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# SKYLINES

and  
MIDWEST ARCHITECT

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in a true sense

## ARCHITECTS ORIGINAL SPACEMEN

By

Dorothy Lamoree

*As man struggles against enchainment to earth through orbital exploration of space, he shares a centuries' old knowledge with the architect.*

*He is finding that there is more to space than the quality of emptiness.*

*In a true sense the architect is the original spaceman, having laid claim to precise portions of space and utilized them in the ultimate composition of mass and space into form.*

*The architect is a master designer of space.*

*Everyone feels deeply its effects, but few give conscious thought to space. Rather it is the mass that attracts attention.*

*Entering a room, the lay viewer sees walls, ceilings, floors and doors. Not so the architect. He is keenly aware of man's psychological and motor reactions to space.*

*For who has not felt the confining insecurity of a low cave or narrow defile, or the sense of power and exhilaration on a hilltop?*

*Even the language embraces feelings definitive of space. We speak of "confining" circumstances, "elevating" experiences, "narrow" and "broad" mindedness.*

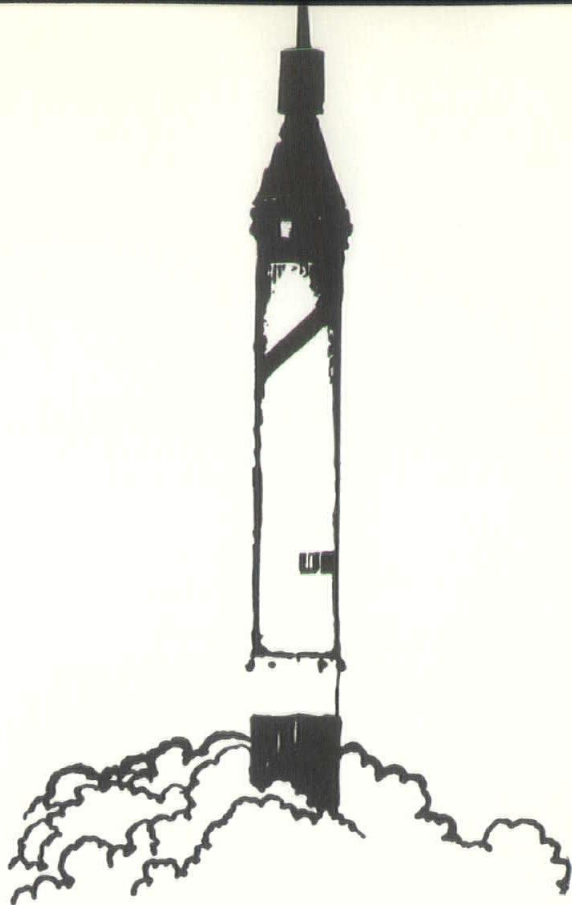
*Because the architect controls the limits above, below and on all sides, he knows that he can utilize space to create an infinite variety of human reactions.*

*If space, then, is of such vital importance in the creation of human reaction—and if the mortal appraisal of space is in terms of man's potential for movement, whether physical or that conceived in the mind... the architect's control of spatial experience substantiates his claim and tenure as the original spaceman.*

*It has been said the experience of Gothic space is "uplifting" because it instills the desire to rise.*

*In the nave of a Gothic cathedral, flanked by high walls restricting possible movement, there is a suggestion of freedom of movement toward the altar. Or, perhaps, the compression forces the viewer to look upward to the vaults and presence of light far overhead, affording a physical sense of release.*





*A feeling of rest might be said to follow the Renaissance use of space. Here there is a balance of movement, the attraction to a focal point from which an equilibrium of movement in all directions resolves the conflict of compression and release.*

*Nor is the architect's limitations of space confined only to the interior of buildings. The sensations of open space may be recreated by art. Whether a boulevard, a planned downtown area of the city, or a shopping center, the architect's control of space can create the environment of an outdoor room.*

*The Baroque piazza of St. Peter's in Rome directs the eye along its great embracing arcs toward the entrance, in a vista as moving as the interior of the church.*

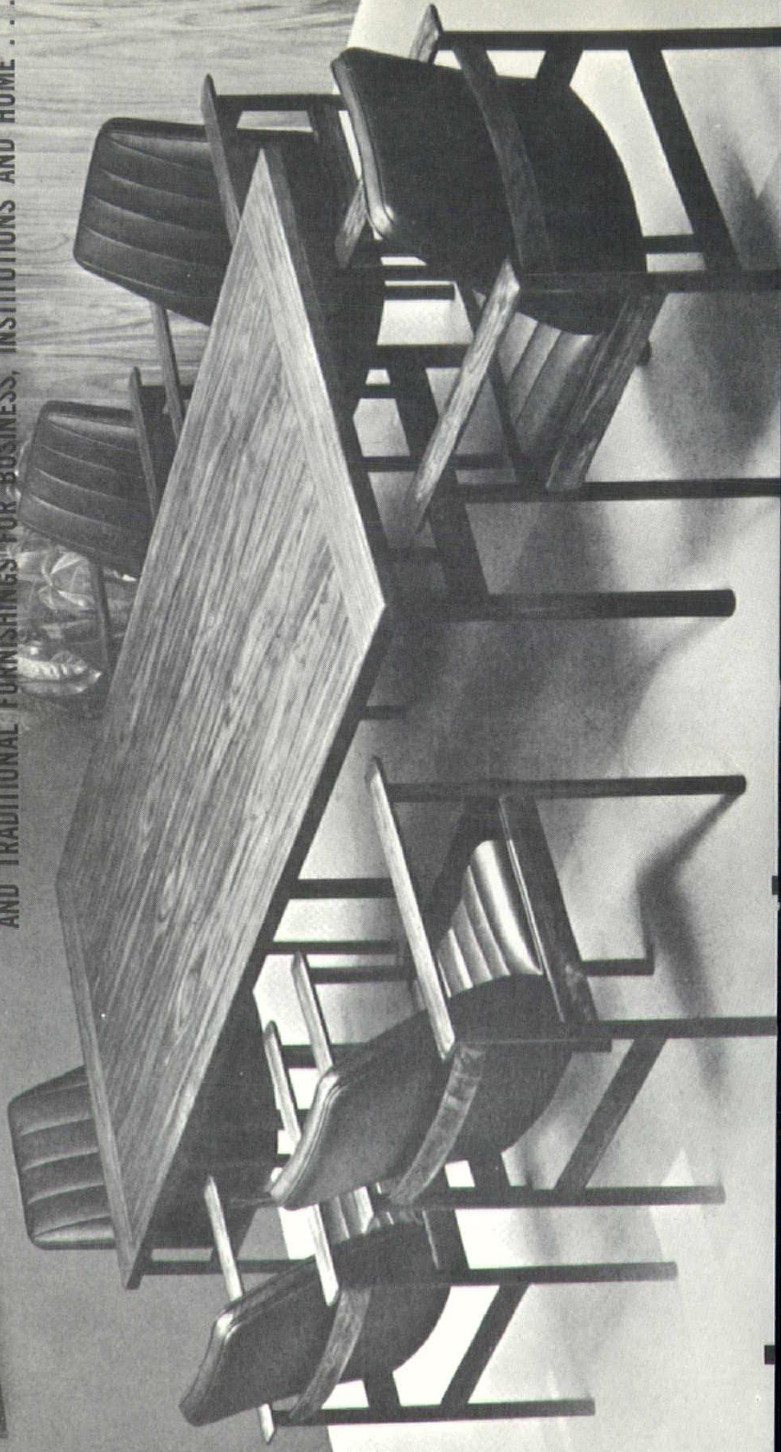
*So space, wherever it is found, is as indispensable to the architect as is soil to the farmer.*

*If the astronaut brings back more evidence of the meticulous composition of the cosmos by the Mighty Architect, might it not be time to look again at the amazing handicraft of earthly architects, the first men of space?*

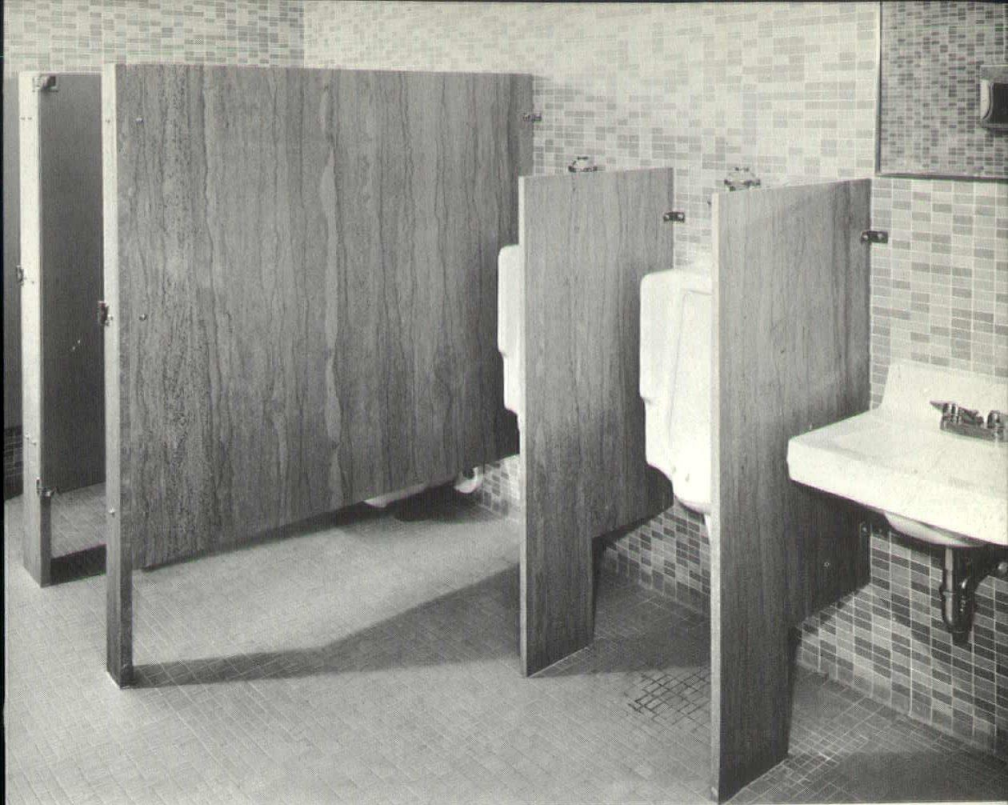
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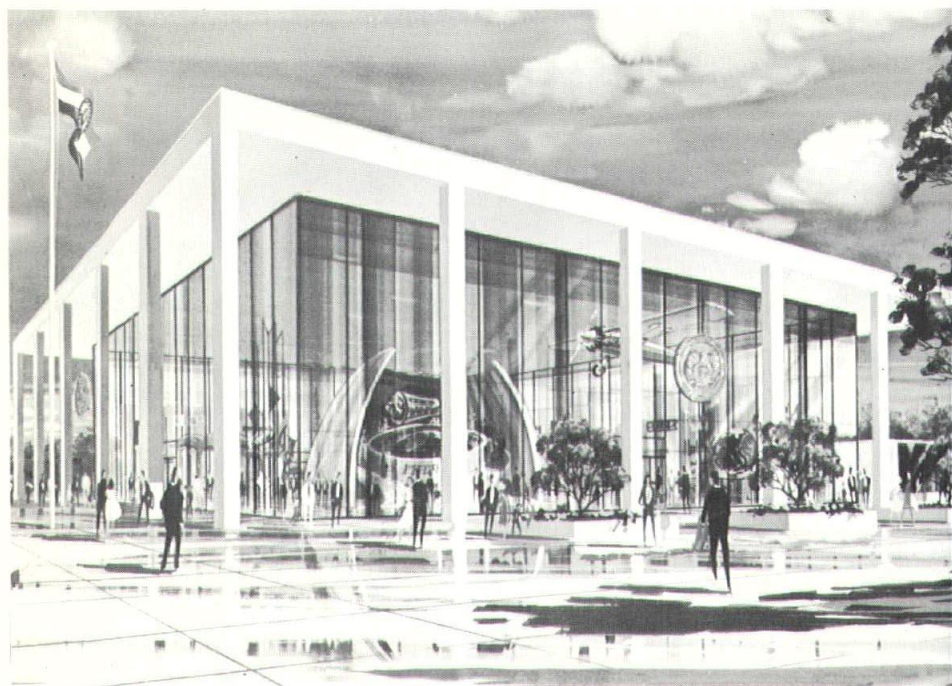
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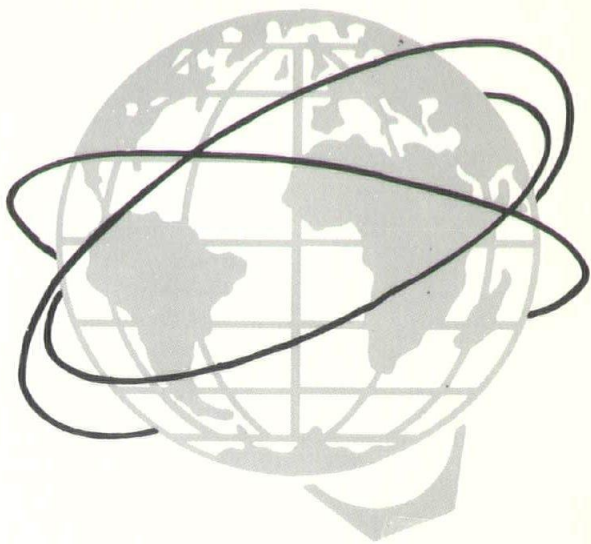




"First in Air"

"First in Space"





"Missouri, First in Air...First in Space" will be the state's proud exhibition boast in the million Missouri pavillion designed by Vett & Myers of Kansas City and now under construction at the New York World's Fair.

Financed in Missouri, Charles Lindberg's "Spirit of St. Louis," either the original or a life-size replica, will hang from the 30-foot ceiling inside the pavillion.

Dramatically underscoring the state's vital industry, a Mercury spacecraft will be displayed outside, from which the viewer can look into the contemporary glass building at the New York Gemini, in which American spacemen will stand on the earth's surface.

Exhibits of Missouri's rich heritage, its

industries, sciences, agriculture and resources will be displayed in the building's one vast room with 10,000 square feet of floor space and walls of solar gray, heat absorbing glass. Around the exterior will be a colonnade with square columns of cement plaster over steel. Surrounding the pavillion will be a plaza, where visitors may relax.

The 50,000 square foot site of the Missouri exhibit is only about 300 yards from the dramatic Unisphere, a 140-foot tall stainless steel symbol of the Fair's 2-year run, beginning April 22, 1964.

It is hoped that a restaurant, possibly a sidewalk cafe for as many as 250 persons, also will be a feature of the Missouri site.



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## Miami '63 Revisited

ale Mauk

The world's finest architects are but a handshake away at a national convention.

Several weeks after returning from the 1963 AIA National Convention in Miami, this is the remotest, among many, inducements which the Association and Junior Associate members of the Chapter find beckoning them to such a gathering.

The experience of meeting and talking with these men is, in itself, worthwhile reason for attending.

Second only to the people attending the convention is the interesting complex of substitute business. Exemplifying this complexity and the Institute's smooth, well tailored operation, was the item on the agenda relating to a new AIA headquarters.

The Board offered for approval a bylaw change relating to mortgaging the property of the Institute in order to plan and finance the construction of a new headquarters building.

It was clear from the discussion from the floor that each man and every Chapter had individual views on the matter and no reluctance to express it openly. Each new idea and opinion was considered by the delegates and then the decision was reached by the votes of the individual delegates.

The "Quest for Quality" keynote of the professional sessions, attracted only the highest caliber speakers.

To the apropos strains of "Moon Over Miami," an evening of wining and dining, dancing and entertainment at the world famous race-track, Hialeah Park, spotlighted the social side of the convention.

On his own, a Junior Associate could get in an afternoon of sailing in a catamarin on Biscayne Bay and a visit to the Miami Playboy Club.

Everything considered, everybody should start making plans now to attend the 1964 Convention in St. Louis.

# Commerce Towers

When does an architect come on stage?—and what does he do backstage?

His direction and timing seem sometimes to need to be as good as his lines when a bright new production is to make its bow.

The stage has been very carefully set to insure a long run for the imposing new Commerce Towers, soon to open in the heart of Kansas City's financial district.

In late summer of 1960, the Board of Directors of Commerce Trust company unanimously adopted a resolution for construction of a new office building on the site of the Ridge Building at 913 Main Street.

Having entered into a contract for architectural plans to be prepared, bank officials were accompanied by the architect on new-building inspection trips to Dallas, Houston, Denver, Fort Worth, Minneapolis, Chicago, Pittsburgh and New York. Plans of high-rise buildings were discussed with realtors, architects, builders and owners.

In consultations with a noted New York architect, a new factor entered the considerations. It was pointed out that the building site was inadequate for the building which was envisioned, calling for the acquisition of the Ninth and Main garage property which, together with the original site, would total 256 feet on Main with a depth of 116 feet.

Building concepts with and without integral parking were under study as plans were prepared for presentation to the Building Owners and Managers Planning Service early the following spring. Their recommendation confirmed the need for integral parking for the 30-story building which was contemplated.

A little more than a year after the go-ahead for plans to construct the building, a contract was negotiated with Eleanor LeMaire Associates, Inc., an interior design firm in New York.

Over the year end, demolition of the Ridge Building and the Ninth and Main Garage building were progressing, and plans had been finalized to the point where a start was sight for the building foundation, even prior to completion of the working drawings.

With a steel strike threatening and the specter of higher prices, the order went in to assure delivery on schedule.

With a spectacular end product in view, bids were solicited on elevator and escalator equipment.

Final plans and specifications were completed on December 17 of '62 and bids for general contracting were received.

An elaborate stage setting? Perhaps, opening night should prove its worth.

Rising upward more than 400 feet from a landscaped plaza, Commerce Towers will be a brilliant addition to the changing Kansas City skyline.

By day, its exterior of gray, glare-reducing glass will contrast handsomely with gleaming pre-cast stone panels. At night, master-key lighting elements inside each window will cause the 30-story structure to be visible from many miles.

A nearly block long open plaza and sun garden will be features of the new office building just three blocks distant from the city's principal expressway linking the metropolitan area.

Extensive indoor parking areas immediately to the north, south and west of the building will provide a capacity for more than 2,000 cars, each connecting with the building by means of a covered pedestrian passage.

Twelve electronic elevators will travel upwards at a rate up to 1,000 feet per minute and will be supplemented by dual escalators on the public floors.



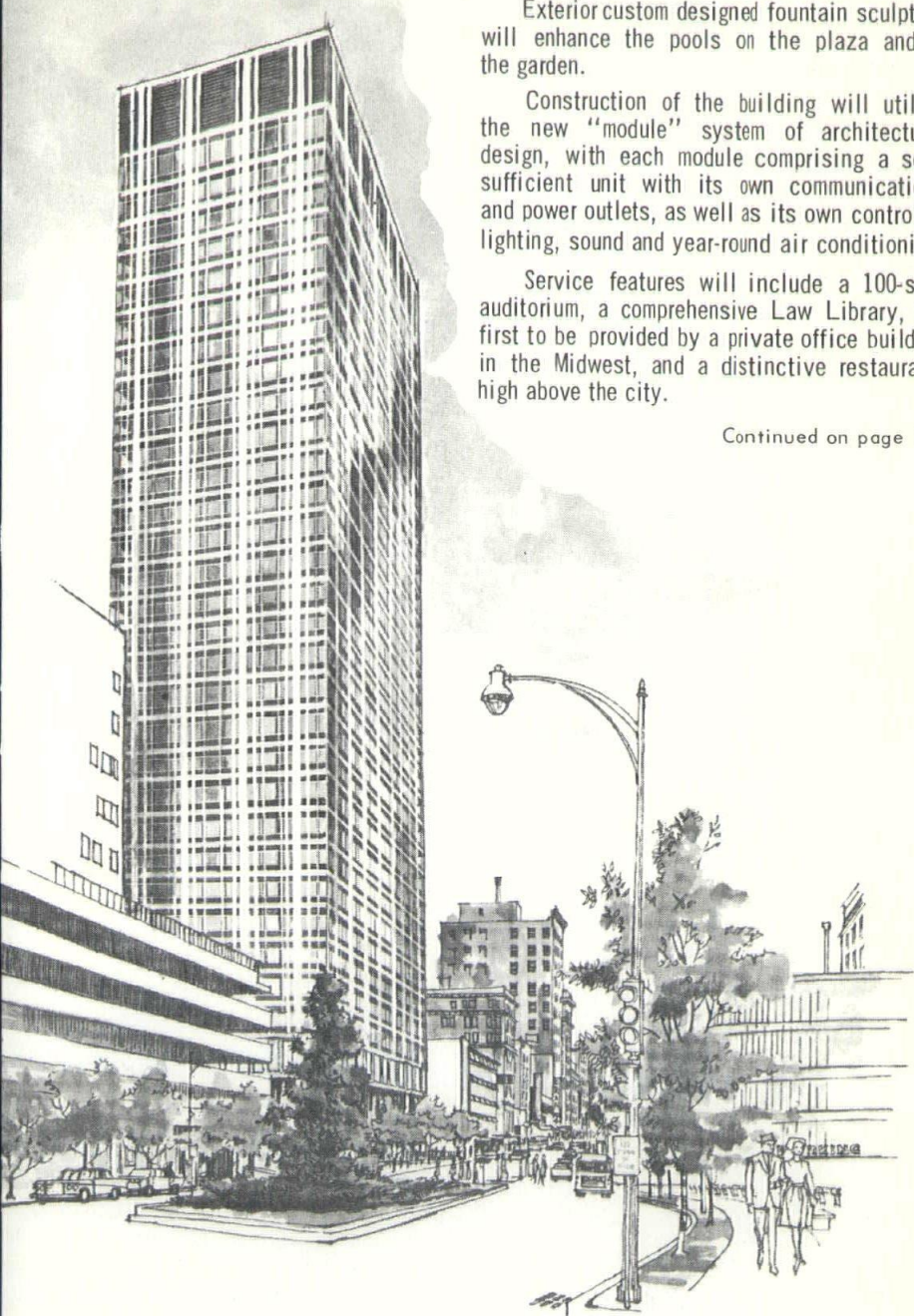
Power operated window washing equipment will travel up and down on bronze tracks on the exterior of the structure.

Exterior custom designed fountain sculpture will enhance the pools on the plaza and in the garden.

Construction of the building will utilize the new "module" system of architectural design, with each module comprising a self-sufficient unit with its own communications and power outlets, as well as its own control of lighting, sound and year-round air conditioning.

Service features will include a 100-seat auditorium, a comprehensive Law Library, the first to be provided by a private office building in the Midwest, and a distinctive restaurant, high above the city.

Continued on page 13







Jake Richards  
Architectural Representative  
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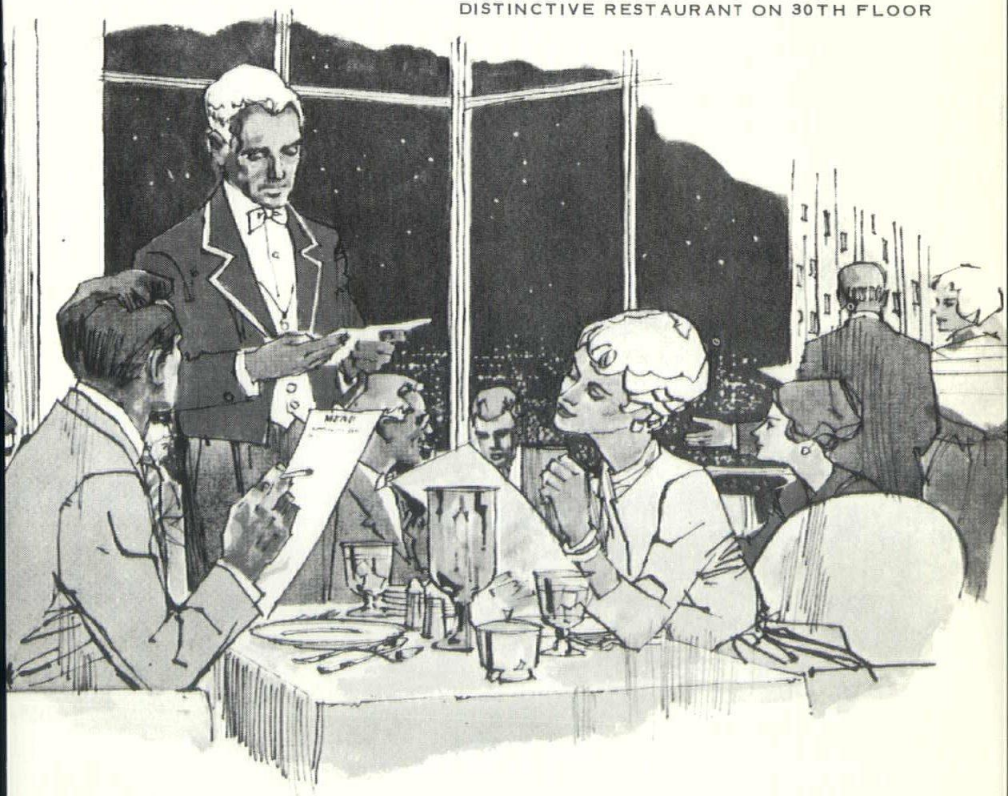
The first four floors of the building will be used by Commerce Trust company to increase its customer services and house a vast array of automation equipment. A family banking center on the lobby floor will supplement Commerce Trust's extensive main banking facilities at Tenth and Walnut, connected by escalators with Commerce Towers.

Embedded in solid rock in the sub-basement of the new building will be a mammoth security vault area capable of withstanding nuclear forces.

When the curtain goes up, the critics are a cinch to say a new star has been born.

And not to be upstaged will be the building's architects, Keene, Simpson and Murphy.

DISTINCTIVE RESTAURANT ON 30TH FLOOR



# Problem List for Architects

The problems which architects encounter in their practices are as varied as the different fields in which architects specialize and the personal practice of the individual architect. There are a number of problems and situations which have occurred with sufficient frequency to merit notation in this list. The list can be expanded from the architect's own experience.

These suggestions do not define or outline the legal responsibility of the architect nor do they purport to set forth standards of performance by the architect since many other factors and circumstances are involved. It is, however, believed that this may serve as a useful check

1. *Standard Forms:* Standard forms of agreement between architect and client may not be suitable for a particular job or project. Conditions in the architectural field are so varied that all of them cannot be anticipated in any form document. Standard forms should be reviewed against the requirements of the particular job.
2. *The Contract:* Every architect should be thoroughly familiar with his contract and his rights and obligations under it. The contract should be in writing.
3. *Modifications:* Extreme care should be taken in the modification of any standard form. The provisions of a contract are interrelated and a change of one portion may affect another clause in the contract or create an ambiguity. If substantial changes are made in a standard form, it should be reviewed by your attorney.
4. *Drafting Contracts:* Care should be exercised by the architect in drafting a contract himself. Letter contracts or other documents drafted by the architect either alone or with his client may not express the agreement and relationship between the parties, and may contain ambiguities or inconsistent provisions which will cause later difficulties.
5. *The Client's Form:* If a form of contract is submitted by the client, the architect should have it reviewed by his legal adviser. Even in the case of contracts with public bodies which are often presented on a "take it or leave it" basis, the architect should be aware of the obligations which he assumes by the contract. Counsel for some public bodies seem to feel that it is their duty to insert provisions in contracts which have the effect of making the architect a guarantor for the performance of the contractor or an insurer against the errors of the administrators of the public body. If such be the case, the architect should be fully aware of the nature and extent of the obligations which he has assumed.
6. *Cost Estimates:* Estimates and maximum costs are often sources of difficulties. The line between an estimate and an implied agreement to do within a maximum cost is often vague or become more so after the passage of time because of normal fallibility of memories. It is desirable to confirm estimates in writing by the statement that there is no undertaking or promise on the part of the architect to design structure within any maximum cost. The architect has the professional responsibility to make reasonably accurate in his estimates.
7. *Who Is the Client?* One of the more important problems of the architect is to know his client and his client's financial capacities. In cases where the architect does not know the client or the client's financial background or reputation in the community, he should proceed with utmost caution and so far as possible limit his relationships with the client in such a manner that important steps and decisions are confirmed in writing. If the architect has doubts concerning the client's financial capacity or integrity, he should not accept the work.
8. *Billing:* An important part of the administration of the contract is prompt billing. All payments should be sent on time and at the amount provided in the contract.
9. *Changes:* All changes, directions or orders for extra work, fees, cost of the project, or design or construction of the project should be confirmed in writing. Change orders to the contractor should be countersigned by the client.
10. *Contractors:* The architect should inform the client concerning the capacities and abilities of prospective contractors. If the architect has valid reasons to believe that a contractor is not qualified to handle a project, he should inform the client, but at the same time he should be careful that he does not defame the contractor. In other words, he should recommend to the client that the particular contractor be included in the list of prospective bidders. At the same time the architect should be careful in specifying his reasons. If the re-



are not true or are stated in such a manner as to imply malice, the architect will be responsible for his statements. In this connection the architect should keep in mind that the client normally must rely on the architect for information concerning the competency and financial stability of a contractor. The client is entitled to rely on the architect for advice concerning contractors.

a. In those cases where the client strongly recommends or insists on the inclusion of a contractor in the bidding list or insists that his designated contractor, whether low bidder or not, be given the job, the architect should carefully and factually state to the client his reasons why the particular contractor should not be engaged or his bid accepted. This often may be an extremely difficult situation, since the client may be strongly prejudiced in favor of a contractor. On the other hand, the architect may have good reasons to know that difficulties will arise if the particular contractor is given the job. If the client remains adamant, then the architect should consult his legal adviser concerning a letter to be sent the client pointing out factually the reasons why this contractor should not be engaged.

**Consultants:** In most projects the consultant is the subcontractor of the architect and has no direct relationship with the client. The architect is responsible to the owner for his consultant's work just as the general contractor is responsible for his subcontractor's performance. Consultants of the architect should not deal directly with the owner and all communications and the work product of the consultant should be channeled through the architect. The architect should have a written agreement with his consultant. That agreement should specifically provide that the consultant is responsible for and undertakes to perform all phases of the architect-client agreement which fall within the consultant specialty. (Note the short form of agreement with consultants suggested by C. C. A. I. A.)

b. If the owner insists or requires that a certain consultant be retained, and if the consultant is not the choice of the architect, consideration should be given to a provision in the architect's contract to the effect that the architect will not be responsible for the work of the consultant. Despite such a provision such a clause would not necessarily relieve the architect of his responsibility to third parties for an error or omission of the consultant resulting in damage to such third parties; nor would

such clause necessarily relieve the architect of responsibility to the owner in the event an error or omission of the consultant was of such a type that the architect reasonably should have discovered it.

12. **Suppliers:** The architect should screen the design criteria from suppliers and manufacturers. In some cases it may be desirable to obtain from the manufacturer or the responsible supplier a written statement of the performance of the product and its suitability for the particular purpose intended.
13. **Shop Drawings:** The architect should be cautious to approve shop drawings for design purposes only. Dimensions and job conditions may have to be verified in the field and are the responsibility of the contractor and not the architect. Accordingly, a stamp on a shop drawing in substantially the following form may avoid disagreements as to the fields of responsibility of the architect and the contractor:  

"Approved for general design only. All dimensions and job conditions affecting this work are to be verified in the field, subject to no change in the contract price."
14. **Limits of Authority:** The architect should keep in mind that he should not assume the obligations of either the contractor or the owner. Except in emergencies as described in the A. I. A. general conditions, all directions on the job should be given to the contractor or his authorized representative. The subcontractor has no contractual relations with the owner. The owner's contract is with the general contractor. Accordingly, directions should not be given to subcontractors unless the contractor or his authorized representative is present and consents. Similarly, the architect should not assume the responsibilities of the owner. The architect is only the agent of the owner for certain limited purposes and where changes are made or serious questions arise in connection with the performance of the work, the decision should be made by the owner after consultation with the architect. Changes or decisions made in the field or during the course of construction should be confirmed in writing to the contractor and owner.
15. **Zoning Laws, Building Codes, and Restrictions:** An architect should check zoning laws as they apply to a property for which a structure is designed, as well as applicable building codes and fire laws. The architect usually will obtain from the owner deed restrictions on the use of the property and sometimes other data. Although contracts usually require the owner to furnish

Continued on page 16

the architect with data concerning zoning, setback restrictions, survey and the like, a check by the architect is desirable since it may avoid later problems and loss of time to the architect himself.

16. *Architect's Liens*: In California the architect has a right to claim a lien for his work. This lien can only be perfected by strict compliance with the lien laws which are statutory in origin. The lien is not self-enforcing and a court action must be brought in order to enforce the claim of lien as filed. There is a serious question whether an architect in California has a lien on property for which he has prepared plans if construction work is not commenced. A claim of lien should only be filed on advice of counsel.
17. *Copyright*: An architect has a property right in his plans. The so-called "common law copyright" is the right of the creator of a scientific or artistic work in his product. The common-law copyright, however, is strictly limited and is lost when the work is "published." Publication is a work of art and depends upon particular facts and circumstances. It has been held that publication of a design in magazines or in "better homes" shows is a publication which results in the loss of the common-law copyright. The surest way of protecting property rights in plans and designs is to comply with the Federal copyright law. This requires a notice of copyright on the plans as well as filing of copies with the Copyright Office.
18. *Negligent Performance*: Negligent performance by an architect in the preparation of his plans or the furnishing of his services is principally a question of fact depending on the degree of skill which is customary among architects in the

community. The errors and omissions which may result in liability to the owner and to third persons will be as extensive as the services of the architect and the complexity of the structure. The best protection is careful and painstaking performance by the architect supported by adequate errors and omissions insurance.

19. *Insurance Policies*: Errors and omissions policies should be carefully examined to determine the scope of the coverage. If there is any question is usually best to review the policy with your attorney. The terms of the policy rather than the offering brochure control. The architect should examine the policy and not merely rely on the offering brochure. The errors and omissions policy currently in use by Continental Casualty Company agrees to defend disputes in arbitration proceedings as well as courts of law. Policies issued by other companies should be examined to determine, among other things, whether arbitration proceedings are specifically included.
20. *Defective Materials and Construction Defects*: Where the types of construction or materials are such that difficulties may be expected, the client should be warned in writing. This is particularly so where the client has insisted on a particular type of construction or the incorporation in work of particular materials or some brand of product.

An illustration is found in the case of concrete walls. Concrete walls are likely to crack and leak and should be waterproofed. The client should be informed in writing that if waterproofing is eliminated, leaks may occur.

Undoubtedly other examples will occur to the architect.

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## Discussion ERUPTS Convention

When an anthropologist answers a question about the architectural qualities of a bird's nest, he can, with malice aforethought, trigger headlines at a national AIA convention.

He did.

The 95th annual convention of the American Institute of Architects was housed at the Americana Hotel in Miami Beach, a facility that is considered the high water mark for a style of flamboyant resort architecture that Miami Beach is credited with exporting to Las Vegas, the Caribbean Islands and even to New York City.

This laid the fuse.

Our authority is the May 9 issue of the Miami Herald and this is the way we read Fred Sherman's byline.

Dr. Edward Hall of Washington, an anthropologist whose convention role was a discussion of man's relation to his environment, commented that a bird's nest was better architecturally than the room he had at the hotel. He was miffed about late night noise from adjoining rooms.

San Francisco architect Robert Anshen was nothing if not articulate when he replied: "This hotel is built of thin, cheap, improbable materials. It is incompetent, uncomfortable and a monument to vulgarity."

At this point Morris Lapidus, the creator of that style, is reported to have started making his way to a microphone, but before the Miami Beach architect got the floor, two other panelists made their views known.

Sir Basil Spence of Scotland, acclaimed for his design of the new cathedral at Coventry, offered this by way of softening the blow: "A certain amount of vulgarity is necessary to make the average person enjoy himself."

George McCue, art critic of the St. Louis Post-Dispatch, said, "We must ask ourselves what is the function of this hotel. It obviously was not designed to provide privacy. I twice answered my phone when the ringing was in neighbor's room and when he flushes, I feel I should run for high ground. Yet the hotel is perfectly designed to make us feel as if we are at home."

By this time at the microphone, Lapidus replied: "I want to pose the question of the hotel which is not an architectural masterpiece, but designed for people who come here for fun. Yes, it is a cheap hotel. There is a quality of human emotion. People want architecture to give them pleasure. They want human comfort, satisfaction and warmth."

To which Anshen answered: "It is the architect's job to get the money. A lack of it is an excuse for the architect." Yet he conceded Lapidus that "an atmosphere of carnival fun is the Americana's greatest attribute and for that I congratulate you."

Warmed to his subject by this time, Lapidus went on to accuse his profession of creating buildings that mar the landscape through their cheap expediency.

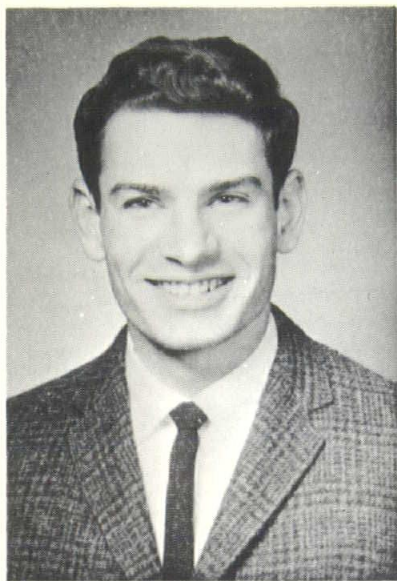
"Here at a time in America of enormous wealth, not merely of money but of extraordinary technological invention, of new and sometimes wondrous materials, what proliferates along the avenues of our great cities are symbols of the architect's abdication of responsibilities; the glass box, the derivative imitative towers, the forbidding prison-like public housing. And all across this beautiful land, the scourge of suburbia; the mindless, faceless, malignancy of tract housing, slums before they are even finished."

So spake the architects, away from their relaxed and in, presumably, their most general frames of mind.





KANSAS CITIANS AT MIAMI CONVENTION: HERBERT E. DUNCAN, JR., MRS. DUNCAN; MRS. ROARK, I. L. ROARK; MRS. GEIS, LOUIS H. GEIS; FRANK H. FISHER, MRS. FISHER; THOMAS J. GERAUGHTY; MRS. KRUG, HENRY D. KRUG, JR.; MRS. CONRAD, WILLIAM M. CONRAD; MRS. McCALLUM, ANGUS McCALLUM; MRS. MURPHY, JOHN MURPHY; MRS. MAUK, GALE MAUK.



AT THE MAY CHAPTER MEETING, A \$500 SCHOLARSHIP AWARD FOR GRADUATE STUDY IN ARCHITECTURAL ENGINEERING WAS PRESENTED IN BEHALF OF THE NATIONAL AIA LANGLEY FUND TO STUART HOPKINS BARGER, A GRADUATING SENIOR FROM THE UNIVERSITY OF KANSAS DEPARTMENT OF ARCHITECTURE AND ARCHITECTURAL ENGINEERING. HE IS THE SON OF DR. AND MRS. O.B. BARGER OF HARRISONVILLE.





## Expands Professional Placement Unit

The Missouri State Employment Service has recently expanded its Professional Placement Unit in order to improve service to professional, scientific and technical personnel. Since its inception, the Employment Service has had the responsibility for serving all people, whatever their skills or occupations. Although the placement of professional workers has always been a function of the Missouri State Employment Service, it is becoming increasingly vital to the nation's development and progress that more efficient use be made of the talents and abilities of professional people.

The public employment service is now able to provide a professional placement service for professional people throughout the country by means of a nation-wide network of professional offices. Through these central clearance offices, employment opportunities in one area can be matched with professional work seekers in all other areas. The Professional Placement Service of your local state employment service office is available to employers seeking professional workers, and to professional workers seeking employment.

In Kansas City the Professional Placement office is located at 1411 Walnut Street.

LOYD ROARK, JR.,  
RECEIVED AS A FELLOW OF THE AMERICAN  
INSTITUTE OF ARCHITECTS AT THE CONVENTION  
MIAMI. FORMERLY PRESIDENT OF THE KANSAS CITY  
AFTER IN 1951, ROARK ALSO SERVED AS REGIONAL DIRECTOR  
7-1960. RECOGNITION IS AFFORDED BY HENRY WRIGHT, RETIRING PRESIDENT.

DISTAFFERS INVITED to be part of the fun at the annual Associate and Junior Associate Summer Social at the Mirror Lake Town and Country Club on Friday evening, June 21. What'll you have? Golf...swimming...cocktails...dining...? You name it and its on the drawing board of the Committee.





# President's Page

As Gale Mauk relates in this issue of *SKYLINES* an Associate's impression of a national AIA convention, I would like to scan a few of the happenings as experienced by a corporate member who has attended a great many national meetings.

Although many very good conventions are brought to mind, this one seemed to me to have more meaning as far as our local chapter is concerned. Certainly we played a more important role than ever before and in doing so, the Kansas City Chapter received greater recognition than at any previous convention.

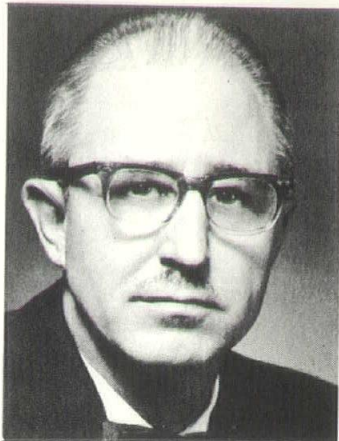
First, we have three of our membership on national boards, with one, John Murphy, serving as Chairman of Public Relations.

The Midwest Region is represented by Angus McCallum who sat at the head table at the annual banquet. It was very apropos that the orchestra played, "Hey, Look Me Over!" as our outgoing and incoming presidents, together with all the other officers and board members plus the regional directors, took their places at the head tables. (There were two each with approximately 40 persons per table, one elevated higher and situated just behind the other). Incidentally, this was an extremely large hotel ballroom.

On the floor of the convention it was with a feeling of pride we heard the chair recognize I. L. Roark, F.A.I.A. After being recognized, Mr. Roark, F.A.I.A., delivered a most convincing speech in which he endorsed the nomination of Wayne Hertzka for second vice president of the Institute. I would like to call the Chapter's attention to the results of this kind of political activity. After this endorsement, the Kansas City Chapter will be in a good position at a later time, should we want support from the California Chapter, to foster our own ambitions.

At the annual banquet mentioned above, the new Fellows in the AIA were very cleverly installed by outgoing President Wright. As each man made his appearance from the far side of this great room, a spot was placed on his person and followed along with his progress toward the center of the huge front guest table where Mr. Wright stood on a platform awaiting his arrival. A soft down roll accompanied the new Fellow to his position. Just a few steps before his arrival at the place of honor, his name and Fellowship category were announced. Mr. Wright then said the following, "Mr. I. L. Roark, Fellow, American Institute of Architects," and then bestowed the Fellowship medal. He was then escorted to the opposite side of the room where all new Fellows assembled in a body, all ready to have their group picture taken.

A most fitting climax to a memorable national convention.



LOUIS GEIS

## ARCHITECTS URGED TO TAKE LEAD IN SPURRING HOUSING FOR AGED

It is the responsibility of the nation's architects to take the initiative in spurring the construction of living facilities for the country's rapidly increasing over-65 age group, in the opinion of a Columbus, Ohio, architect who has been playing a pioneering role in this field.

Noverre Musson, A.I.A., co-author of a book titled "Buildings for the Elderly" (Reinhold) published this month (June), claims that construction of suitable housing units for the aged is moving at a snail's pace, and the architects themselves are best equipped to originate and package such projects and sell the idea to civic, fraternal, religious, union or philanthropic organizations to sponsor them. He also points out that living facilities for older people constitute a huge potential market for private builders and a very profitable one which is being largely ignored.

Musson, whose architectural firm, Tibbals, Crumley, Musson, is responsible for conceiving and designing several outstanding examples of living facilities for the elderly, states, "we now have the knowledge and techniques to design and build the type of structures which are not storage places where people vegetate as they get older, but living environments which enable them to live full, creative lives and contribute to society.

"Not only is money available at moderate interest rates through funds insured by FHA for this purpose, but land can frequently be secured at reasonable prices through various federal and state programs. Architects and builders can and should step in and fill this vacuum because it represents both an enormous

potential market and a public service to the general community," Musson feels.

However, he cautions against dilettantism in building for our older population and advises individuals and organizations who wish to build or sponsor retirement housing or other living facilities for the elderly to study the subject thoroughly, because of its specialized requirements and changing concepts.

In his book, "Buildings for the Elderly" written by Musson with co-author, Hel Heusinkveld, delegate to the White House Conference Housing Section, he contends that not only should we compensate for the physical limitations of older people in designing living facilities for them, but those facilities should provide them with a variety of choices and a way of life in which they can do the most for themselves.

Four major objectives are cited in the book, for architects planning buildings for older people: safety, comfort, adventure and the creation of a residence rather than an institution. Musson has listed more than two hundred separate points that architects can use as a check list on most any project entailing housing for the elderly. "The architect must observe any or all of them," states Musson "and produce a residence or an institution. It is not only what he does, but how he does which makes the difference."

Among the recent residential projects for the elderly designed and executed by Musson's firm is the \$5 million First Community Village in Columbus, Ohio, which incorporates the latest thinking in this new field.



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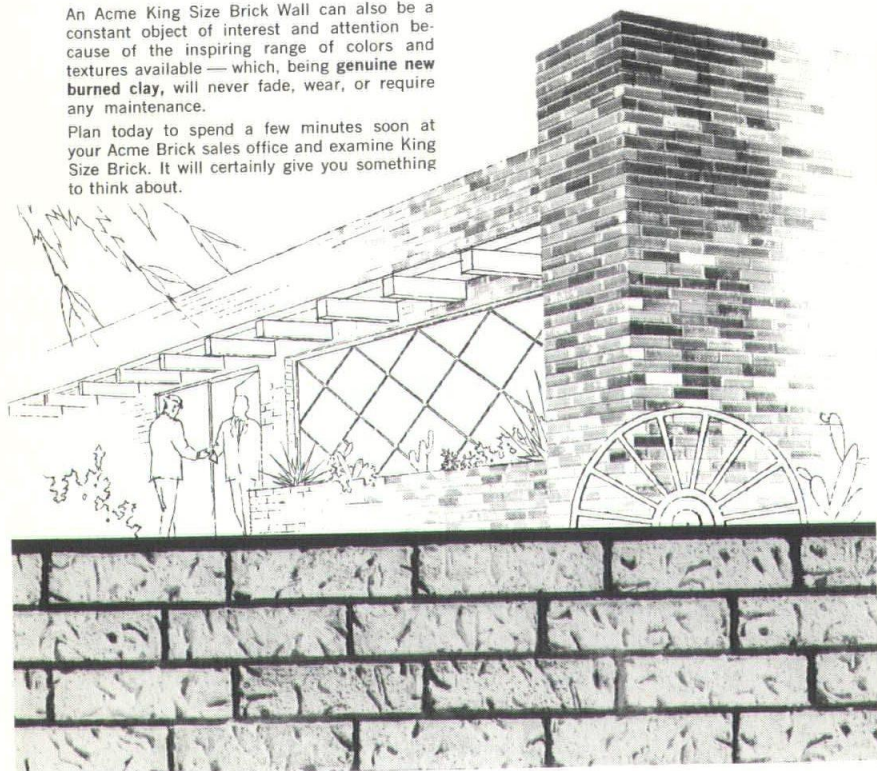
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# MENTION MY NAME IN SHEBOYGAN

THE BUILDING CONSTRUCTION INDUSTRY breeds a strange and diverse clan. Taken collectively, architects, consulting engineers, and contractors are a cut above the average — intellectually, socially, and, we suspect, morally. Individually, however, we cannot escape the fact that some seem to be wearing three heads.

The three-headed syndrome appears for many reasons, but becomes most evident to editors when they ask: The architect: Who did the engineering design? The consulting engineer: Who was the architect in charge? And the contractor: Who did the design?

More often than not, the answers to these questions are given promptly and willingly. However, there are still school boards who do not know that a consulting engineer, not an architect, designed the air conditioning system in the new grade school. There are still sanitary district boards who do not know that an architect collaborated with the consulting engineer who designed the new sewage treatment plant. And there are still a few clients who never heard of consulting engineers and architects at all, because they found a contractor who could save them money by giving them a "package" deal. Worse, there are scattered reports of editors who have taken to the psychiatrist's couch after trying faithfully to get a complete list of all the designers and contractors on a specific project.

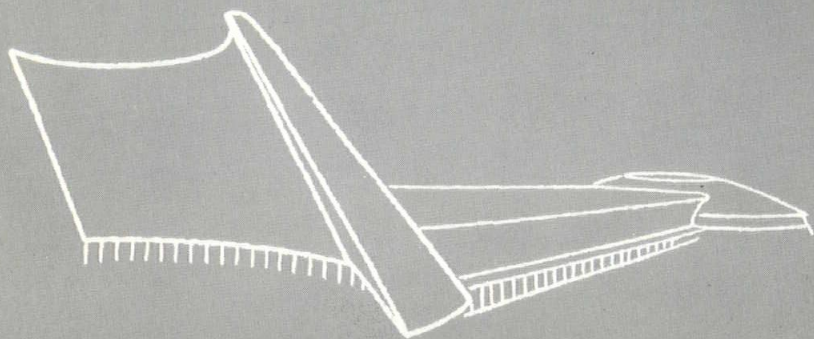
There may be some connection between the three-headed syndrome and the master builder complex. While this latter term has been used most often by the architectural profession, it has no monopoly on the complex itself. It is common to all three-headed monsters in the building construction industry, whether they wear the label contractor, consulting engineer, or architect.

Fortunately for the construction industry, most of its practitioners are willing to spell out their areas of competence. The ethical member of the building team is well aware that the age of the universal man has passed. If and when he loses this awareness he can rest assured that the construction industry will undergo a major revolution. American industry has occasionally dabbled in the construction business, and though it has had difficulty in getting public acceptance of what it has done — Lustron homes for example — it would love to cut itself a slice of 1963's \$32 billion heavy building construction pie. It can do it if members of the building team attempt to spread themselves too thin.

It is about time that the building construction industry saw to it that credit is given where credit is due. If there are any second class citizens who do not deserve or cannot bear public scrutiny, it is time that they were kicked out. When a building project gets underway, we think everyone involved should share in the glory. Let's mention their names in Sheboygan!

Robert G. Zilly is the author of the above editorial, which first appeared in BUILDING CONSTRUCTION MAGAZINE for January, 1963.

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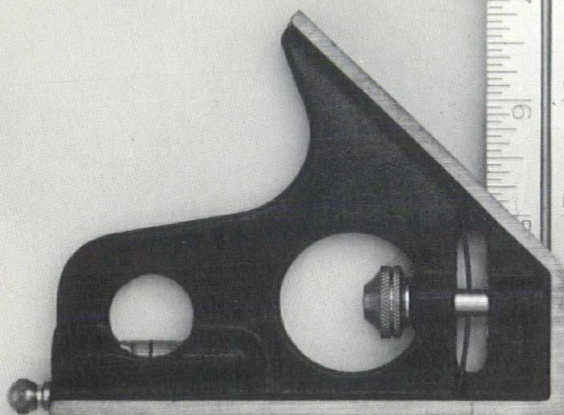
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## **Chapter To Aid of Handicapped**

Because one of every six people in the United States has a permanent physical disability, Frank Grimaldi has accepted the chairmanship locally of a committee on architectural considerations for making buildings and facilities more accessible and usable for the physically handicapped.

Under the sponsorship of the Crippled Children and Adults Easter Seal Society, the program will involve the volunteer efforts of four other Chapter architects, Edward Tanner, John E. Jameson, J. David Miller and R. Gale Mauk.

The first project, a survey of 100 existing buildings in the Kansas City area to determine architectural barriers, will be implemented by the Associate Members committee of the Chapter under the chairmanship of Mauk.

Basically the committee is concerned with making it possible for the talents and resources of physically handicapped persons to be put to use, including the nonambulatory disabled who are bound to wheelchairs, the semi-ambulatory, sight handicapped, the incoordinates and those with hearing handicaps.

Areas of specific reference include site development; entrances; stairs, ramps and elevators; doors and corridors; rest rooms and water fountains; telephones; identifications and warning signals.

Coming under scrutiny will be buildings in the following categories: governmental, office, industrial, merchandising and service, restaurant, travel facilities, hotels, motels and resorts, apartments, rooming houses, religious, health and medical, educational, cultural, recreational and sports.

## Nuclear Shield Seminars

The Department of Defense is interested in staging a Fall seminar in Kansas City relative to nuclear shielding design in buildings.

Professor W. Eugene George of the University of Kansas School of Engineering and Design said the seminar would be presented without cost over a period of 14 weeks, in 3-hour weekend sessions.

Funds must be allocated for the seminar by the Department of Defense before June 30, Professor George said, and it is necessary to have an indication of the Chapter's interest and participation by June 15.

Architects who are interested in the seminar sessions, or who desire more information, are urged to write to: W. Eugene George, Department of Architecture, Marvin Hall, University of Kansas, Lawrence. The Chapter office also will receive your calls prior to the June 15 date.

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