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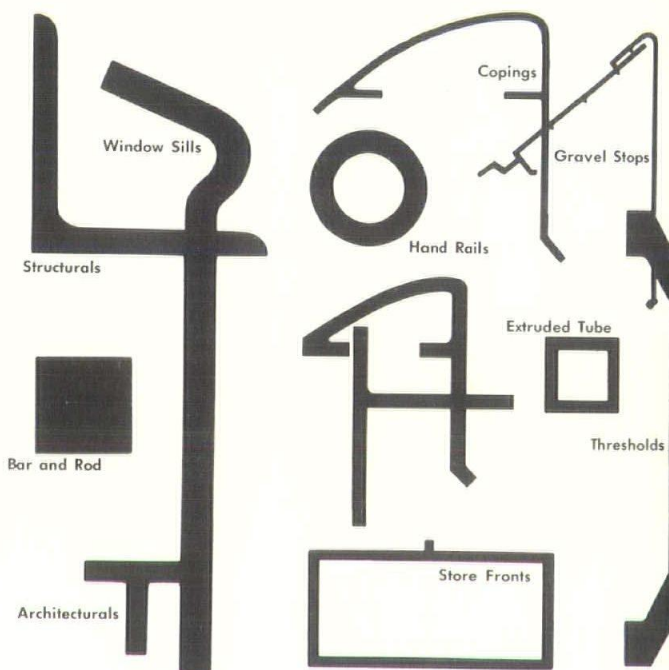
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# SKYLINES

and

## MIDWEST ARCHITECT

Vol. 13, No. 10

October 1963

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With this issue, Skylines and Midwest Architect is pleased to present feature material developed by Donald L. Hoffmann in stories of particular interest to members of the Kansas City Chapter, AIA.

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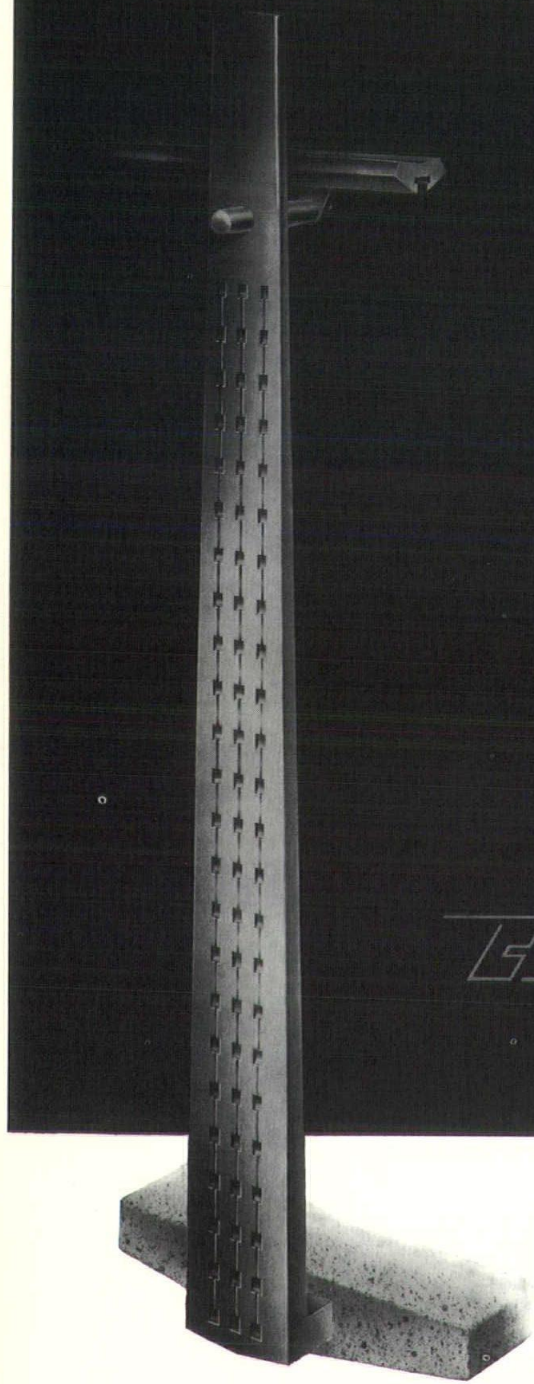
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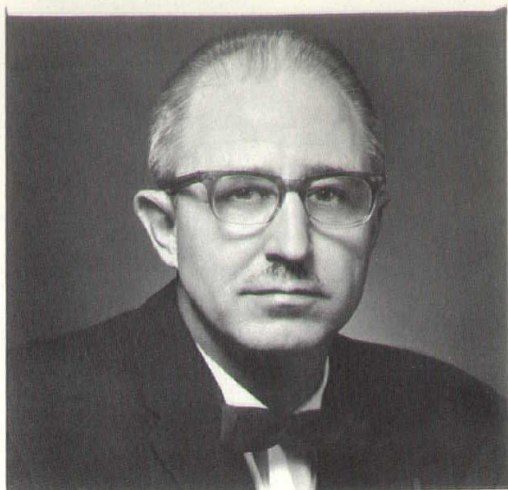
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LOUIS GEIS

## President's Page

*Having returned recently from the regional conference at Oklahoma City with reflections on an outstanding program, it has occurred to me that there were a great number of faces which were not present. Those present were, for the most part, the same persons who are almost always in attendance.*

*Incidentally, Bob Baker has an enviable record of having attended the last 15 conferences. We were very well represented in that fifteen members and fourteen wives were in attendance — no other Chapter except Oklahoma did as well.*

*Inasmuch as the Kansas City Chapter will be host for the 1964 conference, it is hoped that every member will participate and reap the benefits of a stimulating experience, help solve some of the many problems of the profession, strengthen their Chapter ties and consequently add to the vigor of The Institute.*

*After attending our own conference, now being planned by Dave Miller and his Committee, I am sure that participants will not want to miss future similar gatherings in this region.*

Speaker at  
1963 Annual  
Awards Dinner



## Paul Thiry

Paul Thiry has designed nearly every kind of building—churches, residences, college buildings, government buildings, and fair buildings. In recent years, however, his work in large-scale planning has become particularly well-known.

In 1958, he was chosen chief architect for the Century 21 Exposition, the Seattle Fair of 1962. All designs for fair buildings were subject to his approval.

"The Exposition's emphasis on good design," Architectural Record commented, "has made the point that good environment, whether temporary or permanent, does not come from haphazard action.

"The lessons of Century 21 may well turn out to be the means, so often sought by Century 20, of achieving architectural unity in structural diversity."

Thiry, in introducing a portfolio of photographs of the exposition, wrote, "I have wanted to suggest the great variety within the discipline of order which was a basic design premise in planning the fair's physical form."

Thiry designed one of the major fair buildings—the coliseum. Supported by four concrete tripods acting as abutments for four steel compression trusses that were connected with a hollow prestressed concrete edge beam, the coliseum enclosed three acres of space under a roof of aluminum panels. It was designed to accommodate 18,000 spectators.

Other structures on the 74-acre fair tract designed by Thiry included a canvas-over-

steel exhibition building for the Seattle First National Bank; a free-form concrete shell theater; a steel tower and geodesic dome for the Ford exhibit, and numerous ornaments symbolizing satellites.

Another instance of Thiry's planning skill was his design several years ago for the Washington State Library. The problem was complicated by the need to have the library harmonize with the much older state buildings, executed in Beaux-Arts style. Thiry used matching limestone and a conforming cornice line in planning the library. It was considered such a success that he was retained to develop a new master plan for the state capitol grounds.

In 1960, Thiry was named chairman of the A.I.A.'s Committee on the National Capital. This year he also was appointed to the President's advisory council on Pennsylvania Avenue redevelopment and to the National Capital Planning Commission, which is in charge of Washington's planning operations.

Last January, in the special Washington number of the A.I.A. Journal, Thiry wrote:

"In the face of rapidly-growing population and expanding economy, America's countryside is despoiled and its communities are being dissected unnecessarily.

"The principle of expediency infests national thinking on the subject of roadbuilding, housing and the use of open land. The natural countryside, lush farmlands and historic towns stand in the path of indiscriminate encroachment.



"This is a national problem. The Capital City is no exception."

Thiry was a member of the Seattle Planning Commission from 1952 to 1955, and served as chairman from 1953 to 1954. He also has served on the Puget Sound Regional Planning Council executive board, and is a

member of the board of the Department of Interior Historic American Building Survey.

He was born in Nome, Alaska, and is 59 years old. Since 1929 he has been in the private practice of architecture. He is co-author of the book, "Churches and Temples," published in 1953.



Judges here for the Medal Awards competition were honored at a President's party given at the Kansas City Club. Shown left to right: David G. Murry of Tulsa, President Louis H. Geis, Mrs. Geis, Chairman Herbert E. Duncan, Jr., Mrs. Duncan, O'Neil Ford of San Antonio, Mrs. Murray, and John S. Rice of Des Moines.

Judging the Art in Architecture entries, judges worked late into the evening at the Art Institute. In the usual order, Ralph Coe, Nelson Gallery of Art; Andrew Morgan, president of the Art Institute; and W. Eugene George, Dean of the School of Architecture, Kansas University, Lawrence.







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*In an article in the September issue of Skylines, Hal Sandy deplored the use of ugly signs on or near buildings. He urged architects to take greater care to design signs as integrated and suitable parts of their buildings. A sign company executive offers the following comments in rebuttal to Mr. Sandy:*

## **Sign Executive Answers**

### **Sandy's Blast**

Certainly there are many signs less than pleasing to the eye. However, Mr. Sandy has forgotten that the right of choice remains with the client. The responsibility of engaging a reputable sign designer must rest with the client. The sign should blend with and complement the architecture, but this still is the client's choice.

To pick out a few signs and label them as ugly, and to make the broad generalization that sign companies are to blame, is as senseless as looking at a woman wearing a cheap imitation of a Dior dress and stating that the clothing industry is slipping.

We in the sign industry want to work with architects, but we still want to be able to call our client our own. We want to control the signing from design, through construction, erection, and maintenance.

A reputable sign company has a staff of sign designers. They are graduates of art schools, with experience in graphics, advertising, sales promotion, marketing, and available construction materials.

Sign designers should also have a knowledge of building and electrical codes. The sign designer takes pictures and information from the client relating to the size and location of the building and its type of construction, and to the purpose of the sign: is it merely for identification, or is it to advertise a specific product?

It must be remembered that without adequate signing there would be nothing to create the impulse to buy—city streets would become like graveyards of buildings holding dead businesses.

There have been many attacks on the sign industry in general under the mythical banner of civic betterment and city beautification. In some communities, in fact, such drastic restrictions on signs have been adopted that some retail outlets can no longer exist. There are economic consequences for the entire community when this occurs, not just a curtailing of individual businesses.

When a client signs a contract with a sign company salesman, the sign specifications are given to a shop superintendent who schedules the production—by skilled craftsmen with years of experience in working with metal, plastic and neon signs.

The sign is installed by experienced men, in accordance with precisely calculated wind load and structural strength requirements. The installed sign is maintained in its original condition by regular cleaning and repair by experienced service men.

Therefore, the best service an architect can give a client regarding signs is to recommend that the client seek the advice of a qualified sign company and to stick with that advice. The standards of the sign industry are high; we want a bigger and better way of life for ourselves and our clients through sales.



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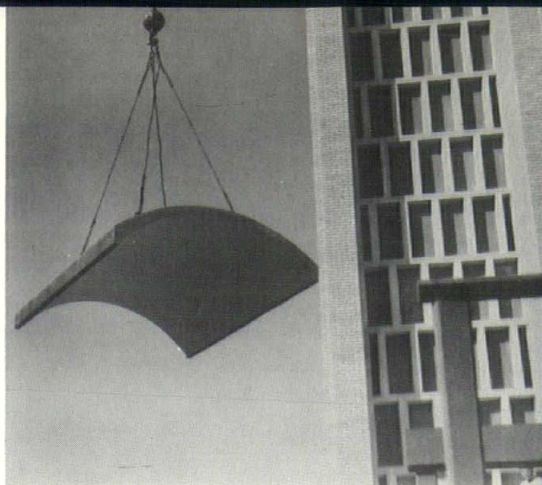
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# SKYSCRAPERS

## and the Wainwright Building

One day Louis Sullivan descended from his office high in the tower of the Chicago Auditorium and took a stroll along Michigan Avenue. In his mind, as he walked, was a problem. A St. Louis millionaire, Ellis Wainwright, had asked him to design a 10-story office building. The year was 1890.

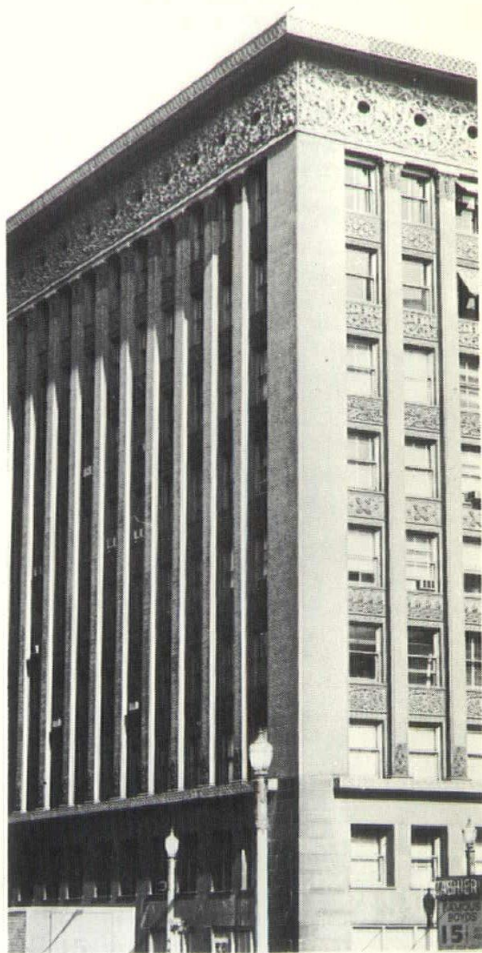
The breeze whipped in from Lake Michigan, buffeting and stimulating the short, bearded man in brown. Sullivan strode rapidly. He always walked with steps too long for his height. Suddenly something in his mind snapped and he returned even faster to the Auditorium.

Back in the tower, the quick strokes of his pencil translated his thoughts onto paper. "It was a very sudden and volcanic design," he once said, "made literally in three minutes."

Sullivan, proud of his sketches, took them to the next room. There, at work, was his chief draftsman, a young man who had hardly reached his majority but whose talent and flowing hair set him apart in the huge office. He was Frank Lloyd Wright.

"When he brought the drawing board with the motive for the Wainwright outlined in profile and elevation upon it and threw the board down on my table, I was perfectly aware of what had happened," Wright recounted. "This was a great Louis H. Sullivan moment.

"The tall building was born tall...here was the 'skyscraper': a new thing beneath the sun, entity imperfect, but with virtue, individuality, beauty all its own. Until Louis Sullivan showed the way, high buildings lacked unity. They were built-up in layers. All were fighting height instead of gracefully and honestly accepting it."



Grandfather of modern skyscrapers, the old Wainwright Building in St. Louis remains in good condition and still holds its head high. Designed in 1890 by Louis Sullivan, it stands just outside an area marked for land clearance to form the vista westward from Eero Saarinen's Gateway Arch on the riverfront.



Corner detail of the Wainwright building shows Sullivan's rich ornamentation, executed in dull red terracotta. The attic story has bullseye windows set amid wildly swirling patterns. Note also the fine brickwork.

Most architects have seen photographs of the Wainwright building, and probably many have wondered why it has been singled out in the history of American architecture as a great accomplishment. Today it stands quietly at Seventh and Chestnut Streets, in an older section of downtown St. Louis, and one could quite easily drive past it without ever recognizing it from photographs.

Stop someday, though, and take a closer look. Here, in softly-colored and aging stone, red brick, and red terracotta, is the grandfather of all skyscrapers. Imperfect it may be, but it was an amazing architectural statement in its day and remains handsome today.

Skyscrapers still are an architectural problem. Sullivan's contribution was to think out the problem from the beginning, going back

to the fundamentals and deciding what they should mean. The example of his fresh start should appeal to latter-day skyscraper designers.

The traditional purpose of a skyscraper has been to compound the amount of rentable space above a given plot of ground, to the advantage of the owner of that plot of ground. Thus, there is usually nothing inherently spiritual about skyscraper design. Yet there was no reason to make matters worse by designing ugly structures which defaced the city-scape.

Look at any tall commercial building before 1890 and it can be seen that something was seriously amiss. These old structures—some of them excellently detailed—were a men bound in chains. Every two or three floor there were cornices or string-courses. Th



thought, apparently, was to make them homier and less awesome, by breaking down the visual impact of their actual height.

Sullivan had the sense to see, first, that breaking up the facades of a skyscraper was illogical if the office space inside remained essentially the same, floor after floor. Then, he sensed that there could be a poetry to skyscrapers.

Critics have pointed out that the Wainwright building did not go all the way; note how heavy the corner piers seem, though they merely screen a riveted steel-frame structure no wider on the corners than anywhere else. Note, too, how the mullions are identical in width with the piers, again belying structure. Again, there was no functional reason for grouping the base with the second floor.

But consider Mies van der Rohe's 860 Lake Shore Drive apartments in Chicago, executed fully two generations after the Wainwright building. Both Mies and Sullivan recognized that the tall building was basically a tower made up of cells, cells unchanged from floor to floor.

Mies lightened the base by withdrawing it from the outer columns and by glazing it; he lopped off the cornice and attic story, placing mechanical facilities in penthouses not visible from beneath the towers; he made the corner columns no wider than the others, and he virtually eliminated the spandrels.

Yet, what is the overall effect? Undoubtedly, it is a feeling of vertical thrust, of a proud man-made object rising from the earth. So, too, with the Wainwright building.

Not so long ago a visitor probing around the Wainwright building ended his tour by stopping in the first-floor coffee shop. The place was empty, except for the manager. He was a young man who stuttered, but happily pointed out some ornamental details remaining in the shop.

"You know what I'd really like to do?" the manager asked. "I'd like to go out there and climb right up those walls, and look at those pictures. They're different on every floor."

How often does a skyscraper inspire that kind of fondness?

The 860 Lake Shore Drive Towers in Chicago, 1950 structures by Mies van der Rohe, similarly accent the vertical thrust and expose their cellular arrangement of space inside.





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University of Kansas, Lawrence, Kans. (graduated 1952—B.S.  
Architectural Engineering)  
Draftsman, Edward W. Tanner & Assoc., 1954-1961  
Jr. Associate, Edward W. Tanner & Assoc., 1961-1963  
Associate, Tanner-Linscott & Assoc., July 1963 to present  
Registered: Missouri and Kansas



### GORDON C. JARCHOW

Paseo High School, Kansas City, Mo. (graduated 1944)  
University of Kansas, Lawrence, Kans. (graduated 1963—B.A.  
in Arch.)  
Draftsman, Edward W. Tanner & Assoc., 1953-1961  
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# Ornament: Is It Dead and Gone?

There was a day in American architecture, and not too many years ago, when ornament was accepted as the flowering of any important structure and a method for organizing its parts.

This forgotten aspect of architecture can be studied vividly on a walking tour of downtown Kansas City. There are many buildings here with bad ornament, ornament which not only fails to express and enrich the structures, but which often spoils them. There are a few buildings with good ornament. Their presence provokes some thoughts about architecture today.

Buildings today might be compared to trees with only trunks and the major limbs. The branches and twigs and, above all, the leaves are missing. Ornament is almost taboo. One suspects that architects are spending so little time thinking about it that, should they ever have occasion to design ornament, their attempts would fail miserably.

Anyone can understand the reaction of modern architecture against the ornamentalism of the decades both before and after the turn of the century. The reaction was necessary. Queen Anne, Victorian Gothic, Chicago Tribune Tower Gothic — such styles have invited ridicule and deserved it.

But where in today's buildings is the free play of fancy, the exuberance beyond the mere necessities of shelter? In concrete shells? Sweeping, laminated-wood roofs? Gold-anodized aluminum sun screens?

To argue for a return once again to historical styles as some very well-educated Eastern critics have been doing lately, is no doubt absurd.

But a good case can be made for more detail in today's architecture. Too many buildings can be comprehended with one glance on the inside and one glance on the outside. Few invite long contemplation. The use of

unusual, even startling, shapes can attract one's attention, but not hold it for long. The use of fine materials can enrich a building, but simplicity, as Wright used to say, should not be considered to be like the side of a barn.

Examination of the ornament in buildings of the past might provide a stimulus toward more detail in architecture today. Surely, new forms must be found. But the best ornament of the past still holds its vitality.

Kansas City had a building boom in the five years 1886 through 1890 and fortunately some of the nation's best architects did work here in those years.

Henry Van Brunt was a graduate of Harvard and a student in New York of Richard Morris Hunt, the first American architect to study at the Beaux-Arts in Paris. In Boston, Van Brunt's firm designed the Memorial Hall at Harvard. Van Brunt was senior member of the firm when it designed the Electricity Building at the World's Columbian Exposition in Chicago in 1893. In 1899, he became president of the A.I.A.

Van Brunt's architecture here can be studied in the Emery, Bird, Thayer store, if you can see through the gray paint which has been unfortunately applied to this stone and brick masonry structure.



This panel of ornament is on the east side of Burnham & Root's old Board of Trade Building at Eighth and Wyandotte Streets. Completed in 1888, the building is a bit dingy today. The ornament, in contrast, is lively and still looks appealing on a sunny day.

The store has heavy massing, with cumbrous piers. But much of this feeling has been alleviated by ornament. The ornament varies from capital to capital on the columns that form arcades on three sides of the building. The ornament has been stylized fairly strictly, yet still it has life in it.

Kansas City also has several Burnham & Root structures of the same period.

John Wellbom Root was one of the great American architects of his day, probably second only to Louis H. Sullivan. Root not only was a designer of ornament, but was beginning to probe the strange secrets of overall massing when he died in 1891 at 41 years old.

The old Board of Trade (now Manufacturer's Exchange) Building was designed by Burnham & Root. It was completed in 1888 and still stands, unpainted, at Eighth and Wyandotte Streets. It abounds in ornament.

Root was the designing partner of Burnham & Root and his style had something in common with Louis Sullivan's—a style based on the study of nature. The photograph of a detail from Root's Board of Trade ornament shows how he understood sun and shadow. The panel is not large. Notice how the relief is clean and

sharp and how the pattern so effectively contrasts with the red brickwork below. This strip of ornament runs along the east facade and is not much higher than eye level. It catches the morning sun, breaks it up and reflects it to the delight of anyone who walks along the sidewalk on either side of Wyandotte.

The photograph of a wall proclaiming "Eighth St." illustrates Root's ornament on the old American Bank Building at the northwest corner of Eighth and Delaware Streets. It too, was completed in 1888.

Here the ornament is less successful because it has been conventionalized at the expense of vitality. Still, it tends to enhance the building rather than detract from it. Again, the building has been desecrated by coats of gray paint over red masonry.

Both the corner detail and the detail below the bay of three windows above the entrance are oriented toward the early day sun.

"Beautiful detail is a precious commodity, not to be prodigally flung away, but to be used with wise discrimination," Root once wrote. "A broad wall surface should fairly cry out for an ornament before it gets one, and also a moulding or a column.





A corner detail of the old American Bank Building still standing at Eighth and Delaware streets shows how, 75 years ago, a corner could be enriched with ornament and even incorporate a street sign. Designed by John Wellborn Root, the ornament here is less happy than some of that on the old Board of Trade Building.

"...nature's decorations of sunshine and shadow, her warm glow of ever beautiful colors, varied and enriched by rain and wind, are always lovely, while our decorations often fall short of loveliness.

"Loss of simplicity does not necessarily follow when a design is enriched; it follows only when the design is falsely enriched, as when adventitious and impertinent products of ungoverned fancy interfere with the effect of some great and essential part."

Louis Sullivan was the greatest ornamentalist of his time.

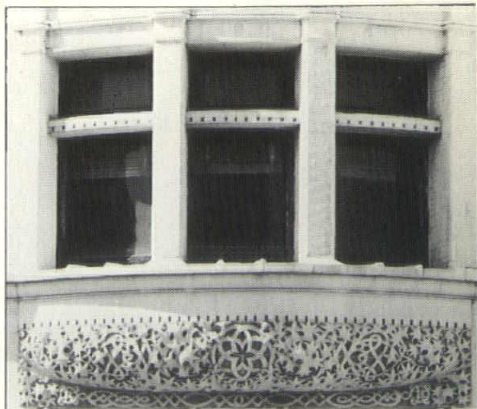
"Ornament was his unquenchable gift," Wright has written. "Where before was there ever a man who out of himself devised a complete, beautiful language of self-expression as complete in itself as Wagner's music or the period ornamentation of any of the great styles which time took so many ages to perfect?"

"He did not like to work unless drawing designs for ornament."

Kansas City lacks a building designed by Sullivan. St. Louis, however, has four. Our illustration shows the north face of Sullivan's Wainwright tomb in the Bellefontaine Cemetery in St. Louis. The tomb is among others on a bluff above the Mississippi River, a wonderful site. Its limestone is darkening now and the

tomb is a quiet little structure, as it fitting.

The tomb was commissioned by Ellis Wainwright, a brewing magnate, after the death in 1891 of his wife, Charlotte A. Dickson Wainwright. Charlotte Wainwright was in the high social set of St. Louis. She was only 34 at her death. Her husband was a ruthless businessman, even to the point of getting himself indicted in connection with a brazen attempt to bribe the city fathers for a streetcar



More ornament at the old American Bank Building sets off a bay of three windows bulging outward above two larger windows. The original effect of the ornament is now lost, since it and the red brick walls alike have been steeped in innocuous gray paint.

monopoly, but there is every evidence that he was sincerely in love with his young wife. Sullivan had already designed the Wainwright office building. Now he did honor to a beautiful woman.

The massing of the tomb can be questioned. It presents a curious combination of geometric forms. Wright was Sullivan's chief draftsman at the time. Only 10 years before his death, Wright wrote at length about Sullivan's work, and in a very mysterious passage indicated he had some part in designing the tomb, probably to its detriment.

But the use of ornament is amazing. The flowering forms on the limestone wall may be fascinating, but the virtuoso display is in the window grill. Here is a combination of ellipses, octagons, squares and free curves set within a rectangular frame.

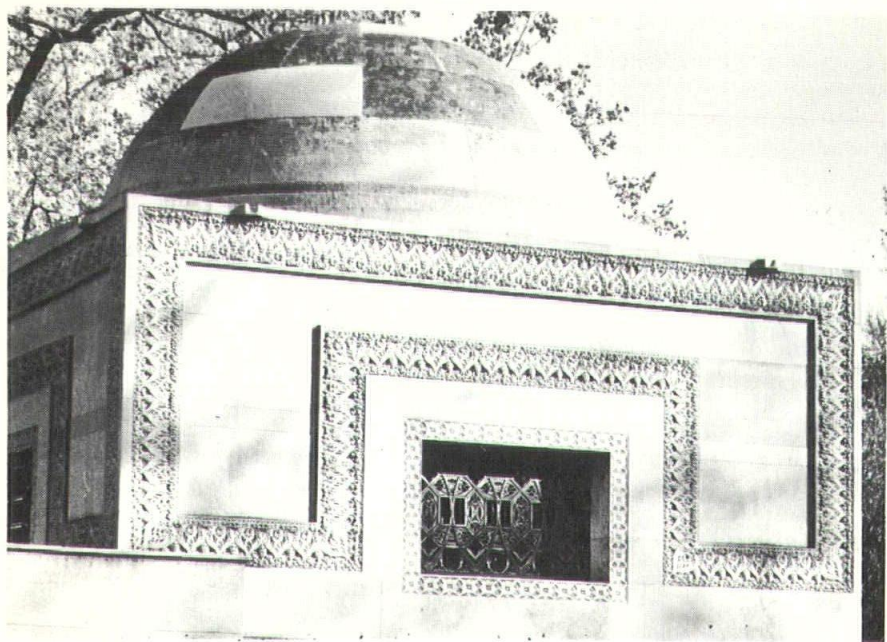
Tombs, of course, are out of the mainstream of architecture. The Wainwright tomb remains as a jewel exemplifying how archi-

ture can be made to shine through use of original ornament. Remember that the overall impression of the tomb, the view from a distance, is one of a gray stone cube with a dome. Color is virtually absent. Yet in Bellefontaine Cemetery—a large cemetery with the customary winding and confusing roadways—it takes but a moment to spot the Wainwright tomb, even though it is among many others.

Sullivan's ornament at times got out of hand. In his late bank buildings there are sometimes huge ornaments that look like they were merely slapped onto the facades. This tended to make a few of these structures awkward and embarrassing, like a woman's face distorted by bad cosmetics.

Thus there are two basic problems with ornament, designing good ornament in itself, and seeing to it that the ornament really expresses the structure and fits with it. The latter is the most important.

See, for example, the ornament on Louis



Louis Sullivan's tomb for Charlotte Wainwright in St. Louis makes discreet and wonderful use of ornament in a memorial to a beautiful woman. The tomb is smaller than it appears in the photograph. It is so remarkably detailed that it deserves a place in the annals of great monumental architecture.



Curtiss's Boley Building, now the Katz Building, at the northwest corner of Twelfth and Walnut Streets. It is completely out-of-place. Curtiss confused his Beaux-Arts training in ornament with his bold approach to structure.

The object of the Boley Building, commissioned by a clothing company, was to display its wares with as much glass as possible. So the two facades are glass curtain walls, and a very early example. Inside the original building were scores of glass display cases. Even the elevator cage was glass.

The rational approach for Curtiss would have been to eliminate his terracotta ornament altogether, since the purpose of this frankly commercial structure was to get people inside, not to have them leisurely contemplate the

details in the terracotta. To make matters worse, the Boley Building ornament is peculiarly drooping and weary, and would not have been very successful if applied to a solid masonry structure 50 years earlier.

So for the architect, ornament is definitely a gamble. On the other hand, monotony in architecture is a sin as deadly as the desire to shock the public with fantastic, senseless building shapes.

What lies in the future for ornament? Surely there will be a day when architects will go further than adorning their buildings by hiring decorators or sculptors. A new ornament, integrated with the building, could be a gate to greater richness and variety in modern architecture.

## Chapter Honors Paul Hamilton

Paul Hamilton, realtor, was one of five laymen honored in Oklahoma City for distinguished contributions to furthering community beauty.

Hamilton, selected by the Kansas City chapter of the American Institute of Architects, and four other laymen from a 5-state area appeared on panel discussions at the 18th Central States Regional conference of the A.I.A.

The theme of the conference was "Quest for Beauty." The lay panelists discussed "How Important is Beauty?" and "Who Should Demand Beauty?" Thursday, and Friday discussed, "Is Beauty in Architecture Always Possible?"

The conference, held Wednesday through Friday at the Skirvin Hotel, was attended by about 400 persons representing A.I.A. chapters in Missouri, Iowa, Kansas, Nebraska, and Oklahoma. A delegation of about 20 persons from Kansas City, headed by Louis H. Geis, A.I.A. chapter president, attended.

Hamilton and the other panelists were honored at a luncheon Thursday with parchment certificates signed by J. Roy Carroll, Jr., of Philadelphia, national president of the A.I.A., and Angus McCallum of Kansas City, Central States Regional director.

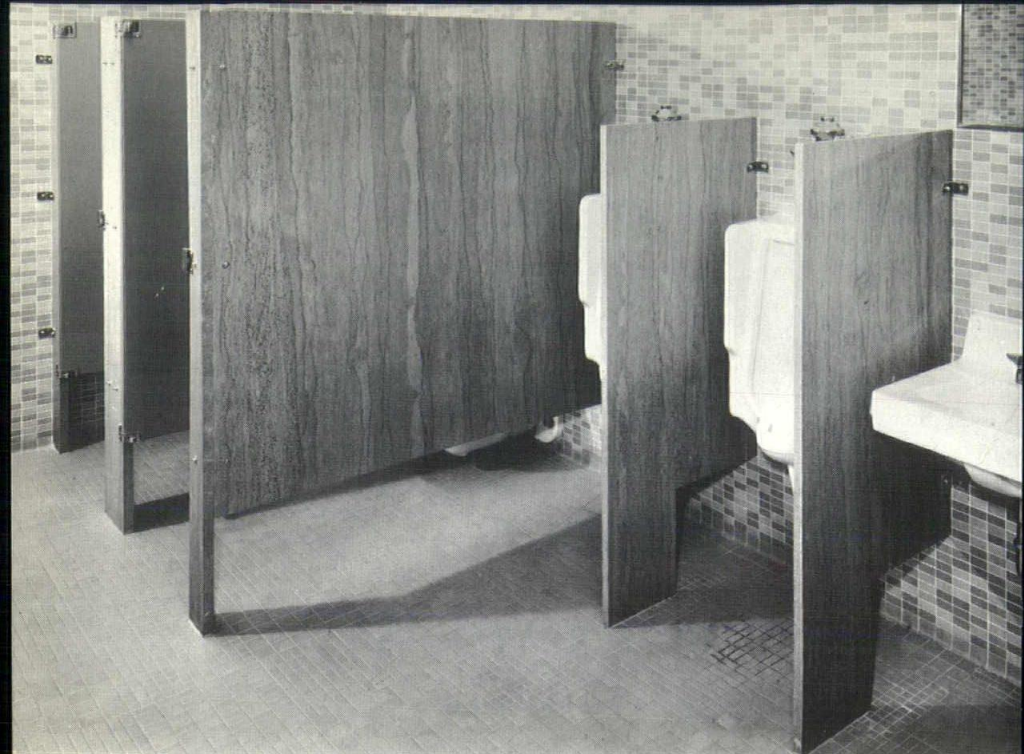
A real estate man here 43 years, Hamilton

was president of the Real Estate board two terms, from 1959 to 1961. He was a member of the city planning commission from 1950 to 1957 and has been chairman of the commission since 1957.

Born in Peculiar, Mo., he attended the University of Missouri, where he was captain of the football team in 1917. After serving as a lieutenant in World War I, he joined the J.C. Nichols Company in 1921 as a salesman. In 1935, he organized the Hamilton-Crawford Realty Company, which later became the Paul Hamilton Company. He also is chairman of the Hamilton Phillips Mortgage Corporation.

Other laymen honored at the conference were John E. Kirkpatrick, president of the Kirkpatrick Oil Company in Oklahoma City; Howard F. Baer of St. Louis, chairman of the Aloe Division of the Brunswick Corporation; Ohren Smulian of Tulsa, president of Froug's department stores, and Horace S. Moses, librarian of the Topeka Public Library.

Speakers at the conference included Ralph Rapson, head of the University of Minnesota School of Architecture; Walter A. Netsch, Jr., of Skidmore, Owings & Merrill, architects; George F. Pierce, Jr., Houston architect; Dr. Richard Armour, lecturer at Scripps College in California; and J. Roy Carroll, Jr.



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## Oklahoma City Report..

### Central States Conference

October '63

Architects must assume leadership in convincing the public that ugliness and blight in the community should be eliminated, said speakers at the 18th Central States Regional conference, American Institute of Architects.

The meeting was held October 30 through November 1 in Oklahoma City, with representatives from chapters in Missouri, Kansas, Iowa, Nebraska and Oklahoma in attendance.

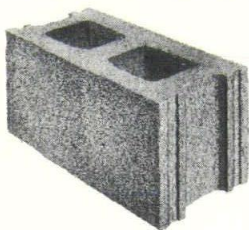
Speakers at the 3-day conference included Roy Carroll, Jr., FAIA, national AIA president; George F. Pierce, Jr., from the office of George Pierce-Abel B. Pierce, Architects, Houston, Texas; Walter A. Netsch, Jr., partner, Skidmore, Owings & Merrill, Chicago; Ralph Capson, School of Architecture, University of Minnesota; and Angus McCallum, regional director of AIA.

Architects also heard talks and discussion by a panel of distinguished laymen honored by the AIA chapters in their cities for outstanding contributions to furthering beauty in the community.

On the panel were John E. Kirkpatrick, Oklahoma City oilman who with his wife donated an Art Center Building and Arts and Science Museum and Planetarium to his city; Ohren Smulian, Tulsa department store owner who is active in promoting beautification of downtown Tulsa; Howard F. Baer, chairman, Aloe Division, who has served on many progressive planning groups in St. Louis; Paul Hamilton of Kansas City who heads the City Planning Commission; and Horace S. Moses, Topeka librarian.

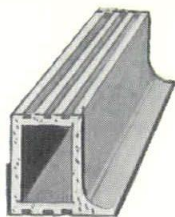
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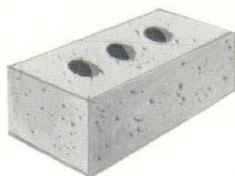
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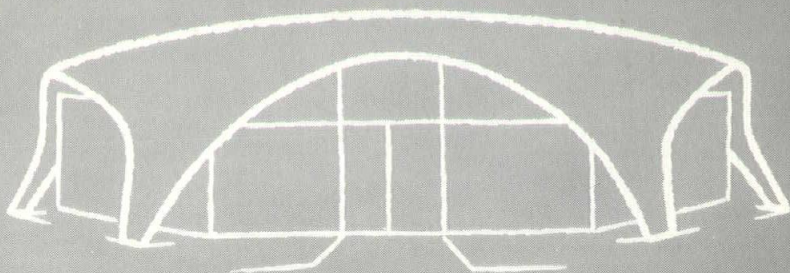
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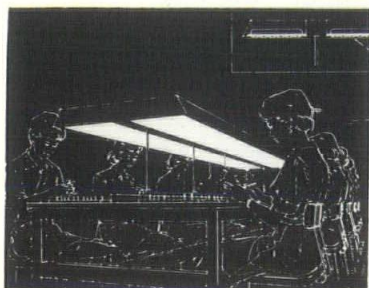
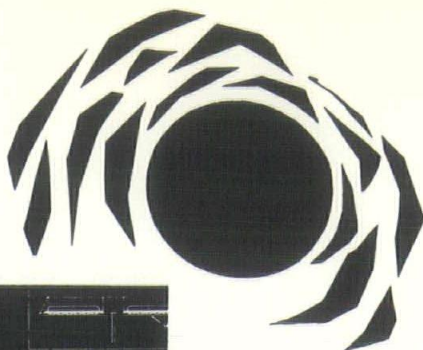
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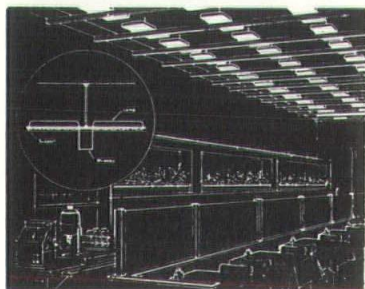
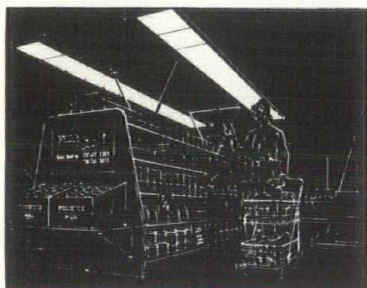
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Addressing a joint luncheon of the AIA and the Oklahoma City Chamber of Commerce, AIA President Carroll declared that "as a nation, we have ignored the bounties of nature and misused our burgeoning technology."

Carroll said the United States is said to have "the most beautiful buildings and the ugliest cities" in the world. "We are getting the reputation of being the ugliest nation in the Western world, and, unfortunately, we deserve it," he added.

"The handsome new structure, the carefully preserved historic building, and the occasional city park can do little to enhance a community which is blighted by traffic jams, badly lighted highways, slums, street signs, billboards, overhead wires, parking lots, automobile graveyards, and garish gas stations.

"We cannot continue to build a handful of beautiful buildings in a sea of ugliness," he declared.

Terming ugliness as "wasteful and ruinous," Carroll said it is tolerated "only because public opinion permits it to exist. But public opinion has to be aroused before it can be expressed. It cannot be put to work intelligently until it is informed. It cannot be informed until the authoritative sources of information band together to speak out, and keep doing it until the public is well mobilized.

"Architects, being professionals in design, must accept some part of the leadership for this cause," Carroll added.

Carroll's talk summed up the sentiments expressed by professional and lay speakers alike during the seminar sessions preceding the luncheon.

Among specific points made during these sessions were:

**URBAN RENEWAL:** Piecemeal planning, rather than an overall concept, is turning urban renewal into a disaster in many sections of the country. Planning agencies should be given a more active role in the rebuilding of these blighted areas.

**BEAUTY IN ARCHITECTURE:** Architects, in the "post-technological era," are

joining in the national revival of interest in the visual arts. They are using more and more sculpture.

"We are taking a more artistic attitude toward design of exterior and interior spaces," Netsch comments.

**URBAN DESIGN:** The public is not aware that a city can be a work of art if properly designed. Consistency of height and grand open spaces, lots of trees and flowers, are needed, in addition to handsome buildings, if a city is to be beautiful. This is difficult in a democracy, where there is no despot who can decree how a city will be laid out.

**INDUSTRIAL PARKS:** An industrial area does not have to be ugly. It can be designed with beauty and orderliness that will not detract from residential areas nearby. Dallas' industrial park was cited as a good example.

**ARCHITECTURAL CRITICISM:** Asked to comment on public criticism of an architect's work by another architect, seminar speakers mostly agreed that is professional courtesy not to criticize a competitor, but that criticism if properly applied could educate the public to demand better architecture. Librarian Moses suggested developing a "school of architectural critics, similar to the drama and art critics, to criticize the artistic merit of a structure."

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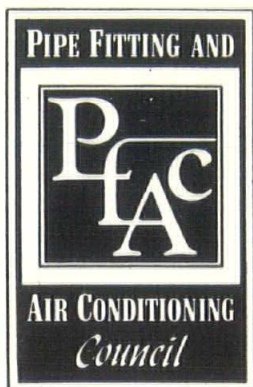
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