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SKYLINES / 9 '60 / KANSAS CITY CHAPTER, AIA

AIA

KANSAS CITY

CHAPTER

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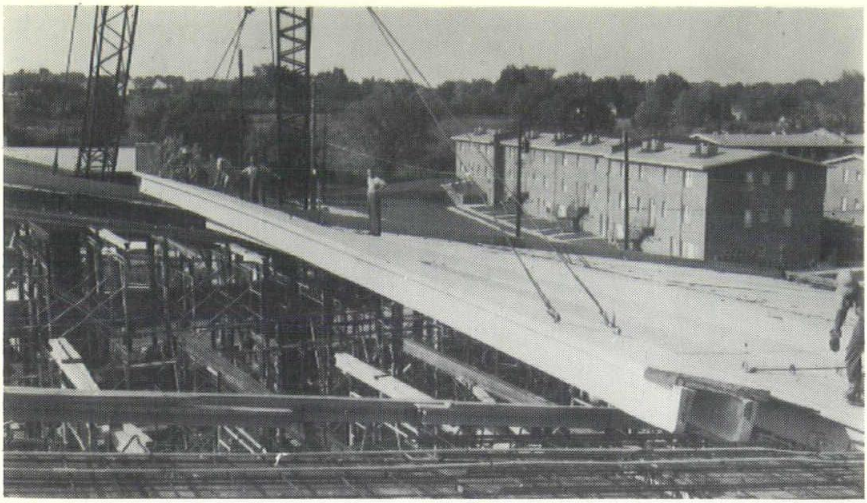

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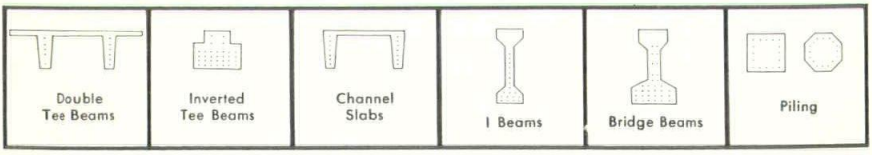

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THE AIA THROUGH OTHERS' EYES

The following article appeared in PPG Products, the publication of the Pittsburgh Glass Company. It is sometimes interesting to see how we appear to others, and this story gives AIA members such an opportunity. The several references to KC/80 make the material even more appropriate for SKY-LINES.

While fire marshals and spectators looked on, a neatly dressed technician recently set fire to a school in Southern California. In Toledo, Ohio, police halted traffic as amazed citizens, watched trucks deposit trees, shrubs, swings and slides on the main downtown boulevard. In Kansas City, Mo., a crowd of shoppers pressed around a plate glass window to view a model which showed how their city might look in the year 1980.

These seemingly unrelated incidents had one thing in common. They gave the general public a first hand look at The American Institute of Architects in action. Deliberately setting fire to an abandoned school in California supplied important field test data for AIA's current investigation dealing with school safety. This information was supplemented by research work, regional conferences, and a national seminar in Washington, D. C.

John Noble Richards, AIA President, was a prime mover behind the Toledo episode . . . the widely publicized installation of a temporary mall in the heart of the downtown shopping district in this northwestern Ohio city. In Kansas City, the local Chapter of the AIA donated approximately 3,000 man hours of its time to a redevelopment study for the city.

Known as KC/80, the urban redevelopment survey showed what could be achieved in the downtown area by 1980.

While much of the AIA work is more scholarly, technical and often unheralded, the above episodes tend to underscore the expanding role that architecture and architects are playing in America's civic and economic life. This cultural revival of architecture is due largely to the unifying influence of The American Institute of Architects, a combined professional and trade association. Certainly, the architect did not always enjoy this professional status.

A century ago architecture was at a low ebb! A Chicago architect was hired for $2 per day to draw plans for builders, while the wife of a Philadelphia architect offered millinery for sale to supplement the family income. Even the capitol in Washington, D. C., while expertly executed, was not architect designed. Rather, it was the work of Dr. William Thornton, a physician by profession but a designer and builder by avocation. Even the formation of a professional association (the beginning of AIA) by 13 New York architects in 1857 provided little respite, since in its early years the AIA functioned like an exclusive gentlemen's club with membership "by invitation only."

Limited by its early membership policies and retarded by the depression of the 1930's, the AIA had garnered only 3,200 members by 1942. Despite its size, however, the institute was built on bedrock. Its objectives were consistent with the best interests of the profession and among its accomplishments was the founding of the first architectural school at the Massachusetts Institute of Technology in 1868. Through the years it also had battled successfully in many states for establishment of examinations and licensing of architects, yet it was handicapped at times by the claim that it was "not truly representative of the profession."

In 1942 factors were at work which would radically transform the 85-year-old organization. Changes in AIA membership policy, the postwar building boom, plus the growing desire among most architects for professional status were gaining momentum and by this time (1942) the AIA had put teeth in the word professionalism. It had succeeded in setting up a strict code of professional ethics and offered guidance on such matters as architectural competition. The code of ethics, among other things, eliminated such practices as providing free sketches, unfair competition with other architects or deriving income from a building other than that fixed by the professional fee. Thus the AIA not only safeguarded the general public but the profession as well. With these tangible benefits emerging, AIA quadrupled its membership between 1942-1959. The roster now exceeds 13,000 and it is still growing.

National headquarters of the AIA is located in the Octatgon, historic home of President Madison, which was purchased in 1900 and restored. Here, within three blocks of the White House, a professional staff of 60 persons headed by Executive Director Edmund R. Purves translates AIA policies into action. Serving the architect is a truly monumental task for this range of authority and responsibility covers a broad spectrum. As the planner, designer and supervisor of building construc-

tion the architect has a stake in cultural, engineering, legal, financial, public relations and other diverse aspects of the construction industry.

In order to maintain liaison with all these facets of the industry, AIA has established joint committees with key trade associations, such as Producers' Council (an organization of building material manufacturers founded in 1923 by AIA), Associated General Contractors, Engineers' Joint Council, National Association of Home Builders, etc. In all the AIA staff, its officers and directors serve on approximately 60 committees, internal and external, national and local, dealing with the architect's interests and activities. Findings of these committees, legislative efforts, AIA-sponsored college research work, Building Type Reference Guides and other vital information is relayed to members through the Memo, a timely news bulletin, and the AIA Journal, offical monthly magazine of the institute. Information also is dispensed through programs developed for the 130 chapters and by speakers at the 13 regional and the national Conventions.

An architect not only must keep abreast of the new developments relating to planning, design, materials, technical and mechanical phases of his work, he also must learn to operate efficiently as a businessman. While he supervises for his clients nearly 20 billion dollars worth of construction work annually, the architect is basically a small businessman. Of the nearly 10,000 architectural offices in the country more than half have only two employes. To assist him in his business operations, AIA publishes its "Handbook of Architectural Practice," a great many contractural documents and other essential material dealing with office practice. By assisting the architect in the organization of the "mechanics," the AIA helps free his time for the vital work of planning and design.

To the architect planning and design represent far more than just making drawings for blueprints and seeing that they are properly followed. They represent thorough research and consideration of the scope of each individual project.

To begin with the architect must thoroughly study the natural and human enrironment—the land and the people—for which he plans and designs. The soil, the terrain and the climate differ from one community to another. So do the tastes, traditions and aspirations of people. A good building takes account of all these individual characteristics.

The architect must be thoroughly acquainted with the function the building must serve. This requires study, research and close collaboration with the client.

If he is to design a school the architect must consider teaching methods as well as the number of students the building will house. No two school systems in America teach in exactly the same way. Seemingly minor differences create substantial variations in buildings. In planning a large apartment building the architect must know the general age, habits and needs of the potential tenants and the relationship between income and rent in that particular area. If he is commissioned to plan a factory building he must find out how the product is to be made and handled.

In short, before he can do a good job of planning a building the architect must know exactly what will happen inside. This enables him not only to heed the wishes of his client, but to determine how the building—be it a house, an office building, a school, a church or a commercial building—can fulfill its function most efficiently and economically.

The institute, through its programs of public relations and awards, provides recognition for those who most esthetically and efficiently accomplish these objectives. The National Honor Awards, for example, attract more than 300 entries each spring. Winning designs receive wide publicity in national architectural magazines . . . as well as in scores of regional publications. The AIA administers other competitive awards, scholarship programs, technical literature competitions and honors the achievements of allied crafts.

The Gold Medal, highest honor the AIA can bestow, and the admission of fellows are two of the most coveted symbols of recognition administered by the institute. To date 26 gold medals have been awarded for outstanding contributions to the profession. Advancement to the College of Fellows is a signal honor reserved for outstanding achievement in design, education or public service, with all candidates nominated only by their associates. Currently less than five per cent of the membership holds the coveted FAIA title.

Since professional ethics forbid individual advertising but encourages civic and public service the AIA gives a mighty public relations assist to chapters and individuals. "A School for Johnny" and "A Place to Worship" are typical of various films designed to educate the laymen to architectural needs. Dozens of AIA booklets supplement the film program and a comprehensive manual on "Successful Organization" outlines every salient feature of good chapter planning, from organizing a program to estimating consumption at a cocktail party.

The broad objective of all these public relations tools supplied by the institute is to aid and encourage architects to plunge into the life of the communities. This they have done and are doing with ever increasing vigor. The episodes mentioned earlier dealing with voluntary contributions by architects to urban redevelopment in Toledo and Kansas City are not isolated examples. Similar contributions have been made by AIA chapters in Little Rock, Louisville, Nashville, Detroit, Houston, etc.

You also find individual architects everywhere talking about a better human environment in the service clubs, various civic organizations, on citizens' committees and government boards. In Baltimore, for example, seven members of the AIA chapter hold important municipal and civic posts.

Elsewhere architects, like men in most professions, organize to protect their professional status and strive within the AIA for even higher ethical and professional standards. In California and Montana they have mapped political programs to help win the understanding and support of the legislatures. It was largely through the untiring efforts of the

Philadelphia chapter that the controversial problem of curtain wall construction in that city was finally resolved, after five years, into law as an amendment to the building code. This achievement places Philadelphia in a competitive position with all other large metropolitan centers in the use of modern wall construction by industry and commerce.

Looking to the future of both the profession and the institute, the AIA takes a close personal interest in students and newcomers. Maintaining high student morale is important since the training period is long and rigorous. It requires five years of college, a three-year apprenticeship and then a stiff state examination to become a registered architect. Small wonder, in view of this, that approximately 50 per cent of all architectural students "drop out" before graduation.

To stimulate interest in these formative years, an Association of Student Chapters, AIA, was formed to coincide with the national, regional and chapter activities. The annual program highlight is a student forum held each November in the Octagon. For graduates a comprehensive architect-in-training program has been devised by AIA to insure a well-rounded apprenticeship (similar to medical internship). The employer records the hours spent on various phases of work in an AIA log book. A chapter counsellor then double-checks progress periodically with the trainee.

To assure high academic standards the AIA works closely with the National Architectural Accrediting Board Study (which it helped found). AIA also was instrumental in devising an aptitude test for "screening" prospective students. At present the colleges are graduating about 1,500 students per year, a good omen for both the AIA and the American construction industry.

This altruistic attitude of today's architects is not limited to education and training within the profession. Their concern turns increasingly from the individual building to the total environment. Architects feel that the appearance and efficiency of American cities are more commensurate to our high standard of citizenship and culture. AIA members are constantly seeking public support for providing the American people with a better and more beautiful environment. As AIA Past President John Noble Richards repeatedly said:

"It is not enough that our cities and suburbs keep growing and expanding. It is vital that they also be beautiful and liveable. Unless we organize our space we may be suffocated in a morass of ugliness, noise and confusion for, if democracy fails to provide for its citizens a good life in a healthy environment, democracy will have failed."

Basically, the entire architectural profession already has contributed greatly to the revolution in our 20th century environment. Architects have reshaped the face of our cities with parks, plazas and malls, designed the beautiful, efficient offices in which we work, supplied well-planned schools that make learning easier and more pleasant for our children and have conceived modern homes that contribute to family harmony and relaxation. Their continued growth and influence give promise of a Golden Age of American Architecture ahead.

1961 CONVENTION PLANS FROM PHILADELPHIA

A command performance of the Philadelphia Orchestra, a midnight buffet at the venerable Bellevue-Stratford Hotel, a visit to Winterthur's 100 rooms, vespers in colonial St. Peter's Church, theatre at Playhouse-in-the-Park, cocktails at the Franklin Institute, a private dinner in the "City of Homes"—these might be highlights from a Philadelphian's social calendar for a lifetime.

In fact, they are some of the events AIA members will be able to enjoy all in one wonderful week in Philadelphia next April.

The occasion will be the 1961 Convention of the American Institute of Architects; the events highlight a program planned by a Host Chapter Committee determined to set records for foresightedness and good host-manship.

Delegates to this year's San Francisco Convention found the Philadelphians armed not only with notepads, but with reservation blanks for next April's Host Chapter Events.

The heaviest demand to date is for tickets to the biggest event—a special concert by the world-famous Philadelphia Orchestra with Eugene Ormandy conducting. A particular attraction to architects is the setting—the century-old Academy of Music, newly refurbished without alteration to its legendary acoustics. A buffet-ball will follow at the Bellevue-Stratford Hotel. Both will take place on Tuesday of the Convention Week.

A new approach marks the opening of Convention Week. Sunday, April 23 is set aside as a day for reflection and consecration in the hallowed environs of Independence Hall. Before Monday's busy pace begins, delegates may attend an afternoon worship service at Historic Christ Church, hear vespers sung by Old St. Peter's Church Boys' Choir, and share buffet supper at Gloria Dei, Philadelphia's oldest (1700) church. A tour between services will encompass Independence National Historical Park and nearby "Society Hill," the Colonial residential area now being redeveloped in the unique Philadelphia manner. A committee headed by Roy F. Larson is responsible for this inspiring preamble to the week's work.

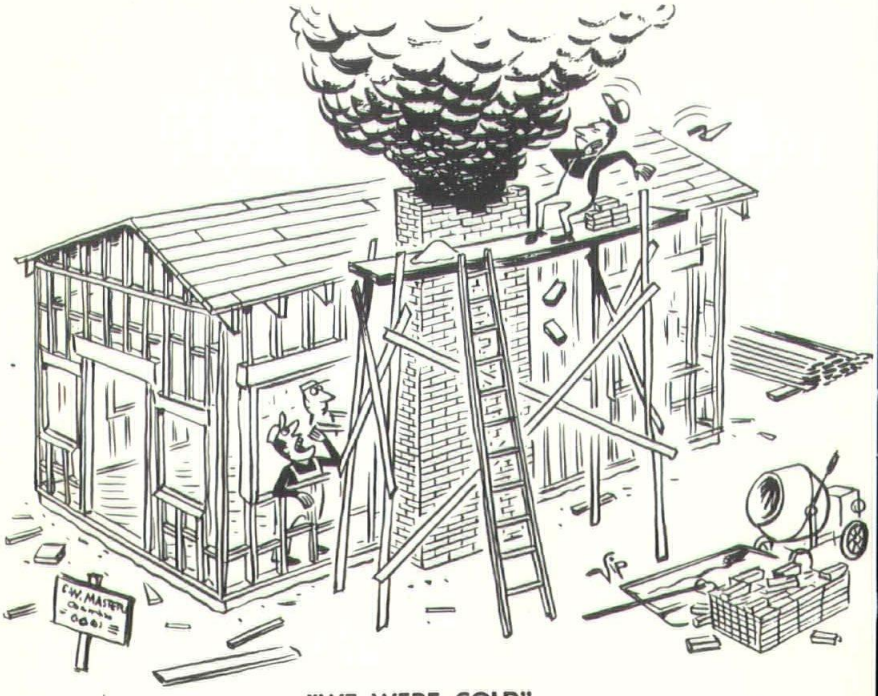
IN THE SHADOW OF INDEPENDENCE HALL, SYMBOL OF THE 1961 A.I.A. CONVENTION, HOST CHAPTER STEERING COMMITTEE MEMBERS CHARLES E. PETERSON, BERYL PRICE, CHAIRMAN, HERBERT H. SWINBURNE, AND HARRY W. PESCHEL DISCUSS PLANS TO MAKE THE WEEK OF APRIL 23RD IN PHILADELPHIA THE BIGGEST AND BEST ONE YET FOR THE NATION'S ARCHITECTS. A COMMAND PERFORMANCE OF THE PHILADELPHIA ORCHESTRA AND TOURS OF COLONIAL PHILADELPHIA'S HISTORIC SHRINES ARE ALREADY ON THE AGENDA. THE STATUE IN THE BACKGROUND IS COMMODORE JOHN BARRY.

The Philadelphians are eager to make the journey as attractive to wives as to their architect-husbands. Chances of success are good, with tours scheduled to two fabled duPont showplaces: Longwood Gardens, with its fountain displays, and the Henry F. duPont Winterthur Museum,

"largest and richest assemblage of American decorative arts ever brought together." Wives will also be favored with a special performance at the city's Playhouse-in-the-Park, a tea for artists in the galleries of the Pennsylvania Academy of Fine Arts, and a junket to the quaint shops of New Hope in Bucks County.

These are merely highlights of the Host Chapter Program. Add to them a cocktail party at the unique Franklin Institute, arranged by Arthur B. White and committee; a whole array of specialized architectural tours, plotted by Benjamin S. Linfoot and committee, and the traditional alumni luncheons, planned with a special flair by Michael P. Marcelli and committee. Thanks to the energetic efforts of Alfred Clauss and his hospitality committee, "at home" cocktail and dinner invitations have already been extended to conventioneers by hundreds of architects, clients, and civic leaders.

Convention-minded AIA members are reminded that most Host Chapter events are open only to ticket-holders, and that no ticket supply is endless. A postcard to the Philadelphia Chapter, AIA, 2400 Architects Building, Philadelphia 3, will bring a complete program with reservation blank.



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SCHEDULE OF UNIT COSTS 1915-1960 (DETROIT)

Annually since 1915, the Detroit Real Estate Board has produced and distributed a schedule of unit costs employing cubical contents of buildings as the basis for determination of costs. The schedule, revised as of January 1, 1960, is presented on the following pages.

The cost figures presented are presumed to represent the minimum cost at which a fairly good building of econimic design, may be constructed under most favorable circumstances within the Detroit district. The costs contain architects' fees, contractors' profits and all general items of construction and equipment including plumbing and heating systems, elevators, incinerators, refrigerating systems, etc. Financing costs, however, are not included.

The schedule is reproduced by permission of the Detroit Real Estate Board. Comparison with known local cost figures may be of interest.

COST PER CUBIC FOOT IN CENTS

Classification of Buildings	Aug. 1915	Aug. 1920	Feb. 1 1925	Jan. 1 1930	Jan. 193
FACTORIES AND WAREHOUSES:					
Fireproof (Under 300,000 cu. ft.)	.14	.31½	.23	.22	.16
Fireproof (Over 300,000 cu. ft.)	.12½	.29	.22	.21	.16
Mill Construction	.10	.22½	.16	.15½	.11
Ordinary	.09	.21	.14½	.13½	.10
Frame	.07½	.17	.11	.10	.07
STORES:					
Fireproof	.23	.52	.40	.38½	.30
Ordinary	.16½	.37½	.26½	.25	.20
Flats (Above Ordinary)	.22	.48½	.29	.27	.22
Ordinary without Basements	.....	.....	.19	.17	.14
MARKETS:					
Ordinary without Basements	.....	.....	.....	.....	...
CHURCHES AND THEATRES:					
Fireproof	.18	.40½	.36	.35	.27
Ordinary	.15½	.35	.27½	.26	.20
OFFICE BUILDINGS:					
Fireproof	.30½	.68½	.52	.50	.39
Ordinary	.22	.48½	.33½	.32	.25
HOTELS:					
Fireproof	.33½	.75½	.57	.56	.43
Ordinary	.29½	.66½	.34	.31	.25
SCHOOLS:					
Fireproof	.22	.48½	.43½	.40	.32
HOSPITALS:					
Fireproof	.32	.72	.43½	.45	.32
ALL STEEL BUILDINGS:					
Under 20,000 cu. ft.	.12	.25	.14	.13	.1
20,000 to 100,000 cu. ft.	.08	.18	.12	.10½	.1
Over 100,000 cu. ft.	.06½	.14	.10	.09	.0
APARTMENTS:					
Fireproof	.35	.78	.52½	.50	.3
Protected	.29½	.66½	.46	.45	.3
Brick (Ordinary)	.28	.63	.32	.29	.2
Brick (Veneer)	.24	.54	.30	.28	.2
RESIDENCES:					
Brick (with 12" basement wall)	.30½	.68½	.46	.44½	.3
Brick (1-Story with 8" Basement walls) not over 18,000 cu. ft.					
Brick (Veneer or Stucco)	.24	.54	.32½	.30½	.2
Brick (Veneer or Stucco) 1 Story	.....	.....	.....	.....	...
Brick (Veneer or Stucco) 1-Story not over 18,000 cu. ft.					
Frame	.21½	.48½	.26½	.24	.2
Frame (Not over 25,000 cu. ft.)	.....	.....	.....	.20	.1
Frame (1 to 1½ Stories) not over 18,000 cu. ft.					
Cinder Concrete Block	.....	.....	.39	.37	.2
Cinder Concrete Block (1-Story not over 18,000 cu. ft.)					
GARAGES:					
Gas and Service Station	.....	.....	.....	.....	...
Fireproof	.....	.30	.23	.23	.1
Mill Construction	.....	.20	.15	.13½	.1
Ordinary	.....	.17	.13½	.13	.1
Frame	.....	.14	.10	.09	.0
SHEDS WITHOUT HEAT:					
Enclosed Without Floor (Frame)					.0
Enclosed (Frame)					.0
Enclosed (Ordinary Construction)					.0
Enclosed Without Floor (Ordinary Construction)					.0
Enclosed (All Steel)					.0
Enclosed Without Floor (All Steel)					.0
Open Shelter (Frame Construction)					.0

Jan. 1 1932	Jan. 1 1933	Jan. 1 1935	Jan. 1 1936	Jan. 1 1937	Jan. 1 1938	Jan. 1 1940	Jan. 1 1941	Jan. 1 1942	Jan. 1 1943	Jan. 1 1944
.15	.14	.16½	.19	.21½	.25	.25	.28	.30	.31	.32
.14½	.12½	.15	.17	.20	.21	.23	.25	.26	.27½	.28½
.11	.10	.12	.14	.16	.17	.16	.17	.18½	.20	.21
.09½	.08½	.10	.11½	.13	.14	.13½	.16	.17½	.19	.20
.07	.07	.08½	.10	.11	.10	.09	.12	.14	.15	.15¾
.29½	.26	.31	.35½	.39	.42	.42	.46	.50	.53	.55
.19	.16½	.21	.24	.26½	.22	.26	.29	.31	.34	.36
.21	.18½	.22	.25	.28	.25½	.24½	.27½	.29½	.33	.35
.14	.12	.15	.17	.19	.16	.17	.20	.22	.24	.25
.....	.....	.....	.....	.....	.....	.13	.14½	.16	.18	.19
.26	.22½	.27	.31	.35	.38	.42	.50	.54	.56	.58
.19½	.18½	.22	.25	.28	.31	.30	.35	.38	.42	.44
.37½	.32½	.39	.44½	.50	.55	.54	.59	.64	.67	.69
.24	.21½	.26½	.30	.33½	.36	.32	.37½	.40	.43½	.46
.42	.37½	.45	.52	.58	.60	.59	.64	.69	.72	.74
.24	.21½	.26½	.30	.34	.34	.32	.37½	.40	.45	.47½
.30	.27	.33	.38	.42½	.45½	.45	.50	.54	.56	.58
.32	.27¾	.33½	.38½	.43	.60	.60	.66	.71½	.72½	.74½
.11	.10	.12	.14	.16	.17	.14	.15	.16	.16½	.17½
.10	.09	.10½	.12	.13	.14	.12	.14	.15½	.16	.17
.07	.06½	.07½	.08½	.09½	.10	.10	.11½	.12½	.13	.14
.37½	.34	.41	.47	.52	.55	.55	.59½	.64	.67	.69½
.34	.30	.36	.41	.46	.48	.45½	.50½	.55	.57	.59
.23	.22	.26½	.30	.33½	.44	.36	.41	.44½	.47	.49¾
.22	.21	.25½	.28	.31	.31	.25½	.31	.34	.36½	.38
.33½	.25½	.31	.34	.38	.36	.32	.36	.40	.45½	.46
.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.36
.23	.22½	.25	.27	.30	.30	.27½	.31½	.35	.37	.37
.....	.....	.....	.....	.....	.....	.23½	.30	.33	.36	.....
.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.35
.19	.19	.21½	.23	.26	.24	.19	.25	.28	.31	.32
.15	.14	.17	.19	.21	.21	.18	.23	.24	.30	.....
.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.31
.28	.22½	.27	.31	.35	.35	.30	.34	.38	.42	.43
.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.34
.....	.21½	.26½	.30	.34	.36	.35	.42½	.45	.48	.48
.17	.15½	.18	.21	.23½	.25	.25	.28	.30	.31	.32
.11	.10	.12	.14	.16	.17½	.15	.18	.19	.21	.22
.10	.09	.10½	.12	.13	.14	.13½	.15	.16	.17	.18
.07	.06½	.08	.09	.10	.11	.08½	.10½	.11	.12	.12½
.04½	.04	.05	.05½	.06	.05½	.05	.06	.06½	.07	.07½
.06	.05	.06½	.07	.08	.08	.07	.08	.09	.10	.10½
.09¼	.09	.10½	.12	.13	.14	.10	.11½	.12½	.14	.15
.09	.08	.10	.11½	.12½	.13	.09	.10	.11	.12	.13
.04½	.04	.05	.05½	.06	.07	.06	.07	.07½	.08	.09
.03½	.03¼	.04	.04½	.05	.06	.05	.06	.06½	.07	.08
.03	.03	.03½	.04	.05	.04¼	.04½	.05	.05½	.06	.07

COST PER CUBIC FOOT IN CENTS

Jan. 1 1945	Jan. 1 1946	Jan. 1 1947	Jan. 1 1948	Jan. 1 1949	Jan. 1 1950	Jan. 1 1951	Jan. 1 1952	Jan. 1 1953	Jan. 1 1954	Jan. 1 1955
.34½	.35	.41½	.45	.49	.50	.53	.55	.59	.62	.64
.31	.32	.38	.41	.45	.46	.48½	.50½	.54½	.58	.60
.23	.24	.27	.31	.33½	.32½	.35	.36	.38	.40	.41
.21½	.22	.24½	.28	.30	.29½	.32	.33	.35	.36	.37
.17½	.18	.21	.24	.26½	.26	.28½	.29¾	.31	.31	.31
.59	.60	.67½	.74	.80	.81	.85	.88½	.95	1.01	1.04
.39	.39½	.44	.50	.54	.53	.57	.59	.62	.64	.65
.38	.40	.45½	.52	.56	.55	.59	.61	.64	.66	.67
.26	.26½	.30	.34	.37	.36½	.39	.40	.42	.44	.45
.20½	.21	.25	.28	.30	.29½	.31½	.32½	.34	.36	.37
.63	.64½	.72	.75	.81	.82	.87	.90¾	.95	.99	1.02
.48	.49	.55	.60	.65	.64	.69	.71	.74½	.76	.77
.74¾	.75	.85	.95	1.03	1.04	1.10	1.14½	1.22	1.27	1.31
.50	.52	.59	.67	.72	.71	.77	.80	.84	.85	.86
.80	.82	.92	.99	1.07	1.08	1.15	1.19½	1.27	1.33	1.37
.51¾	.53	.58½	.66	.71	.69½	.75	.78	.82	.84	.85
.63	.64½	.73	.82	.89	.90	.95½	.99	1.05	1.09	1.12
.80¾	.82	.88½	.98	1.06	1.07	1.14	1.18½	1.26	1.32	1.36
.19	.19½	.22	.24½	.26½	.27	.29	.30	.32	.33	.34
.18¼	.19	.21½	.24	.26	.26½	.27	.28	.30	.31	.32
.15	.16	.18	.20	.21½	.22	.23½	.24½	.26	.27	.28
.75	.77	.87	.96	1.04	1.05	1.12	1.16½	1.24	1.29	1.33
.64	.65½	.70	.77	.84	.84	.89	.92	.97	1.00	1.02
.54	.56	.62	.71	.77	.75	.81	.84	.88	.89	.90
.41	.43	.48	.55	.59½	.58	.63	.65	.68	.69	.70
.50	.52	.59	.67	.72	.71	.77	.79	.82	.84	.85
.39	.40	.46	.52	.56	.55	.61	.62½	.65	.66	.67
.40	.42	.47	.53	.56	.55	.59½	.61½	.64	.66	.67
.38	.39	.44	.50	.54	.53	.57½	.59½	.63	.64	.65
.36	.37	.41	.47	.50	.48½	.52	.54	.57	.58	.58
.34	.36	.39	.45	.49	.47½	.51	.53	.55	.56	.56
.46	.47½	.51	.58	.62	.61	.66	.68	.71	.73	.74
.37	.38	.42	.47	.52	.51	.56	.58	.60	.62	.63
.50	.53	.65	.67	.72	.73	.78	.81	.86	.89	.91
.34½	.35	.41½	.45	.49	.49	.52	.54	.58	.62	.64
.24	.25	.27	.31	.34	.33	.35	.36½	.38	.40	.41
.19½	.20	.23	.26	.28	.27½	.30	.31	.32	.34	.35
.14	.15	.17	.19½	.21	.20	.22	.23	.24	.25	.25
.08	.08½	.10	.11	.12	.11½	.12½	.13	.14	.14	.14
.11½	.12	.13½	.14½	.15½	.15	.16	.16¾	.17½	.18	.18
.16	.17	.19	.20	.21½	.21	.22	.22¾	.24	.25	.25
.14	.15	.17	.18½	.20	.19	.20½	.21	.22	.23	.23
.10	.10½	.12	.13	.14	.14½	.15½	.16	.17	.18	.19
.09	.10	.11	.12	.13	.13½	.14	.14½	.15½	.16	.16
.08	.08½	.10	.10½	.11	.10	.11	.11½	.12	.12	.12

Jan. 1 1956	Jan. 1 1957	Jan. 1 1958	Jan. 1 1959	Jan. 1 1960	*Classifications of Buildings*
					FACTORIES AND WAREHOUSES:
.67	.70	.72	.75	.78	Fireproof (Under 300,000 cu. ft.)
.63	.66	.68	.71	.74	Fireproof (Over 300,000 cu. ft.)
.43	.45	.46	.48	.50	Mill Construction
.33	.40	.41	.42	.43	Ordinary
.32	.33	.33	.34	.35	Frame
					STORES:
1.09	1.14	1.17	1.23	1.28	Fireproof
.68	.72	.73	.75	.77	Ordinary
.70	.74	.75	.77	.79	Flats (Above Ordinary)
.47	.50	.51	.53	.54	Ordinary without Basements
					MARKETS:
.39	.41	.42	.43	.44	Ordinary without Basements
					CHURCHES AND THEATRES:
1.06	1.11	1.13	1.17	1.21	Fireproof
.80	.84	.85	.87	.89	Ordinary
					OFFICE BUILDINGS:
1.36	1.43	1.46	1.51	1.57	Fireproof
.89	.93	.94	.96	.98	Ordinary
					HOTELS:
1.42	1.49	1.52	1.57	1.63	Fireproof
.88	.92	.93	.95	.97	Ordinary
					SCHOOLS:
1.16	1.22	1.25	1.30	1.35	Fireproof
					HOSPITALS:
1.41	1.48	1.51	1.57	1.63	Fireproof
					ALL STEEL BUILDINGS:
.36	.38	.39	.40	.42	Under 20,000 cu. ft.
.34	.36	.37	.38	.40	20,000 to 100,000 cu. ft.
.30	.32	.33	.34	.35	Over 100,000 cu. ft.
					APARTMENTS:
1.38	1.45	1.48	1.53	1.58	Fireproof
1.06	1.11	1.13	1.16	1.20	Protected
.93	.97	.98	1.01	1.04	Brick (Ordinary)
.73	.77	.78	.80	.82	Brick (Veneer)
					RESIDENCES:
.88	.92	.93	.95	.98	Brick (with 12" basement wall)
.70	.73	.74	.76	.78	Brick (1-Story with 8" Basement walls) not over 18,000 cu. ft.
.70	.73	.74	.76	.78	Brick (Veneer or Stucco)
					Brick (Veneer or Stucco) 1-Story
.67	.70	.71	.73	.75	Brick (Veneer or Stucco) 1-Story not over 18,000 cu. ft.
.60	.63	.63	.64	.66	Frame
					Frame (Not over 25,000 cu. ft.)
.58	.61	.61	.62	.64	Frame (1 to 1½ Stories) not over 18,000 cu. ft
.77	.81	.82	.84	.86	Cinder Concrete Block
.65	.68	.69	.71	.73	Cinder Concrete Block (1-Story not over 18,000 cu. ft.)
					GARAGES:
.94	.99	1.01	1.04	1.07	Gas and Service Station
.67	.70	.72	.75	.78	Fireproof
.43	.45	.46	.48	.50	Mill Construction
.36	.38	.39	.40	.41	Ordinary
.26	.28	.28	.29	.30	Frame
					SHEDS WITHOUT HEAT:
.15	.16	.16	.16	.17	Enclosed Without Floor (Frame)
.19	.20	.20	.20	.21	Enclosed (Frame)
.26	.28	.29	.30	.31	Enclosed (Ordinary Construction)
.24	.25	.26	.27	.28	Enclosed Without Floor (Ordinary Construction)
.20	.21	.22	.23	.24	Enclosed (All Steel)
.17	.18	.19	.19	.20	Enclosed Without Floor (All Steel)
.13	.14	.14	.14	.14	Open Shelter (Frame Construction)

DEAR EDITOR . . .

The following letter was carried in the August, 1960, Royal Institute of British Architects JOURNAL under "Correspondence to the Editor."

We think the writer's views on the architect's job are worth passing on to American architects—they certainly indicate that the British designer is capable of being aroused to a wrathful state, and that architects the world over seem to be faced by many of the same problems.

Dear Sir:

I am just about sick and tired of reading of lectures, conversations, papers being read, reports being made on who is to do the Architect's job.

They all want to be the Architect! The civil engineer, the structural engineer, the heating engineer, the concrete engineer, the quantity surveyor, the building surveyor, the plumber, the electrician and Uncle Tom Cobley and all and, rolled into one, they are—the contractor.

Why is the profession being "fifth columned" into believing that it is incompetent to be the building controller?

It is the only profession capable of incorporating sufficient knowledge of all these trades to co-ordinate and control them into one coherent result.

What the devil can the ventilating engineer do about a tanked basement detail? What the devil can the quantity surveyor do about the soil bearing figures? What in hades can the contractor do about balancing the design for heating and ventilating? Let the trades stop bull-dozing, bamboozling, reviling, criticising, cajoling and envying the Architect and get on with their own jobs.

Indeed, if the contractors put their own houses in order we might get less criticism and scorn for our buildings, criticism and scorn which is always blamed on the Architect.

Let the contractor stick to his own job and the Architect will stick to his to the mutual satisfaction of the client, because, after all, it is only the client that counts, and if the contractor wants to swallow the Architect into his greedy maw, together with all the other trades that he has

already swallowed, then the "packaged job" is secure for him on his terms and we will get "building Z80d" completed by—general contractors.

Lay off Contractors! The Architect has a Royal Institute which has produced the lowest paid profession for one of the hardest of all qualifications, and which allows any uneducated Tom, Dick and Harry to try and kick him to death.

The fault with the Architect is that he will try to be a Gentleman in a Teddy Boy's world and everyone is taking advantage of the fact. So—Architects—this is fighting talk—take off your bow-tie, come from behind your drawing boards, stop talking to the contractors as if you were eating grapes with a knitting needle and drive the invaders back to the benches where they belong and where, indeed, they are so sadly missed.

Yours faithfully,

G. H. Parry

HEWITT MOVES UP

John M. Hewitt, a director of the Chapter and President of the Missouri Association of Registered Architects, recently gained a new collar decoration—the eagles of a colonel in the Army reserve. In the picture Col. Ted C. Bland, commandant of the 5039th Army reserve school, pins the new emblem on John, center, while Lt. Col. Woodrow J. Wells, left, assistant commandant, reads the promotion order.

GOING UP!

"**Arriba**," shout the Spanish when they want to indicate strong approval. The word means "up," and ever since Babel, engineers have experimented with startling methods for lifting people mechanically.

In 1853, Elisha Otis shocked thousands when he set up hig new-fangled safety "elevator" in a huge New York convention hall. He rose to the ceiling in his machine, then cut the rope cable (the crowd gasped) without falling.

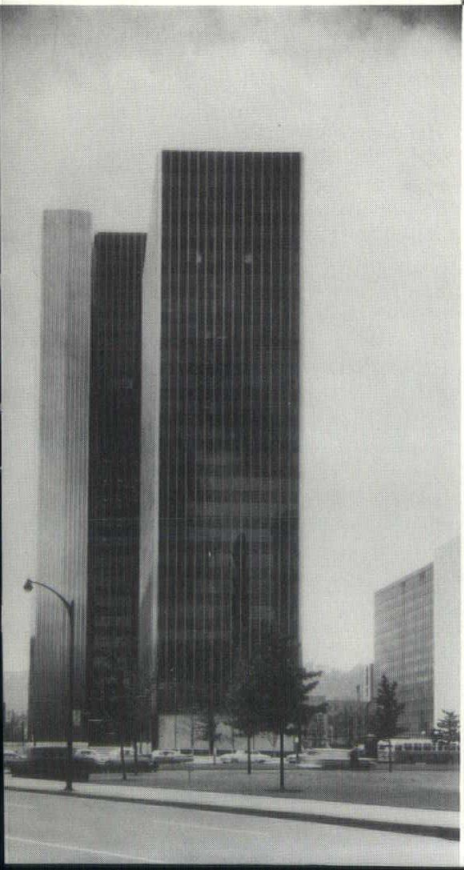
Stainless steel recently put a gleam in the eyes of millions, when it was used to sheath the newest and most striking elevator shaft of all time—a shaft built **outside** the struc- it serves!

It was in 1912, while seeking a material for gun barrels, that an Englishman named Harry Brearley contributed to development of stainless steel a metal that could withstand even the corrosive action of gunpowder. New types of gunpowder eliminated the need for stainless in that application, but designers—and especially architects—have found stainless so durable and attractive that today the metal finds ever increasing use as a wall material in major buildings throughout the world.

Today's modern steel-sheathed elevator has made many stops in its rise to importance. In 1857, the first passenger elevator was installed in a New York department store—and changed the entire concept of commercial construction. Now with an apparatus that could hoist **people**, structures might be six, seven, even eight stories high!

Most people don't know it, but Wall Street probably wouldn't be the center of the financial world if elevators hadn't been invented. By the late 1870's, it was generally believed that the Stock Exchange would have to move from Wall Street—office space was becoming increasingly scarce in the area's four-story buildings, and there was

THE GLEAMING SHAFT RISING ALONGSIDE THE NEW FOUR GATEWAY CENTER BUILDING IN PITTSBURGH CONTAINS THE STRUCTURE'S ELEVATORS, AND PART OF THE MECHANICAL EQUIPMENT. COMPLETELY SHEATHED IN STAINLESS STEEL, THE 22-STORY SHAFT PROVIDES A STRIKING ARCHITECTURAL ACCENT FOR THE STEEL AND GLASS CURTAIN WALL SYSTEM ON THE REST OF THE BUILDING.



ANOTHER VIEW OF THE NEW FOUR GATEWAY CENTER BUILDING IN PITTSBURGH. THE CORE PROVIDES THE 22-STORY BUILDING WITH UNOBSTRUCTED FLOOR AREAS TOTALING 400,000 SQ. FT.

little room left for horizontal expansion. But the elevator solved this problem, for now tall buildings could replace the short ones, and business could expand upwards.

The height of buildings was still limited by the fact that walls had to support the floors and roof. But in the "Gay Nineties," when steel frame construction made skyscrapers a reality, the speed and reliability of elevators were put to the test. Elevators rose to the occasion.

"Going up" became a common expression, and up went buildings that were the tallest in the world. The 20-story Flatiron Building, wonder of 1902, was succeeded as champ by the Woolworth, Chrysler, then Empire State Buildings.

Since the construction of the Empire State, in 1931, competition among builders has changed course. Instead of designing ever-taller structures, the goal is now to design a building as functional, strong and beautiful as possible.

Pittsburgh's new Four Gateway Center Building gives a lift to all three principles of good architecture.

The Four Gateway Center Building joins the three towering office buildings constructed at the center eight years ago. All the buildings use stainless steel as the prime construction material. The new building alone utilizes nearly a half-million pounds of the metal for mullions, the towering service core, and ground-floor entrances.

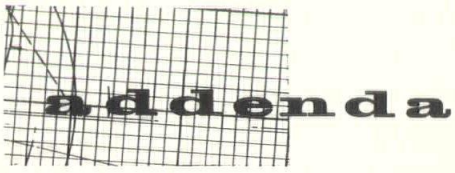
The exterior of Four Gateway Center is an attractive combination of stainless steel mullions and green-tinted glass forming unbroken vertical lines the full height of the 22-story structure. Some 3800 mullion sections were fabricated from 16-gauge, Type 302 stainless steel.

The window-less service core completely sheathed in stainless steel houses the Four Gateway Center's elevators, air conditioning equipment and other mechanical facilities. Functionally, the core provides the main building with unobstructed floor areas totalling 400,000 square feet of space.

The service core's outside wall area of 43,000 square feet is completely protected by stainless steel panels. For contrast and emphasis, three-inch-wide vertical strips of gray-colored stainless steel are set into the indented center of each panel, and between the panels themselves. The strips are colored with a modified acrylic resin. Colored stainless steel is a comparatively recent develop-

ment which offers the architect, as in the case of Four Gateway Center, greater opportunity for design variations. The gray-accented stainless steel service core and the stainless-and-glass curtain wall blend perfectly to give the overall structure a balanced attractiveness.

Harrison & Abramovitz were the architects for the structure.



• HELP! We're trying to complete our file of SKYLINES. We have every issue except January, March, June, July, August and September of 1955. It would be appreciated if you'd check your files to see if perhaps you have one, some or all of the six missing issues.

• I. Lloyd Roark, Jr., and David Mackie announce that the firm of Mackie and Roark has been dissolved so that Dave can devote more time to consulting and private work.

Lloyd Roark has taken two new partners, John Daw and John See, under the firm name of Roark, Daw & See. The location of the offices remains the same—4725 Wyandotte. The new telephone is PLaza 3-2886.

Lloyd Roark, immediate past Central States Regional Director, is now heading up the important national AIA committee on the reorganization of the Institute.

• The 15th Annual Regional Conference in Topeka, October 13-15, was an outstanding session. Top speakers brought the theme, "Architecture Turns to Man," to life. They included Dr. Carl A. Menninger, Henry L. Wright, FAIA, James M. Hunter, FAIA, Nathaniel C. Curtis, Dr. Philip M. Hauser and Ernest J. Kump, FAIA.

• We liked the capsuled history of architecture in the Twentieth Century carried in a recent issue of the Chesapeake Bay Region's "Architects' Report":

00's The first decade was one of complacency, with everyone basking in the afterglow of the "Gay Nineties" and enjoying the wealth pouring in from the West. Stanford White and the Colonial Revival were at their peak. The architect was a dilettante.

20's The Twenties were "golden" on this side of the Atlantic and featured the final struggle between the Classical Tradition in architecture and the Modernists. The architect: a window-dresser, second class.

30's The Thirties of the Depression were undistinguished with Jim Farley's Post Offices as their trademark, The architect was subsidized.

40's The Forties brought another war but this time with fantastic scientific developments for war and peace. Much to everyone's amazement, the architect could march, fly and sail as well as onyone and better than most.

50's World War II was over and the battle between Classification and Modern won. Ecclecticism was dead and Frank Lloyd Wright came into his own—at the age of 80! Humanism was rampant with schools, hospitals and industrial-commercial parks as the major projects. Architects were accepted as designers and planners.

60's The Sixties start with our battles won and such leaders and teachers as Sullivan, Wright, Saarinen, Neutra, Gropius and Gruen listened to and sought after. America is not only developing its own architects but an indigenous architecture of which it can be proud. As they set about rebuilding our cities, the architects can indeed look forward to a Decade of Opportunity.

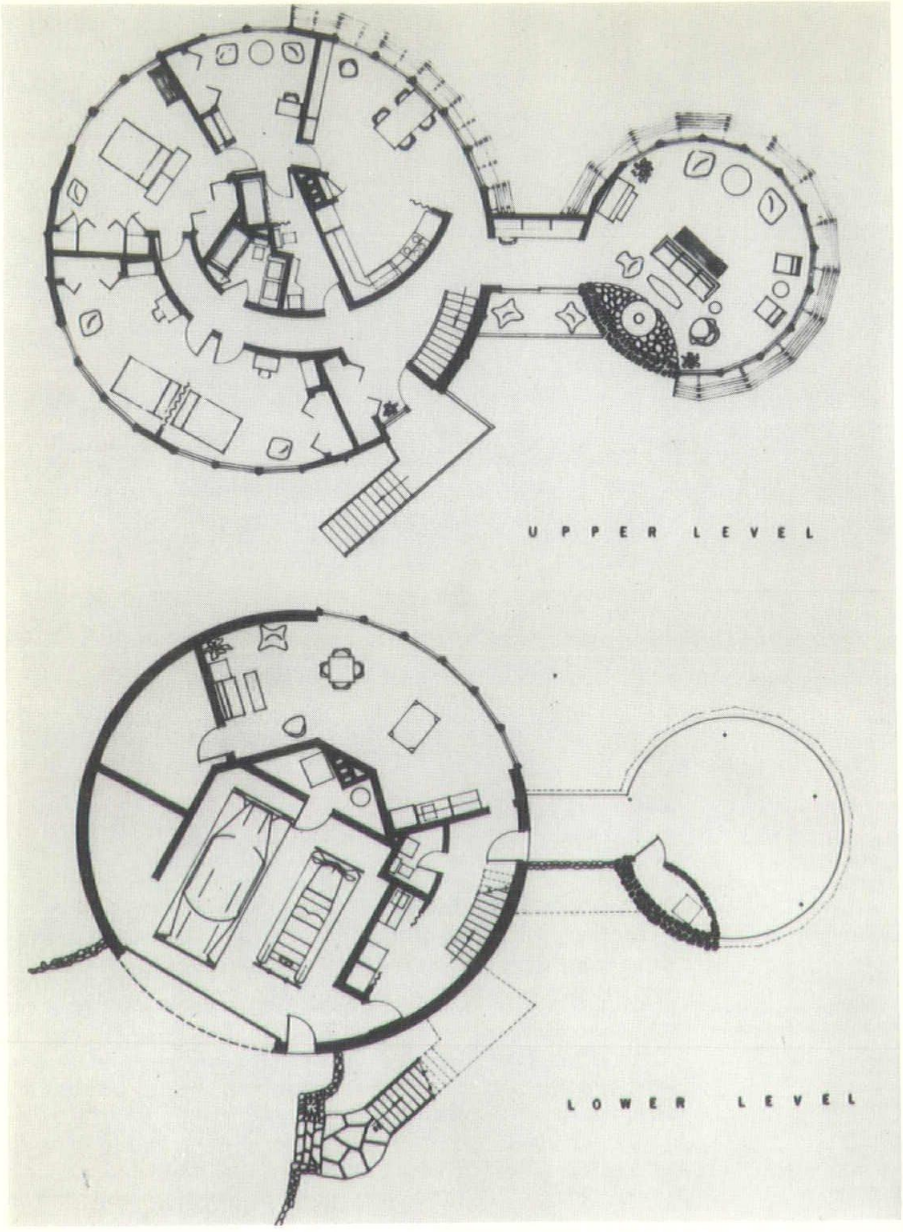
LIST OF ADVERTISERS

LIVING IN THE ROUND

Architect Orville Bauer put the circle to unusual architectural use in designing a new circular home that has a view from every window and a new degree of compactness, space and livability.

The site selected was a rounded hilltop overlooking the picturesque panorama of Toledo's Maumee River Valley. To make the view an integral and dramatic part of the design and decoration of his hilltop home, Architect Bauer devised a plan of two circles with circular perimeter walls of glass that give the home a spacious feeling in every room and untiring treetop beauty that changes with every season.

The main circle (see diagram), which is 46 feet in diameter, sits into the rounded bank of the hillside while the other smaller circle, 25 feet in diameter, is suspended on slender steel columns for a genuine treehouse effct. The circles are connected by an eight-by-eight-foot entrance corridor that provides access to both levels of the house.

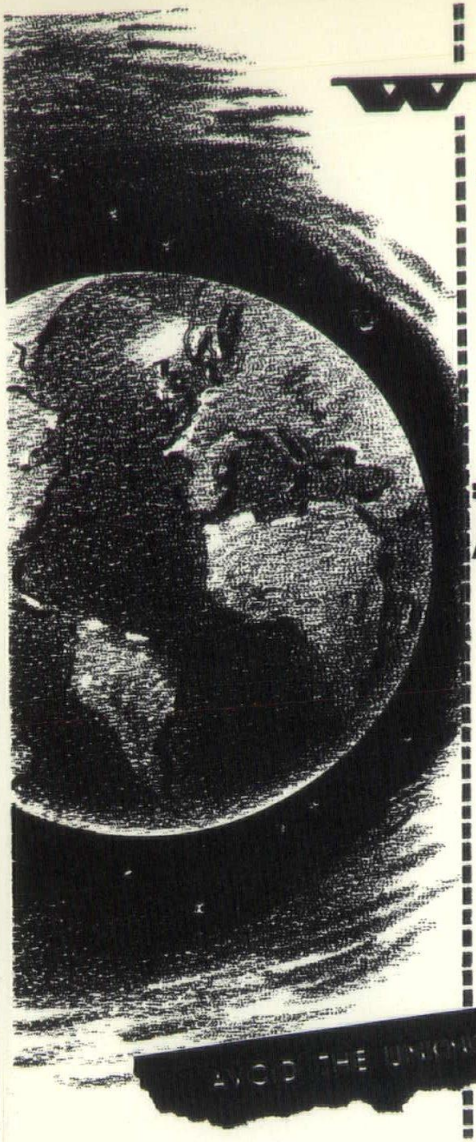


Floor plan of Bauer home shows double-circle plan which utilizes every available square foot of space for compact design. Upper level contains main "living" circle connected by corridor to smaller circle containing living room. Lower level is used for large recreation room and outdoor porch.

The main or "living" circle contains a master bedroom joining a bathroom, powder room and paneled den, two large bedrooms and private bath for the Bauer children, and a kitchen and dining area. In the children's rooms a folding door, used to separate the rooms at night, is opened in the daytime to provide a large play area.

The second smaller circle, which is the only truly circular room in the house, is the living room. It has a ten-foot-high ceiling. A large, crescent-shaped fireplace, built of the same native Ohio fieldstone used on the house foundation, acts as anchor for the living room.

The Bauer home contains 3,800 square feet of living space and is designed for working efficiency as well as aesthetic appeal. By utilizing the double-circle plan, Architect Bauer resolved a difficult site problem and built a home for his family that has unusual compactness and extreme livability. The round house's beauty and livability stem largely from the use of glass.



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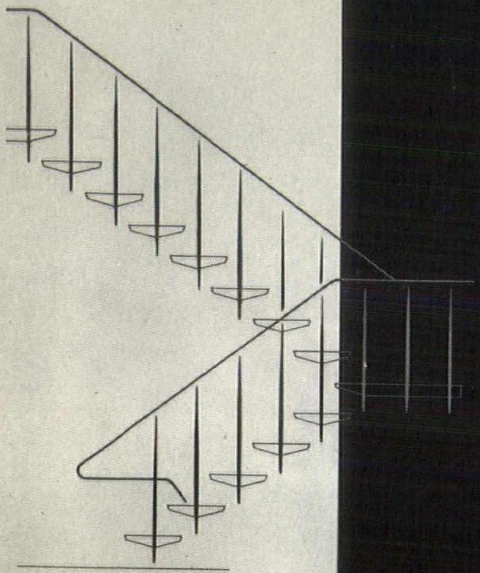

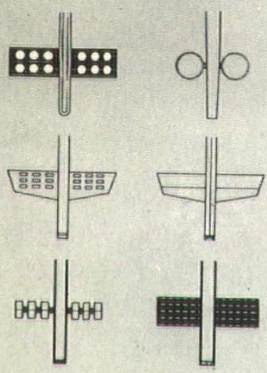

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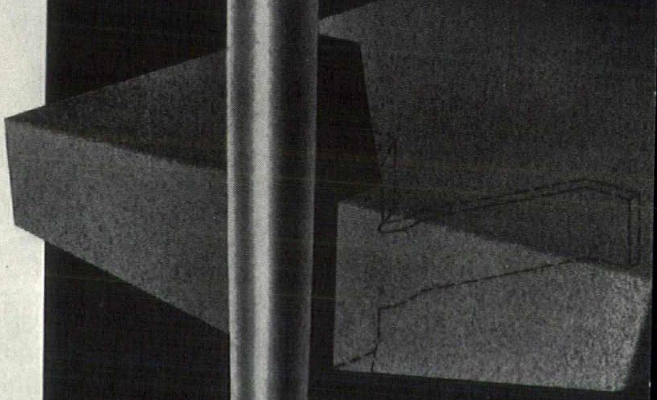

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