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MAY 1956

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AMERICAN INSTITUTE OF ARCHITECTS

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Skylines

Volume Six, Number Five

May 1956

Good News!!!

The **May Chapter Meeting** moves back to **The Golden Ox**, and this time we will be in a Room Downstairs, but the dinner will still be Chuckwagon Style!!!

This month, the meeting will be held on the Fourth Tuesday of the Month, **May 22**.

The hours are the same:

Business Meeting.....	5:30 P.M. (sharp)
Cocktail Hour.....	6:30 P.M.
Dinner	7:15 P.M.
Program	8:15 P.M.

The speaker will be

Patrick J. Keller, Curator of European Art at
The Nelson-Atkins Gallery.

Mr. Keller holds a Ph.D in

Archaeology and Art from Princeton University,

And he was a Fellow for two years at

The American Academy in Rome.

Before coming to Kansas City, he was at the
Allbright Gallery, in Buffalo, New York, where he
was Curator of the Collection.

Plan to attend, Tuesday, May 22, 5:30 P.M.

The Producers' Council is planning another
Extravaganza for Monday night,

June 11 . . . see page 27 for details.

● ● in the news

The Public Relations Committee reports that:

There has been a very fine response to ARCHITECTURE U.S.A. The film has been shown several times at Lincoln Central, Westport and Shawnee-Mission High Schools. It was featured at a recent meeting of the Kansas City Hardware Club, and other clubs are requesting it for future meetings. If you would like to show it for some group in the near future, be sure to contact John Murphy at HA 1-5142. Bill Conrad has been receiving some slides of architectural work in Kansas City, but to work up a really interesting program, he will need many more. So . . . dig out those slides you would like to have included and get them to Bill Conrad. If you want to talk to Bill about this project, his phone number is JE 1-9196.

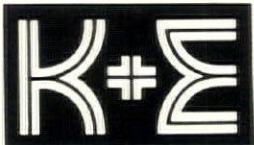
Harold Casey has arranged for the Medal Awards Exhibit to be displayed at the Art Gallery, in Springfield, as soon as it is available.

The Chapter has received a letter from the Veterans Administration saying that they are seeking an individual who is qualified and willing to accept a position as Construction Specialist, GS-1642-11, at a salary starting at \$6390, with increases to \$7465. Qualifications are: Degree in Civil Engineering or Architecture, or other comparable professional field, plus not less than eight years experience in a supervisory or executive level in the field of building construction or inspection for a private or governmental activity involved in large scale construction work, including a municipal, county, state, or federal agency or authority, **or** in the case of candidates not possessing such academic qualifications, a total experience of not less than fifteen years of such supervisory or executive experience. Anyone interested should contact the Personnel Department of the Veterans Administration, 1828 Walnut Street.

The committees that worked so hard to make the Medal Awards Competition such a success this year were the **Honor Awards Committee**—Conrad Curtis, Chairman, Herman Scharhag, Clarence Kivett, Richard Stahl and Eugene Pryor—and the **Public Relations Committee**—John Murphy, Chairman, Ralph Myers, Dave Miller and Bill Conrad. A special thank you should go to the **Producers' Council** committee headed by Bill Elder for all their help.

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MEDAL AWARDS EXHIBIT

Monday night, April 30, a display was set up in the Little Art Gallery of the main Public Library at Ninth and Locust, featuring the panels submitted for the Medal Awards Competition. A special committee within the Public Relations Committee headed by Dave Miller felt that because of the time needed to prepare the competition mounts and the amount of money represented in them, that a worthy setting should be prepared to display the panels to as large a segment of the public as possible. It is hoped that this display will also be shown at the Kansas City Museum, the Art Institute and that it can be photographed for use in 1957 as a traveling exhibit to the universities and high schools in the area.

The intent of this exhibit is not merely to show the award winners and the panels to the public, but to use them as an educational tool in conjunction with lettered panels of propaganda value to instruct the public on the value of the architect.

Members of this hard working committee were John Murphy, Bob Koppes, Ken McCall, Les Roenigk and Keith Edwards.

The committee prepared fifteen frames, which were Zolotoned and fastened together in groups of two and three. These provided a title for the display and extra space upon which to place the mounts.

The committee wishes to express its appreciation to the Westport Construction Company and Mr. Sterling Ronai, who furnished the spray gun and necessary Zolotone paint.

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Honor Award Banquet

This year 135 people attended the Chapter's Annual Honor Awards Banquet at the University Club, Thursday, April 19.

Richard Neutra, F.A.I.A., and his wife, of Los Angeles, and William Gillett, of Detroit, President of The Producers' Council, all arrived at Municipal Airport just in time to speed across the bridge (which fortunately was open to traffic that day) to join us for dinner.

Other guests that evening were Frank McNett, Director of the Central States District, A.I.A.; Robert L. Sweet, President of the Kansas City Chamber of Commerce; Reed McKinley, Director of Public Works for Kansas City; L. P. Cookingham, City Manager; Bert Senter, Vice president, Kansas City Chapter A.G.C.; Ross Sable, President, Kansas City Chapter of Producers' Council; Jim Jackson and Fred Fitzsimmons, of THE KANSAS CITY STAR; Don Ballou, of THE KANSAS CITY KANSAN, and the owners of the buildings receiving awards. After dinner, the awards were presented to architects and owners by Lloyd Roark. Medal Awards went to the firms of Kivett & Myers, Marshall & Brown, Voskamp & Slezak and Perkins & Will, of Chicago for three junior high school buildings for the Shawnee-Mission High School District. On hand to receive the award for the owner were Howard McEachen, Superintendent, and Board Members Kenneth Rankin, Roy Welch, Richard Garrett and Charles Long.

A Special Award was given to Don Hollis for Cherokee School . . . the owner was represented by Mr. Phil Kline, Board Member of Consolidated School District No. 110, and Mr. Charles Teagarden, Principal of the School.

Two Special Awards were made to Kivett & Myers, one for a residence designed for Dr. G. W. Robinson, Jr., and the other, for the design of their own office.

After the awards were presented, Angus McCallum introduced the speaker of the evening . . . Mr. Richard Neutra.

Mr. Neutra Speaks . . .



When we came in on a United Air Liner about half an hour ago, the Captain announced over the microphone, "Thank you very much for being our passengers. We hope you will be again with us and the United Air Lines. When you pass out, I would like you to congratulate our air hostess, who is going to get married tomorrow." So while I have been admiring here the modesty and the dignity of your public relations job in this awards dinner, I would like to tell you what I did. When I passed this lady, I gave her my card and said, "I am specializing in designing residences for air hostesses. I congratulate you very much. I just built a house in San Mateo for an air hostess, who actually was lucky enough to marry the Captain, here is my telephone number and here is her telephone number." You see, the presence of mind is very important for an architect.

This city, Kansas City, is a place, which I could notice from the air, is undergoing a great deal of changes, such as Mr. Geissal and his staff are preparing in the Urban Renewal Agency. A great deal of things are happening here and are going to happen in the near future. Whatever happens depends, in the first line, on public officials, such as Mr. Coo-ingham, who has ninety million dollars saved up for you, and, also, on the public, which produces some kindergarten children. But, it cannot be underestimated what the press or what the newspaper people do to enlighten the public about the role of the architectural fraternity. I have met architects all around the globe, and it is very interesting to study their situations, and the standing is not comparable with all it could be or all it should be of that profession which is the most important one, as a matter of fact, the only one which is concerned with re-doing, re-planning the physical environment of the human scene of actions. The architects of all countries have a terrific job in front of them, but where they are short of support, it is because of the lacking information which the public has concerning the real essential job.

Now, inviting co-professionals to a competition and winning prizes and giving prizes is one of the ways to document the interest of his profession in bettering the services of our profession. It, also, brings before the public the products of the best work done. It is wonderful what I can see. I only went very briefly around the exhibition, and it is heartening . . . it ought to be heartening to the public, especially, that such buildings as these school buildings are being done, according to not provincial, but really the best national standards. The firm that was engaged, for instance,

as consultants on these school buildings is certainly one of the highest class firms of architectural practitioners. You have, also, other foreigners to the community operating here associated with local architects. I personally do not think that architecture should be just a provincial affair. In reality, architecture is a world-wide problem, and the good accomplishments should be measured against the best accomplishments anywhere in the world. There is no reason why you should look at school buildings without looking at the school buildings done in Denmark or Sweden, or even in California . . . or Texas. I believe that architecture in a time when the globe is so shrunk and where the Constellations and the jet planes are always flying in such short time from one place to the other, is a world-wide issue; and it concerns everybody much more deeply than most people know.

Of course, much has been made of the progress in technology and the new materials, new gadgets and new lighting fixtures . . . and the Producers' Council will naturally put its weight on this side. The architect has to have a tremendous knowledge, and he cannot get any better information now than from the technically trained personnel which comes from individual firms and firms with which he deals to get the low-down on the newest progress in these fields.

If I would depend on what I learned—I do not want to say how many years ago—at the University of Vienna, I could not be an architect, that is to say, progressive architect. Most of our knowledge which we have we have really from conversations with people who come from those firms and discuss things with us.

On the other hand, I believe it is a little bit dangerous for the profession to put its weight of representing itself to the public on the needs of knowing the newest things only. The reason for that is that there is a certain element of fashion business short-range conduct developing from that because our industrial know-how, as well as our commercial basis for requires that new models and new materials come out every year, even season, almost like in the ladies apparel business. How can the public, public officials and the taxpayer develop a confidence in a profession which would not be steady in its investment advisory capacities, because an architect is an investment advisor as well. It is so that you have to have the confidence as a profession of the public and your specific individual clients. There is nothing more undermining to such a confidence than if you have to admit that you are changing your minds every season.

That reminds me that the definition of a prude is a girl who is so modest that she pulls down the window shade before she changes her mind. An architect is usually so proud that (contrary to the prude) if he changes his mind, he breaks into the front pages of the architectural magazines and other magazines. In reality, this is very detrimental. I do not think that without steadiness our profession can command full confidence and take this out of the realm of pipe dreaming.

The thought comes to me to compare this profession with another profession with which I compare my own activities continuously, and this is the medical profession. When I was a boy in Vienna, Americans used to come to Vienna to study medicine, and I heard some rather contemptuous remarks about these American students and doctors, most of them had

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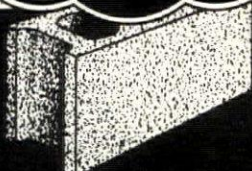
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been graduated before they arrived in Vienna. Within one generation and a half, the medical profession of America . . . the American Medical Association has lifted this profession by its boot straps out to the leading and commanding medical profession in the world. It is at the present time, beyond doubt, the best trained, best organized and most esteemed, and I would say, respected profession, respected by legislators. How did they do it?

Today, if they want to build a hospital in Lima, Peru, they will follow exactly the regulations of the American Medical Association. If they want at all to have any resident physicians or nurses or student nurses, they must switch to an American-run hospital. No legislator in Peru would ever think of counteracting the American Medical Association as to any of their rules concerning the various physical facilities which occur in a hospital. It would be a crazy undertaking. Now, it would be interesting to study how the American Medical Association has produced this change, not over centuries, but in a very, very short time. It is a most admirable and, perhaps, unparalleled effort of putting a profession on the map.

Now it is my conviction that the architectural profession is the only one which is really legitimately connected, and it is certainly the oldest one, with the planning of physical environment. During the last couple of hundred years, the idea has been growing, and has been accepted, that all organisms survive by adjustment to physical circumstances. Well, it does not apply to human beings. We have no trouble with fast changing climates or fast changing natural circumstances, and we can very easily make this adjustment like any other plant or animal.

Our trouble is the explosive inventiveness of our brains. We have the kind of development which calls not for biological adjustments which take a hundred thousand years. It is all moving so fast that the only way to survive for us is through co-ordination of all these physical happenings and events around us. Everyone of us who is designing the smallest two bedroom house is a co-ordinator to balance all these things into one project, and to try to make it harmonious to a point where it serves as a group of stimuli on human beings so that they feel well. An architect is not supposed to only handle and assemble well advertised materials, and he is not supposed to play with forms and colors and structure. His main material ought to be the human material, which is so sensitive in its responses. Inside of a human being all kinds of life processes are going on which can be either helped or disturbed or harmed by this outer stimuli. We have some nine million Americans cooling their hot heels in psychiatric waiting rooms each year. This is, I think, two and a half times as many as patients of other diseases. Now, if somebody cannot see what this has to do with our age of wonderful and powerful progress, he certainly is shortsighted. This is the Power Age. I was talking with somebody in San Francisco who said, "It gives you a tremendous sense of power if your automobile breaks down on the bridge approach and you can hold up twenty-five thousand cars standing behind you." Well, we have a lot of such power, and we exercise it continuously on each other . . . and drive each other crazy . . . and our home, of course, the place where one part of the family waits until the other part of the family brings home the car, is not really a relaxing place. The whole town is a place which contributes to nervous disorders and to the great consumer-

ship of tranquilizing pharmaceuticals, which come on the market and everybody has to take some pills. It looks to me that architects are engaged in a preventive medicine profession.

We can really, should really push in the direction to make our world planfully biologically bearable and wholesome. We have to accept, and we want to accept, and I am the first one to accept all the modern means, but the question is, what do we do with them? Are we not able to co-ordinate things, harmonize things so that human beings can live with their equipment which they have inherited? Architects are supposed to be time-binders. They are dealing with the past; they always learn something about the past in their schools. Somebody is always talking of the past styles. And we deal with the present. We are all supposed to have a great gift of anticipation, because the people put in all their savings and stretch all their credit to be indebted for an amortization period, and we are the ones who will have to anticipate what is going to happen. In other words, we deal with the past, the present and the future.

As I say, I have been in many countries and I have seen the students and the young architects, and they have the feeling that everything has been tried and it is necessary to stand on their heads and have a new idea, I would say, from "scratchism," and continuously have some entirely new approach to this problem of building. We cannot say that everything has been tried and every career overshadowed. Men like Le Corbusier, Frank Lloyd Wright, or I, myself, cannot serve as a pattern of a career for the future of a young man in the profession for the simple reason that we have lived under different circumstances. Things change so much as to what determines a possible, a feasible career. When I was a boy in Vienna, I must have been five years old, I saw a Buffalo Bill show, and I decided then and there to go to America. I had the vague idea that I would marry into the family of an Indian Chief, I would marry his daughter and be accepted into the tribe; but when I actually arrived here, I found that it was not possible to do that any more, that it was over. Incidentally, I was, also, married, and the whole thing broke down, so I decided to become an architect.

What I want to say, is that you cannot imitate such a thing as I did. I found myself completely alone in a hemisphere; there was nobody trying to do any such things as I have been trying to do, and I have not changed my mind. There is no trace that I have changed my mind in forty years. It was extremely difficult. The only man here in this country who was doing these things which were considered unconventional was Frank Lloyd Wright, but he was unknown so he was of no particular help. My only way of making a career was evidently not by showing prospects, possible prospects, any magazines or by showing them pictures of what I had done, because there were no magazines. You have only to go to the public library and look at the architectural magazines of 1920, and you will see what I was pitted against.

I was in a much more difficult situation than any young man conceivably can be today. I really had absolutely no friends, contacts or windfalls of any kind, and I had not married a woman who was the niece of the mayor, or anything of the kind. So what did I do? I did not even know the language, and I was working with gesticulations and facial expres-

sions. But I did show my very small, diminutive clients, which I found, and I found them very scarce, indeed—one or two a year—but I found these people, and I showed that I was passionately interested in understanding them . . . and coming close to somebody by understanding them, makes them almost fall in love with you. Some man finds a girl who seems to understand him very much, and he cannot help falling in love with her, and vice versa. It was exactly this process which made these people stick it out with me and do things which they had never seen and which I could not prove had been done before.

I believe so many who have worked in my office, I mean, apprenticing with me, had a very clear, clean-cut view into my activities. There was nothing puzzling about it. All conversations were overheard, and they actually saw what I was doing. Now, this sympathetic understanding goes along with me to great detail. I would compare this to the technique of a doctor, of course, with a subjective report like a doctor. First, when you go to a doctor, he asks you what is your complaint, and you start telling him all kinds of symptoms. But, this is not yet a diagnosis. He then gives you some examinations, and that is what I do. I start with symptoms and I listen to this subjective report . . . and the same is true whether these people are residential clients, a husband and wife, or whether it is a board of directors of an insurance company or trustees of a college, even the Army. U. S. Corps of Engineers officers finally, in the process, take off their tunics and become human beings. They are all human beings underneath, and as such they have a common denominator. You can find out all kinds of things about them, their fears and ambitions, and their actual different equipment, each one is an individual and has to be treated on this basis, and then he becomes very enthusiastic.

(Mr. Neutra's talk was in two parts. He, also, discussed architects in other countries which will be carried in a later issue of SKYLINES.)

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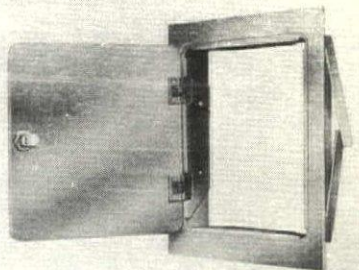


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MEDAL AWARDS . . . 1955

Indian Hillls Junior High School

Hocker Grove Junior High School

Milburn Junior High School

For: Well conceived plans from circulation standpoint

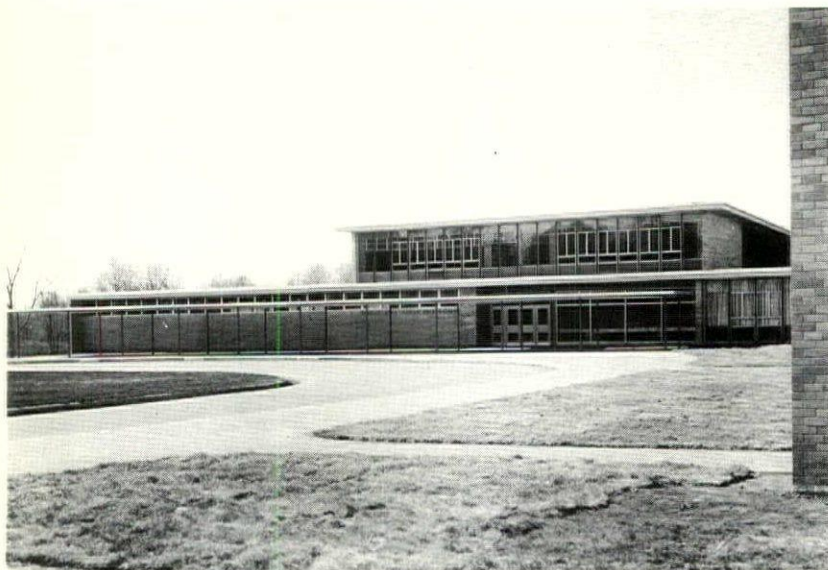
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Owner: Board of Education, Shawnee-Mission District High Schools, Johnson County, Kansas.



Indian Hills Junior High School, 6400 Mission Road.
Architect: Kivett & Myers and Perkins & Will

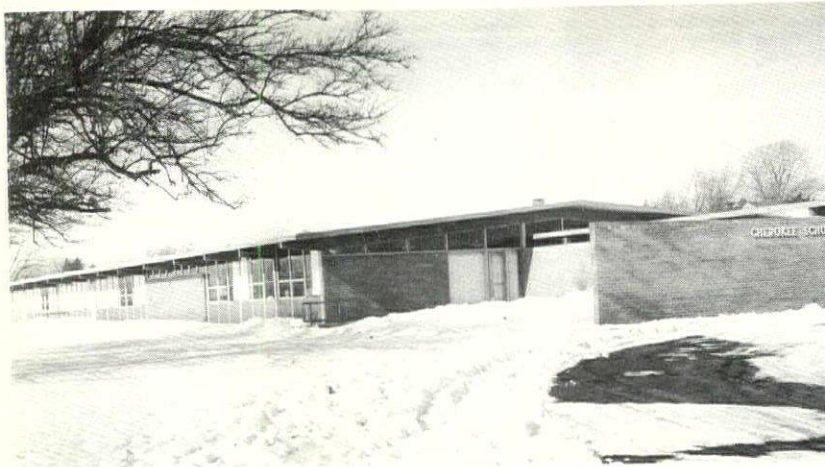


Hocker Grove Junior High School, Switzer & Johnson Drive.
Architect: Voskamp & Slezak and Perkins & Will



Milburn Junior High School, 8200 West Seventy-first Street.
Architect: Marshall & Brown and Perkins & Will

SPECIAL AWARDS

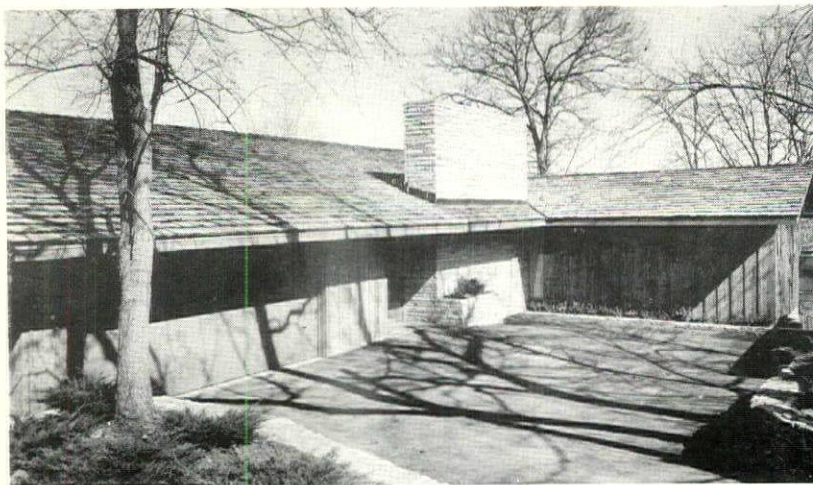


Cherokee School, 8714 Antioch

For: Fresh concept of open planning and economical construction.

Owner: Consolidated School District No. 110, Johnson County, Kansas

Architect: Donald R. Hollis



Residence, Quivira Lake

For: Simple use of residential materials with a feeling of livability and warmth.

Owner: G. W. Robinson, Jr., M.D.

Architect: Kivett & Myers



Architect's Office, 1016 Baltimore

For: Quality of details, selection of colors, materials and furniture.

Owner and Architect: Kivett & Myers

Photo Credits:

L. D. Jones

Indian Hills Junior High School

Residence for G. W. Robinson

Kivett & Myers Office

Wayne Wright

Hocker Grove Junior High School

Milburn Junior High School

Cherokee School



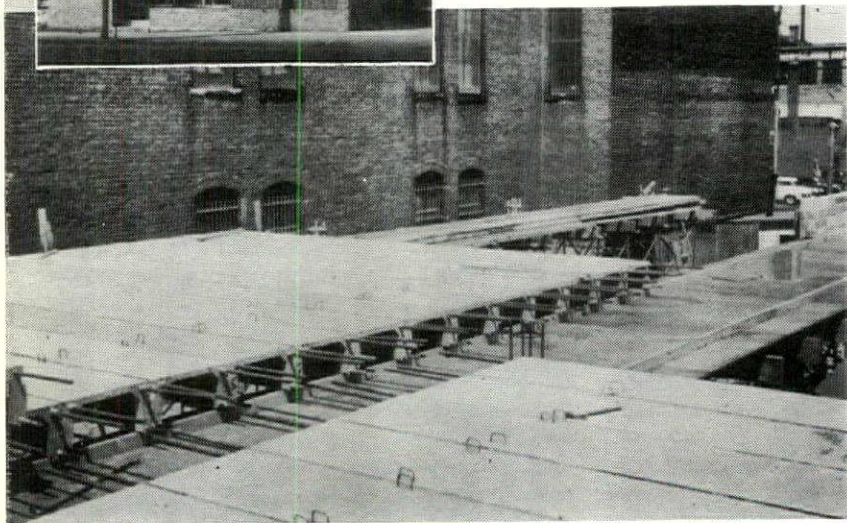
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Winners, All...



Members of the Board of Education, Shawnee-Mission District High Schools, gather with Superintendent McEachen to receive their awards. L. to R. Roy Welch, Kenneth Rankin, Richard Gararat, Charles Long, Howard McEachen.



All firms present and accounted for . . . L. to R. Ralph Myers (Kivett & Myers), Dwight Brown (Marshall & Brown), Emmitt Ingram (Perkins & Will), Ray Voskamp (Voskamp & Slezak).



In front of the Cherokee School Exhibit. L. to R. Phil Kline (Member of the Board of Consolidated School District No. 110), Mrs. Kline, Mrs. Hollis, Don Hollis, Charles Teagarden (Principal of Cherokee School).

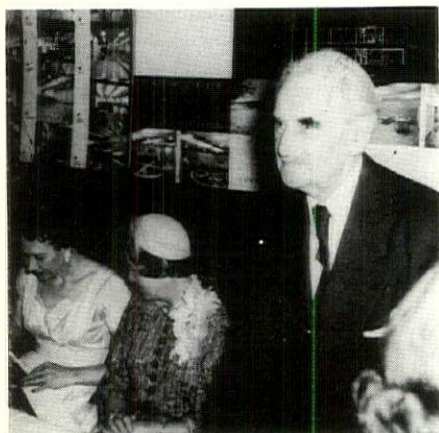
At the banquet with Mr. Neutra . . .



Mr. Neutra had a few minutes to tour the exhibit with Regional Director Frank McNett and Chapter President Frank Slezak.

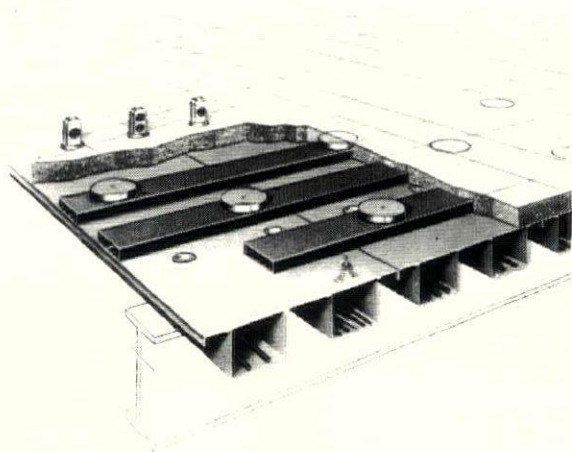


Mr. Neutra was introduced, and the ovation began.



After his talk, Mr. Neutra had a few seconds to catch his breath while Mrs. Neutra and Mrs. Roark glance at his new book.

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Membership Changes . . .

Three Junior Associate Members were recently advanced to Associate Membership . . . they are

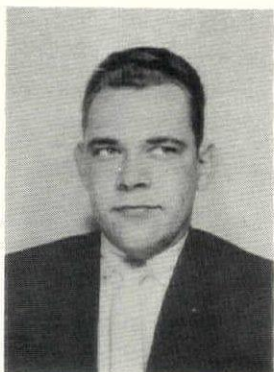
Ward H. Haylett, Jr. . . . a 1949 graduate of Kansas State College, has been a partner in the firm of Linscott, Kiene & Haylett since 1953. Before then, he was employed in the offices of Archer, Cooper & Robinson, R. N. Wakefield and Neville, Sharp & Simon.



John E. Jameson . . . received his B.S. degree in Architecture from the University of Kansas in 1951. He was employed by Black & Veatch until 1953. He is now an associate of the firm of Voskamp & Slezak.

Eugene F. Pryor . . . received his education at the Art Institutes of Kansas City and Chicago. Before opening his own office for the practice of architecture in 1954, he was employed by the firm of Marshall and Brown.

We, also, have two new members . . . who are



Joseph Roy Brown . . . graduated from the University of Kansas with a B.S. in Architecture in 1954. Since his graduation he has been with the firm of Blach & Veatch.

Frederick P. Chael . . . was employed by F. H. McGraw & Company in East Chicago, Indiana, and Paducah, Kentucky, after he received his B.S. in Architecture from the University of Nebraska in 1951. In 1954 he came to Kansas City and is now with the firm of Black & Veatch.

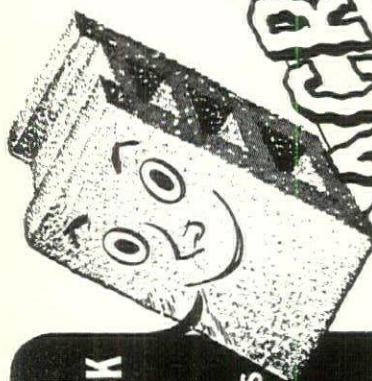


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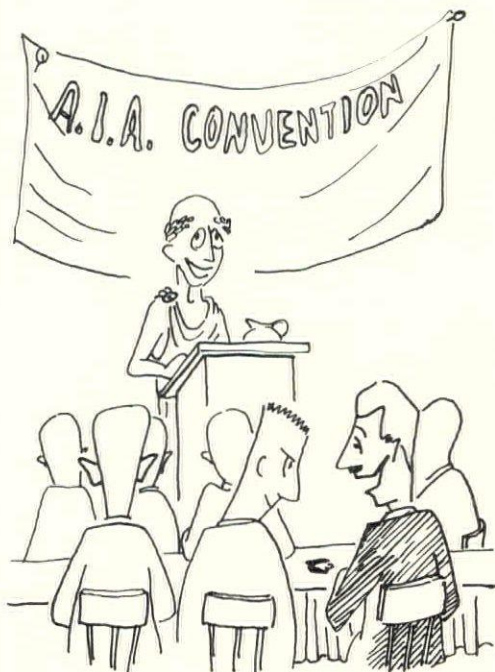
R.R. 1 Harrisonville, Mo.

More News . . .

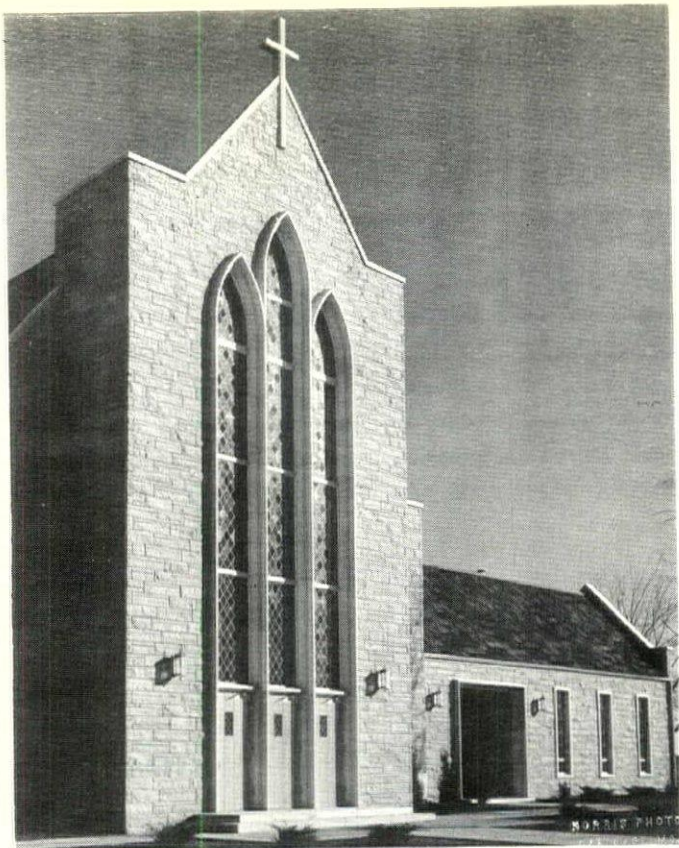
Newly elected officers of the Missouri Association of Registered Architects are Robert Elkington, President; Dave Clark, Vice-president; John Sweeney, Secretary; Herman Scharhag, Treasurer. The Board Members that were elected on Architect's Day, Saturday, May 5, in Jefferson City, are Dave Clark and John Hewitt.

The Chapter's Hospital and Health Committee provided an exhibit for the Midwest Hospital Association Convention, which was held here in Kansas City, April 25, 26 and 27. Those who saw the display report that John Hewitt and his committee did an excellent job. The three firms that provided material for the exhibit, which consisted of about twelve projects, were Cooper, Robinson, Carlson & O'Brien, Dane Morgan & Associates and Hewitt & Royer.

And, in honor of the 88th National Convention of the A.I.A., in Los Angeles, May 15-18 . . .



THIS PROGRAM DIRECTOR, CERTAINLY
CAN DIG 'EM UP.



Trinity Lutheran Church
Freistatt, Missouri

Arccitect Richard P. Stahl
Springfield, Missouri

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APPLAUSE

The Kansas City Chapter of Producers' Council and the University of Kansas School of Engineering & Architecture should step forward and take a bow. Their recent First Annual Midwest Architectural & Engineering Institute was one of the finest. Each member of the impressive roster of speakers came through in fine fashion, and made the day enjoyable in addition to being educational.

The 328 persons in attendance heard Richard Neutra, Anton Tedesko, William Gillette and J. R. DeRigne speak on the general theme of "Space and Materials".

The Producers' Council provided a display of materials, which was very popular between sessions. Members providing displays were: Aluminum Company of America, American Air Filter Company, Armstrong Cork Company, Celotex Corporation, Congoleum-Nairn, Crane Company, Devoe and Raynolds, Dow Chemical Company, Fenestra, Michael Flynn Mfg. Company, Granco Steel Products, E. F. Hauserman Company, Hough Manufacturing Corp., Hunter-Douglas Corporation, Ingersoll Steel Division, Inland Steel Products, Johns-Manville Sales Corp., Kentile, Inc., LCN Closers, Inc., Libbey-Owens-Ford Glass Company, Minneapolis-Honeywell, New Castle Products, Owens-Corning Fiberglas Corp., Pittsburgh Plate Glass Co., H. H. Robertson Company, Rohm & Haas Company, Sargent & Company, The Stanley Works, Truscon Steel, U. S. Plywood Corporation, Zonolite Company and J. A. Zurn Mfg. Company. This exhibit of materials was of special interest to the students in attendance.

Yes, the sponsors of this program should take a bow, especially, Bill Elder, Arthur Raymond, Glenn Jones, Jim Irvin, Ross Sable, Marvin Crique, Professor George Beal and Dean T. De Witt Carr. You are soon to be invited to the

PRODUCERS' COUNCIL 50 Million Dollar Extravaganza

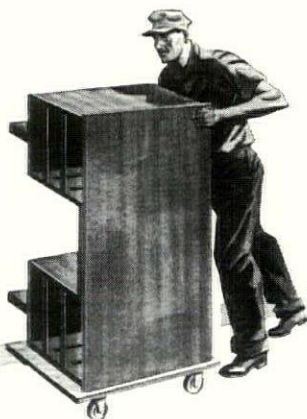
This will be **MONTE CARLO NIGHT**; however, the Prince and Gracie won't be there.

When? Why, on Monday, June 11, from 6:00 P.M. to Midnight.

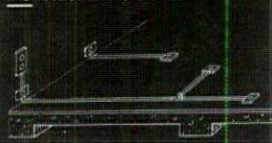
Where? The American Legion Clubhouse, 7500 West 75th Street, Overland Park, of course!

Watch for your announcement to arrive in the mail and R.S.V.P. quickly!!!

HOW MUCH WILL IT COST YOU TO MOVE A DESK?



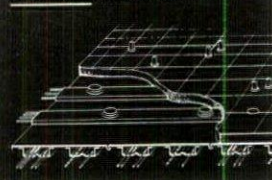
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