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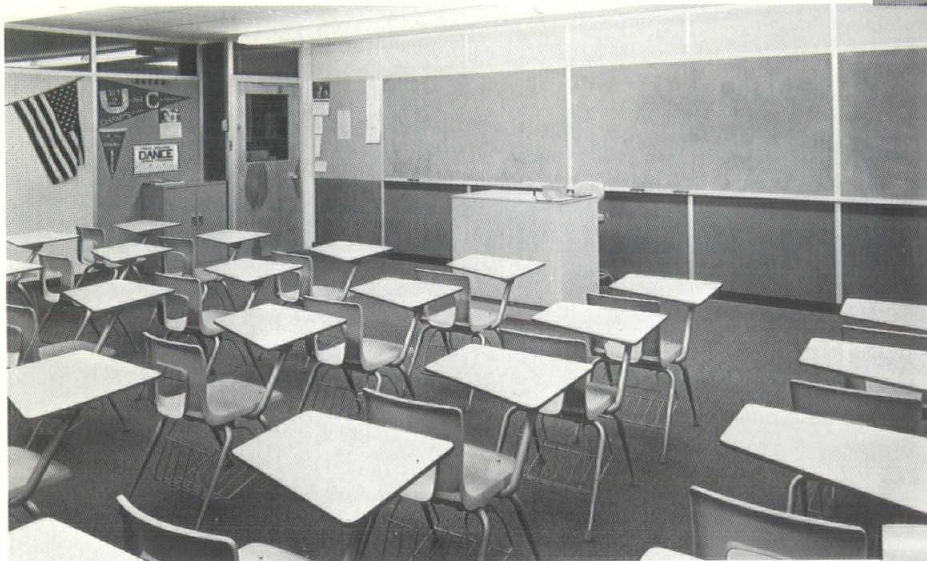
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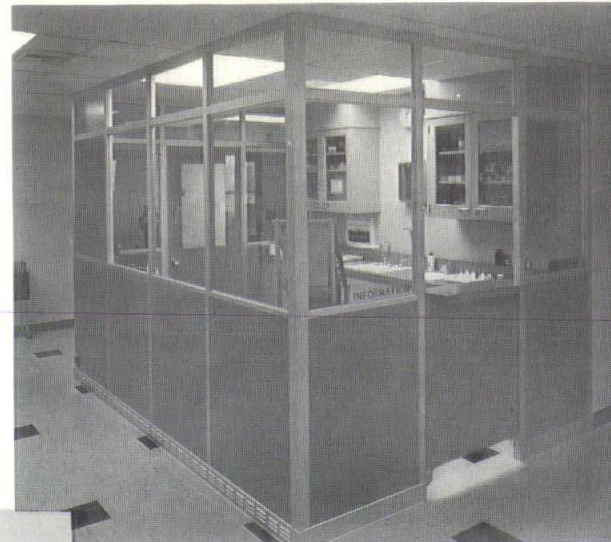
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**FEBRUARY MARCH 1966**

## CONTENTS



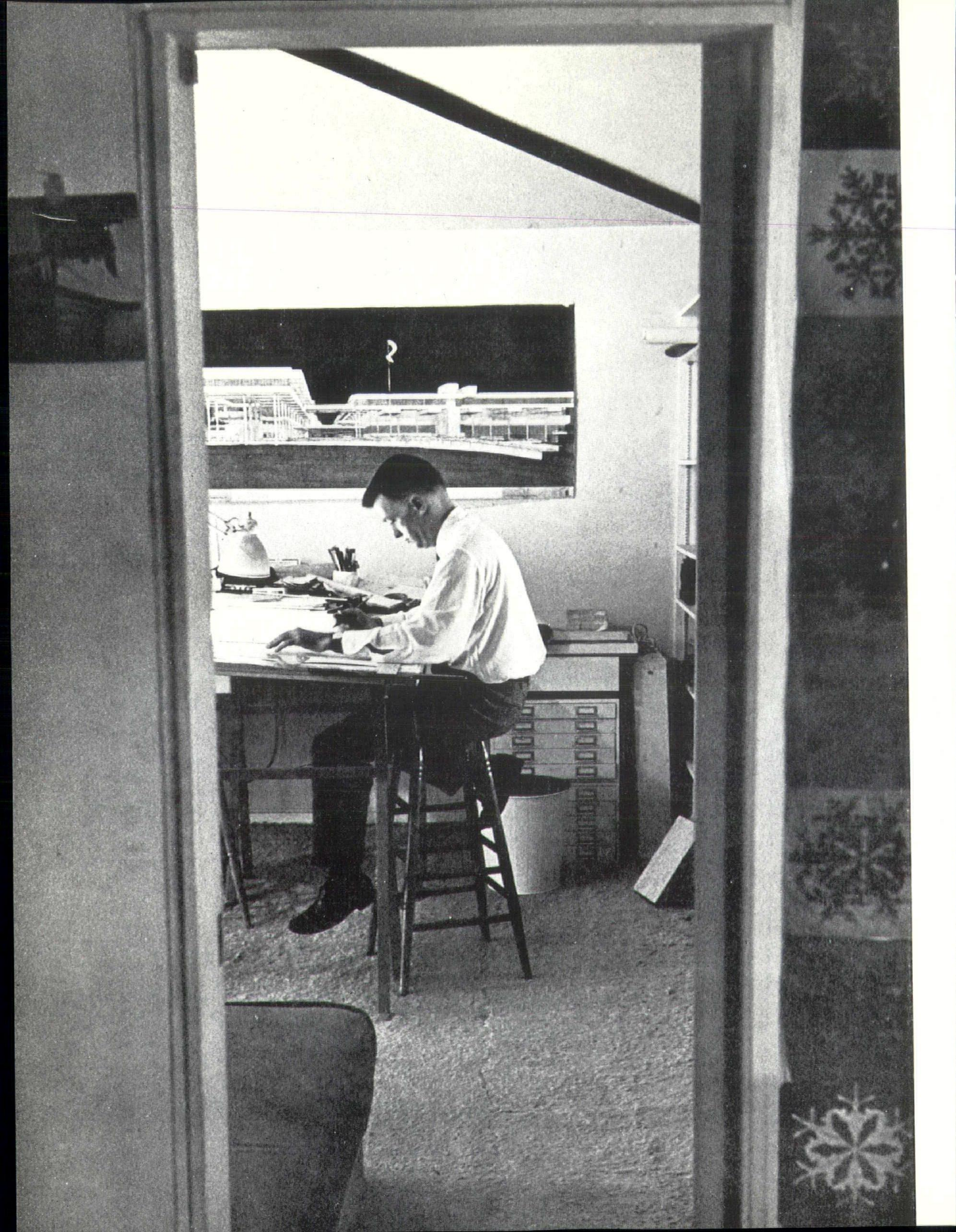
Paul Rudolph

Paul Rudolph .....	4
Notes from the President .....	13
Membership Changes .....	16
Directory of Advertisers .....	18
Producers Council Notes .....	28



Greeley Memorial Laboratory, Yale University / 1958







## PROFILE: PAUL RUDOLPH

*By Professor Tsukasa Tamashita  
Department of Architecture / University of Kansas*

I met Mr. Rudolph for the first time in the spring of 1960, when he attended the World design Conference in Tokyo. At that time Japanese architects lacked the insight into how they might best redevelop their chaotic cities, and were proceeding with visionary projects in a direction which they called "Metabolism". By this they meant that the city should be considered as being in a moving situation, always refreshing itself from old to new in much the same way as the metabolism of living things. This was the theme of the Design Conference Mr. Rudolph attended, and was the basis of several projects included as part of the Conference. Mr. Rudolph felt that these projects "had no meaning" and I agreed with him, because it was obviously not the time to engage in such picturesque projects in Japan. This forward, direct criticism of Metabolism made a deep impression on me even though I had not been impressed with his work that I had seen in architectural magazines. I felt that his projects did not seem to have the humanistic space of the work of Frank Lloyd Wright. However, after hearing and seeing his illustrated lecture at Tokyo University after the Conference, I found the deep humanism in his philosophy immediately changed my opinion of them. That night after the lecture I went to the Wright designed Imperial Hotel to meet him for dinner. In the lobby of the hotel he commented, "Wonderful space!" and then pointed out the fluency of the space, construction, proportion, the entrance lobby, and the natural lighting treatment. Afterwards in the restaurant, it seemed to me that his handling of chopsticks was much less successful than his handling of t-square and pencil. During the dinner he was asked what he thought of Eero Saarinen. "Well," he said, "He is a salesman." Four years after that I heard a student at Yale say the same thing about Mr. Rudolph.

In September, 1964, I went to Yale University to study architecture under him. Upon my arrival, I first went to see the Art & Architecture Building because it seemed to me that this would be the best way to understand his recent architectural concept, approach and methods. The corner of the building seen along Chapel Street stops the continuous movement developed by Bingham Hall, the old Art Gallery, and Kahn's New Art Gallery. Approaching this corner of the building, it widens gradually with rhythmical parapets on the roof terrace emphasizing its horizontal movement, until it is related to the other tower-like corner. This movement functions as a gateway to the campus. Here is a creative environment for the study of art and architecture and an eloquent communication between the people and architecture in one city. (In an interview with writer, Jonathan Barnett in the February 1964 Architectural Record, Rudolph discusses his approach to the design.)

In the interior of the Art & Architecture Building, you feel the strong movement of space from the main floor entrance and exhibition space to the jury space which dominates this floor. This movement continues into the library below and to the administration floor above. The most exciting space accommodates the drafting levels on the fourth and fifth floor. Here is an environment befitting this building's most important function.

Order and the creation of human space are achieved by a simple system of structure, space, and a combination of mass and detail. The building has the dynamic power of Le Corbusier, and the humanistic space of Frank Lloyd Wright. It is this power and humanistic space that architecture has in its communication with people that make the middle century's cities so magnificent.

During my year at Yale I lived with an emotional appreciation of the building, and then in the drafting room I had the privilege of studying under the building's designer. It was an ideal environment filled with creative tension.

As a teacher Mr. Rudolph was stern. His criticism was harsh and would directly affect the complexion of the student, changing joy to sorrow. I remember his comments one day when he criticized "structural expressionism." He said, "I designed a small house with a catenary roof sixteen years ago. Such a structure should be used for a more suitable scale of building. Since I was young, I used this catenary roof for a twenty-two foot span because I couldn't wait to try it on a big building."

After graduation from Yale, I applied for a working position in his office in order to study his architectural approach more deeply. There he is like an emperor. All the drawings are checked by him. He is always busy, running rather than walking in his small office. A strong individualist, Mr. Rudolph does not attach importance to staff opinion. One day he said to a staff member, "I have never been interested in any excuse." Indeed, the design's result decides his mood. When he is happy, he sketches cheerfully whistling a melody, but when he is unhappy, the office is quiet. He checks all presentation drawings and is very strict about them. He likes huge drawings, some of which are twenty feet long. Architecture is everything to him. He has no hobby and is not interested in sports. He neither smokes, nor drinks much, but has a good sense of humor.

At that time he was working on the Boston Government Center, New City Hall for Syracuse, Creative Art Center of Colgate University, South Massachusetts Institute of Technology, Weybosset Hill Housing in Rhode Island, and many others. I believe that each of those buildings could be a representative of its age. There were only fifteen on his staff despite the great volume of work. He was so busy that he came to the office only a few days each week, with the rest of the time being spent in Boston or Syracuse. He would design in the airplane, in the train, or at the conference table. These sketch papers were given to the staff to be interpolated and checked by him.

I suppose that the Boston Government Center has his interest now. To him this building is the answer to the question, "What roles do buildings play in the cityscape?" The site of the Boston Government Center is in the center of the redevelopment plan near the City Hall now under construction.

This plan is based on the concept that public buildings should be the core of the city, giving human space and form to a building which should have a monumental character. If it is built, it will be an impressive demonstration of Rudolph's determination to see architecture extend itself beyond the mere provision of functional accommodation toward a true urbanity. The Boston Government Center is a manifesto that, once again, as in times of great urban expansion in the past, civic design is the architect's responsibility. The planners are not to be relied on for their hearts are elsewhere . . . nor are the majority of architects, especially those still under the spell of International Style polemics. "They have abdicated from the traditional role architects have played in the past in large scale, three-dimensional design". Yet, there is no time for despair or nostalgia. "It has been said that the golden age of modern architecture is over and now we merely elaborate and embellish. How could it be so when there are so many untouched, even undefined forces of society crying for order?"

He is a leading architect in the United States as well as an outspoken critic. He is also a strict architectural educator, and thinker who has published many articles including an outstanding article in a 1956 issue of Architectural Record. Following the death of Frank Lloyd Wright, Paul Rudolph has taken on even greater significance in the field of architecture in the United States.

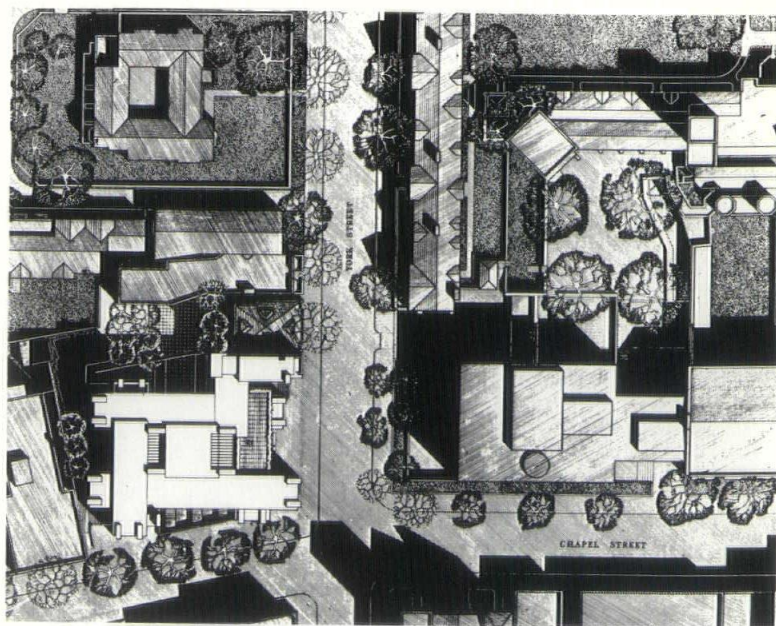




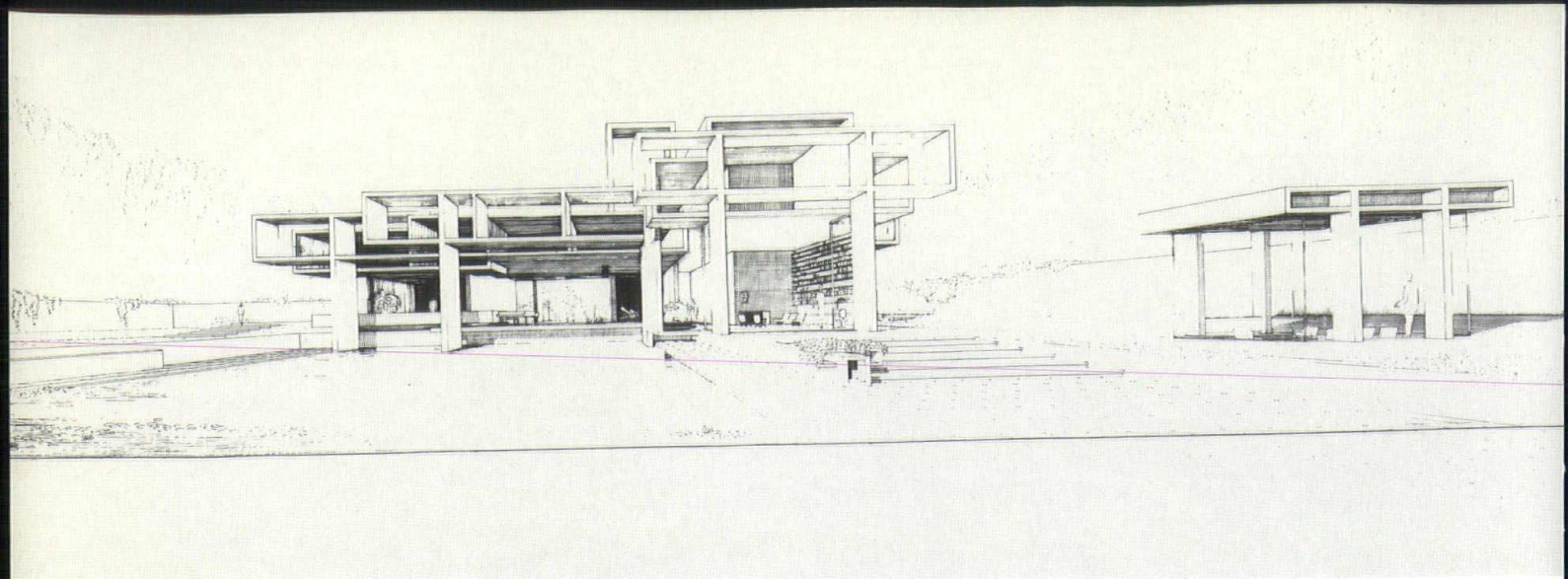




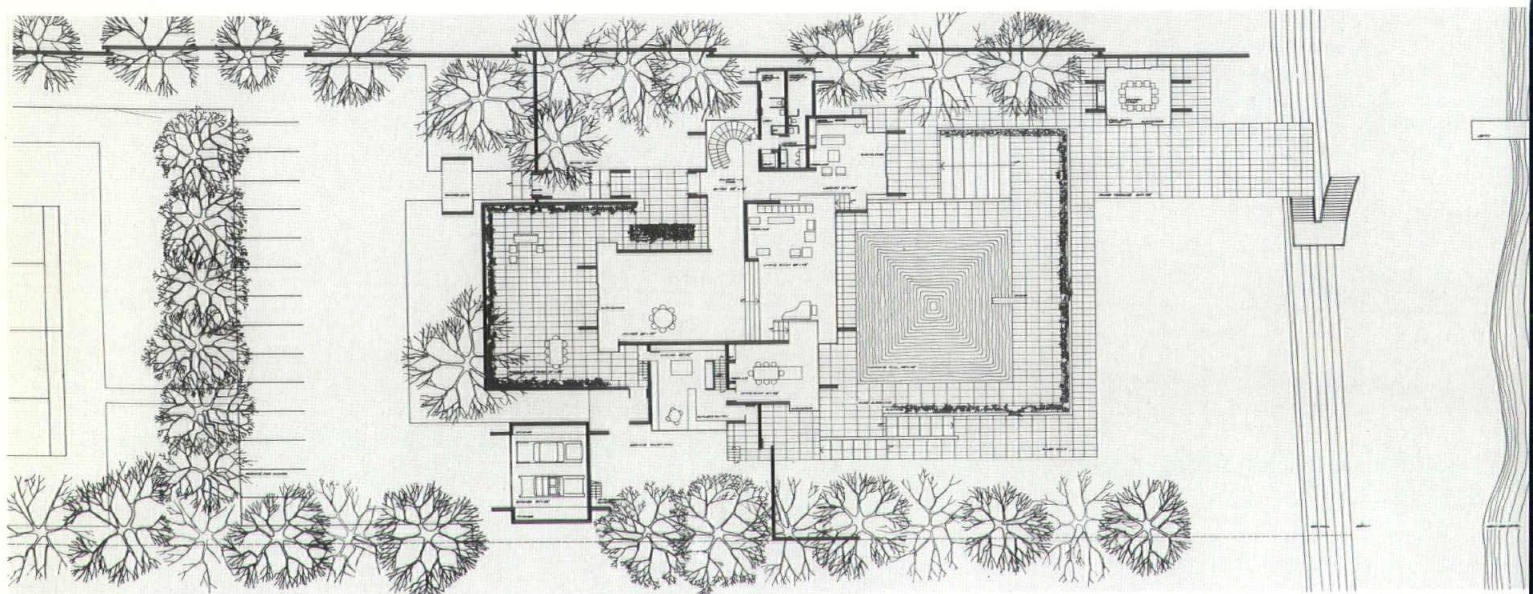
*Art & Architecture Building, Yale University, New Haven, Connecticut / 1963*



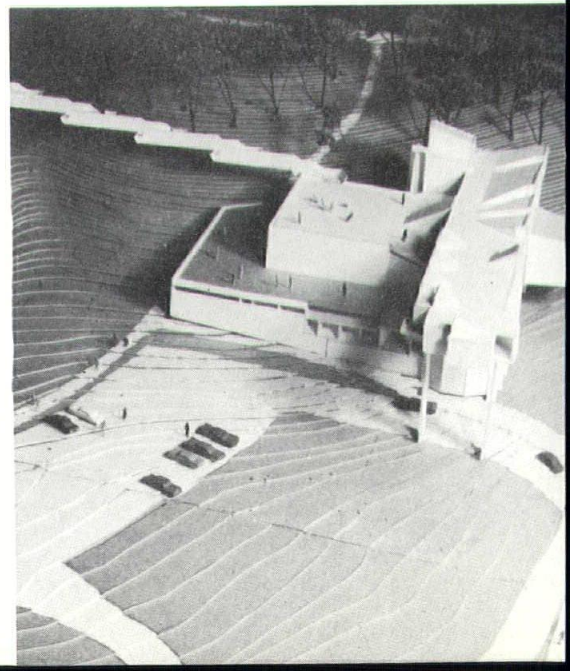
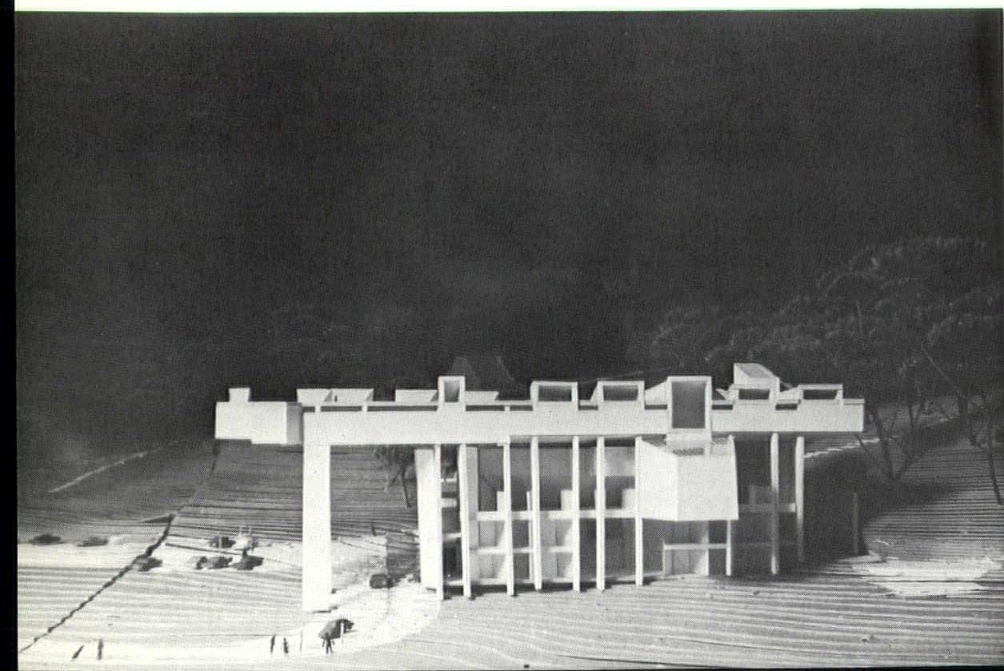




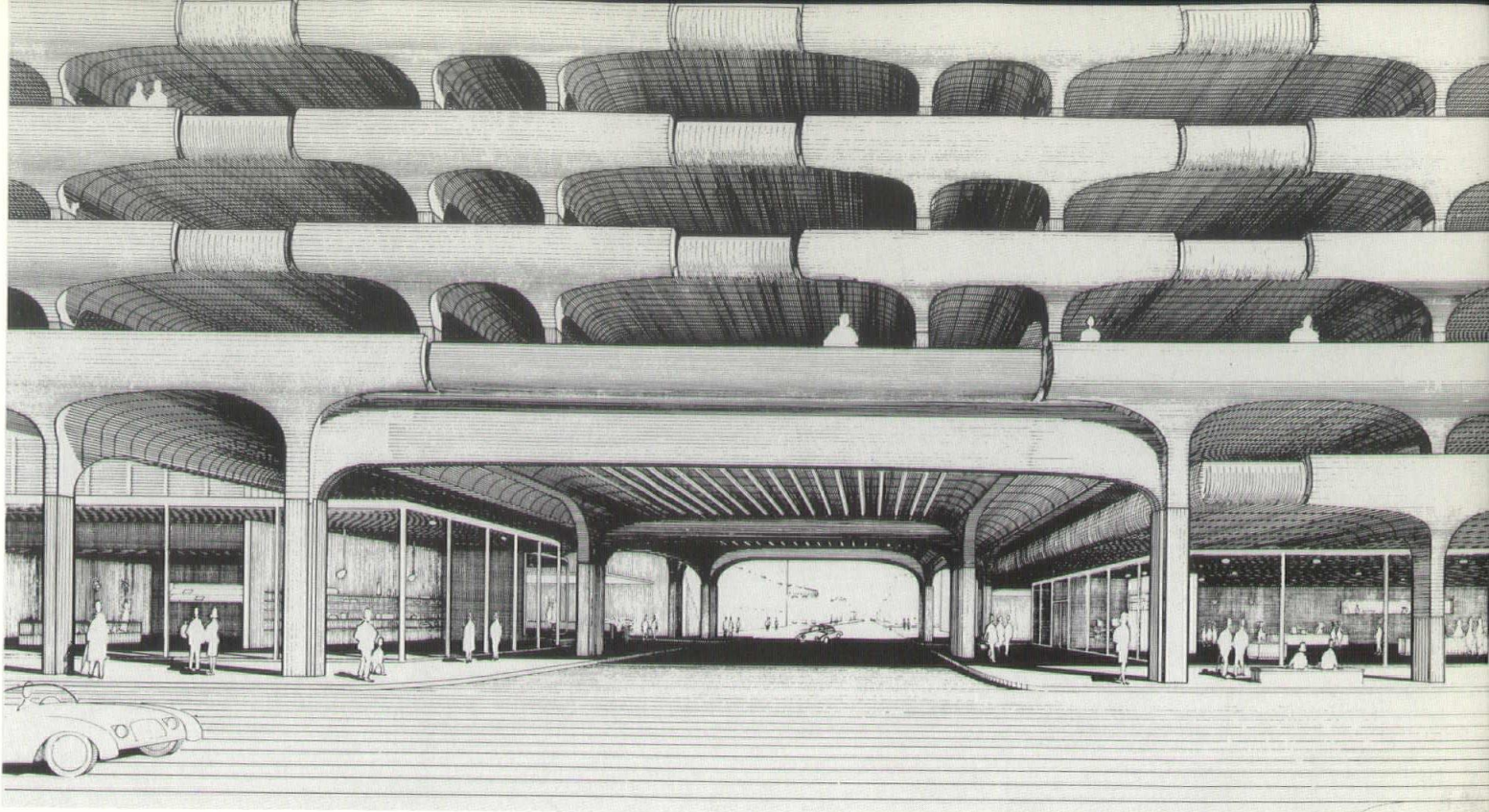
*Albert Bostwick residence, Florida / 1962*



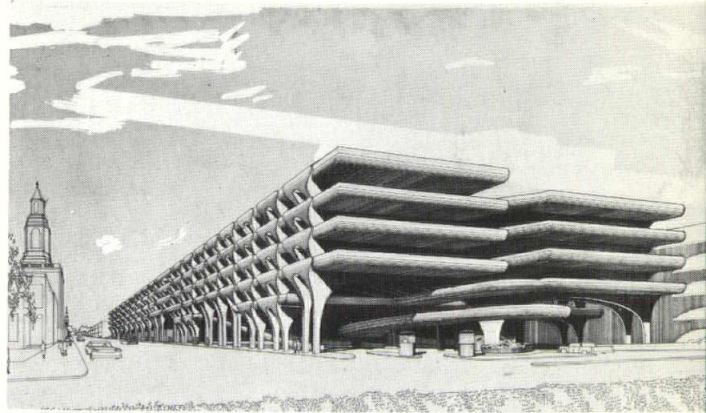
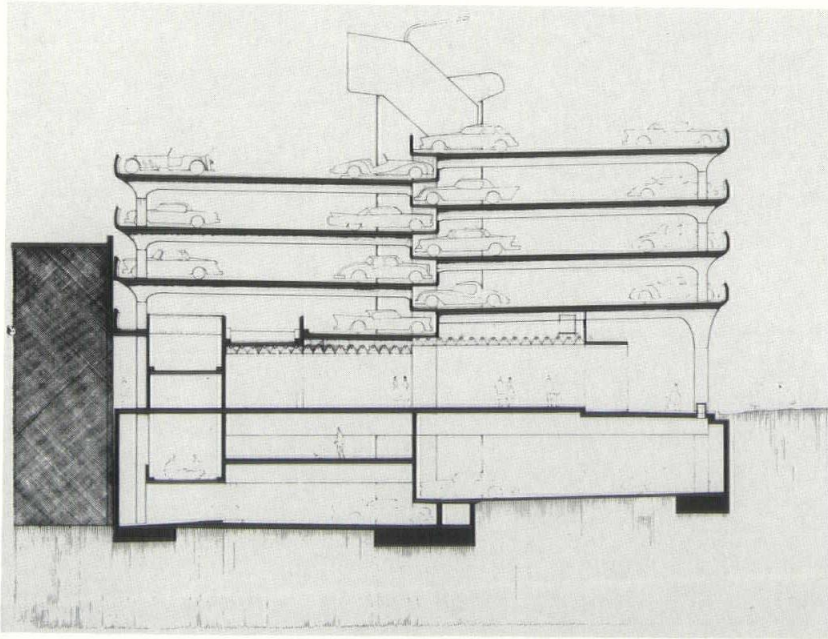
*Creative Art Center, Hamilton, New York / 1964*



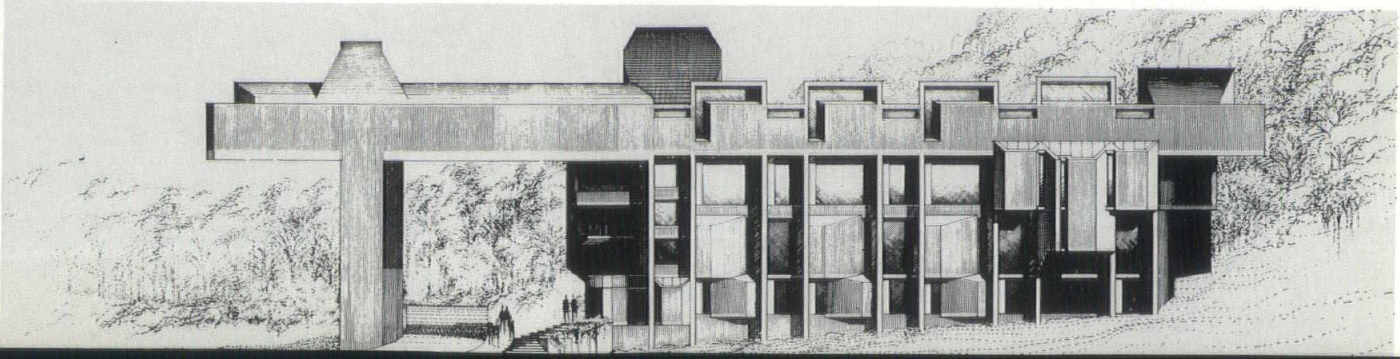




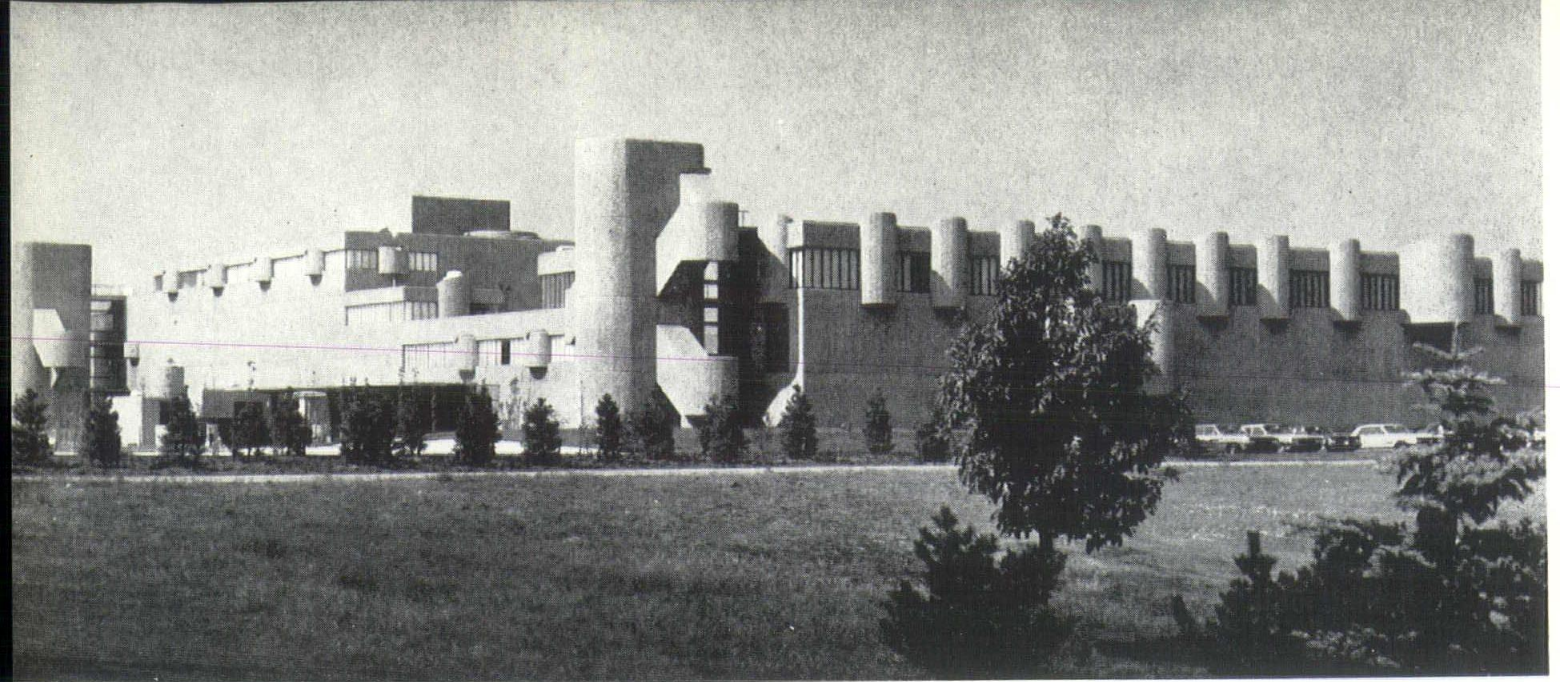
1500 car parking garage, New Haven, Connecticut / 1962



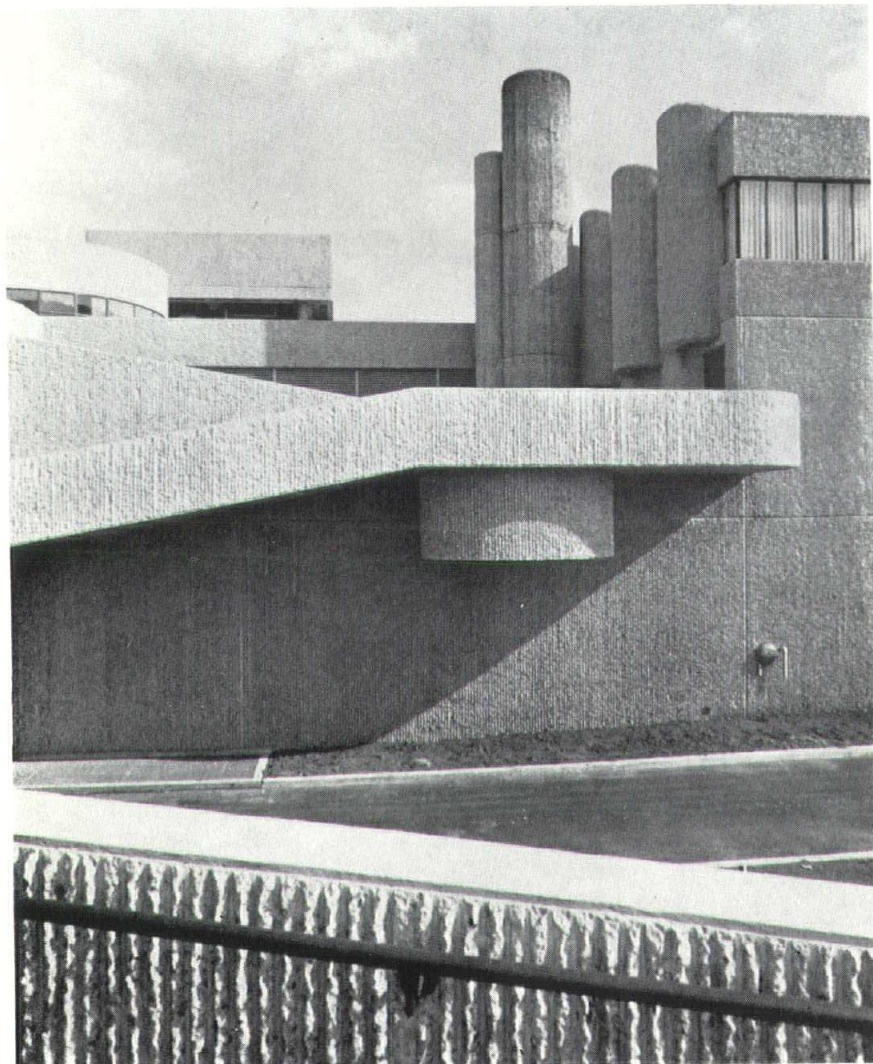
Creative Art Center, Hamilton, New York / 1964



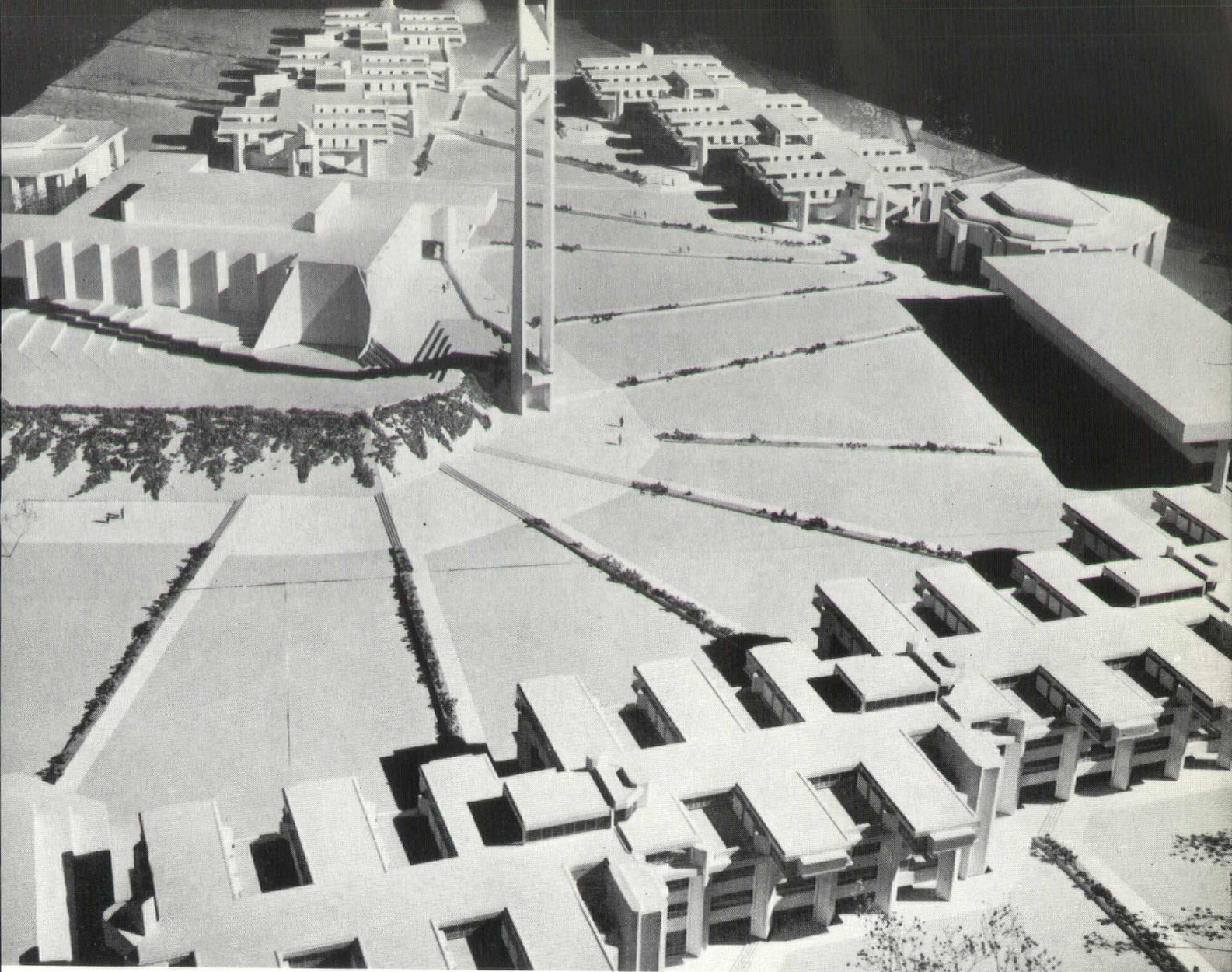




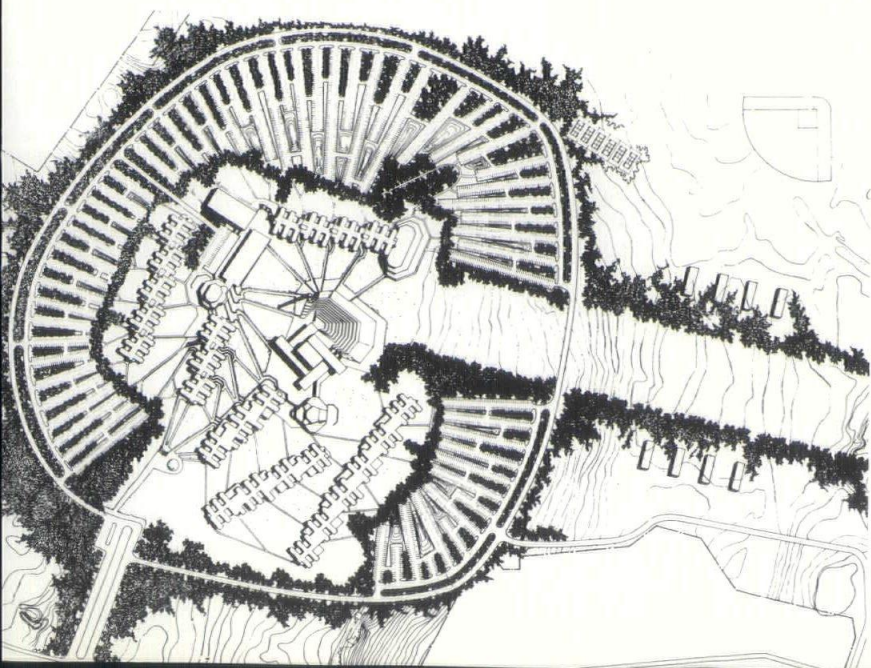
*Endo Laboratories, prescription pharmaceutical manufacturer, Garden City, New York / 1964*







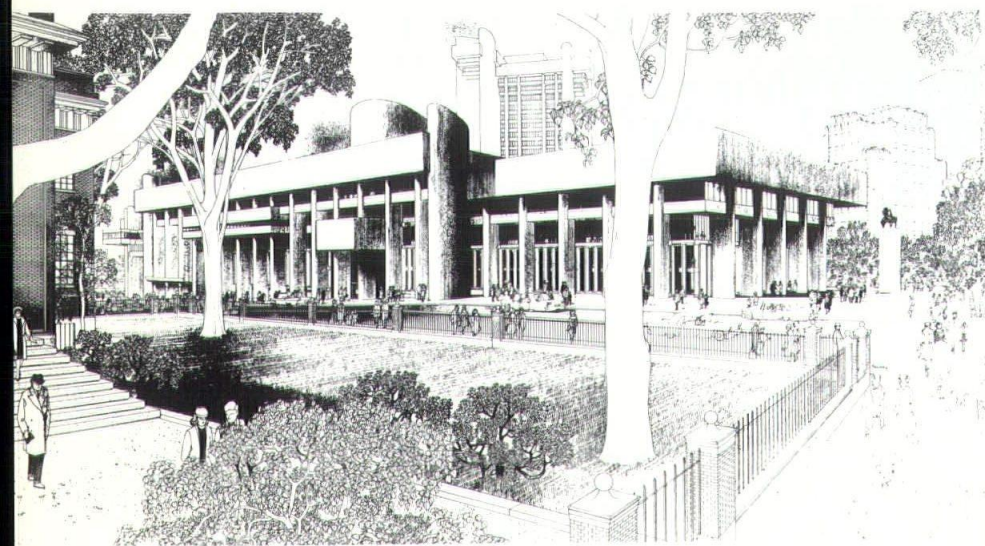
*South-Eastern Massachusetts Technological Institute / 1964*



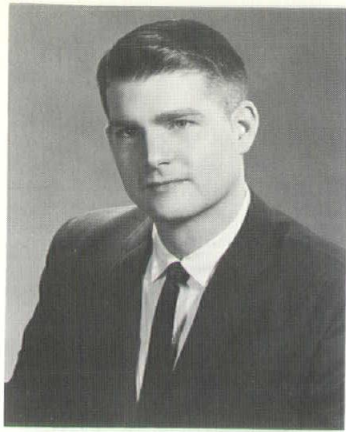




*Boston Government Service Center, Boston, Massachusetts / 1964*







## NOTES FROM THE PRESIDENT

*Herbert E. Duncan, Jr.  
President  
Kansas City Chapter  
American Institute of Architects*

The profession of Architecture is respected throughout the country. Fortune Magazine writes of the influence and dedication of the Architect. Our talents are evident in most new buildings for better or for worse. Our cities are the result of our efforts to be both creative artist and successful businessman. It is a demanding responsibility.

We have great strength when we join together in a community. City Governments want good planning and good design. The Executive Committee of the Chapter has one primary goal for 1966. The public must know us better. We must remove the impression of aloofness and tell people what we can do. We must define beauty and good design. We must stimulate awareness of the need for better buildings and more inspired community developments. Our task is communication.

The Awards Committee is actively developing a new format intended to educate the public in good Architecture. We are planning an educational guidance session for High School Seniors, and completing plans for an Architectural Library at UMKC. SKYLINES will continue to develop as a spokesman for the profession in Kansas City. There is need for our help in projects related to KC80. The City would welcome a study of the environs of MCI or other areas of imminent development.

We must also keep informed on matters of professional concern. The three sessions on Concrete are a beginning. A Seminar on Professional Liability is being planned for April.

On January 31, sixty-six Chapter Presidents gathered in St. Louis for a two day conference. The meeting was called "Operation Grassroots". The purpose was an orientation of Institute activities and policy. It was a stimulating meeting and a full report would seem in order.

The first session was led by Walter Scholer AIA, Chairman of the Commission on Education and Research. He spoke of the Institute sponsored study at Princeton under the direction of Dean Robert Geddes. This two year program will investigate means to broaden the scope of Architectural School curriculums. The gap between school and office will be explored and new schools will be given financial assistance as well as educational directions. The budget for this work is an impressive \$100,000.

A professor of Architecture from Notre Dame stated that only a small percentage of Architectural graduates are fully qualified to be Architects. This started an open discussion characteristic of each session.

The second period was directed by Dean Hilfinger, AIA, Chairman of the Commission of Professional Practice. Various contract documents were reviewed including revisions to the General Conditions, Form A201. This form will be reissued in the next few months. The main change is a requirement for the General Contractor to furnish a release of liens before final payment.

Other sessions were conducted by Robert L. Dunham FAIA on Architectural Design and by Llewellyn W. Pitts, FAIA, Chairman of the Commission on Public Affairs.

The second day started with a report by Robert H. Levison, Chairman of the Commission on Professional Society. Membership was the subject of many questions. Total Institute membership is now 17,800 with a net gain of 1267 in 1965. The Central States Region led the Midwest in Membership Growth in 1965 while California led the nation. Our Chapter problems with interpretation of the Standards of Professional Practice were echoed by others. Some questions were not answered fully. Our relationship to related design groups was discussed and a straw vote was taken on the establishment of an affiliate membership classification for consulting engineers. Majority opinion was against such a classification.

Vice President elect Charles M. Nes Jr. FAIA conducted the last session and reported on plans to enlarge the Institute Office Building behind the Octagon. Second thoughts have convinced Institute officials that the first design program is inadequate. Delegates at the June Convention in Denver will be asked to authorize an additional expenditure of \$675,000 to purchase an adjacent piece of ground containing 11,200 square feet. This is an incredible cost, but is apparently reasonable for the location in Washington.

A Regional Council Meeting was held after the Grassroots Conference and Angus McCallum presided for the last time as Director. Rex Becker of St. Louis will become the new Director in June.

The 1966 Regional Conference will be in Wichita on November 3-5. The theme will be "Architecture and the Spirit of Man".

The three Missouri Chapters discussed the need to coordinate efforts by each Chapter and MARA in writing a new recommended fee schedule. Interest by the Institute in establishing a State AIA Organization was also discussed. Missouri is the only State with independent Chapters that does not have a coordinating organization.

Operation Grassroots was an indoctrination period of great value to each person present. Our problems seemed less when we listened to those of others. We shared our goals, our apprehensions, and our approach to the year ahead. It was a good meeting and a good start for a new year.

*Herb Duncan Jr.*









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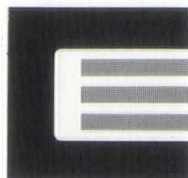
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Kansas City Power and Light Company.....	27
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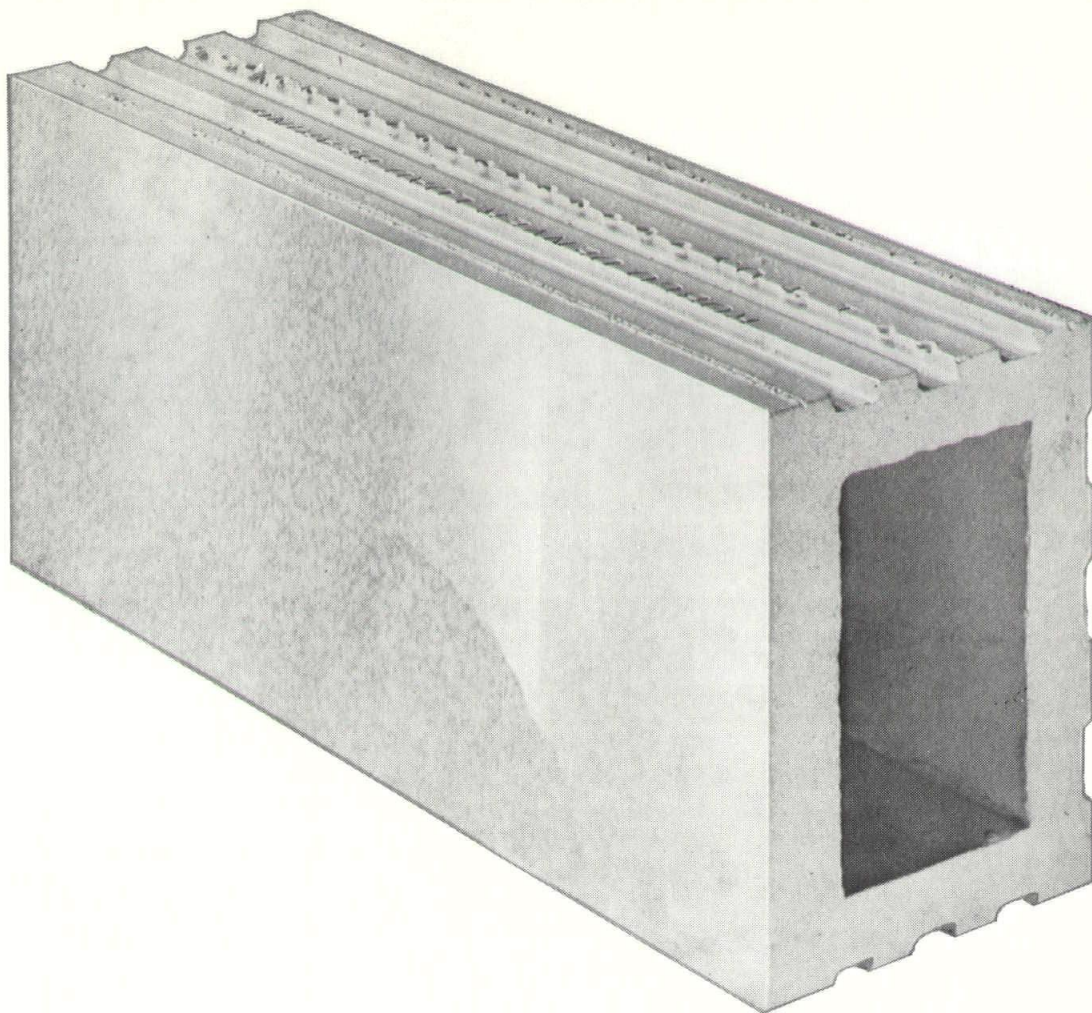
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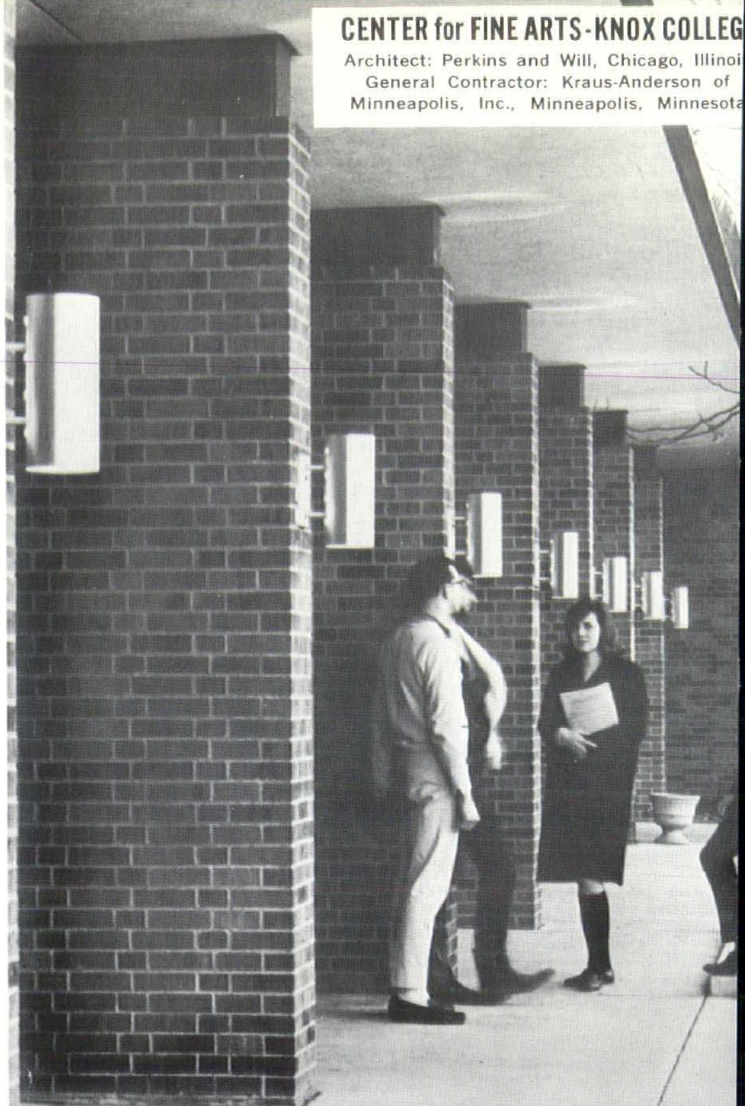
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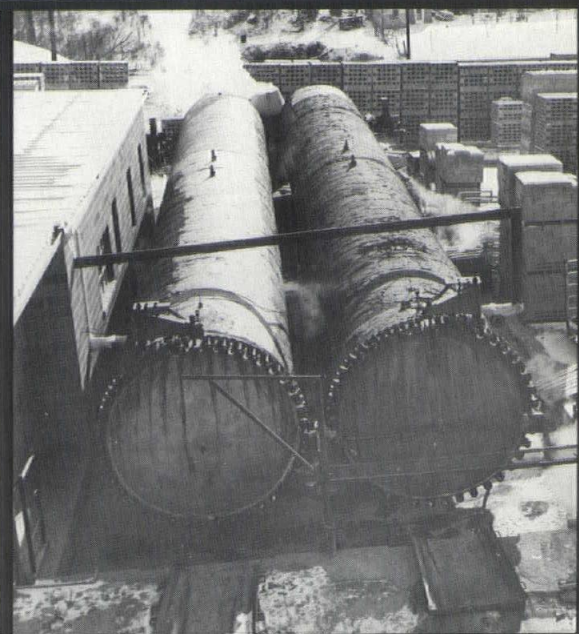
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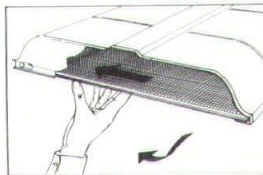
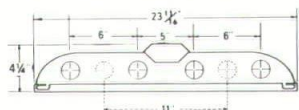
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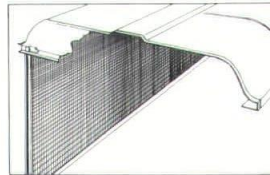
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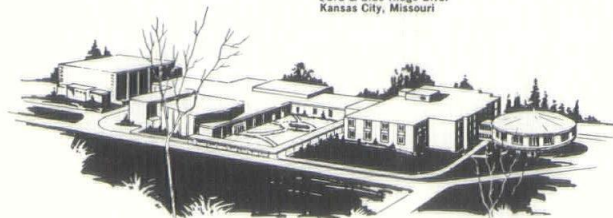
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## Producers' Council notes

**SCHOOL CONSTRUCTION SEMINAR MARCH 16.** "New Ideas for School Construction" is the title of this vital Seminar initiated by 20 National Producers' Council members and complemented by the local chapters. Held in all major cities in the United States, the Kansas City meeting March 16 will feature Dr. Paul A. Miller, Superintendent of Omaha Schools as keynote speaker.

Charles F. Nelson, Sales Engineer for Azrock Floor Products will be moderator of a professional panel including Bernard Campbell, Ph.D., Superintendent of Lee's Summit Schools; Ralph Myers, F.A.I.A., Kivett & Myers, Architects and Engineers; John A. Shaver, A.I.A., Shaver & Company, Salina; William E. Burgess, P.E., Burgess-Lattimer & Miller, Kansas City; and Bob D. Campbell, P.E., Bob D. Campbell & Co., Structural Engineers, Kansas City.

Reservations should be made in advance but a limited number of last minute registrations can be accepted the day of the meeting. The Seminar will be held in the Grand Ballroom of the President Hotel. Registration is at 12:00 noon, followed by lunch and visits to the school exhibits. The Seminar begins at 1:30 P.M. The purpose of the Seminar is to provide participants - educators, architects, engineers and building products manufacturers a medium and interested audience for a discussion of mutual school problems, objectives, needs, ideas, capabilities and limitations. Through this exchange of ideas, it is hoped that some solutions to the problems of school constructions in the modern era will evolve.



*Mike Hachinski (left), outgoing Chairman of the Masonry Contractors Association, receiving a plaque from Leonard Menzie (right), incoming Chairman, for his outstanding leadership during the year of 1965.*

**MENZIE ELECTED MASONRY CONTRACTOR PRESIDENT, HACHINSKI RECEIVES RECOGNITION PLAQUE.** Leonard Menzie, President of Tri-State Construction Corporation, was recently elected Masonry Contractors Association of Kansas City Chairman for 1966. He is a graduate of the Kansas University Law School and a leading Kansas City masonry contractor.

Mike Hachinski, Secretary-Treasurer of Keystone Masonry Co., 1965 Chairman, was recognized for the many new programs started during the past year under his leadership. An active member of the Bricklayers Joint Apprenticeship Committee, Mr. Hachinski was instrumental in formulating a new type of apprenticeship training for bricklayers in which they attend a bricklaying class which meets 8 hours a day, 5 days a week for 8 weeks before they are sent to job sites to serve their four year on-the-job training with a contractor. This is the first accelerated training program of its kind throughout the construction industry in the Kansas City Area.





A typical scene at Bauman: Robert G. Endres (right), A.I.D., and his assistant, James Thomason (center), discussing an interior design project with a client.

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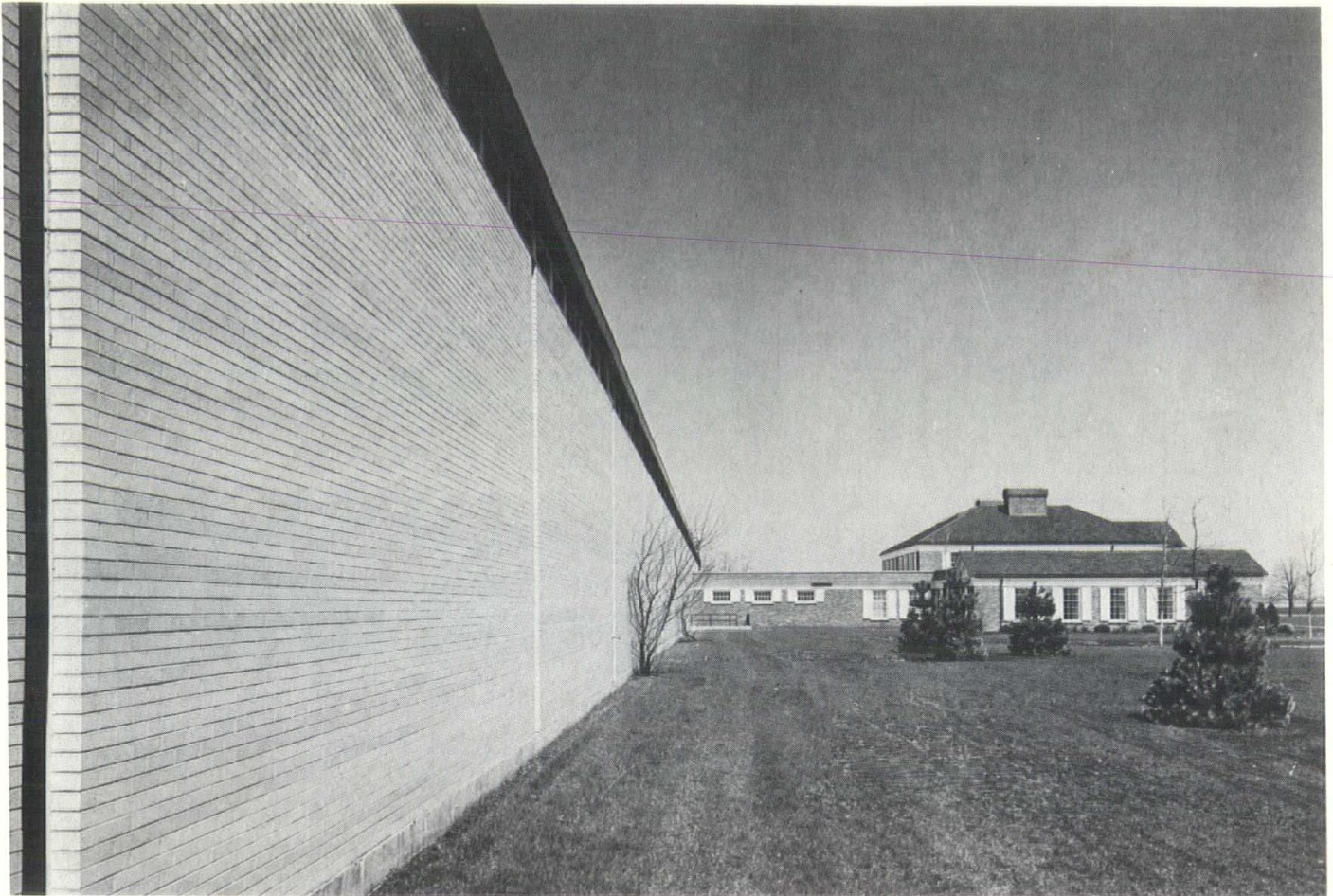
2940 Main Street  
Kansas City, Missouri  
JE 1-1600

221 North Main Street  
Wichita, Kansas  
AM 5-2688





A manufacturing plant can be a building of grace and beauty. The offices (right) and plant area (left) of the Personal Products Corporation in Wilmington, Illinois, combined various hues of brick for an attractive setting amid landscaped grounds. Note clerestory windows extending full length of the plant to admit natural light without creating sun glare or excessive heat from the sun. The building was designed by architect Ralph Stoetzel and Associates.



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