The modern architect is also charged to contribute generously,

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[17] A.I.A. Document J-330, Adopted 1946, Revised 1967.

[18] Ibid.

in time and talent, to foster justice, courtesy, and sincerity within
his profession. He is obligated to be clear, concise, and fair with
contractors and related crafts that are charged, by their professional
groups, to follow his advice.[19]

The basic foundation of every profession is that their organi-
zation is dedicated to the service of mankind. Such service can be
developed through individuals without group action but it is difficult
to follow a program of social betterment individually. In other words,
it has usually been necessary to achieve either economic strength or
strong group action before attempting the luxury of ethical practice.[20]

It was this fact, coupled with the desire to be truly profes-
sional, that fostered the A.I.A. and, in turn, strengthened it as it
grew. One of the variables of professional practice growing from this
group action has been the formation and continuance of the ethical
canon prohibiting paid advertising.

In face of the broadening scope of architectural service and
increased obligations, this prohibition has remained virtually unchanged.
The arguments pro and con still rage and even the code itself has come
under fire.

The Modern Architect and Professional Ethics

The modern architect must re-evaluate his current practices,
services, and ethical foundations. He must firmly understand the busi-

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[19]Ibid.

[20]Bunting, Ethics for Modern Business Practice, p. 232.

nessman's philosophy and his dedication to increasing sales. In order to command the respect of these businessmen, the architect must communicate and interpret his various services in familiar terms but not in a competitive manner. Competition is something that business does not expect of the professional. Any overt attempt to do so will be detrimental to the business-professional relationship and leave the impression that the architect is not a dedicated professional.[21]

This double-edged problem, reaching the businessman on his terms while not acting in competition, leaves the practitioner often at odds with his canon of ethics. The Standards of Professional Practice are designed so the architect can act in a professional manner at all times, eliminating the temptation to act in a manner reserved for the businessman. There are areas in contractor relations, for example, where the architect may sign plans drawn-up by the contractor thereby entering the business field and possibly jeopardizing the respect held for his profession. Often such situations represent an honest attempt to adjust early training to realistic business relations, however.[22]

Many feel that such problems demonstrate a need to completely review and re-define the relationship between professionals and business, drawing up more realistic codes of practice. One of the major

[21]Raymond Spilman, "Thoughts on Professionalism," The Journal of the American Institute of Architects (March, 1958), p. 45.

[22]Ibid.

areas considered for this re-evaluation is the code prohibition con-

cerning advertising.

The feeling that conformity should be the rule is becoming

increasingly inadequate. As they are presently defined, ethics are

difficult to transfer to specific situations.[23]

The necessity for promptly and constantly revamping ethical

concepts arose from the accelerated rate of change in business and

human affairs. Today, more growth can occur in one generation than

in hundreds of years formerly.[24] This is the philosophical background

that allows one to examine a code restriction as a variable instead

of a constant. The status of a professional code provision is so

stable that even the most influential of the members find it difficult

to secure active interest in revising it or drafting a new one, however.

Practice has become so intricate for the architect that a short document

of musts and must-nots would be impossible and group action is often

difficult to mount when the time is right. Too often, the dissendent

groups are outnumbered by the majority or the opposing views are hard

to establish and prove.[25]

The Architect and the Market

Modern architecture has evolved into an occupation that is

stratified by size and speciality. This was not demonstrated by the

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[23]Cooke, "Professional Ethics," p. 487.

[24]Ibid.

[25]Ibid.

profession at the turn of the century. The typical practitioner of the time was a single architect backed up by a handful of draughtsmen and supplemented by outside consultants.

Modern architecture has no "typical" practitioner and no "typical" operation. Architectural offices vary from one man concerns to operations with hundreds of employees offering a full list of services. The smaller shops are generally home designers who operate out of a small office and provide only the designing services that are required. The middle range architects can provide the full line of services but usually concentrate on small buildings and plants which require less extensive services. The large offices, by definition, are capable of completing most building jobs.

The size and function differences give rise to the degree of specialization that is demonstrated in the industry. No longer is one architect functionally equivalent to another. In the past each architectural office, not considering the personal skill of the individual, was able to handle comparable jobs. Today, nothing could be farther from the truth. Many architects will build and design only small office buildings or private dwellings while others specialize in larger "sky scrapers." This functional specialization, while often divided along lines of size and service available, is not necessarily a result of manpower. Obviously, the largest architectural firm could design private homes and the smallest could probably gather the necessary people to build the larger edifices. Actually, this speciali-

zation is a result of forces common to other occupations--desire for expertise and top quality service.

The specialization of function has grown with the profession. With the present number of registered architects reaching 25,000, competition has become difficult. If each architect was equipped with similar services, economics and the market could not support them. If each was required to be capable of accomplishing every job, no matter how large or complicated, then there simply would not be enough jobs to support the numbers required.

To meet this problem, a major cause of the specialization demonstrated, three methods of acquiring an architect have developed. The first two entail bidding competitions which can be either open or closed. They represent the architect's use of discretion in selecting the jobs suited to the type of work he is equipped to handle. The closed competition is distinguished by invitations to selected architects to submit cost estimates as well as plans and drawings. The open bidding process allows all who are interested to compete for the job. The third method is the direct seeking out of an architect by a potential client with a specific need.

The increased competition between specialists and the economics of size have led to these methods of bringing the client and the proper architect together. These methods, however, are still tied to the needs of the clients-he makes the final decision. The important change is that the architect has put himself in the position of contri-

buting to this decision by limiting his scope of interest. By specializing in a specific area the architect removes himself from consideration in some client decisions and, therefore, shapes the ultimate choice by limiting the possible alternatives.

The architect of the 1960's has entered the area of client selection both directly and indirectly. This added responsibility has put additional stress on the anti-advertising code and the arguments pro and con.

The Architect and the Anti-Advertising Canon

The code provision prohibiting advertising has evolved into the following statement:

> "An architect shall not use paid advertising or indulge in self-laudatory, exaggerated, misleading or false publicity, nor shall he publicly endorse products or permit the use of his name to imply endorsements."[26]

In addition, the architect must not:

> " . . . solicit, nor permit others to solicit in his name, advertisements or other support toward the cost of any publication presenting his work."[27]

Thus, individual practitioners are relieved of costly promotional activities and restricted to publicity that will improve the public appreciation of the entire profession and its services. This prohibition is still tied to the basic beliefs that advertising will not pay for the professional, that it is not appropriate, that it would seem to be a com-

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[26]A.I.A. Document J-330, Adopted 1947, Revised 1967.

[27]Ibid.

petitive business activity, and that it would not benefit the young

practitioner. Further dimensions to the argument have been added,

however.

The element of professional authority which architecture

strives for, is a major reason for the prohibition against advertising.

It is felt if the architect were to advertise the client would gain

the capacity to select from competing forms of service. The client's

subordination to professional authority gives the architect the

monopoly of judgement and the client derives a sense of security from

this assumption of authority. This authority is a major source of the

client's faith in the relationship he enters. It is feared that re-

linquishing this authority, to any degree, will undermine the archi-

tect-client relationship.[28]

On the other side of the discussion, is the fact that adver-

tising can be an effective method to inform the public. Paid adver-

tising goes hand in hand with publicity because editors are generally

against efforts to obtain free space not connected to an advertiser.

Since architects cannot advertise, newspapers and magazines often

give the most credit for newsworthy buildings to the contractors and

the producers of materials who supply revenue.[29]

A further limitation is evident when a local architectural group

attempts to represent all architects in articles and news items. To

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[28]Greenwood, "Attributes of a Profession," p. 45.

[29]Cowgill and Small, Architectural Practice, p. 24.

use such articles ethically they must be informative and in no way persuasive.[30]

The publicity problem is generally true in the broadcast media. Radio and television stations will accept pay for time which may be used as advertising in the guise of public education, however. Using this device, architects have given public lectures over the broadcast media. Perhaps the only form of personal publicity fully allowed is placing his name and address at a construction sight. The problem is that the true worth of the building can only be seen when it is completed and landscaped, by this time the sign has been removed.[31]

A major area of disagreement arises out of the original feeling that advertising is beneath the dignity of an architect. This is the "ungentlemanly" stigma attached to advertising at the turn of the century. Advertising, even if inappropriate, is still cheaper than most methods of information dissemination, however. Advertising media can reach the people interested and could be used to the benefit of both individual and group practitioners.[32]

These situations where advertising might be advisable lead to an opinion that ethics cannot be summed up in a series of inviolate rules without regard to circumstances. There are goals for architectural practice and ethical rules should be but one way of preserving them. The architect, who must determine his functional responsibility

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[30]Ibid.

[31]Ibid.

[32]Sandage and Fryburger, Professional Ethics, p. 485.

to the client, the contractor, the workman, and to the community developed such codes out of experience: when the experience changes, so should the code.[33]

It can be seen that ethically dealing with advertising presents problems for the architect. Even a casual evaluation of the anti-advertising canon brings attention to the entire ethical code. Out of this arise such questions as: Can advertising be termed a professional activity and can an architect use it under the remaining canons while still an ethical practitioner?

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[33]"A Second Report on Your Profession," p. 69.

CHAPTER VI

SUMMARY AND CONCLUSIONS

A fear of unwarranted advantage, used to questionable ends, has led the various professions to establish canons outlining practice procedures. Ethical codes are one of the characteristics considered necessary to attain professional status. If an occupation is to professionalize one of the prerequisites is to establish and honor such a code.

Professional practice codes grew from a desire to protect individuals and the general public from non-professionals. Codes were needed to protect the public from dishonest and overly competitive practitioners and they evolved into broad documents including obligations and duties owed by the member to his profession and society.

One of the original provisions included in most professional codes was a canon prohibiting advertising. The reasons for including this canon varied from advertising's lack of ability to be profitable to the simple fact that it was beneath their dignity. The arguments against advertising have not changed appreciably over the years.

Changes in the Structure of the Profession

Since the early 1900's the profession of architecture has more than doubled its numbers. Beginning in the state of New York, architecture has spread throughout the country with its greatest growth in the South and Western sections.

This early concentration fostered the American Institute of Architects, an attempt to unify and "elevate the architectural profession . . . and to perfect its members practically and scientifically."[1] By the turn of the century this movement had successfully enrolled 30% of the profession and resulted in the Canon of Ethics. Included in this code was a canon prohibiting advertising.

In its original form the Institute included only the largest and most successful of the registered architects. In 1946, however, there was a conscious effort to unify the profession and make the Institute truly representative. By the 1960's, although 45% of architects are members, the Institute still is not representative. The smaller architects, home builders for example, are not well represented.

The larger, relatively more profitable practitioners, who comprise the majority of the Institute, operate under Document J-330 and its prohibition of advertising. While the wording of this canon has evolved, the strict prohibition of advertising has not been

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[1]Bannister, The Architect at Mid-Century, p. 451.

changed or modified. Observing the evolution of the wording of the
canon, it is apparent that its meaning has not followed the attempted
modernization of the Institute. This is not a conclusive condemnation
of the canon, however. Many other sections have not changed as they
are in line with the present definition of professional responsibility,
methods of professional practice, and the professional obligations
assigned by society and the membership.

Changes in Architectural Practice

Many years ago architects were envisaged as professional advi-
sors who acted solely as arbiter in the client-professional relation-
ship. In this context, architecture was completely a service industry.
The role of the architect has changed, however. Architecture is now
a complicated business offering extensive consulting and operational
programs to clients. This expanded concept of practice has grown to
include more involved obligations and responsibilities, many of which
are similar to those encountered in other industries that require com-
munication via mass media to serve the informational needs of customers
or potential customers.

Changes in the Objectives of the American Institute of Architects

The Institute was formed to elevate the profession practically
and scientifically. To accomplish this, the members established a code
of ethics to maintain high standards of practice and safeguard their
financial, technical, and esthetic interests.

The modern Institute has broadened its by-laws and sphere of interest. The purpose of today's Institute includes the original aims, while also entering into educational standards, training and practice, and advancing society's standards of living. The emphasis in the new by-laws is on service to the society, as opposed to the earlier preoccupation with advancement of the profession. The modern architect is sworn to consider the public interest and society, as well as his client in all of his dealings.

Conclusions

The Committee on the Profession, of the A.I.A., has stated that no document can hope to exist forever without modification to meet the demands of an evolving society and profession.[2] The canons of the Standards of Professional Practice should be treated as the various provisions of the United States Constitution which have been amended twenty-two times as a result of a conscious effort to keep it abreast of the changing times. In this context, constant attention should be paid to the set of "laws" which guide the practice of architecture.[3] Reviewing the hypothesis in this light, there are no conclusive arguments which summarily dismiss the use of advertising by an architect. If one can accept advertising as a responsible method for communicating with clients who require information in order to select the proper architect and to work satisfactorily with this

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[2]"A Second Report on Your Profession," p. 69.
[3]Ibid.

architect, it does not appear that the objectives of the Institute pro-
vide a rationale for prohibiting such a practice. A sound architec-
tural-client relationship should contribute to the achievement of the
Institute's public service and professional goals.

Returning to the origin of the canon, one finds little rationale
for its inclusion. At that time, the Institute's goals were concerned
with promoting the profession and there was little that would justify
prohibition of advertising. This was witnessed by a code revision
(later rescinded) that stated that it was commendable to use advertis-
ing to promote the aims and goals of the profession.

A major rationale for the conclusion is that the anti-advertising
canon is not tied to a practice that is architecture's alone. It elimi-
nates a practice considered unsuitable for any professional. Since the
various arguments put forth in support of the canon could apply to any
professional group, there is doubt as to the true reason for such a canon
for architecture. Was it a response to a facet of architecture or a
superficial attempt to be a "professional" by emulating other established
codes?

Given the rationale for ethical codes and the Standards of Pro-
fessional Practice, the exclusion of advertising makes architecture
appear more like a profession in the eyes of those judging it. It does
not, however, protect society and the profession from a practice that
would be inherently harmful. Rather, it eliminates a practice that
would be damaging to an image and is the result of an attempt to profes-

sionalize, not a reaction to a functional problem.

A profession must possess authority, a culture, a code of ethics, an organization, and a systematic body of theory. The ethical canons direct the use of the theory, control the professional authority and shape the nature of the professional culture. The desire to professionalize, therefore, does not dictate the prohibition of advertising. The use of advertising would not inhibit the theory or culture, damage authority, or jeopardize the role of the organization. Yet virtually every recognized profession is prohibited from advertising by its professional organization. In place of a concise reason for the canon, it has become a part of the basic characteristics of professionalization.

While the objectives of the A.I.A., the rationale for the code of ethics, and the nature of professionalism do not point to a definite need for the advertising canon, the present structure of the Institute and the operating policies of modern architecture demonstrate areas that would justify removing it. With a large portion of the profession, over 50%, outside of Institute control, architectural advertising has occurred in the home building and tract development fields. A preliminary rationale for eliminating the prohibition is that an Institute member could be at a competitive disadvantage in opposition to a non-member.

This is not a conclusive argument, however. It could be stated that any method used by a non-member is below the dignity ex-

pected of Institute members. What is important is that non-members re-present the profession in their advertising. There is no method for the Institute to correct any false impressions created by this half of the profession.

Those within the membership have further use for advertising. The fact that the large professional firm offers an extensive list of services, over and above the traditional advisor, arbiter, and judge roles, demonstrates promotional opportunity for these individual Institute members and the A.I.A. itself. If the architect could adver-tise the scope of services offered, potential clients could discrimi-nate between the various professionals, selecting the correct services for their needs. This would allow the larger architects to display their competence as well as foster the aims of the profession. By explaining what architecture is, or can offer, the Institute would grow in stature through association with its members.

It is sometimes argued that advertising will not pay for the architect. Direct returns on advertising investments would be hard to measure, even though one job obtained as a result of such a pro-gram could cover substantial advertising costs. The proper tone in the individual's advertising could, however, create a reputation that would continue to "pay" for years. An architect offering a full range of services, or specializing in a certain area, could make this known to the potential client market and establish such a reputation.

From the profession's point of view, many feel that advertising

is needed because it is impossible for the architect to obtain adequate recognition. This is a compelling reason for the Institute to reconsider its canon. If a portion of the membership feels that the full measure of professional opportunity is not within their reach, the factor at fault should be reviewed.

The small architect is usually singled out as having little to benefit from advertising. If he is in competition with the largest members of his profession this may be true, but this is usually not the case. More often, he specializes in certain types or sizes of buildings competing with members of like size. The scope of services offered and his past achievements could make useful advertising copy.

A modern fear is that advertising would damage the authority possessed and eliminate the respect the architect must have. If the client could accurately select the appropriate architectural firm for his needs, however, this authority could be enhanced, not damaged. The power of personal selection would instill a measure of confidence not possessed in the present one-up professional-client relationship. In short, a furthering of the knowledge of architectural practice should spread and strengthen professional authority, not weaken it. Nevertheless, the prevalent A.I.A. opinion is that architectural advertising would jeopardize professional status. This implies that dishonest and unethical practices would result from advertising, regardless of the integrity of the practitioner. This doubt could be remedied if advertising was approached in the same manner as other architectural prac-

tices. If strict standards were applied to advertising, by general review boards, misuse could be controlled and the architect could remain ethical.

In place of advertising, architects have been limited to two major forms of self promotion: the news media through press releases, or news coverage; and the use of promotion pieces describing the past accomplishments of the firm. This second method is not to be confused with direct mail advertising. The code prohibits the general distribution of such pieces and states that brochures must be strictly informational and not persuasive.

To facilitate the first of these methods some firms have been known to employ "public relations" men to court the media and pay for "free publicity." While this is not common, it does demonstrate the problems practitioners encounter when attempting to sell themselves and promote further business growth.

The profession has continued to grow and expand, however. This growth and accompaning evolution provides the final rationale for reviewing and lifting the prohibition of advertising. The profession's evolution has left it stratified on two levels, size and function. As size increases architectural offices tend to provide more and more services and specialize in larger, more involved projects. By not allowing the architect to advertise the scope of interest he has selected, the differences are lost and all practitioners are considered equal, confusing the client's ultimate choice. The methods open now do not pro-

vide sufficient exposure to differentiate one operation from another.
Even the infrequent news articles give no insight into the depth of
services provided by an architect. Therefore, this increased scope
of practice and functional specialization supplies the real need for
advertising.

Given this need for advertising, the problems of how to ad-
vertise and to whom to advertise, still remain. Even considering
the factors favoring advertising, if the market is such that it can-
not be reached efficiently, such a practice would serve no purpose.

The market for architectural services has grown considerably.
Originally it was composed of individuals with specific architectural
needs but as the profession and the economy have expanded the demand
for architectural service has diversified, as has the source of clients.
Clients now are industry, investors, individuals, buying groups, and
almost any other imaginable area. This heterogeneous, hard-to-reach,
audience has a common element that makes it easier to reach when in
the market for architectural service--an immediate interest in archi-
tecture. To satisfy this interest the architect could explain his
special area of interest and ability, outline the depth of service he
provides, and display his past efforts. Advertising has great potential
in the competitive situation of architects of every size and function.

Such answers are not easy to develop, however. The situation
will change from office to office and vary from market to market. What
is important to understand is that the opportunity and need to advertise

are present. Exactly how an individual would use this promotional tool would be his decision and require some market and consumer research.

In conclusion, it seems apparent that the prohibition of advertising survives on feelings and opinions developed before it was first drafted, supported by tradition. The modern architect has become quite unique: an artist; a professional man; and a businessman. The business component of the practitioner provides the reasons why the architect should use this tool. A general program undertaken by individual practitioners would be valuable in acquainting the public with the duties and abilities of an architect. If guided by the same dictates of good taste that the Institute demands in other operations, it would not endanger the position or respect the profession now enjoys.

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