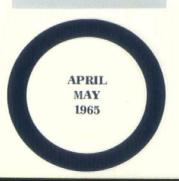
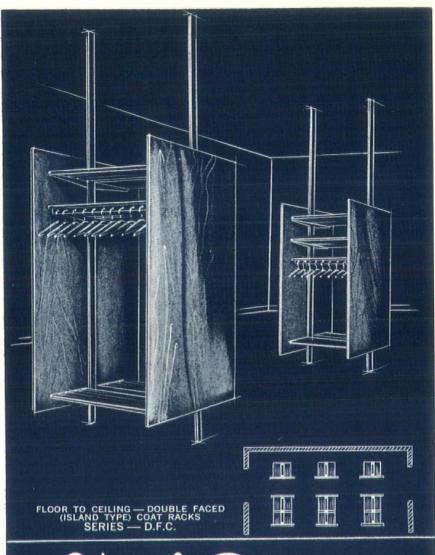
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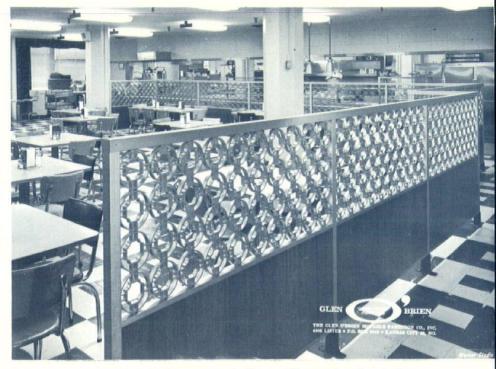
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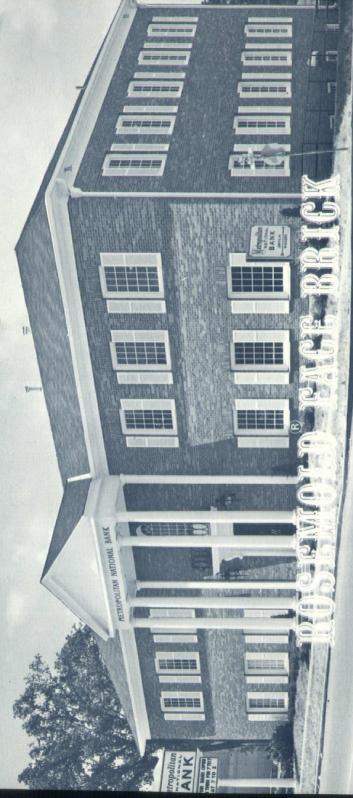


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President's Page

Gene E. Lefebvre President Kansas City Chapter American Institute of Architects

Public relations is the practice of evaluating the professions' policies in terms of the public interest; identifying the professions' policies with the public interest; and communicating this state of identification to the public upon whom the professions' well-being depends.

After an exhaustive search, the executive committee has retained the firm of Harmon Smith, Inc. to assume the duties of public relations counselor and to maintain the executive office for the Chapter effective May 1, 1965. As part of their public relations services, with the assistance of the SKYLINES Committee, they will edit and be responsible for the publication of SKYLINES. Principals of the agency are Austin Harmon and John Lee Smith who established the public relations and advertising agency in 1959. The firm, which has a staff of ten, is being retained by a number of well known local and regional companies and organizations. Harmon Smith, Inc. is located in Suite 206 of the John Hancock Building – Telephone PLaza 3-8567.

The executive committee is aware of the importance of good public relations for the Chapter and the profession. With the active support and participation of Chapter members, Chapter PR Committees and the firm of Harmon Smith, Inc., we will reflect to the greatest possible degree, the vigor, the policies and the programs of the Institute and strive constantly, through our public relations, to keep the profession in a pre-eminent position.

One thought the membership should keep in mind is that our image, as reflected to the public, is based on the fundamental premise that the most important factor in the public relations of the AIA is the manner in which the individual architect conducts his professional practice.

Gene E. Lefebvre President

Hornblowers Needed!

by MIROSLAV VANEK, AIA

In five suburban high school career conferences held early this year, approximately 100 interested students, when asked to name architects of whom they had heard, most could not, or at least did not, name any, although a few mentioned Frank Lloyd Wright. Some parents were present at two of these conferences and the response from them to the same question was similar. When asked what it is that an architect actually does, not one of the students ventured a reply although one parent inadequately stated that an architect prepares drawings for buildings. Point: High school students supposedly interested in architecture, and the public, generally, do not know what an architect actually does.

Can one imagine going to the neighborhood drug store and asking the pharmacist for a diagnosis of an ailment? Yet many doctors, our fellow practicing professionals, parellel exactly that when they engage a builder direct for services which should be performed by an architect. Point: Professionals, generally on an individual basis, are not aware of the proper function of an architect.

We must be realistic with our fees but but our fees must be adequate. But they're seldom understood. It is quite disappointing seeing a client's eyebrows raise as he is doing mental calculations of fee based on the cost of the project and knowing that it would not faze him at all to pay a 6% commission to a realtor for the sale of said project (including land)! Point: Clients, sometimes, do not know what we do to earn our fee.

Realizing that much distortion occurs with wild generalization and that a large percentage of the public, professionals included, know quite well and appreciate what our profession stands for and what we are trying our hardest to accomplish, the fact remains that too many people do not know. Some don't even know how to pronounce the word. (How many times have you been referred to as "Archietek" — from building tradesmen, no less?)

We must tell our neighbors, our lodge brothers and our professional friends, exactly what we do and we must never stop explaining the who, what, why and wherefores of architecture. The Public Relations Committee takes every opportunity to promote architects, architecture and the AIA. But it is not enough, all bases cannot be covered and the individual practitioner must, if only for economic reasons, carry on a public relations program of his own.

There are many tools available to the Continued on page 10

HORNBLOWERS NEEDED! Continued

AIA membership to help in promoting architecture. The Public Relations Committee has established a Speakers Bureau, it has available a traveling exhibit display and it has a film strip compiled of past AIA Honor Awards. The Chapter office or the Octagon can supply various booklets prepared for public distribution ("The Meaning of Architecture to You," "Buildings for Business," etc.). In addition, there are nine films available, at a nominal rental fee, for public viewing. Any one of these could be an entertaining feature at service organization meetings.

We must promote architecture ethically, individually, and we will benefit collectively. It goes without saying that we must all adhere to our Standards of Professional Practice. We must think good architecture, talk good architecture, live good architecture, and we really should start our public relations program right at home. Let's tell our children exactly what an architect does—or better still, let's tell their classes in school (if the fireman can, why can't we?). Oh, and let's not forget the pronunciation.

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What's to Become of Architecture?

by Russell Lynes

Late in February of this year Union College, whose gray-and-white Greek Revival buildings look down over the city of Schenectady in upstate New York, held a convocation to celebrate an architect. Architects are rarely thus honored; live ones never.

The college had a special reason to remember a Frenchman named Joseph Jacques Ramee and to be especially pleased with him and with itself. Just a century and a half ago in 1814 its president, Dr. Eliphalet Nott, had had the foresight (and good luck) to commission Ramee to make a "whole plan including a disposition of all the buildings and grounds" for a new campus for Union College. His elegant drawings-for a sort of Pantheon with a sweeping colonnade behind it and dignified, pilastered dormitories and classroom buildings set symmetrically to flank it beyond vast sweeps of lawn-laid out the first planned campus in America. Ramee not only imposed his will and his delight upon the landscape; he set an example that many other colleges in subsequent years took to heart. He taught them how to create an environment.

There is a lesson in Ramee still, and it is not a pleasant one. He is a reminder of the disagreeable fact that architects are not what they once were, no matter how talented. If Union College, or any other institution, were to celebrate some years hence the architecture of today, who would be

the hero? There wouldn't be one. It would have to celebrate a committee, not a man, and not just one committee but a basketful of committees. It would have to celebrate a committee of architects (we call it a firm), a committee of engineers (because the intricacies of much modern construction are not within the mastery of most architects), possibly a committee of chemists (who concocted the materials with which the buildings were built), a committee of interior designers, a committee of acoustical experts, a committee of site planners, and finally that ultimate of all committees in grandeur and influence, the college's Board of Trustees, which approved of the designs concocted by all those other committees.

I find it rather saddening to think that the future of architecture is in the

Russell Lynes is managing editor of Harper's, and this article was prepared for that magazine's well known column "The Easy Chair." Mr. Lynes has an honorary Doctor of Fine Arts from Union College and is a graduate of Yale University. Copyright 1964, by Harper & Row, Publishers, Incorporated. Reprinted from Inland Architect, by permission of the author and Harpers.

hands of committees (though of course much of its past has been committeeridden). I like to think of architecture not just as "the most complex of the arts," as Geoffrey Scott has accurately called it, but as the most humane of the arts in which a single individual's passion for order and delight speak in terms that are meant to be (though they often are not) permanent. I like to think of the architect as the master builder—part carpenter, part mason, part engineer, and large part artist, visionary, and molder of abstract ideas into concrete structures.

I like, in other words, the romantic version of the architect, romantic at least partly because it has acquired the patina of time. I like to think of the architect as knowing the trade of every one of his craftsmen better than each one knows it himself. I like to think of the architect dreaming with a pencil on the back of an envelope, sketching the first inspired lines that will ultimately become a monument to the spirit of his age. I suspect that a great many architects like to think of themselves in these same ways—as artist-generals in command of builder-troops, sweeping themselves and their hordes into the annals of art. It is a pleasant picture; it's a pity it is so inaccurate.

Ours is an age of committees, of course, and if architecture has very often in its long history been subjected to committee decisions (certainly the architectural committee for the Acropolis made a mess of the site plan), there is no reason why architecture should escape the prevailing and what we are sometimes pleased to call the democratic way (sometimes the buckpassing way) of doing things. It has become almost impossible for any man to exert himself or his influence today in any manner except through a committee. Either he has to be on a committee to get something done or he has to submit his work or his idea to a committee before anything will be done about it. The poet is the creature of the editorial board, and his verse will not be printed unless an editorial committee approves it. The painter is the creature of a jury which does or does not smile upon his work and give it a chance to be exhibited. There scarcely exists anymore a man in a position of influence who does not consult a committee before he makes a decision or who does not either ask for a committee's support or yield to a committee opinion.

There are a number of factors that have made architecture more and more of a committee product (I hesitate to say art), and some of them are structural and some are social. Technology has changed the nature of construction almost totally since the steel salesmen from Eastern rolling mills sold the Chicago architects of the 1890's on the idea that frames for buildings might be built of structural steel and that there were other ways of holding up tall structures than with masonry walls. It was social and financial pressures that had got the architects interested in tall buildings. "The tall commercial building arose from the pressure of land values, the land values from the pressure of population, the pressure of population from external pressure," said the architect Louis Sullivan in The Autobiography of an Idea. These pressures caused the mechanical engineers to invent the elevator, and they also caused the steel companies, which with the new Bessemer process were already making steel members for bridges, to see the financial possibilities in the skyscraper.

"As a rule," said Sullivan, "inventions—which are truly solutions—are not arrived at quickly. They may seem to appear suddenly, but the groundwork has usually been long in preparing. It is the essence of this philosophy that man's needs are balanced by his powers. That as his needs increase the powers increase...."

In a sense the more inventions have responded to social pressures and

have provided the solutions to social needs, the more the function of the architect has become that of providing a shell to protect the inventions, to encase them, to protect them from the weather; his problem has become more and more how to accommodate machines rather than how to accommodate men. Until a very few years ago the architect was called upon to design spaces that could be warmed in winter with merely a stove or fireplace and yet be healthily ventilated; these same spaces had to be cool in summer. He was expected to design means of getting from one floor to another with a minimum of effort and a maximum of elegance. Today it is machines that perform these functions, that accommodate man, that make his life easier, that heat him, carry him up what used to be stairs. cool him, light his way, rest his bones. It is machines and laboratories that make the materials with which the architect must work-the steel and glass, the aluminum modules, window frames. The architect has become less of a coordinator of skills. less a master builder, and more a coordinator of technologies.

Ideally, the solution of so many of his practical problems by the machine and the laboratory should free the architect to explore and exploit his art, to give wings to his imagination and breadth and boldness to his stroke. In the hands of those architects who are also artists (men like Le Corbusier and the late Eero Saarinen and Frank Lloyd Wright), with a social as well as a visual imagination, this has been so; but there are not many of them. The machine has a tendency to overfascinate. On the one hand it has dictated an aesthetic dogma of frozen purity (Mumford says the dogma has produced "air-conditioned ice palaces for Virginal Snow Queens"), exemplified in its dving form by those ubiquitous glass boxes that make Park Avenue in New York look like a ditch in a glacier. On the other hand the new technology of construction has led to fantasy for fantasy's sake like the

ridiculous theme building at the Los Angeles airport or the concrete claws that clutch at the sky over the New York World's Fair.

"The temptation to let the machine have its way increases with the perfection of machinery," said Professor Edgar Wind, the art historian, in *Harper's* in February. "This explains," he said, "why modern buildings are either superb or miserable.... The architecture of our age is indeed like an airplane or a racing car. The only alternative to perfection is disaster."

But there are pressures other than technological or mechanical that complicate the problems of today's architect and will complicate the problems of tomorrow's architect even more. They are pressures of the kind that Sullivan meant when he said that inventions are answers to pressures, solutions not beginnings. In a way, the world has passed the architect by, as it passed the fresco painter and the stainer of glass by, and the wood carver and the stone cutter. The architect has become an anachronism in our society.

This sounds severe; I do not mean it to be. But what function does the architect really perform, except a slightly ornamental one, in our society? Doxiadis, the Greek architect and planner, says that "out of 20 per cent (of building in the world) that may be influenced by architects, it is only perhaps 2 per cent of the total architectural creation that is completely controlled by architects."

Here in America it is said that only about 12 per cent of building is designed by architects; the rest is run up by contractors and builders, sometimes pasting on a few contemporary architectural cliches, sometimes not, just as they did a century and a little more ago before the profession of architecture had established itself in America. It is a harsh comment on the profession of architecture that it has been able to establish so little public

confidence in the century since the American Institute of Architects was founded. If the contractor-builder stands in relation to architectural progress about where the barber-surgeon stood at one time in relation to medical progress, it is fair to say that the architect is still today regarded by most people as practicing a harmless but expensive brand of plastic surgery. He is a face-lifter, a high-class beautician.

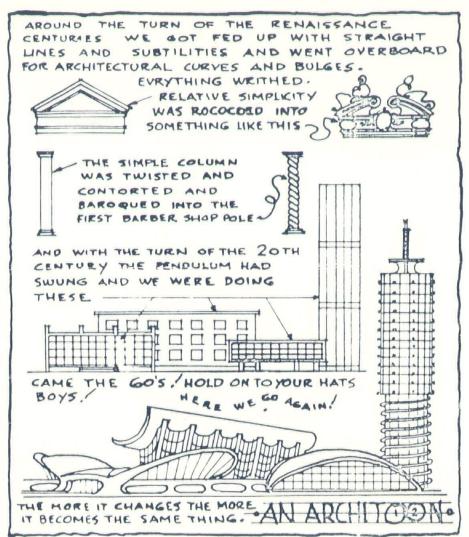
New Demands

The complexities of society have come to be too much for the architect, or perhaps it would be fairer to say that society makes demands on him which it has never made before and which he has not, generally, thought it was his business to bother with. The individual isolated building; the palace set in lovely gardens; the elegant museum filled with treasures; the great railroad terminal, a lacework of steel and glass enclosed in magnificent columns: the little spire that reached toward God or great one that reached toward Mammon-these were the true business of the architect. It was his function to clothe the spirit in a garb suitable to its importance, equal to the premium an age and a society put upon it. To twist an old metaphor, it was his function to freeze the music of his time for posterity to look upon with awe.

It was not his function to solve the problems of masses of people, though he went as far as solving them somehow for a few dozen or even a few hundred families in apartment buildings. It was not his business to fight for open spaces in crowded cities, to worry about the slums behind the broad avenues, the blight of neighborhoods. He was concerned with architecturethe art and science of building. He was concerned with permanence, not with the threat of obsolence. It was enough of a paradox that he had to be both dreamer and realist, "a practical man in whose hands a pencil produces aesthetic magic which is at the same time warm, watertight, and convenient." It was enough for him to be the aesthetic conscience of the few without having to worry about the tawdriness created for the many.

For the most part this is still true of the architect of today, and one can scarcely blame him. It is enough to throw all of one's talents into the creation of a single object, into its refinement, its majesty, its utility, its style without having to worry about its social consequences or whether it contributes to the general environment. I find myself shaking my head in disbelief when I remember that two very distinguished architects, two deans of great architectural schools, gave their talents and their names to the building of the Pan Am Building that towers above the Grand Central station in New York, a home and a magnet for fifty thousand people a day in what is already the most congested area of the city. Why? How can it be? But it is, and other equally distinguished architectural firms are crowding still more buildings into the same area. It was the decision of committees to build these buildings, of course, and not even so astute an architectural critic as Edgar Kaufmann, Jr., could find a villain when he undertook to write an article about the Pan Am Building for Harper's Magazine. Where all decisions are made by committees, there are no villains. There are also, however, no heroes.

But something is happening to architecture that will inevitably change the nature of the profession, and the profession is aware (rather grudgingly, I think) of this. Two years ago the American Institute of Architects held a conference in New York on "Aesthetic Responsibility." The theme of the conference was "Who is Responsible for Ugliness?" The answer, of course, was that everybody except architects is responsible for ugliness and that architects ought to do something about it. (Bad architects are, to be sure, more responsible for ugliness than anyone. As Doxiadis has said,



"How often do we fail to realize that no planning at all is better than bad planning." But that is aside from my point.)

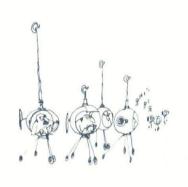
The importance of the conference was a more or less official declaration by the architects of their need to be concerned with more than individual buildings for individual clients. They put themselves on record as having a responsibility for environment as well as for structure and they made it clear that they recognized that environment does not stop at the edge of the piece of land on which they are building, any

more than the environment of Ramee's Union College stopped at the fences of his campus. This is not the only, and probably not the first, time that the architects have declared their public responsibility, but (and I almost hesitate to say it) it is the first time in my knowledge that they have had a committee on aesthetic responsibility!

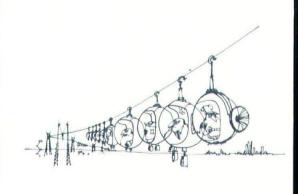
More and more the architect finds that he must, if he is to establish the importance of his profession in the public mind, move not as an individual but as one of a group. He cannot single-handed make any considerable

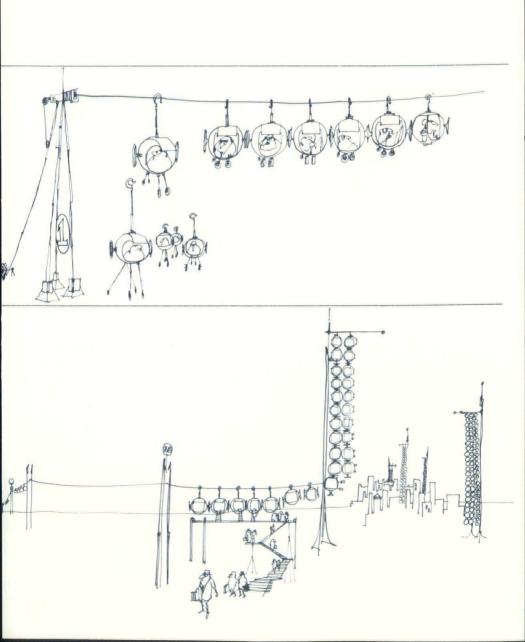
Continued on page 18

TRANSPORTATION



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impression on the environment and less and less can be afford to be merely the creator of individual gems to be put in tawdry settings. That is not to say that he must forgo his function as an artist and become merely a functionary, a committeeman, a name on a letterhead registering his disapproval of aesthetic sin and his advocacy of plastic virtue. But he will have to become engaged intimately and doggedly in the larger problems of the environment. His horizon must move from the edge of the lot to the rim of the landscape. His concern must be not alone with buildings which people do things-sleep, study, shop, play games, eat, carouse, meditate, relax, pray, putter-it must be with how they move from one place another, how they change their minds about what constitutes the good life, how values and standards of pleasure and necessity change from one decade to another.

Value of Impermanence

The architect must concern himself not only with building but with destruction, with the value of impermanence as well as of permanence. He must be willing to recognize not only that the population with which he is dealing is a highly mobile kind of animal—there are in our society fewer and fewer truly permanent residents anywhere but that buildings themselves must be, if not mobile, at least extremely malleable. He must know that permanence of structure is not necessarily a virtue. and can be a menace. He must, in other words, be as much social scientist as engineer, as much designer as transportation expert, as much visionary as practical planner. He must, in other words, be more than a man; he must be a committee.

Nearly everyone who has presumed to forecast the future of design and structure has almost invariably (perhaps inevitably) been wrong. The city of the future never looks like anyone's dream

of Utopia, any more than the campus of Union College followed precisely M. Ramee's notion of what it would look like, and M. Ramee would, I believe, be pleased that it hasn't, I cannot think that he was a man who would not have been excited by changes and developments in style and structure. He preceded the nineteenth-century romanticized protrait of the architect as dreamer-artist and creator of illusions (many of them about himself). He dealt not only with buildings but with an environment. He lived in a time when it was possible for the artist-architect-builder-planner to be a committee unto himself. It was a time when statesmen, like Jefferson, could be architects: printers, like Franklin, be scientists; painters, like Fulton, be inventors of steamboats. It was a time when an architect's patron could know his own mind, secure in the knowledge that any truly educated man could know very nearly all there was to know of the arts and sciences.

The poet Lorca said that the public which demands the traditional in architecture forgets that old houses are created not by architects but by time. A great deal of the past of American architecture has depended on trying to create or recreate old houses, on trying to adapt ancient styles to modern life. But it is too late, and we are too grown-up for that now.

Of one thing about the future of architecture I think we can be sure. It will be far more complex than the complex art Geoffrey Scott thought it was. Architecture will not be merely a marriage of art and science producing styles that reconcile the demands of each. Architecture will not create merely buildings but places, not just structures but environments. Architecture will not cease to be what it has been considered, a noble branch of the arts, but it must become in our infinitely rambunctious, and complex. mistic society an equally noble branch of statesmanship.

LEGISLATION

MISSOURI HOUSE BILL 479 – (Statute of limitations) – Design and Construction Liabilities – 4 years. A hearing was held on April 6th before the Missouri House Judiciary Committee. Among those attending were President Kassabum, John Sweeney and Angelo Corrubia of the St. Louis Chapter and President Lefebvre, Secretary Duncan and Joe Shaughnessy, Jr. of the Kansas City Chapter. The House Judiciary Committee has suggested two minor changes to the Bill before it is reported out.

KANSAS HOUSE BILL 920 - Vice-President J. David Miller, representing the K. C. Chapter, AIA, attended the Senate Hearing April 9th, along with twelve members of the Kansas Chapter, AIA, to protest the wording of this Bill designed to take Capitol building-maintenance out of the hands of the Executive Council and put it in the hands of a Superintendent of Administrative Services, who in turn would control the State Architect's office. The State Architect would be required to assign space, collect rent, employ custodial services and be responsible for parking tickets. Among the Kansas AIA members was President Henry Schirmer, Charles Marshall and Dwight Brown, the latter two being former State Architects. The objections were well taken and the suggestion made that the State Architect's office be left as a professional arm of the State and a new Superintendent of Administrative Services be established similar to a Professional City Manager. A Senate Sub-committee has been formed to study the suggestion before action is taken.

WASHINGTON, D.C., April 11, 1965 — The American Institute of Architects has announced its endorsement of two pieces of national legislation, one to create a Department of Housing and Urban Development and the other to establish a National Foundation on the Arts and Humanities.

Its support of the proposed depart-

ment, the AIA said, is "prompted by our awareness of the complexity and scope of urban problems."

The organization said its advocacy of the foundation stems from a belief that "encouragement and support of the arts are appropriate concerns of government."

The AIA, a national professional society with nearly 17,000 corporate members and several thousand associate members in all states, represents a substantial majority of the nation's architectural firms. The Institute entered into Congressional hearings on both measures. It said its interest in the new department is based not only on the need for the department but on the "dedication of the architectural profession" to provide a "proper physical environment for the people of this nation."

A Department of Housing and Urban Development will "lend authority, prestige and greater effectiveness to programs seeking imaginative and creative means to improve our urban environments," the AIA said.

The Institute said its support of the proposed National Foundation on the Arts and Humanities "includes the full scope of the pending legislation as it relates to the arts and humanities.

"This advocacy stems from our longstanding belief that the arts and humanities are mutally complementary and essential to our nation's development."

But the AIA cautioned against "fostering of aesthetic and humanistic enlightenment in a few major fields while tolerating dullness and ugliness in the communities of our nation. The group suggested the scope of the legislation be broadened to "benefit our entire national community and our people in their day-to-day activities."

The AIA said the nation's prestige and general welfare will benefit from a recognition of the arts "as a national resource."

New Members and Membership Changes



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Tennessee State U. at Nashville 4 yrs. — 1948 Bach.
Science — Const. — Eng.
Kansas State U. Manhattan 4 yrs. — 1957 B.A.
Kansas State U. Manhattan 1 yr. — 1958 M.S.
Major field City Planning.
U.S. Army Topog. Draft Course 3 mos. — 1951 at Ft.
Belvoir, Va.
AIA Honor Award, Second Place — 1957
Organized W.H. Johnson, Architect — 1959
Registered Missouri 1961 — Kansas 1957



DAVID H. M. BELL

Univ. Kansas at Lawrence — 1955 B.A. Thayer prize in 1953 Monroe & Lefebvre — 1957 Partner, Monroe & Lefebvre — 1962 Registered in Missouri and Kansas



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Crawford Community High at Cherokee, Ks. — 1940 Kansas State Univ. — 1949 B.S. A & E Registered in Missouri and Kansas Terry Chapman, Architect





SIEGFRIED N. KUEHN

Central High at St. Joseph, Mo. — 1946 St. Joseph Jr. College — 1948 A.S. Univ. Kansas, Lawrence — 1952 B.S.A. Registered in Missouri and Kansas Angus McCallum, AIA

ASSOCIATE



MOHAMED SALEEM AHMED

U. of Karachi, Pakistan 4 yrs. — 1957 B.S.
Civil Engineering
U. of Minnesota, Minneapolis 2½ yrs. — 1962 B.A.
U. of Kansas, Lawrence 1 yr. — 1965 M. Arch.
AIT with Tanner, Linscott & Assoc., Inc.



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Long Beach, N.Y. High 4 yrs. — 1953 U. of Kansas, Lawrence 5 yrs. — 1963 B.A. Draftsman with Horner & Blessing



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St. Joseph, Mo. High 4 yrs. – 1958 St. Joseph, Mo. Jr. College 1 yr. – U. of Kansas, Lawrence 5 years. – 1964 B.A. Draftsman with Keene, Simpson & Murphy



1965 AIA CONVENTION PROGRAM WASHINGTON, D.C., JUNE 14-18

	SUNDAY, June 13	MONDAY, June 14	TUESDAY, June 15	WEDNESDAY, June 16	THURSDAY, June 17	FRIDAY, June 18
a.m.	Registration Opens, Sheraton Park Hotel	X1 Congress Pre- liminary Session * Joint Opening Ceremonies *	XI Congress Working Commissions * AIA Business Session No. 1 Ladies' White House Tour Ladies' Tours— Government DuPont Circle Alexandria	Ladies' Breakfast Meeting XI Congress Working Commissions * AIA Business Session No. 2 Ladies' White House Tour Tours - Mt, Vernon & Woodlawn Area; Decatur House	Technical Seminar No. 1 — Housing, Commerce & Industry *	Technical Seminar No. 2 - Health, Education & Recreation *
пооп		Honor Awards Luncheon *	Alumni Luncheons		Convocation of the College of Fellows Ladies' Performing Arts Luncheon	Purves Memoria Lecture & Luncheon *
p.m.	AIA National Affairs Meeting (Chapter Presidents) Host Chapter Orientation Tours	State & Chapter Affairs Meeting (Chapter Officers) XI Congress Working Commissions *	Theme Seminar No. 1 "Development & Present Condition of the Cities of the New World" *	XI Congress Plenary Session * Southwest Area Re- development Tour New Buildings Tour	Theme Seminat No. 2 "Future Prospects of Urbanization in the New World" •	X1 Congress Closing Session Joint Closing Ceremonies *
eve.	Opening of Products Exhibit	AIA President's Reception, Pan American Union Opening of XI Congress Exhibi- tion at Museum of Hist, & Tech.	Host Chapter "Architects at Home"	Evening in Georgetown Host Chapter Gala — "Power House Ball"	Student Mixer	Annual Banque & Ball; Investiture of Fellows * Student Party

AWARDS

During the 1965 Convention, five individuals, a firm and an Organization will receive the Institutes' Annual Awards: Joseph Watterson FAIA, editor of the AIA Journal will receive the Edward C. Kemper Award for significant contributions to the society and the profession. Others are:

- The Fine Arts Medal to Roberto Burle Marx of Brazil, "known as a total artist of high degree".
- The Allied Professions Medal to Dr. Leonardo Zeevaert, University of Mexico, "widely recognized as the outstanding structural engineer in Mexico".
- The Industrial Arts Medal to Eliot Noyes FAIA, New Cannan, Conn., "for the purity of his industrial design".
- The Architectural Photography Medal to Robert Damora AIA, Bedford Village, N.Y., for his "long record of great creative photography ".
- The Architectural Firm Award to Wurster, Bernardi & Emmons, San Francisco, "this firm's great and continuing body of finely conceived and beautifully detailed work on the Pacific Coast".
- Citation of an Organization to the Architectural League of New York for "its long and distinguished record of achievements in the cause of Art and Architecture".

MARA

The Missouri Association of Registered Architect's will hold its annual Architect's Day on May 15th at the Bel Air East Motor Hotel in St. Louis.

The convention will get underway Friday evening with a Cocktail Party starting at 6:00 p.m.

The featured personality for the 'Day' will be Mr. Felix Candela, world renowned engineer from Mexico. Mr. Candela, a pioneer in thin shell structures, has designed more warped concrete structures than anyone in the world. Mr. Candela will speak at the Banquet, Saturday evening.

Attorney General Norman Anderson will speak at the noon luncheon, Saturday, followed by a panel discussion on "Missouri Statutes and the Architect". Moderator for the discussion will be Mr. William Curran of the U. S. Department of Commerce.

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BOOKS

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Mr. O'Neill, a graduate engineer from Yale, is editor-in-chief of House and Home magazine and was formerly a construction superintendent.

PRODUCER'S COUNCIL

June 8, 9, and 10 are the dates for the Producer's Council Product Fair to be held at the World War II Memorial Building.

ERRATUM

The March Roster issue erroneously listed three members as 'Fellows' when they should have been listed as members 'Emeritus': SANDFORD, Dan R., Sr.; SCHUMACHER, Ramon; SIEBEN, Sigmund H. Our apologies.

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Dr. A. Allan Bates, left, was presented an honorary membership in the Mid-West Concrete Industry Boad, Inc., by Chris Ramos AIA, president, at the conclusion of the meeting.

Dr. A. Allen Bates, president-elect of the American Concrete Institute, and Chief, Building Research Division, National Bureau of Standards, was guest speaker at a meeting of the Mid-West Concrete Industry Board, Inc., held Wednesday night, April 14, at the Wishbone Restaurant in Kansas City. Supplementing his talk, "The Past and Future of the Concrete Industries," with color slides of ancient and contemporary structures taken during his world travels, Dr. Bates emphasized the durability and versatility of concrete. Color slides were shown of Roman, Greek, and Turkish buildings dating back to 600 B.C. which were made of concrete with stone, tile and brick facings. Dr. Bates attributed the development of the arch and dome of early Roman architecture to concrete's versatility and great compressive strength.

With increased industrialization, and population growth, Dr. Bates predicted that America will build as many buildings in the next 40 years as now exist, and that quality in every phase of concrete construction is vital to this accelerated building program.

The Mid-West Concrete Industry Board was complimented and encouraged by Dr. Bates in its efforts to achieve a high standard of quality in concrete and concrete products in the Mid-West area. A thirty-minute question and answer period followed his talk.



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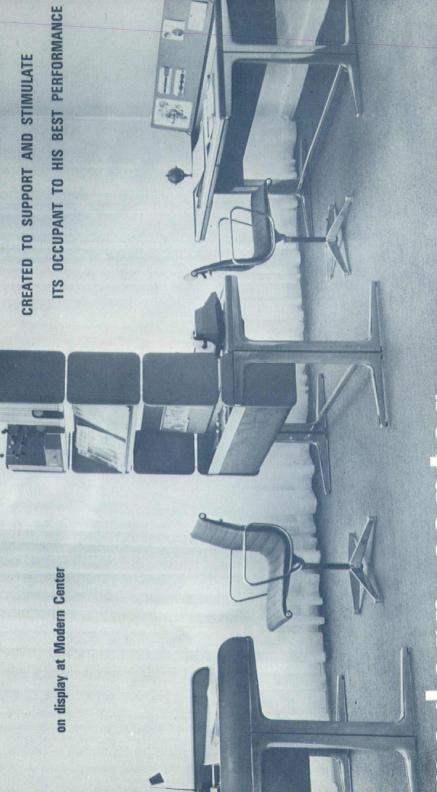
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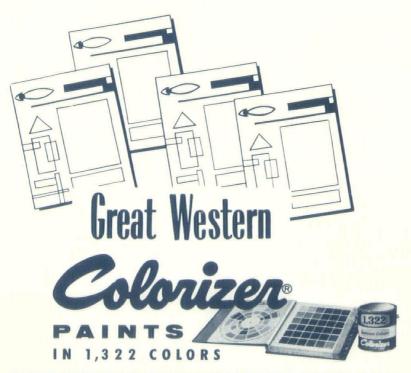


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