

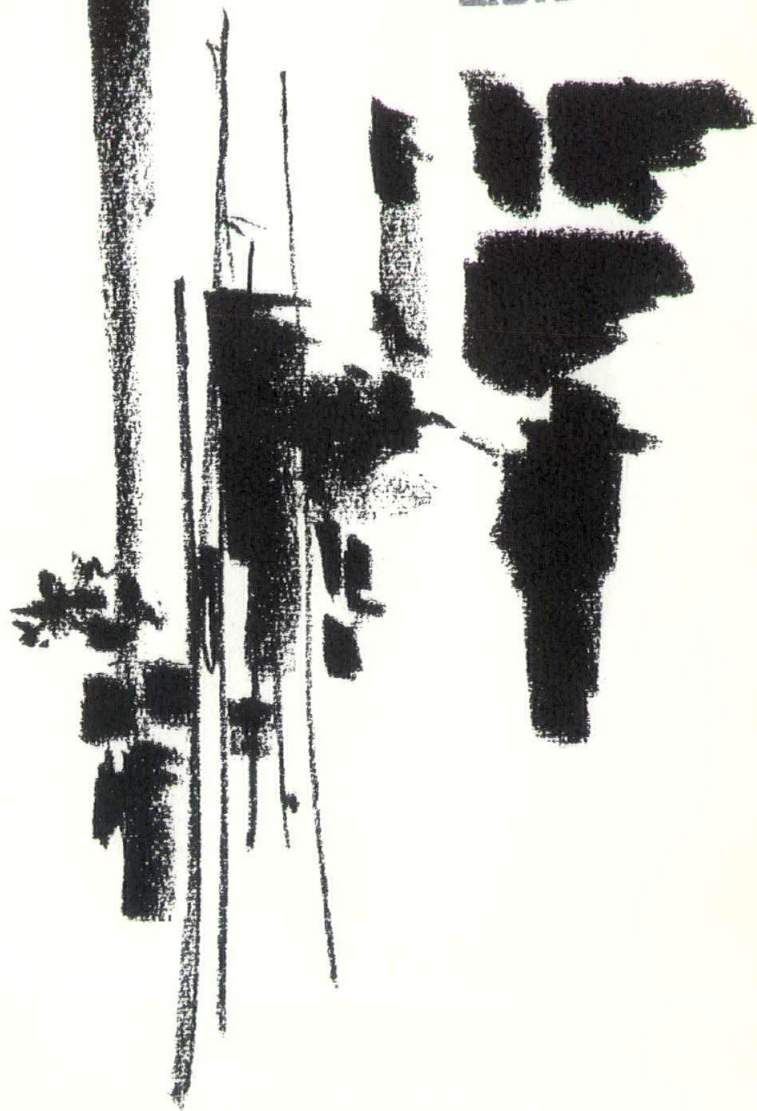
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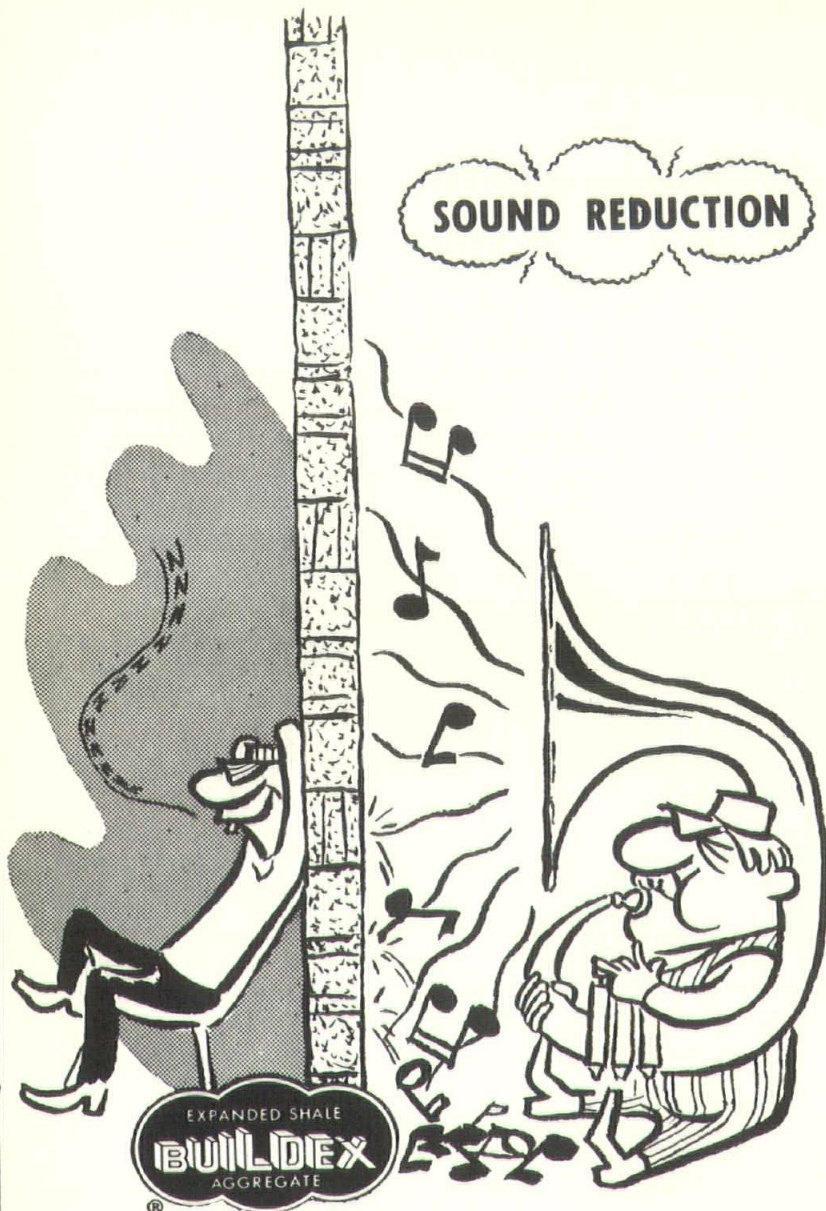
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CURRENT TRENDS IN INDUSTRIAL DESIGN

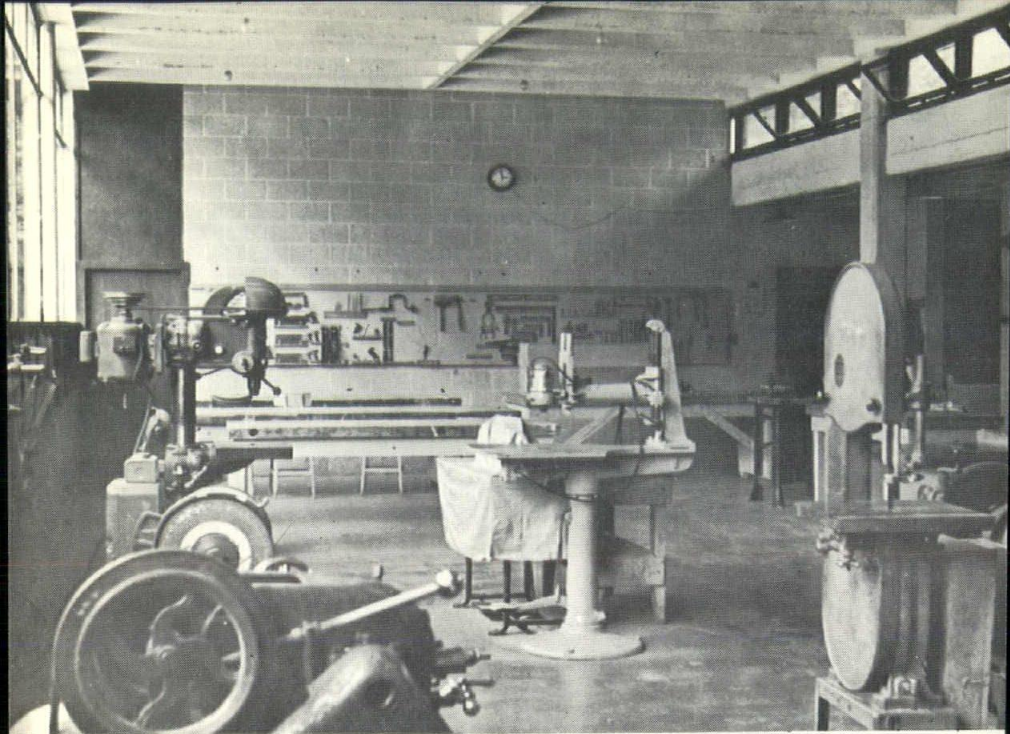
by Norman Worrell

Norman Worrell, a native of Atchison, Kansas, is chairman of the Department of Industrial Design at the Kansas City Art Institute & School of Design. He is also a director of the Midwest Design Center at 4441 Main in Kansas City, Mo. Worrell studied at the University of Kansas and received a B.A. degree from Peabody College in 1951. He has done advanced work in design and education at Georgia Tech and Harvard University and special studies in the design of plastics at M.I.T.

He is a member of the American Society of Industrial Designers, the Industrial Design Educators Association, the American Marketing Association and Society for Advancement of Management. He currently serves on the national committee for adult education of the American Society of Industrial Designers. Worrell's experience also includes an administrative assistant post and assistant professorship of Industrial Design, School of Architecture, at Georgia Tech. He has taught design for 11 years and his practice covers the same period.

Practically any company, large or small, a service company or manufacturer, new or well established, will expand more surely if its management relies on capable hands for proper direction and execution of its visual design program. The Industrial Design Department at the Kansas City Art Institute & School of Design is concerned with the beauty, simplicity and utility of all of a company's physical aspects — including offices, shops, annual reports, trademarks, advertising, catalogues, point of sale, exhibits and displays and packaging; as well as the products and the furnishings and equipment used in the home, commerce and industry.

Today, visual design is a dynamic influence. In the planning of products or the graphic materials used to sell them, design is an essential ingredient.



Interior of the industrial design studio at the Kansas City Art Institute and School of Design. The equipment shown is used for model making, building and testing prototypes and for experimental work on projects. The shop has facilities for working in almost all materials and processes.

The industrial designer must have a knowledge and understanding of (1) the visual arts, (2) human activity and behavior, (3) manufacturing, (4) principles and techniques of shaping and fabricating all types of materials, and (5) the intricacies of our industrial and commercial complex. He should have the ability to effectively design and collaborate with other professional people. The objects of everyday use must be efficient, convenient, adaptable to machines and materials of industry, and appropriate in cost and pleasure to the purchaser throughout the lifetime of these objects.

The curriculum in industrial design involves the study of the problems of design, production and consumption and the nature of a user of a designed object and those characteristics which influence his need and desire for it. There are related exercises and study in drawing, visual composition and methods of presentation. Study of materials and processes of industry develops an understanding of the limitations and potentials of form, based upon the development of an object for mass production, and facilitates the solution of problems concerning construction.



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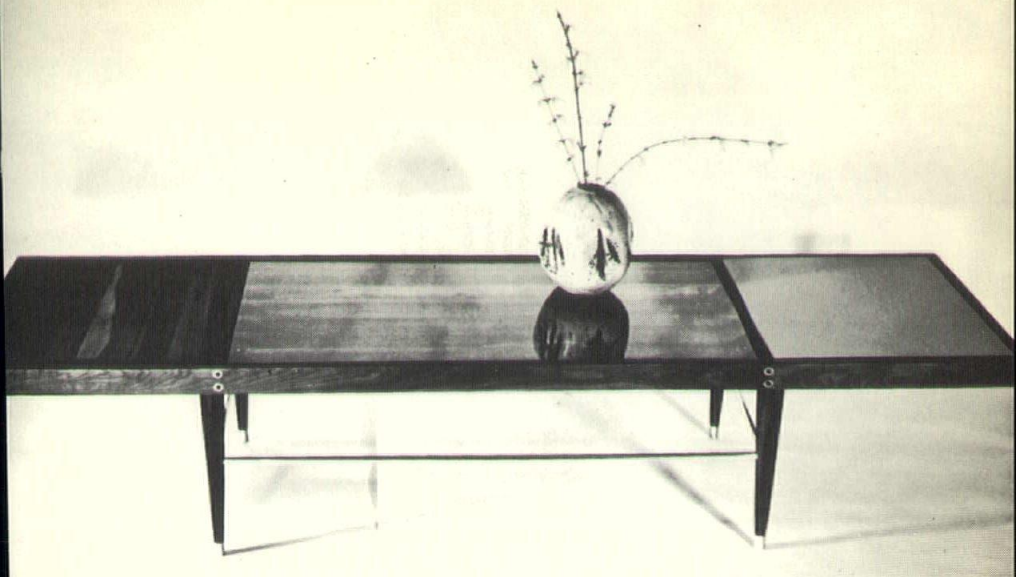
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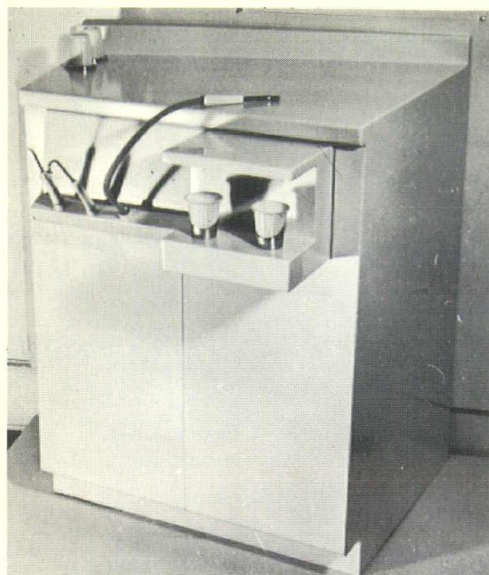
This table is an example of product design. David Roth, '62, designed the low coffee table of walnut and aluminum. It has a center glass inlay and the end panels are reversible — from walnut top (left) to Formica top (right).

Classroom and studio instruction is accompanied by lectures, seminars, demonstrations, field trips, juries and visiting critics. All courses require outside reading and research. The student is given the opportunity in this program to develop his creative, as well as his analytical, processes by finding solutions to problems of contemporary living and to problems paralleling the conditions to be encountered in later practice as a professional industrial designer. Solutions are usually submitted as sketches, charts, dimensioned drawings, perspective sketches, study models, mock-ups and/or prototypes for review and judgment that may involve professionals and teachers outside the department.

Practice in industrial design implies leadership in organizing our physical environment with human understanding, recognizing that visual design, technology and science all are elements of the design process.

BACKGROUND OF INDUSTRIAL DESIGN IN UNITED STATES

The depression gave industrial design a start in this country. In the '20's, the manufacturer's belief was that management's major problems were to hire more salesmen and to produce more products. Engineering in that age was primarily concerned with mechanics and production. A wide gap existed among engineering, sales, management and the consumer. Into this gap in our economic structure came the pioneer industrial designers —



(Left) This full-size mock-up of a dental unit is another example of industrial product design. After considerable research into dental techniques and current laboratory problems, Dave Roth and Bob McGuire, class of '62, designed and constructed the unit as a team project. Opposite page (top left) An exercise in three-dimensional composition, using basic concepts of solids, linear and planear materials. In such projects, students learn to place emphasis of the parts to the whole. (Top right), The full-size stool mock-up by Ernest Smith, '61, emphasizes form study, rather than analysis of a specific problem. Materials used were aluminum and leather. (Bottom left) Another Smith design is anew approach to beverage packing for carry-out units. Strong emphasis is placed on graphics here, on the premise that a package can be an effective billboard and should have maximum visual impact.

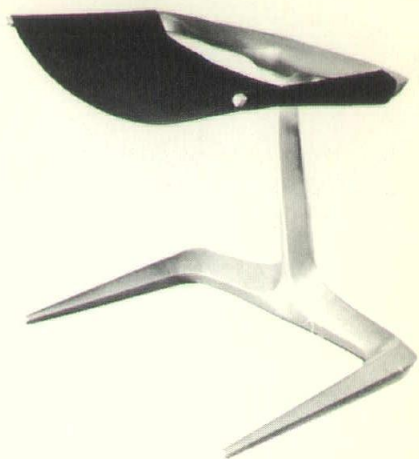
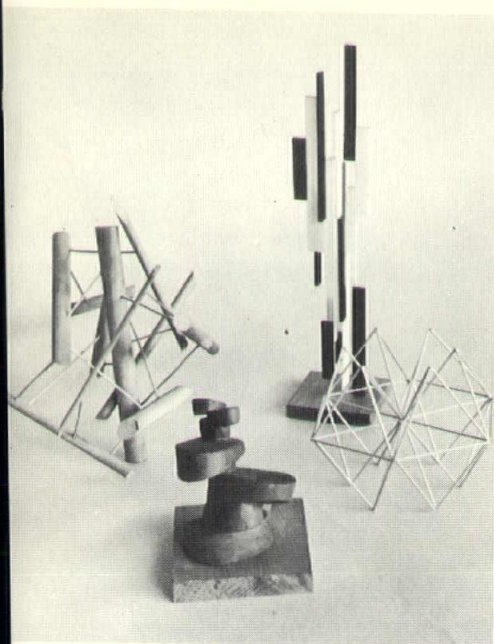
Henry Dreyfuss, Walter Dorwin Teague, Harold Van Doren and many others — men who were able to show industry a new approach to product development which would increase its sales.

The pioneer industrial designers took their ideas directly to top management. In other words, these men convinced management they could interpret the desires and needs of a consumer. In addition they convinced management that the visual acceptance of the company product by the consumer must be a major concern in the fight to regain lost markets.

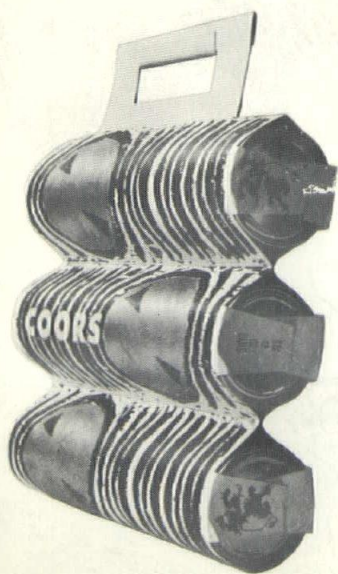
Some manufacturers immediately bought this idea. Once they were successful with it, others joined in. Today, a large percentage of all consumer goods marketed, as well as a large percentage of military equipment in use, is influenced by the industrial designer.

ROLE IN INDUSTRY

The industrial designer is playing an increasingly important role in the growth of large and small industry. A brief description of the functions of the private practicing designer will be of help in defining the industrial designer's role in industry. Raymond Spilman, a practicing designer, describes the major function of his own design office as: "Improving the use, safety, appearance, colors, ease of handling, cost, maintenance and materials of mass-produced products based upon the physical and mental reaction of the user of the product itself."



(Below) Exercises in wood turning. These form studies introduce students to the potential limitations of machine-produced forms.



Since the industrial designer is primarily concerned with the appearance and use of the product from the consumer point of view, his efforts must be coordinated through all phases of the development of the product. He works in the closest cooperation with the various departments of the manufacturer's organization, such as engineering, sales, marketing and management.

In actual professional practice, the coordinated design program is set up in a planning conference with the client. The industrial designer then begins preliminary design using sketches to determine the function, form, materials, color and cost of the contemplated product. This is followed by the development of study models.

Then, the consultant designer will pre-test his designs on a limited panel of representative purchasers. This indicates, in a general way, the acceptance or rejection of color, form, or functioning of a contemplated design. The designer will tabulate and analyze these results and make design revisions to make the product meet the competition.

Market and consumer surveys are important in making a sound appraisal of proposed new design or redesign. Over 80 percent of the new products marketed since World War II that failed did so because they were not properly market-tested or merchandised.

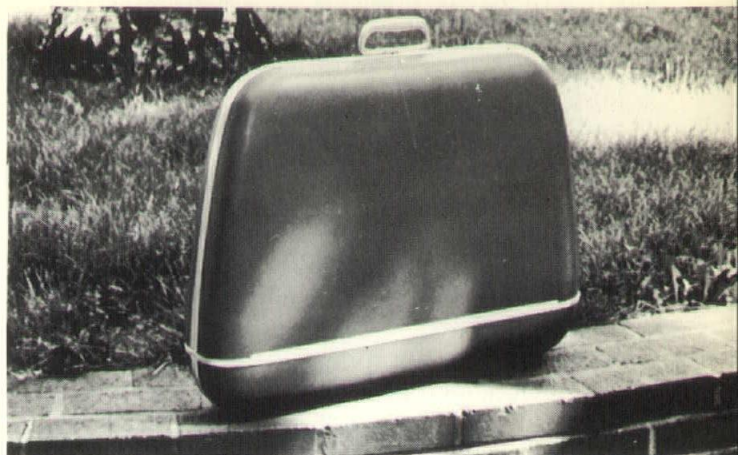
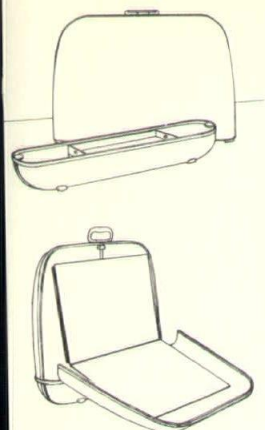
The consultant industrial designer will evaluate a problem for a manufacturer and submit a general design program and the approximate cost of his service. If he is engaged by the prospective client, the designer is exclusively at the service of this client. During the time he is employed by the manufacturer, he will not accept any account of a competitive nature.

In addition to product design, the industrial designer can assist in giving an organization a personality that will give better identification to the company. This service includes the design of packages, labels, catalogs, business forms, stationery, showrooms, retail outlets, mobile equipment, etc.

SUMMARY

As industry gained more importance in the economy of the Midwest, the need for the industrial designer increased in all phases of manufacturing and merchandising. Consequently, it was believed that there was a substantial need for an Industrial Design Department at the Kansas City Art Institute & School of Design.

Today, the Institute is one of 27 colleges, universities, technological schools and art schools that offer specialized training in industrial design. The student begins with the analysis and design of simple objects



Above right is a designers case, by Ernest Snyder, '62. This is a full-size working model, as opposed to a mock-up. The case has a vacuum-formed plastic body, with trim of aluminum extrusions and an aluminum handle. The detail drawing, above, left, shows the bottom section of the case detached. This section holds materials, supplies, drawing instruments, etc. The drawing at bottom left shows the detail of one side of the top section open, with the presentation unit displayed.

with which he has everyday contact. Gradually he progresses toward the solution of more and more complex design situations, including problems dealing with single objects as well as a group of related objects, displays, packaging, etc.

Simultaneously, he studies the materials and processes of industry so that he will have survey of the whole field. He designs an object for each material and process, and attends lectures and demonstrations dealing with the design considerations for a manufacturing process. He takes field trips to local industries and discusses technical phases of production with professional men.

To this are added subjects such as humanities, marketing, professional practices and human relations so that the design student can better understand his own work in relation to society and to other professions.

HOW TO SELECT A DESIGN CONSULTANT

Creative, visual problem solving requires a clear concept of the whole company, its philosophy and objectives, to make a significant contribution to the success of a company's sales effort. These points should prove helpful in utilizing the services of a competent visual design group.

1. Take a good look at your company. Is it reflecting your best and most recent thinking to your customers, workers or public?
2. Do you realize that today's good design does not originate as a marginal art service; does not fully develop as a courtesy performed by company personnel responsible for other major policy and decision making; nor is it totally effectively used as a sales tool by one of your material suppliers?
3. If you have not used professional visual design consultants, start with a well-qualified design organization who can immediately provide you with a complete and balanced service. The use of an outside service can allow you time to evaluate your results and long-range needs before assuming the burden of a company design staff.
4. If your requirements are continuous, employ a designer full time and retain a consultant group to give balance and versatility to the creative effort. The relationship between consultant and staff designer and management should provide stimulation to the benefits of your company's visual image.
5. If you can do so, incorporate visual design as a part of your development planning — visual, product and market research. This will provide a sound liaison and foundation for effective creative effort.
6. Design is authoritative, but also a team effort. Be aware of this and be sure your prospective designer is also aware of his responsibility to evaluate all factors influencing visual design thinking.
7. If you do employ a visual design service, have design report to a small executive committee. If you do this and select your designer with prudence and grant him visual design authority, you will open one of the doors to new found competitive superiority and profit.
8. Does the design group have the imagination, the curiosity, and the wide interests in all the ramifications of design problems which will enable them to become a truly perceptive group in the light of today's complex problems?
9. Because of the designer's ability to transform sub-visual information from marketing, sales, engineering and management into visual form, the consultant designers are a catalyst for the visual thinking of your company.
10. Design is in its essence a perceptual as well as conceptual process. The value of the design thinking is not always ascertainable in the initial stages of a program, yet this is the real value of a design service. Effective visual and use of design is a factor today which you, whether your company is a service organization or manufacturer, cannot afford to ignore.
11. One of the greatest assets of consultants is perspective. By the assimilation of the viewpoints of the sales, advertising, marketing and executive departments, the consultant designers can assess the value of your preferences and criticisms in terms of the consumer-user point of view and of visual effectiveness.

Through its Industrial Design Department, the Kansas City Art Institute and School of Design is serving the Midwest and the nation by furnishing qualified graduates to meet the increased demand for this professional design service.

Students have recently been placed with a national electronic firm, a consulting design service, consulting engineers, a large vending machine manufacturer and a greeting card manufacturer — all Kansas City based firms.



This trademark design by David Bales, '61, is for a distributor of fire prevention equipment. The problem given Bales was to design a commercial trademark and coordinate it into the design of all printed materials for the company — including calling cards, stationery and truck panels.

HOUSE BILL No. 428

R.W. Bockhorst, a Director of the Missouri Association of Registered Architects, did an article for the July "Missouri Architect" on House Bill No. 428. The text of his story follows:

During the past session of the Legislature the Officers and Directors of A.A.R.A., with the encouragement of counsel, sponsored House Bill No. 428. This bill, in essence, required a degree in Architecture as a qualification for the examination pursuant to registration in architecture. The bill had some opposition and died in committee.

It is well established that a bill so affecting any profession is not easily adopted. One must realize that a de-

gree was a recent requirement in medicine and that as late as August 31, 1954, one could become an attorney without a degree in law. It must be understood that the purpose in upgrading a profession is not to protect its members or to create a privileged class. The purpose is to protect the public by limiting practice in that profession, whether it is medicine, architecture or law, to those who care enough to prepare themselves for the serious responsibility. So called in-

born talent, however great, is not the case in point.

It may be argued that many with appropriate talents are denied the privilege of practicing a profession simply because they can not afford the required preparation. A fatuous argument. I submit that anyone can qualify for a profession provided he wills to make the sacrifice necessary for the purpose. And architecture, being one of the most difficult and demanding, is no exception. There are those who contend that House Bill No. 428 was unconstitutional and undemocratic. Such is nonsense. Try applying the same argument to medicine and law.

Perhaps some do not know that it is easier to borrow money on an education than it is on real estate. No interest is charged while the student is in school and after graduation the loan carries the lowest possible interest rates. Also, those with talent and a capacity for work should realize that there are universities where as many as 47% of the students are on one kind of scholarship or another.

Finally, this is a long story. The Matter will come up again in 1963. If you believe that architecture merits the recognition given to law, then let the people know.

As Mr. Bockhorst indicates, the bill might be considered controversial — at least in part. The following was received shortly after the Bockhorst article appeared:

HOUSE BILL No. 428

by G.P. Keleti (Everitt & Keleti)

We all agree, that education and knowledge should command respect. We all agree, that the practice of architecture involves the safety of the public, and represents a responsibility which shall never be taken lightly. Personally, I value the opportunities of a college education highly, and I am looking forward to the day, when the architectural schools will have an adequate and practical enough course of study, to allow registration of college graduates right upon graduation — as it is done in many a European country.

Somehow the exclusion of the self-educated man from the field of architectural practice does not fit into this picture. It feels like a gimmick by which educators can push more men into taking an expensive formal course in architecture. It might be more inspir-

ing to hear about efforts to improve this curriculum they consider good enough to make compulsory for all architects – especially as according to many leading architects there is so much to be desired as far as architectural education is concerned. The analysis of how to improve the architectural curriculum is beyond the scope of this discussion. The question is: Is it right for the educator to speak in behalf of his vested interest group to force every architect-to-be through his educational mill? Is there any merit whatsoever in the proposition of house bill No. 428, when our registration examinations were designed both by architects and architectural educators in a joint effort to provide full and adequate safeguards for public safety?

The very nature of the effort by educators to force all future architects through their schools by politics rather than by demonstrated achievement, should make us sit back and reflect on the extent of the housecleaning needed in the Halls of Ivy. We have the evidence: the victims of the misconceptions, of the mistakes and the incompleteness of architectural education entering our offices every year. We can always blame the shortcomings on the individual graduate – yet the shortcomings are always the same. And now we are told that nobody should be allowed to practice architecture unless he has been fully exposed to and fitted into a selfsatisfied academic environment.

Let the educators demonstrate, that in the schools they can train a well rounded and fully qualified architect, who is ready to take all the responsibilities of a practicing architect. Let the architectural schools lobby for further recognition by achievement – and no law will be required to make further architects ask for what the schools have to offer. In the meanwhile let us be happy, that this bill, which is neither constitutionally nor morally justifiable did not pass.

"Architecture is the will of the epoch translated into space. Until this simple truth is clearly recognized, the new architecture will be uncertain and tentative. Until then it must remain a chaos of undirected forces."

Mies van der Rohe -- 1924

THE AMERICAN INSTITUTE OF ARCHITECTS



THE GENERAL CONDITIONS OF THE CONTRACT FOR THE CONSTRUCTION OF BUILDINGS

ARTICLE 38

ARCHITECT'S STATUS

The Architect shall be the Owner's representative during the construction period and he shall observe the work in process on behalf of the Owner. He shall have authority to act on behalf of the Owner only to the extent expressly provided in the Contract Documents or otherwise in writing, which shall be shown to the Contractor. He shall have authority to stop the work whenever such stoppage may be necessary in his reasonable opinion to insure the proper execution of the Contract.

The Architect shall be, in the first instance, the interpreter of the conditions of the Contract and the judge of its performance. He shall side neither with the Owner nor with the Contractor, but shall use his powers under the Contract to enforce its faithful performance by both.

In case of the termination of the employment of the Architect, the Owner shall appoint a capable and reputable Architect against whom the Contractor makes no reasonable objection, whose status under the contract shall be that of the former Architect; and dispute in connection with such appointment shall be subject to arbitration.

The Standard Form of General Conditions of the Contract for the Construction of Buildings, published by the American Institute of Architects, 1735 New York Avenue, N.W., Washington, D.C. 20005, is hereby adopted by the parties hereto as the basis of the contract between them.

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12. Protection of Work and Property.

ARTICLE 39

32. Liens.
33. Assignment.
34. Mutual Responsibility of Contractors.

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THE 1962 AIA DOCUMENTS -- CONTROVERSY ON SEMANTICS

A letter on the above subject was mailed to all A.I.A. members by William H. Scheick, Executive Director, on July 14, 1961. In his letter, Mr. Scheick said; "Careful study of both documents (old and new forms) will show that the architect has relinquished none of his traditional authority or responsibility, and his services to the Owner are as complete as ever. The difference is that phrases which have caused the profession trouble in liability suits have been changed to describe more accurately and specifically what the architect's services do and do not include. Provisions are made in the Owner-Architect Agreement for the architect to specify as fully as he pleases the responsibilities he assumes on the job with a project representative."

SKYLINES readers may recall a lengthy article, "A New Vista of Architects' Legal Responsibilities" in the January, 1961 issue. In this material by Victor O. Schinnerer, several case histories were quoted to illustrate the fact that the architect is increasingly being held legally responsible for all aspects of the building process.

A case settled since that article was written illustrates how the scope of the architect's responsibilities can be broadened by court interpretation. An Architect designed a new building which included a poured concrete canopy over an entranceway. The plans for this canopy were prepared by a consulting engineering firm engaged by the architect. After the concrete had been poured and the forms were removed, the canopy collapsed. An investigation into the cause raised questions regarding the correctness of the engineer's plans and the contractor's faithfulness in adhering to the plans and specifications. However, in spite of this, damages of \$10,000.00 were assessed against the architect on the grounds that in his contract with the owner he had shouldered the responsibility of supervision of the work and his field inspector should have detected any inadequacy in the construction while the canopy was being erected.

MORAL--

- A: Define clearly and carefully in your contract with owner the extent of your responsibilities.
- B: Be sure your project representatives possess sufficient experience and competence.
- C: Define clearly and carefully in your contract with your consulting engineers the area in which the engineer is responsible.

All of this leads into a recent letter from Clem W. Fairchild, Kansas City attorney with the firm of Davis, Thomson, Van Dyke, Fairchild & Walsh. Counselor Fairchild comments on the new wording of Article 38 of the General Conditions in a letter to Executive Director Scheick:

Mr. William H. Scheick
The American Institute of Architects
The Octagon
1735 New York Avenue, N.W.
Washington 6, D.C.

August 8, 1961

Re: 1962 AIA Documents
Your letter July 14, 1961

Dear Sir:

I represent several architects in the Kansas City area. At present I am defending a firm of architects in a matter involving the very cause which is discussed in your letter of July 14, 1961. I am most heartily in accord with your comments and your opinion in this matter.

Because of the current controversy, I want to go into a little detail which may be of help to you in your representation of this matter to your members.

The architects in question have used the general terms "The Architect shall have general supervision and direction of the work." The excavator used a headache ball to break up an existing rock strata. The contractor used heavy machinery on a slope. The slope later became loosened and slid, causing damage to buildings on top of the hill. The theory of negligence on the part of the architects was based on their "general supervision and direction of the work." There was no other allegation of negligence and no other theory. The plaintiff takes the position that they knew or in the exercise of the proper degree of care should have known that the use of the headache ball on underlying strata could cause an unsettling of the existing conditions and thereby start the slide. The same theory was applied to the grading by the contractor.

I have never felt that the obligation of the architect went to the point of controlling and directing the actual prosecution of the work as to the means and appliances used by the contractors. I can see how in every blasting case where damage was caused to surrounding structures, the architect could be sued on this same theory of liability. If he supervises and directs the work, he would be negligent if he permitted the contractor to use overcharges of explosives.

I realize that the word "supervise" does not bear this connotation in the minds of most architects. However, the legal meaning of the word carries with it the authority and obligation to see that all work is done with safety to surrounding property.

The above case is still in litigation and may well be settled. However, I myself do not intend to use this word or clause in any more contracts for my architect clients. I do not believe that the authority of the architect is weakened in any way by the wording which you use. I use the clause "he shall inspect the work while in process." The emphasis should be placed on the fact that the architect has authority over the project or as used in architectural language "the work." Unfortunately, the words "the work" can be taken to mean the labor involved rather than the project itself.

It is my thought that this one example of the practical application by attorneys to the phrase as it has been used may point out specifically the pitfall of liability which you are seeking to avoid.

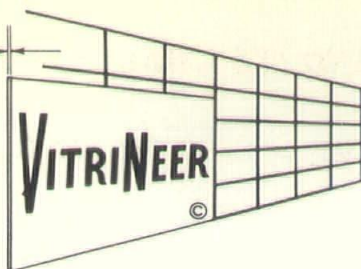
Yours very truly,

DAVIS, THOMSON, VANDYKE, FAIRCHILD & WALSH

BY: Clem W. Fairchild

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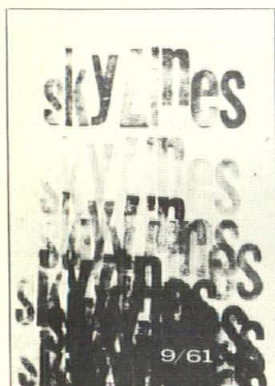
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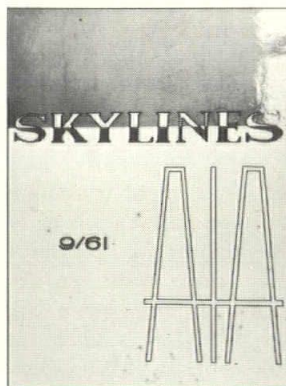
In last month's SKYLINES we gave readers a review of SKYLINE covers over the years. Now we offer a preview of covers to come — surely a first in the publishing business!

Norman Worrell, author of the article in this issue on Industrial Design, assigned as a project for his class the design of a cover for SKYLINES. A number of excellent and unusual cover designs were submitted. Worrell and his staff selected several of the best and some are reproduced below. The designer, home town and year of graduation are shown with each cover.

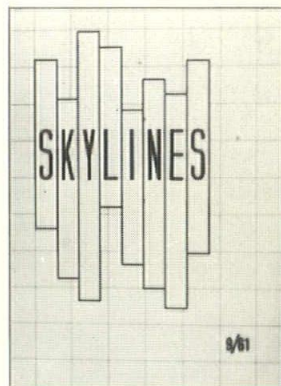
Colette Wells' design is used for this month's cover. Colette is from Kansas City, in the class of 1962.



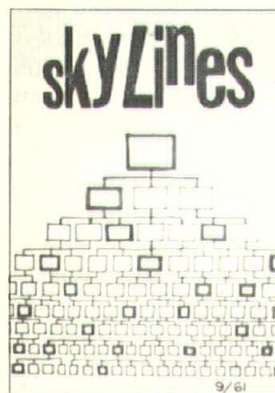
BOB MCGUIRE '62
KANSAS CITY, MO.



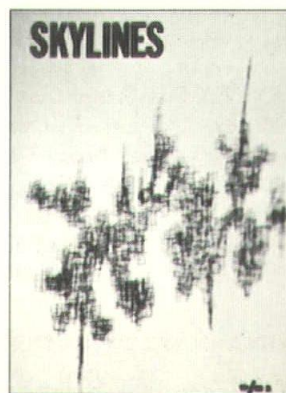
JAMES MARTIN '62
CALIFORNIA, MO.



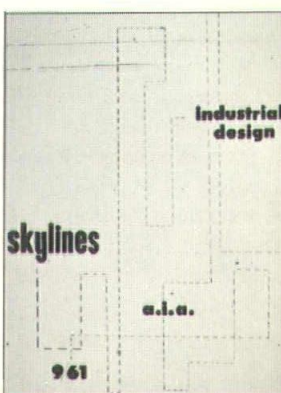
CHUCK AULGUR '63
MACKS CREEK, MO.



BOB MCGUIRE '62
KANSAS CITY, MO.



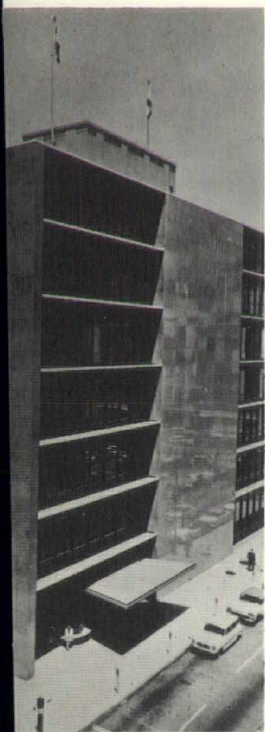
TOM BORROW '63
KANSAS CITY, MO.



JOSEPH GUILIANO '62
FLORENCE, COLORADO

DEX-O-TEX **SUN SHAYD TOP**

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The Background. Known either as "sunbreakers" or "eyebrows", a new building feature is appearing on the construction scene. Generally, these "sunbreakers" are a cantilevered extension of the floor slab which projects several feet beyond the window line. They serve a variety of desirable functions - reducing air conditioning loads; shading building occupants from direct sunlight glare; decreasing annoying rain drippage down the side of the building.

The Problem. But to perform their function properly, these "sunbreakers" must be coated with a protective surfacing. There are a number of reasons why a protective coating is necessary, one of them is appearance - a protective coating on top of the sunbreaker prevents leakage through the concrete which results in weathering damage and unsightly discoloration of the sunbreaker under-surface.

Another function of a sunbreaker covering is to provide an attractive surface which is, of course, always subject to close inspection by those inside the building. And, too, the sunbreaker covering performs the valuable function of cutting down both light and heat reflection into the building - this last is accomplished through careful selection of the covering's color and texture.

Answer. DEX-O-TEX Sun-Shayd-Top is a sunbreaker covering which conforms to requirement posed in this type of construction - and even offers extra advantage. DEX-O-TEX Sun-Shayd-Top combines a flexible rubberized membrane with a neoprene-cement surfacing. Troweled into place, DEX-O-TEX Sun-Shayd-Top "bridge" minor concrete cracks while at the same time retaining its flexible, proof bond. In addition, DEX-O-TEX Sun-Shayd-Top is manufactured in a variety of pre-resistant colors and, in addition, is applied in an attractive masonry textured to further reduce reflection of light and heat. Finally, the rugged neoprene topping used with DEX-O-TEX Sun-Shayd-Top will withstand any reasonable abuse from window cleaners. DEX-O-TEX Sun-Shayd-Top is an adaptation of two other DEX-O-TEX materials - DEX-O-TEX Neotex and DEX-O-TEX Weather-traffic-bearing promenade deck covering which has been in widespread use for at least 15 years.

FOR FURTHER INFORMATION AND SPECIFICATIONS, PLEASE CALL

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LET'S TAKE STOCK

The ways and means of practicing architecture require re-evaluation and self-criticism. Architecture is a profession, and its practitioners must be licensed under the laws of the State.

Over a period of years, the profession has developed certain codes and ethics, and even a few eccentricities. Members of the AIA are required to maintain certain standards for the profession. In many cases in the past the profession has created the illusion only, that these standards are being upheld.

One necessary concern of the practicing architect besides the performance of quality in craft, is in basically "earning a living." To accomplish this he must either work for himself, or with a partner, or for other architects. To work for himself, means that he must be a businessman, promoter, interpreter and processor of the client's requirements, designer, and supervisor of construction from working drawings and specifications. Above this, he must assume the legal and moral responsibility for the soundness of the structure. This process, except on the smallest type of project, cannot effectively be handled by any one individual. Assistance is usually required, and, therefore, the architect usually hires other architects, designers or draftsmen.

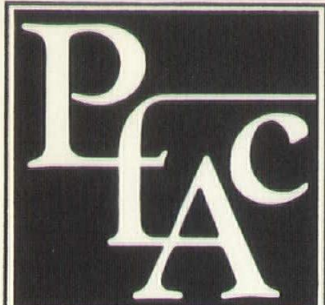
Another concern in our profession deals with the young practitioner. Most young architects, after having successfully survived the rigors of obtaining licenses, find it difficult to practice individually or in partnership. They usually

lack experience, clients, and financial backing. Unless a young architect has a private income permitting him freedom to operate, he must for economic reasons seek employment in other architects' offices. The level of remuneration for the young architect does not generally rise commensurately with that of professionally trained men in other fields. In addition he is given very little opportunity to broaden his experience in the overall practice of the profession.

Is the architect beginning to realize that something is wrong not only inside the profession, but on the outside as well? Why is he not accepted as the authority of good taste? We do not correct the doctor's diagnosis with our own limited and subjective opinion. Why, when the work of the architect molds the very environment in which the effect is immeasurable upon man's lives, is he not accepted as the leader, creator and judge of form?

Does the architect's training and experience qualify him for the responsibility of molding man's environment? Perhaps the answer lies in the architect's own reluctance in acknowledging the worth of those within his own profession. Perhaps he has been negligent in helping the expansion and development of his younger colleagues, sacrificing long term worth for short term needs. Before we can expect to gain more respect from those *outside* the profession, we must first become a little more self critical, and express greater concern and respect for those *within* our profession.

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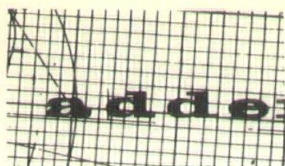
The building shown is the United States Courthouse and Federal Office Building now under construction in Brooklyn, New York. Architects on the project are Carson and Lundin, and Lorimer Rich and Associates. To complete the building, we expect to ship about 150 piggy-back trailers loaded with sand-rubbed Carthage Exterior Marble.

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CARTHAGE MARBLE





● Somewhere (we think it was in the Northern California Chapter's newsletter) we came across the following, titled "Squares Against Parks": In Paris recently we lunched at a restaurant with the improbable name Marc Annibale de Coconnas. Among the delightful features of the place was its situation across the street from the Place des Vosges, a park about the same size as San Francisco's Union Square.

We also enjoyed walking around London and suddenly coming on small squares — smaller in many cases than our Union Square. We did shudder at Grosvenor Square when we saw the new U.S. Embassy, but that's another story.

No sooner were we home when the Blyth-Zellerbach report hit the papers and we hit the ceiling. Sell eight parks? All for six lousy million dollars? One would laugh, except that the businessmen who propose this are used to being taken seriously. Some of our Supervisors are doing just that.

What a precedent to establish! Every time the city needs money, sell a park. When all the parks are sold and there is nobody left in San Francisco except businessmen, drop a bomb and start all over.

● It might be noted, in connection with the above, that this same unreasonable attitude about selling off Kansas City's parks, leasing them out for pony rings, etc., pervades the members of the Kansas City Chapter, AIA.

● Howard H. Nearing, AIA, formerly an associate of the architectural firm of Tanner, Linscott & Associates, recently announced his resignation from the firm and the opening of an office under the name of Howard H. Nearing, A.I.A. architect.

Nearing was with Tanner, Linscott & Associates for over ten years, in charge of their architectural design, color selection, and interior work.

Following his graduation from Southwest high school, he attended Kansas University where he majored in architecture, graduating with honors with a Bachelor of Science in Architecture. He held the top scholastic position of his graduation class. His social fraternity is Phi Delta Theta. He was a member of Scarab, architectural fraternity, and Tau Sigma Delta, honorary fraternity for architecture and the allied arts.

Nearing has opened a temporary office at 4512 West 79th Street, in Prairie Village, Kansas.

• A "Good Old Days" note. From Chapter files comes this announcement about the Chapter meeting of April 16, 1936:

MEETING ANNOUNCEMENT

The Kansas City Chapter will hold its next meeting at the Steuben Club, 1115 East Armour Blvd., Tuesday evening, April 21, 1936. Dinner at 6:30 P.M. will precede the meeting as in former years, the cost of which will be 60¢ per plate (beer for those who wish to partake).

The Entertainment Committee has arranged for a meeting in which the entertainment portion will be a radical departure from that of meetings previously held by the Chapter. This type of entertainment will stir the interest of the membership and we are sure that each and everyone will not be able to resist participating in the possible debate.

Let's turn out for one large evening and see how we like the new deal.

The Secretary

And we'll bet the beer wasn't over five cents a glass extra!

• The firm of Marshall & Brown has named Dean P. Lintecum an associate in their organization. Lintecum Lives at 4820 West 78th Terrace, Prairie Village.

He graduated from the school of architecture at the University of Kansas in 1955, where he was a member of Scarab, honorary architectural fraternity. He is a registered architect in Missouri and Kansas.

Lintecum was born in Olathe and graduated from the Olathe High School. Married, with one daughter, he belongs to the Second Presbyterian Church and is a member of the Overland Park Junior Chamber of Commerce.

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HOUSING OF THE AGING

Regional Director Oswald H. Thorson passes along the following letter from George Kassabaum of St. Louis. Kassabaum and Angus McCallum of the Kansas City Chapter are members of the Institute's Committee on Housing of the Aging.

Dear Mr. Thorson:

One of the projects decided upon by our AIA Committee on Housing of the Aging is to gather together information on solutions of merit with the intent of periodically publishing such data. We recognize the diplomatic problem of saying that certain projects have merit while inferring that others do not, but the selection of significant work in the field is a function that we all feel should be undertaken.

The method that has been suggested for getting national representation in our examples is to work through you and ask that you contact Chapters in your Region and ask that such information be forwarded to our Committee for further study. Such information should at least include:

1. Photographs or perspectives.
2. Floor Plans.
3. Statement regarding area of site and area and volume of the buildings.
4. Statement regarding proximity of project to community facilities.
5. Statement regarding special considerations and features that make the project unique in its solution of the needs of the Aging.
6. Hopefully, data on operating costs if the project has been completed.

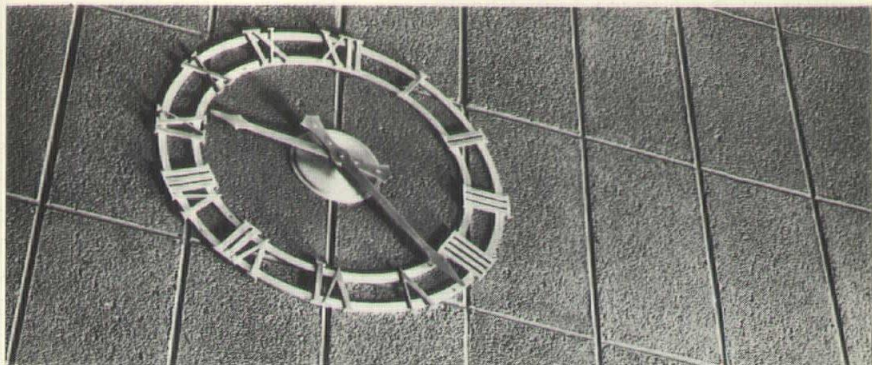
Pending further study, our Committee has decided to classify solutions as follows:

1. Facilities for the self-sufficient.
2. Facilities for the ambulatory, but at least occasionally needing medical homemaking or food assistance.
3. Facilities for those needing rehabilitative care.
4. Facilities for those chronically ill.
5. Facilities for the senile.

The more we have to work with, the more effective our committee can be and I hope that we may receive examples of each classification from your Region. We would greatly appreciate your assistance in helping to make our Committee's work meaningful to the profession.

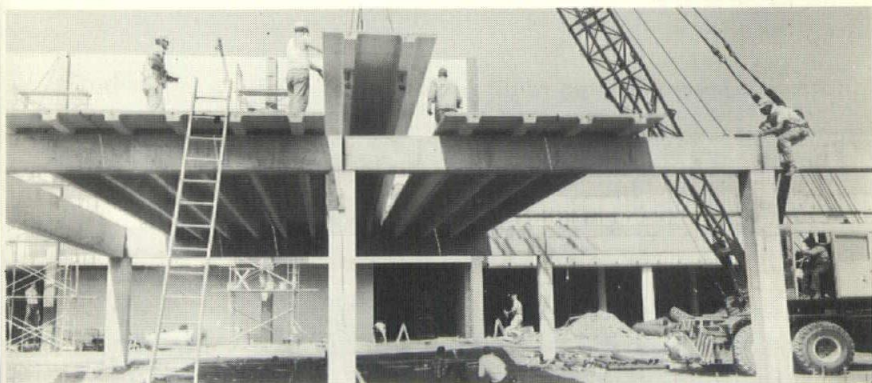
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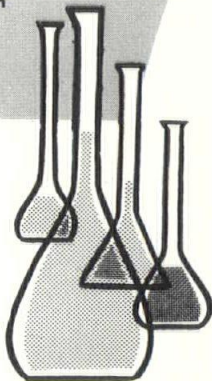
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