

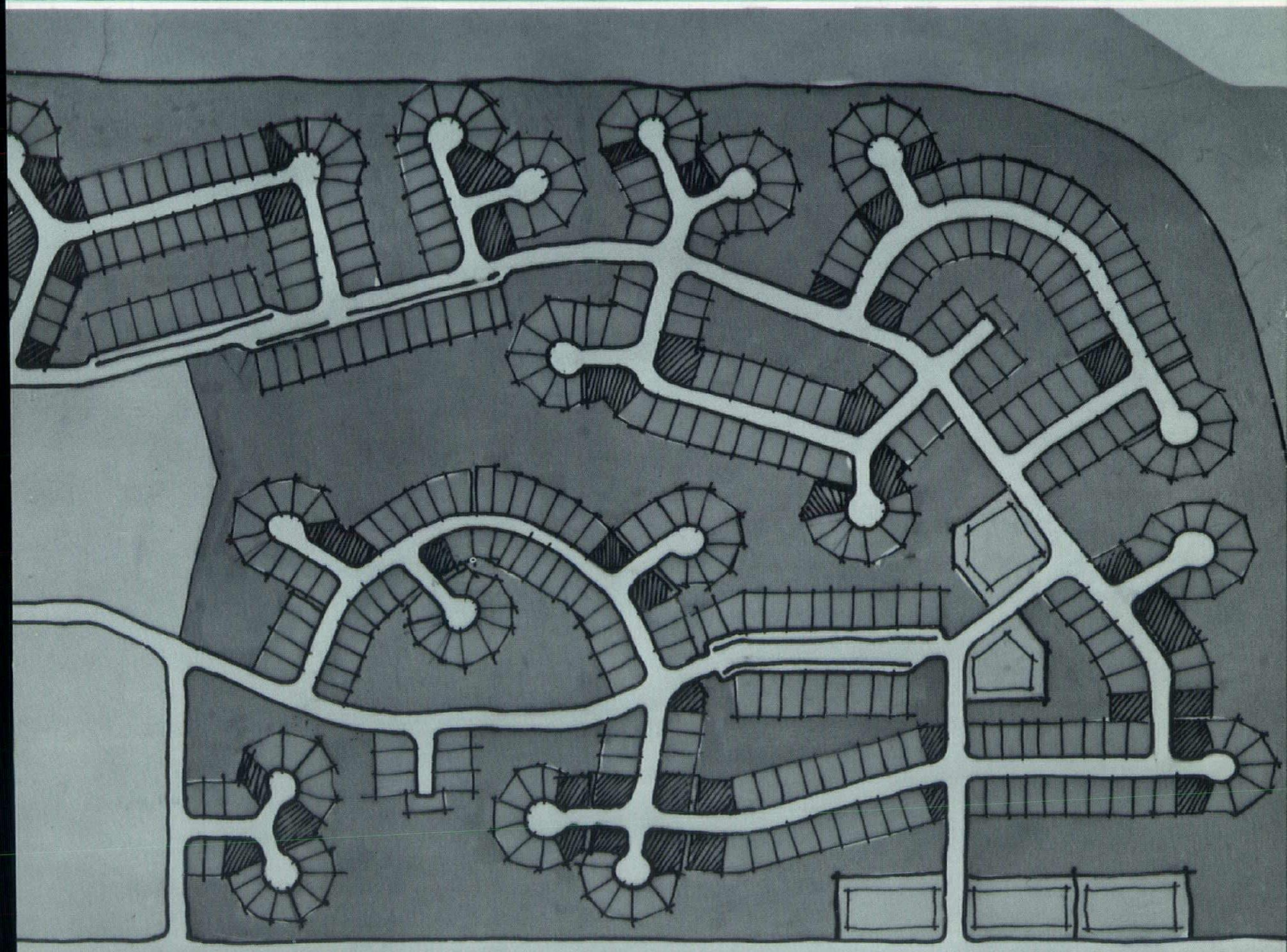
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MIDWEST ARCHITECT / FEBRUARY MARCH 1967



A LOOK AT RESIDENTIAL
ARCHITECTURE

THE A.I.A. RESIDENTIAL
HONOR AWARDS

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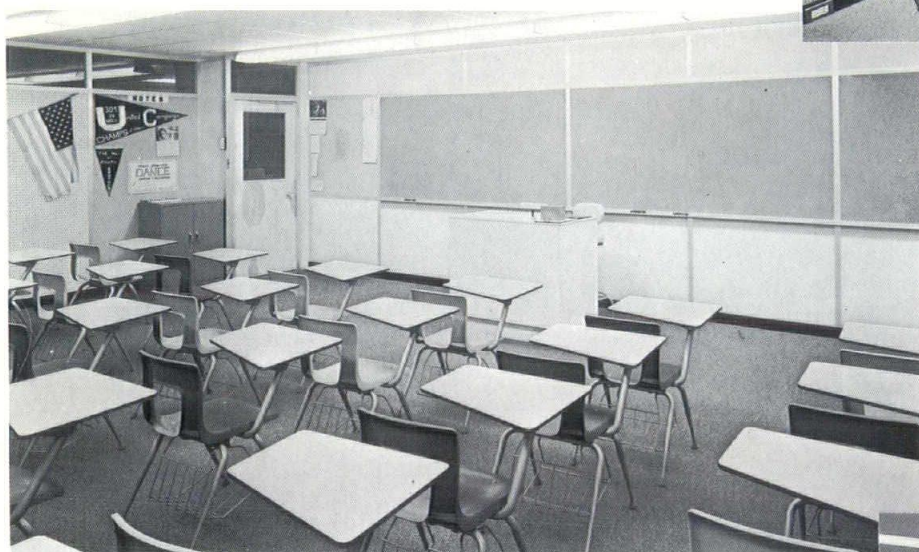


CHRIS RAMOS ASSOCIATES, A.I.A., Architects
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Panels in woodgrain with decorative feature strip create an attractive executive office for Zurich-American Insurance Company. Decorator color door with matching transom is also by O'BRIEN.

Many square feet of valuable floor space was saved by using thin, solidly-constructed partitions at O'Hara High School. Chalk, tack and pegboards are built into the movable units.

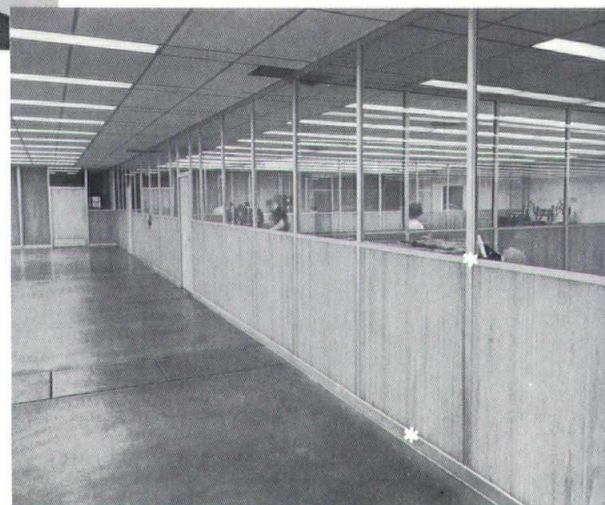
Partitioning is ideal for production areas, too. Plant view of Electro Dynamics Corporation (below) indicates how partitioning of Masonite Royalcote adds beauty as well as efficiency.



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Joplin Globe and News Herald, Joplin, Missouri. Architects: Cornwell and McKinney. Above: Light comes through solar screen on upper floors.

How to Remodel with Carthage Texture Vein

Parts of downtown Joplin were being razed as part of an Urban Renewal project. Right in the middle of the clearance was the old Joplin Globe and News Herald building shown at the right. Architects Cornwell and McKinney accomplished a handsome remodeling job by using standard wire anchors to fasten thin slabs of Carthage Texture Vein marble directly to the exterior walls of the old building on the ground floor. Second and third floor windows receive or give off light through a good-looking solar screen of dark aluminum.



Joplin Globe and News Herald building before remodeling. Buildings on corner lot in left foreground had been razed in Urban Renewal project.



Carthage Texture Vein makes handsome new ground floor facing, while an aluminum solar screen goes over the old walls on the upper floors.



Joplin Globe and News Herald after remodeling. Downtown park features pool, fountain and statue of early lead and zinc miner.



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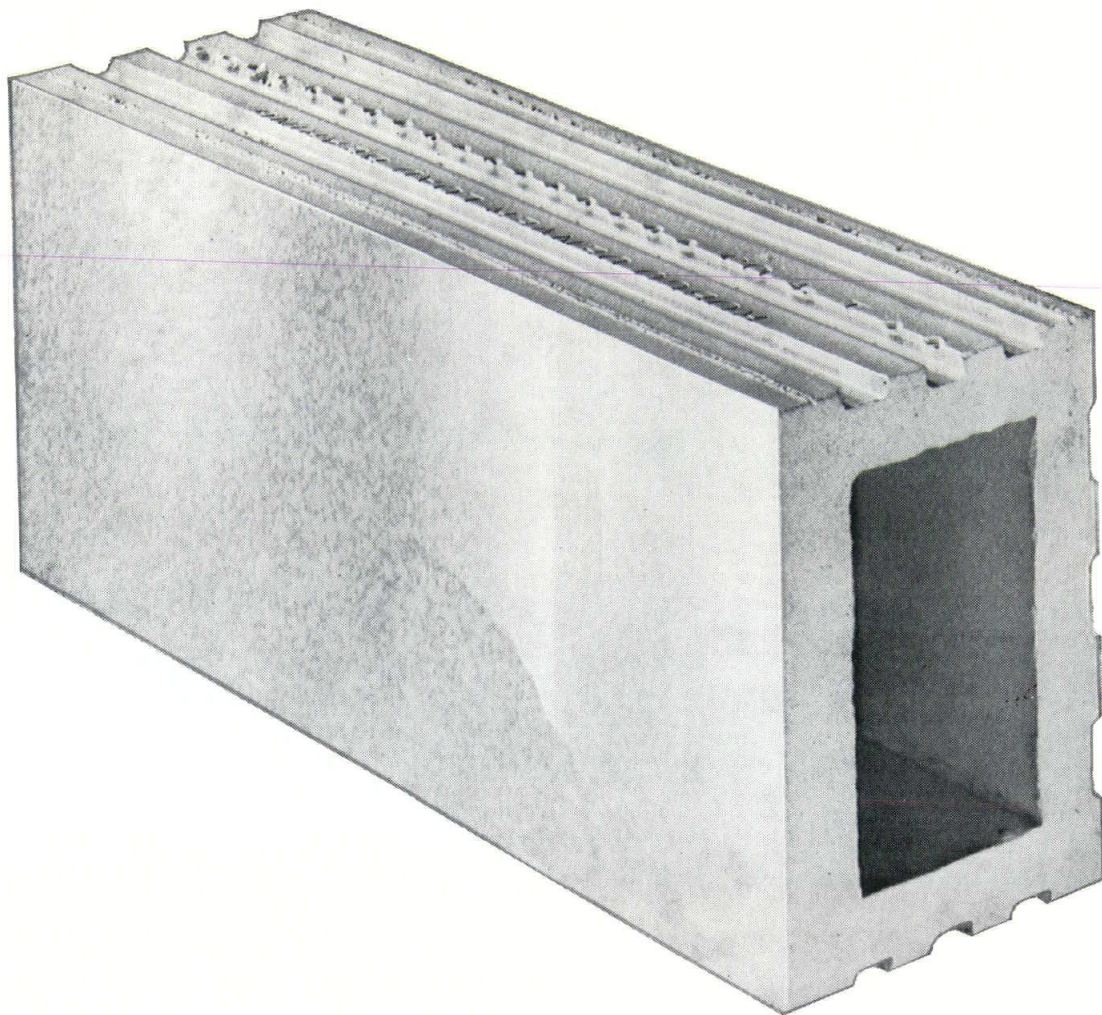
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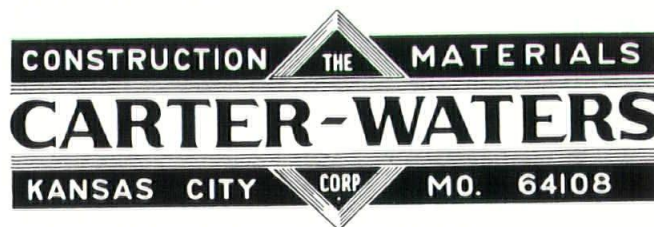
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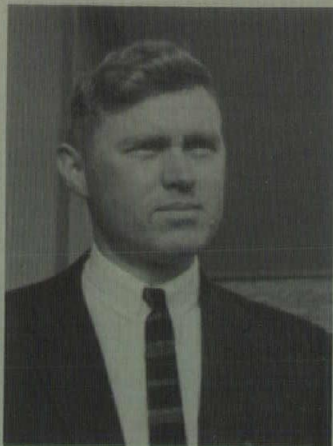


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George W. Lund
Chairman
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AN EDITORIAL COMMENT:
**THE ARCHITECT
AND HOUSE
BUILDER SPEAK
DIFFERENT
LANGUAGES!**

This issue of SKYLINES explores an area untouched by many architects — residential architecture. To help point up the tremendous potential and outstanding work currently being done in this field, this issue includes comments by and about some Chapter architects involved in residential work.

It is a broad generalization, but probably a fair one, to say that architects and builders differ not only in their backgrounds but in their systems of values. The problems of communication between the two parties are monumental. Therefore, when many groups suggest that a profession, not adequately prepared in this building specialty, seek to serve an industry indifferent to the profession's values, the response is likely to be "why bother?" According to the builder, the objective is to create the easiest house to sell in order to sustain a volume of construction. ARCHITECTS HAVE OTHER OBJECTIVES.

The population explosion, urban blight, suburban sprawl—all are part of American life today. In coping with them, we must make one of three choices: continued chaos, imposed controls or voluntary collaborative effort. Which one of these would you choose?

Architects must educate themselves to sell homebuilders on architecture. A sales manager concerned with educating salesmen stresses the three steps to successful selling: 1) creation of a sense of need or desire for the product generally; 2) the selection of a specific product or service by the salesman; and 3) closing the deal.

To get volume, the builder deliberately seeks to meet the average taste. The architect, on the other hand, is repelled by mediocrity. What is the difference between the average and the mediocre? It should be stated as "the worst of the good and the best of the lousy!"

The architect, being a professional, regards himself as a sophisticated, educated, civic leader confident of his greater knowledge of building when discussing and negotiating with the potential builder-client. What is difficult to reconcile is that while the architect may have the knowledge, the builders have made all the money.

Let us place the emphasis on the encouragement of progress. There is no need to debate the merits of homebuilding knowledge. We all know how close the builder is to this particular subject. There, is, however, a need for the architect and the builder to form a collaborative team. Working creatively together they will find that they have many more common interests than they assumed... together with opportunities and obligations of a far greater scale than they conceived.

George W. Lund

The McGrew home remodeling

Atelier-Seligson & Eggen Architects

The owner, a previously urban dweller, purchased a one hundred and fifty acre farm near Gardner, Kansas, in order to move to the country in partial retirement with his wife and two children. The problem was to remodel the existing structurally sound but aesthetically deplorable farm house into comfortable living quarters for the family with a minimum expenditure.

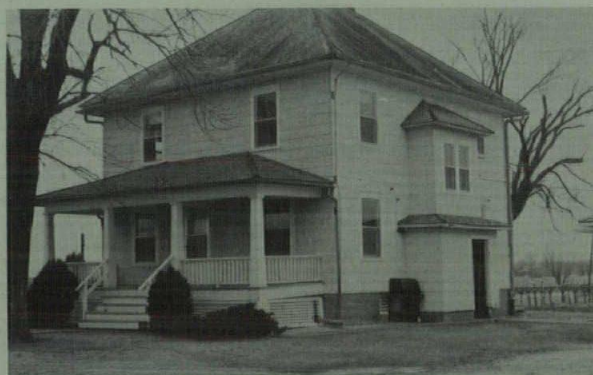
The "Early American" taste oriented client expressed a strong desire for an exterior treatment to reflect the rustic nature of the farm environment and for an interior design to incorporate the conveniences of their accustomed urban living within an informal setting.

The renovation included a complete face lifting of the exterior—wood shingles replaced the existing asbestos shingles. The old cracked plaster on wood lath was removed and replaced with new gypsum board; the cornice molding was replaced by an integrated curved flush metal trim to guard against settlement cracks.

Before remodeling

All doors and windows were replaced with new aluminum sash and new flush panel doors. A new double sided fireplace was incorporated with a storage island to divide the various living areas in lieu of the existing partitions at the first floor. A completely new kitchen and screen porch was added to the first floor with the roof of each serving as a deck from the second floor bedrooms.

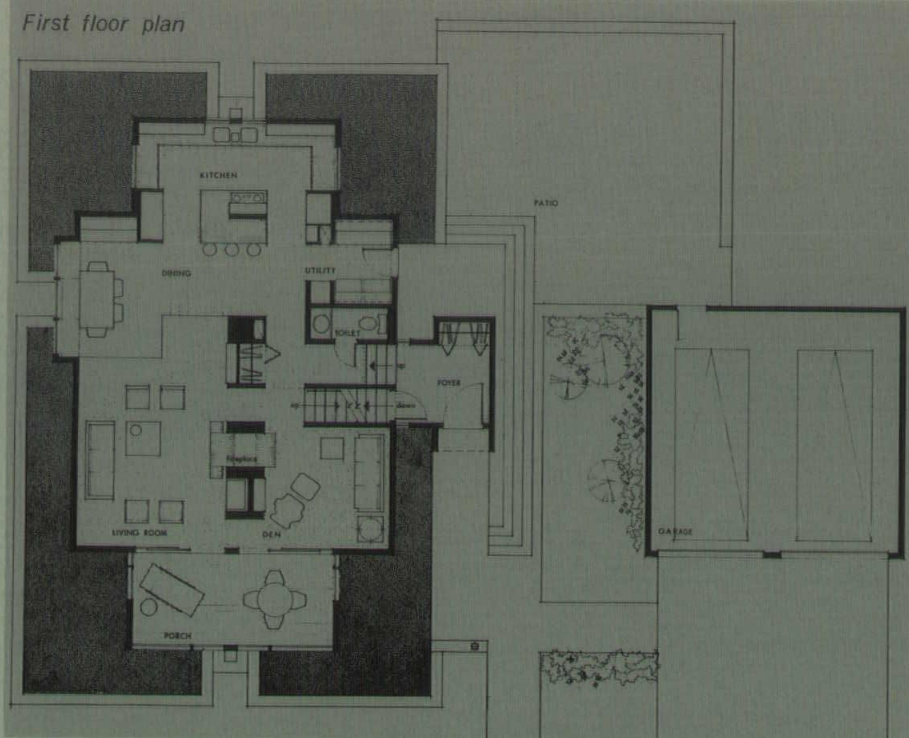
A completely new central air-conditioning system replaced the old furnace.



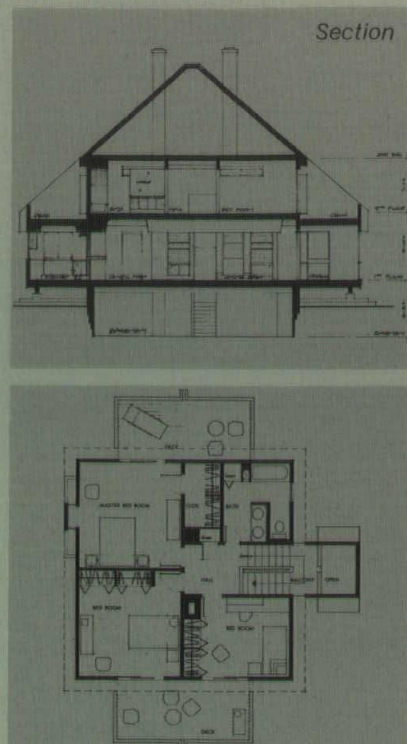
The McGrew home



First floor plan



Section

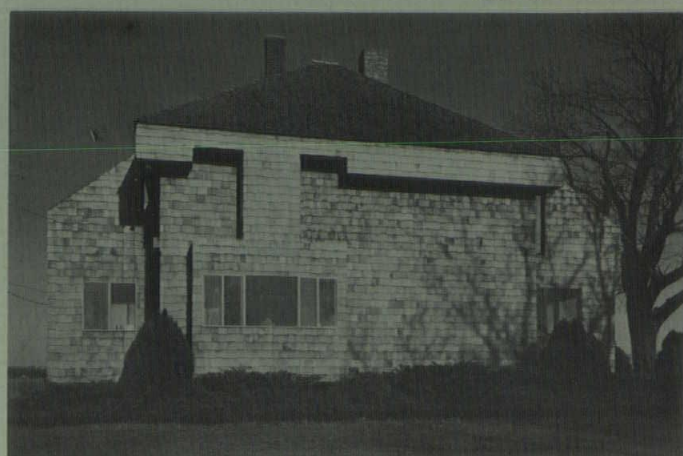


Second floor plan



Before remodeling

The McGrew home



Kenilworth Garden Apartments and Clubhouse

Boyle & Wilson Architects

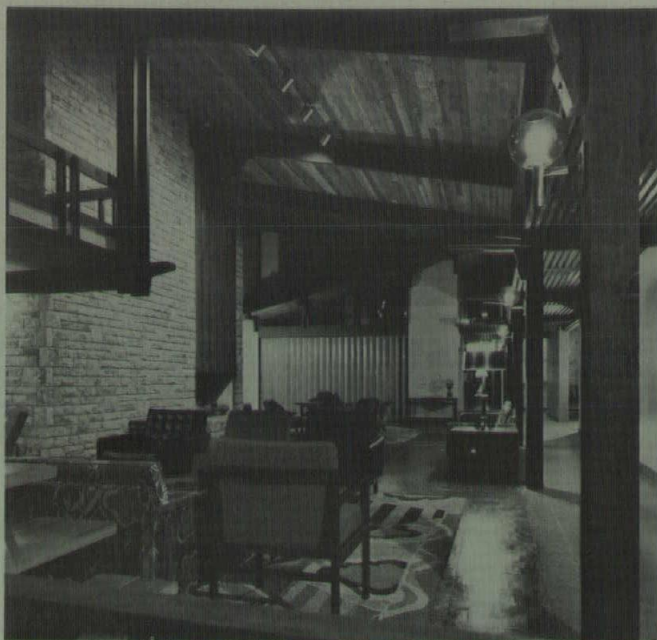
This project encompasses 246 apartment units on a 17 acre site in a suburban setting located within walking distance of facilities which supplement daily needs. The units are divided into one and two bedroom, studio and townhouse apartments to appeal to a varied clientele. Each unit is given a spacious, enclosed terrace or balcony to allow enjoyment of private outdoor living. These units are in turn combined in various ways to comprise a building that is conveniently located to parking facilities. Stone and wood have been employed exclusively in order to give an informal atmosphere to the highly concentrated area. Although the buildings are located conveniently to vehicular needs, this did not force them into their final relationships which were established in order to define pedestrian spaces, and direction of movement toward the central, social area. These spaces are enhanced by the use of planting masses and rocky man-made streams and ponds. The central area itself is occupied by a clubhouse that provides a setting for various social activities. A central power plant is located below the clubhouse to provide heating, air conditioning and electrical needs for the entire project. All services are kept underground so as not to become objectionable to the environment.

Kenilworth Apartments



Kenilworth

Clubhouse lounge



Clubhouse lounge



Kenilworth Apartments



Clubhouse and interior pool



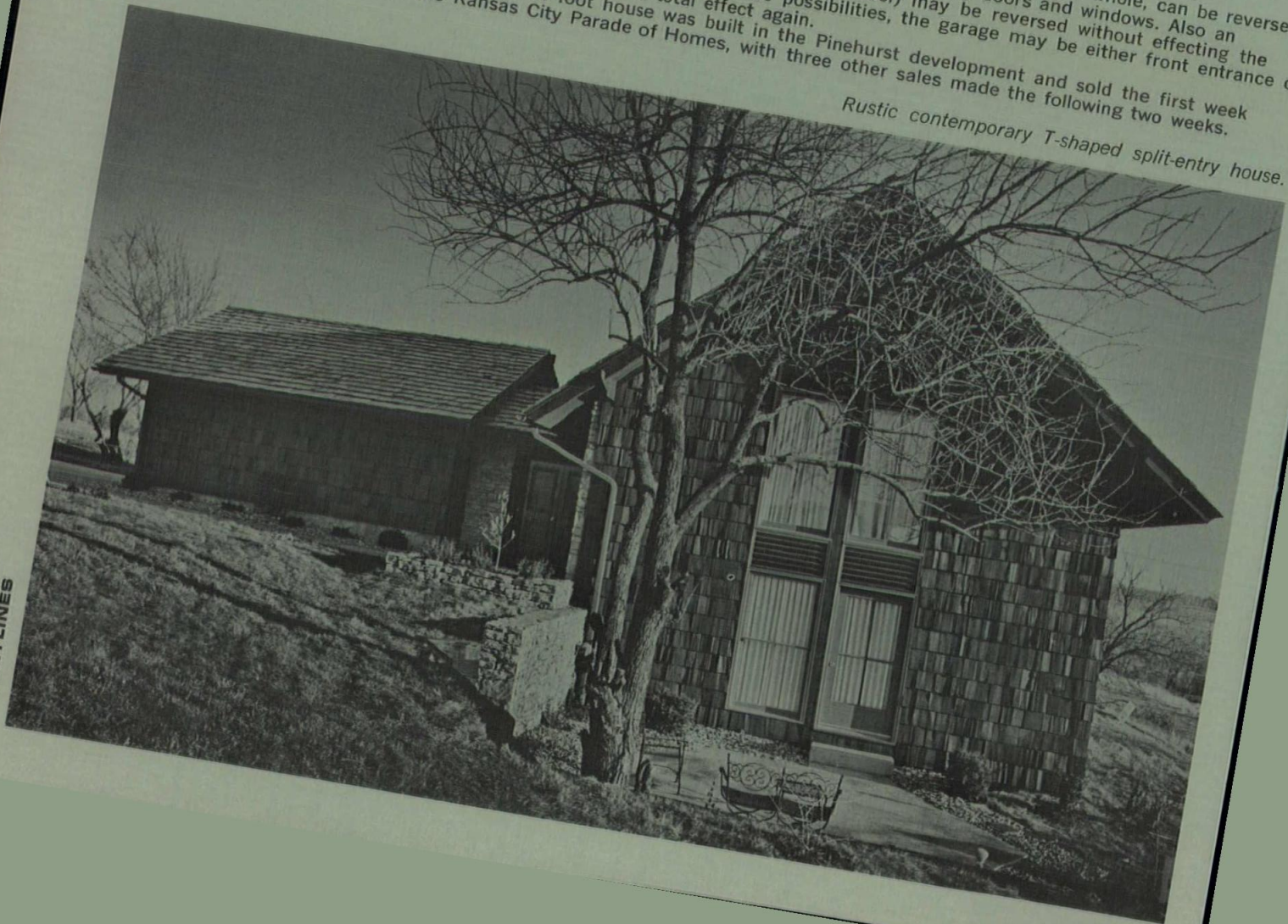
The House Of Wood features rustic contemporary design

Nearing & Staats, Architects

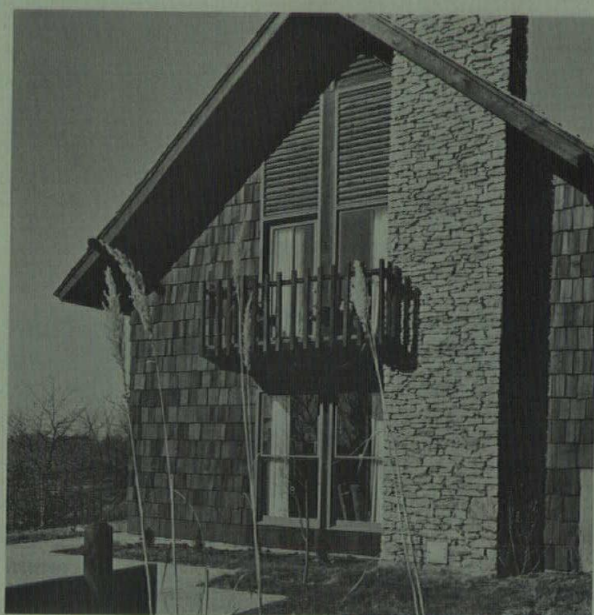
Notes from Nearing & Staats regarding their house design for Wood Marketing, Inc.
From an Architect's viewpoint, the House of Wood was successful for several reasons. First, the approach to the house from our client, Wood Marketing, Inc. was one of freedom in the use of material. They were anxious to have the use of wood be the feature of the house but realized that other materials and their usage would enhance the beauty of their product. This, for instance, was very true in the use of the Mexican floor tile with the rough cedar panelling and the rough posts and beams in the family room. In this case, one material compliments the other.

Also, the approach of the builder was different from that of most builders. He was willing to start the house from scratch, without the restrictions and limitations which had been successful for him before. The suggestions were helpful as to what he felt the people wanted, but not to the extent that he insisted on restricting the plan or elevations. The approach to the house, however, was that of flexibility. The house was designed for one particular site, but also with the thought of adapting it to the surrounding area with only minor changes to change the total effect of the house. The original plan was designed for a site with a slope of approximately six feet from front to rear. However, the house can be adjusted to sites with lesser slopes with only slight variations within the garage and entry. Also the house can be set on a side slope site without change. This side slope can be in either direction . . . the variation of the angle that the house is set on the lot will also change the total effect. This house is designed to have great flexibility of plan. The house, as a whole, can be reversed and turned in any direction with the mere change of plan. The house may be reversed entire floor (either the lower level or the upper level) may be reversed without effecting the other floor in any way. Along with these possibilities, the garage may be either front entrance or side entrance, changing the total effect again. The 2020 square foot house was built in the Pinehurst development and sold the first week of the Kansas City Parade of Homes, with three other sales made the following two weeks.

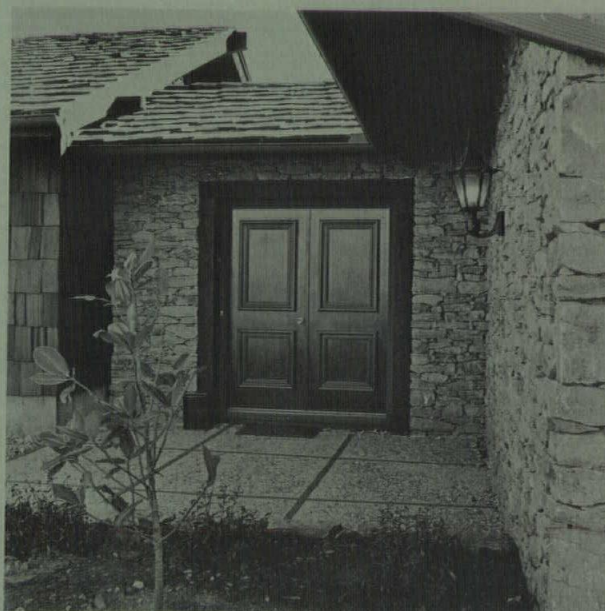
Rustic contemporary T-shaped split-entry house.



Master bedroom with living area and natural stone fireplace. Double window-door combination provides entrance to a small balcony.



Exterior combines natural stone and hand split cedar shake shingles for a clean, contemporary look.



Entrance features deep walnut stained wood with picture-frame panels.

Large family room is two steps down from lower-level foyer. Stairs lead up to main entrance shown in photograph above right.



The Copaken home interior reconstruction

Peter Keleti & Associates



The home of Mr. and Mrs. Paul Copaken, Prairie Village, Kansas, was completely remodeled after a fire. The floor plan was substantially changed. The clean, simple interior space shows a restrictive use of materials and is a pleasant example of restraint in design.

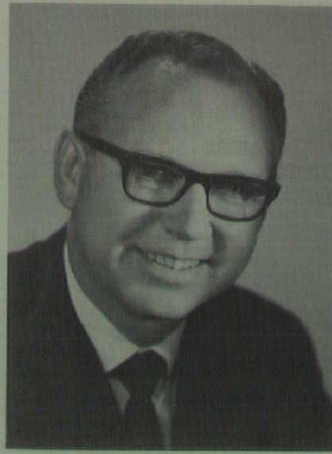
The Architect and your home.

If there is a single central tragedy in the present cultural climate, not just in this country, but in the whole western world, it is all summed up in what we mean when we say, "I am going to better myself." There is no doubt that the pre-depression American, when he said, "I am going to better myself", meant that he had resolved to improve his mind, his character and become a better human being. Today, somehow bettering ones self seems to have more to do with the bank balance — and even worse with monthly cash flow of our own self-indulgence. Strangely enough, the creating and owning of an exceptional home is most often considered as part of this self-indulgence, and not as a tool and statement of purpose in the cultural sense. And with the acceptance of this misconception the building of a home becomes a budgetary matter instead of a cultural art, an opportunity to face without compromise or wishful thinking, the scope of ones personal and family existence. In this opportunity, the architect has to become a friend, a philosopher, adviser and insider, who with his experience gives a relative scale to the reality of absolute values the future home owner is so vitally concerned with; and these values cannot, and should not, ever be equaled with simple budgetary statements — however compelling and inevitably necessary those considerations are and always will be.

A home should fit its owner like a shoe in more than one way. First, there is the way of living in the functional sense. Some people like to cook and eat four course meals every day. They want to have the table set formally at least once a day while others eat on the run and do not care about appearances and swear they will never invite a friend for dinner. Do they need the same house? By no means. And while we are just trying to talk about space requirements, we are already at least implying factors of formality and style. For style in architecture means the style of living as well as that style which is involved in the faithfulness of historical authenticity of the furniture pieces and the building itself. Most of the time both the furniture pieces and the building are reproductions—and not even faithful reproductions. When we talk about the style of living there is no chance of imitation; we are dealing in the genuine item. There is no reproduction you can buy, there are no Joneses you can copy, and if you do, it will not take an expert antique dealer to detect the phony. Your lack of personal values will be there, as big as life, to see.

So, as you start thinking of what you want as your home, first, look at the homes of people you like, then look at anything and everything you can get your hands on. The next stage is to clip out everything that fires your imagination, that hits a resonant cord within yourself. And finally you get to the point where you feel confused by the multiplicity of ideas that you have discovered—and somehow did not succeed in forming into a single unity of what could be called a home. You have to do this, for an untrained person only wants what he sees. It is best that it is so. Let the professional worry about what the common denominator of all this collection of ideas is. Let the professional find the ideals motivating the preferences. And finally let the professional, the architect, worry about what you can afford and what you can not afford. The most important thing is to be honest. Not to kid yourself, not to kid the architect you have charged with taking care of your needs. You have to help him search for that which is important to you, and for that which has the potential of becoming important to you later. This is the sense in which no one will ever get more out of building their home than they are willing to put into it.

Peter Keleti



NOTES FROM THE PRESIDENT

*J. David Miller
President
Kansas City Chapter
American Institute of Architects*

A PLACE TO LIVE

The years ahead hold more opportunity for our community than any period in history. To house a growing population is one of our greatest challenges. The cycle of war babies continues to create differing demands. One ten-year period we need apartments for older people and for newly-weds, while the next ten-year period we need single dwellings for family living. Community development has followed this cycle in a wasteful manner. The pre-war years saw the development of many tightly spaced apartments. The post-war period brought on a massive suburban growth. Some of these efforts are already today's slums.

Why do we not plan more effectively for adaptability? Why are things built so poorly that they can be torn down so easily? Why does apathy allow commercialism to blight our environment?

A place to live should mean a house or an apartment where life can be lived well. First of all a place to live should be wholesome and clean. A place to live should then make one proud to be there—proud enough to care for it and to let the place in turn enhance the activities within. Each living space should be individualistic and capable of adding dimension and enjoyment to life.

The reason Architects have not done more individual houses is because it is complicated and time-consuming to custom design each detail. This is particularly true in low-cost housing. However, when our dwellings are fashioned by manufacturers, it is done to promote their own materials. When our dwellings are stamped out in mass production, they lack taste and design. The Architect can and must assume leadership in the problem of housing, for he is the only one able to prescribe a total environment. With our rapidly changing technology it is possible to develop the basic tools and a more standardized vocabulary to perform vitally needed planning. To seek housing with character, to design with care, to raise housing to a role of distinction in a dynamic community—these are the challenges to the Architectural Profession in the years ahead.

Dave Miller

An interview with Morton Payne

by Jack L. Bloom, Feature Editor

Several architects in the Kansas City area have devoted their entire practice to residential design. Mr. Morton Payne is one of those architects. He has designed large homes in this area as well as the South, Southwest and West.

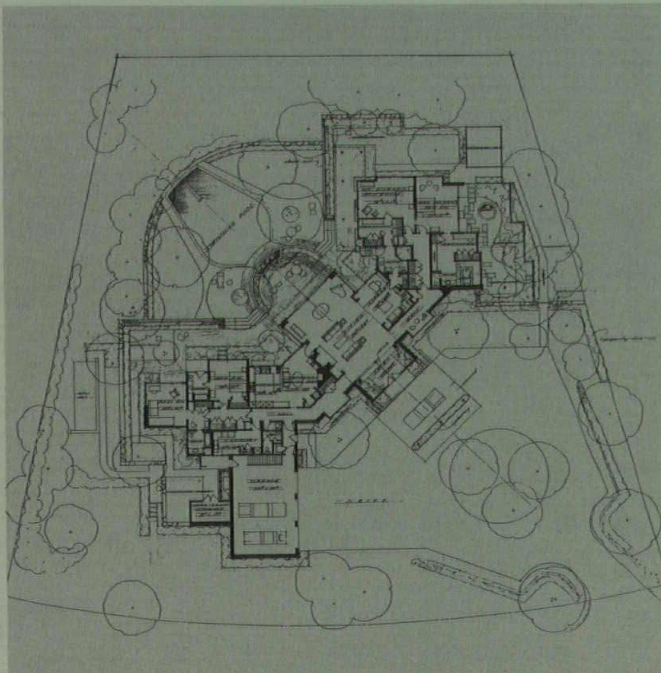
In a recent interview with Mr. Payne, we discussed how he approaches the problems of a "residential" architect. His feeling was that the client must always be "educated". Many preconceived notions about what they wanted must fall by the wayside so that the design could function properly. Residential architecture requires an extremely personal relationship between client and architect, and one which often lasts three years from the first rough sketch to the formal check list on the complete structure.

It is wise, Mr. Payne feels, to pick a builder early. And, he should be one who is outstanding in residential construction. In this way the architect can begin to more realistically work his design against costs with the help of the builder's periodic cost estimates. The builder should meet with the client and architect so he is aware of design progress and can answer questions about the construction phase of the project.

Mr. Payne's close attention to detail, and his intense desire for perfection often leads to long hours on the drafting board. He has spent as much as 3300 hours on a single residence in the working drawing stage alone. His designs are mostly for large homes with as much as 12,000 square feet of living area, priced well into the six figure bracket.

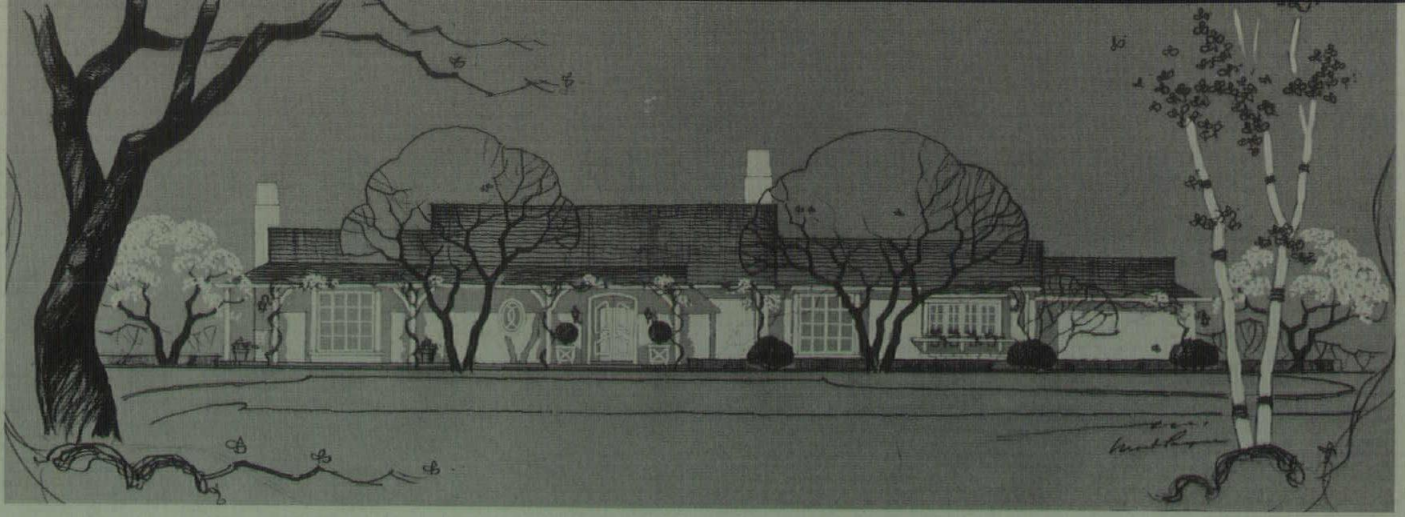
An interesting observation of Mr. Payne's is that the man rather than the woman in the family is generally more intensely interested in the design of the house. Such was the case in the recently completed home for professional golfer, Ben Hogan, in Fort Worth, Texas. Mr. Payne finds this true in almost every project.

*Residence for Mr. and Mrs. Fred Dickey,
President of the Service Life Insurance Company,
Fort Worth, Texas. Completed in 1963.*



*A combination of hand carved teak doors,
delicate wood mouldings and fabrics achieve a
warm feeling in contemporary architecture.*



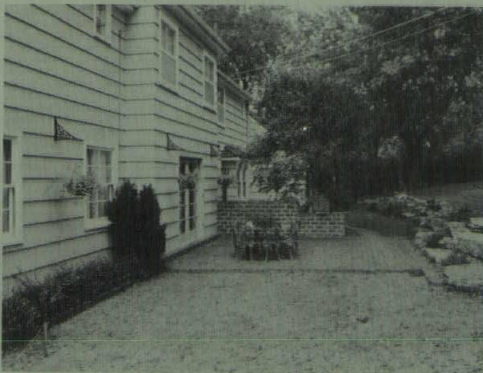
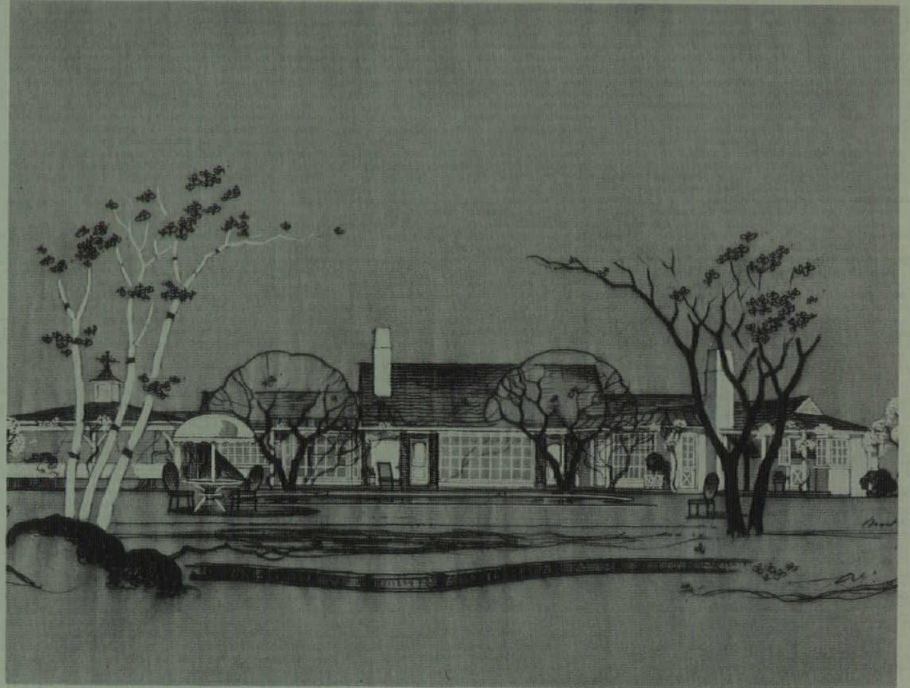


"The architect gave the same attention to detail as Ben Hogan would give to a ten foot putt on a slanting rolling green," was the way the newspaper commented upon the residence of Mr. and Mrs. Ben Hogan in Fort Worth, Texas, completed in 1962.

The brick was made on the site from a Payne formula. The design is elegant French Provincial accented with carefully selected marbles for floors and bath tubs, and warm hued wood paneling.

Drives, court, patio and garden areas make up most of the area so there is little lawn left to maintain.

Because of the extreme swelling properties of the soil, 26 foot piers had to be sunk to solid rock. Floor construction is a series of beams and flat slabs suspended at least eight inches from grade to prevent the slabs lifting.

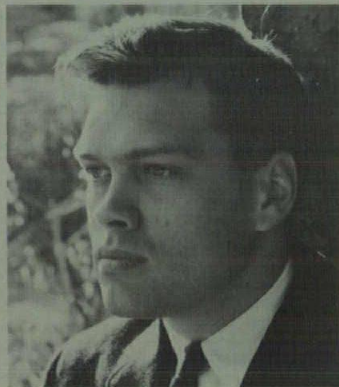


Remodeling of residence for Mr. and Mrs. William D. Grant, Mission Hills, Kansas, completed in 1963. Included was the addition of a large clubroom and change in the exterior as well as the design of the terrace and garden areas.



NEW A.I.A. MEMBERS AND MEMBER- SHIP CHANGES

CORPORATE



JOHN A. EGGEN, JR.
(corporate)

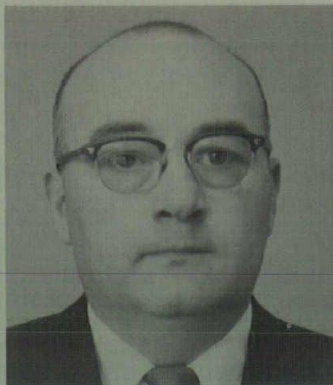
Rensselaer Polytechnic Institute, Troy, New York 1957. Registered Kansas and Missouri. Associate Member of the Kansas City Chapter AIA 1962-1966. Member Missouri Associate of Registered Architects. Seligson & Eggen, Architects.



GENE DIRK ELLIS
(corporate)

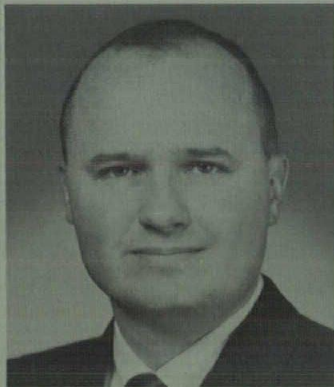
Kansas State University, Manhattan, Kansas 1961. Registered Kansas. Associate Member of Kansas City Chapter AIA 1963-1966. Junior Associate of Kansas Chapter AIA 1961-1963. Folger & Pearson.

CORPORATE



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THEODORE H. SELIGSON
(corporate)

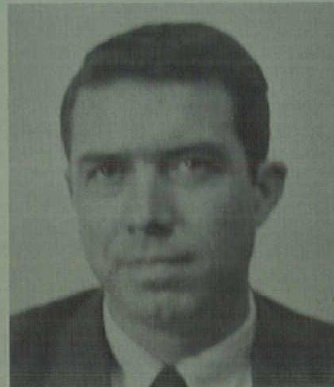
Washington University, St. Louis, Missouri 1953. Registered Missouri and Kansas. Associate Member of Kansas City Chapter AIA 1959-1967. Member Missouri Association of Registered Architects. Member Society of Architectural Historians. Seligson & Eggen, Architects.

PROFESSIONAL ASSOCIATE



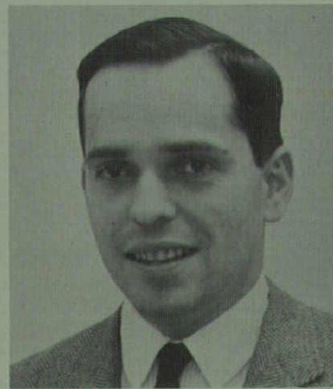
ROBERT ALLEN BAKER
(professional associate)

Northeast High School, Kansas City, Missouri 1947. Kansas City Junior College, Kansas City, Missouri. Tulane University, New Orleans, Louisiana. Registered Missouri. Member American Registered Architects 1958-1959. Crowley-Wade-Milstead, Inc.



EUGENE PAUL BUCHANAN
(professional associate)

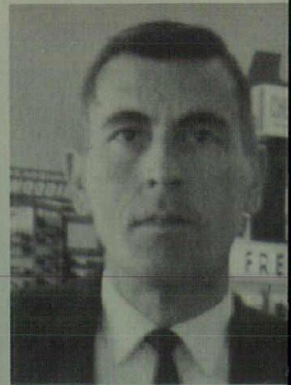
Wyandotte High School, Kansas City, Kansas 1952. Kansas University, Lawrence, Kansas 1958. Registered Kansas and Missouri. Mantel & Steele, Inc.



KERMIT GORDON HARPER
(professional associate)

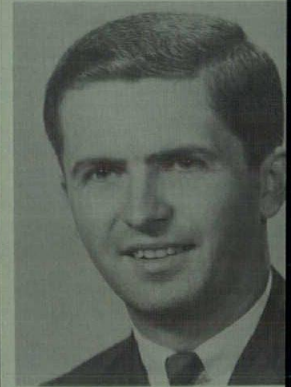
Manhattan Senior High School, Manhattan, Kansas 1950. Kansas State University, Manhattan, Kansas 1956. Registered Kansas. Horner & Blessing.

PROFESSIONAL ASSOCIATE



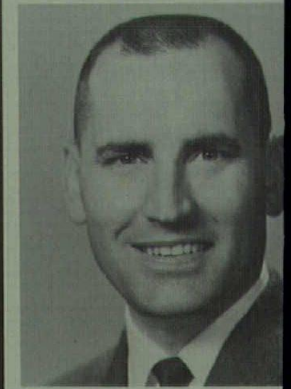
RALPH LINDSAY HEIN
(professional associate)

University of Kansas, Lawrence, Kansas 1949. Registered Kansas. R. L. Hein, Architect.



EDWARD JOHN WIMMER
(professional associate)

Manhattan High School, Manhattan, Kansas 1957. Kansas State University, Manhattan, Kansas 1962. Registered in Member Tau Sigma Delta, Architectural Institute of America. Student Chapter AIA 1958-1962. scott, Haylett & Associates.



LESLIE J. WOOD
(professional associate)

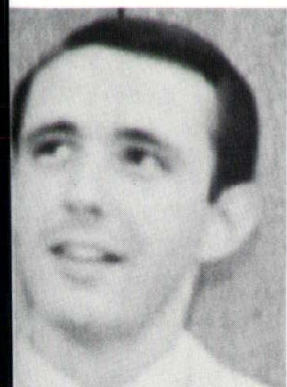
Wyandotte High School, Kansas 1948. Kansas City Junior College, Kansas City, Kansas. State College, Manhattan, Kansas. Registered Kansas and Missouri. Member American Registered Architects 1962-1965. Member Construction Institute 1965. scott, Haylett & Associates.

OCIATE



LES EDWARD ARNOLD
(associate)

al High School, Springfield, Mis-
1945. Drury College, Springfield,
uri. University of Kansas, Law-
Kansas 1953. Kivett and Myers,
s City, Missouri.



PHILIP JEAN CLARK
(associate)

Chrisman High School, Indepen-
Missouri 1957. Kansas Univer-
Lawrence, Kansas 1962. Horner &
g.



HOLT
(associate)

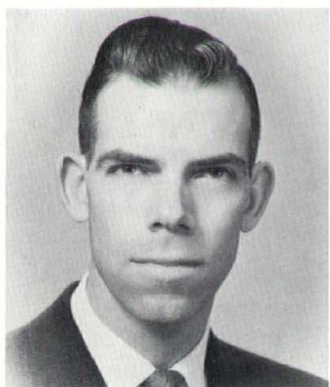
High School, Hamilton, Missouri
Missouri School of Mines, Rolla,
l. University of Missouri, Colum-
Missouri. University of Kansas,
e, Kansas 1962. T. I. C. Engi-
nc., Gardner, Kansas.

ASSOCIATE



RALPH LOUIS KEYS
(associate)

Manual High & Vocational School, Kan-
sas City, Missouri 1956. Kansas City
University, Kansas City, Missouri. Central
Missouri State College, Warrens-
burg, Missouri. Kansas State University,
Manhattan, Kansas 1963. William Barton
Associates.



ERNEST PAUL KLUSMAN
(associate)

Louisburg High School, Louisburg, Kan-
sas 1947. Ft. Scott Junior College, Ft.
Scott, Kansas. Kansas State University,
Manhattan, Kansas. Roger Vernon Reed
& Associates, Liberty, Missouri.



GILDA MENDEZ
(associate)

El Carmelo High School, Bogota, South
America 1956. Las Mercedes University
Center, Bogota, South America 1959.
Santa Monica City College, Santa Mon-
ica, California. Herbert E. Duncan Ar-
chitects, Inc.

ASSOCIATE



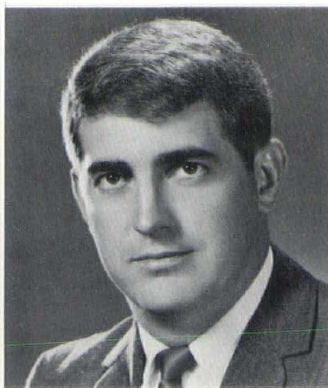
DONALD LEE PRESSON
(associate)

Lee's Summit High School, Lee's Sum-
mit, Missouri 1960. Central Missouri
State, Warrensburg, Missouri. University
of Kansas, Lawrence, Kansas, 1966.
Black & Veatch.



LARRY WAYNE SWEARINGIN
(associate)

Liberty High School, Liberty, Missouri
1957. Kansas City Jr. College, Kansas
City, Missouri. University of Kansas,
Lawrence, Kansas 1966. City of Kansas
City, Missouri City Architect's office.



JERRY ALLEN WINBURN
(associate)

Lee's Summit High School, Lee's Sum-
mit, Missouri 1960. Texas Christian Uni-
versity, Fort Worth, Texas. University of
Kansas, Lawrence, Kansas, 1966. Black
& Veatch.

ALONZO GENTRY

Alonzo H. Gentry, long-time
architect and designer of
many well known buildings
in the area, died February 6,
1967, in Kansas City.

Born in Independence, Mr.
Gentry became a practicing
architect in 1916 when he
entered the New York firm
of George G. Post & Sons. He
later served the firm in
Cleveland, and came to Kan-
sas City in 1921 as Post's
representative.

In 1923, Mr. Gentry estab-
lished his own office in Kan-
sas City where he practiced
until he retired in 1961.
Among his outstanding works
are the Municipal Auditorium,
built in 1935, and called by
the Architectural Record one
of the year's 10 best build-
ings of the world; the Audi-
torium's underground garage
and plaza; the Truman Li-
brary in Independence; and
new Research Hospital.

Mr. Gentry was graduated
from V.M.I. and later at-
tended Columbia University
where he received a bachelor
of architecture degree in
1916 along with the A.I.A.
medal for outstanding schol-
arship. He was a member of
the Kansas City Chapter of
the A.I.A., Kappa Alpha, Kan-
sas City Club, University
Club, Saddle and Sirolo Club,
Masonic Lodge and Ararat
Shrine.



ALONZO H. GENTRY

WHEREAS, the Kansas City Chapter of The American Institute
of Architects, assembled at its meeting of February 21, 1967,
recognized that the death of Mr. Alonzo H. Gentry, A.I.A.,
which occurred on February 6, 1967, represented a loss to the
architectural profession, and

WHEREAS, the loss of one who represented the highest principles
of professional ethics and sincere integrity, which were always
reflected in his work, with individuals and the community, and

WHEREAS, as a friend and trusted counselor for young men, his
direction and encouragement, his character and abilities were
reflected in apprentices under his guidance,

NOW, THEREFORE, be it resolved by the Kansas City Chapter
of The American Institute of Architects, that there be spread
upon the minutes of its meeting this expression of respect and
esteem, and

BE IT FURTHER RESOLVED, that a copy of this resolution
be furnished to his bereaved wife, Mrs. Alonzo H. Gentry.

J. David Miller
President

Joseph J. Shriver
Secretary

Mrs. Gentry was presented
with the above certificate on
behalf of Mr. Gentry's fellow
A.I.A. members.

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a.i.a. notes

NEW COLUMN, "SPEAK OUT," DEBUTS WITH APRIL MAY ISSUE Concerned about some problem relating to architecture in the midwest? If you are, this new SKYLINES column is for you. Planned so that A.I.A. members will have a forum for presenting their individual views on subjects of vital concern to the architectural profession, SPEAK OUT will cover a range of subjects as wide as the interests of the contributors. All A.I.A. members are encouraged to submit their views for publication in this new column. We request that comments be kept as concise as possible (360 word maximum, please) and relate to an area of direct interest to architects. SKYLINES will publish all contributions as space permits and as deemed appropriate by the SKYLINES Editorial Committee. So, SPEAK OUT! The more controversial the subject, the better.

FOUR THEME SPEAKERS FOR A.I.A. CONVENTION. The 99th national convention to be held in New York City May 14-18, will feature four theme lectures followed by workshop sessions at which separate phases of the convention theme, "The New Architect", will be explored in depth. The four speakers are:

- 1) Dr. Harold Taylor, educator and author, will speak on "Education and the Future of the Architectural Profession."
- 2) Charles Luckman, FAIA, will address the theme seminar on "Architectural Practice."
- 3) Hon. John V. Lindsay, Mayor of New York City, will speak on "Design with Manhattan as a Case Study."
- 4) Arthur C. Clarke, astronomer, science fiction writer and inventor, will address the final seminar on "Technology."

Headquarters for the convention will be the New York Hilton which will also be the site of the Institutes 17th Building Products Exhibit.



Rudolph Papanek.



Habitat 67 at Expo 67.

EXPO 67 ARCHITECT ADDRESSES SEMINAR. Rudolf Papanek, deputy chief architect for Canada's Expo 67, discussed the exposition recently at a Kansas City seminar, "New Dimension in Construction", sponsored by Armco Steel. While most fairs feature buildings vying with each other for startling individual impact, Mr. Papanek felt Expo 67 had achieved a tasteful design continuity without creative restraints. He discussed one of the fair's spectacular projects, Habitat 67, a new concept in urban living. Made up of individual units of pre-stressed concrete the apartments are assembled so that the lower unit provides a roof garden for the one above. The U.S. Pavilion is a unique 20-story sphere of steel lacework and acrylic panels, conceived by Buckminster Fuller.



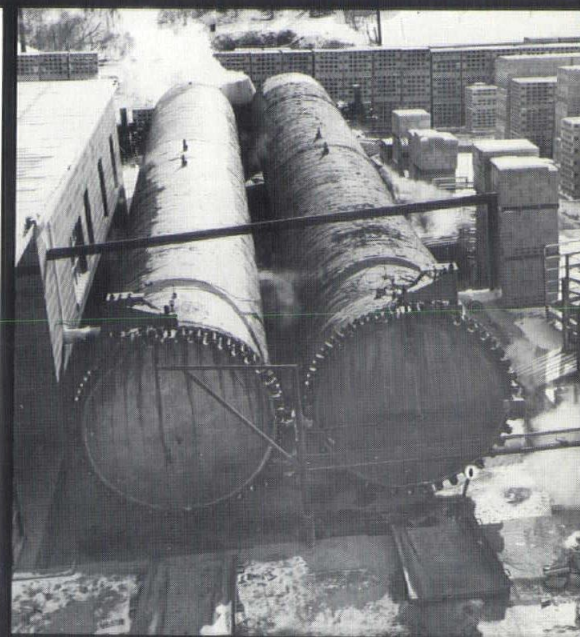
CITY BLOCK pre-shrunk masonry units were specified in the Broadway Motors Service Center, Kansas City, Missouri.
 Architect: Curtis Associates; General Contractor: Bishop Construction Co.


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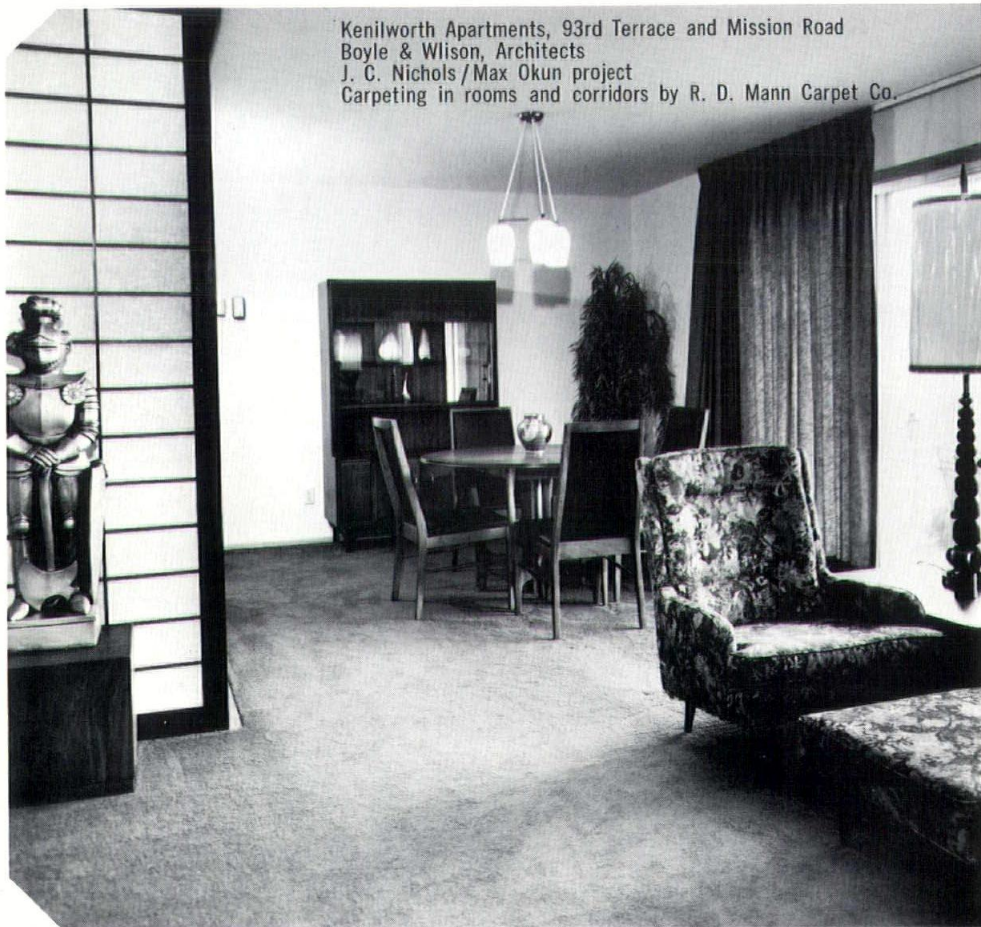
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Kenilworth Apartments, 93rd Terrace and Mission Road
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 J. C. Nichols/Max Okun project
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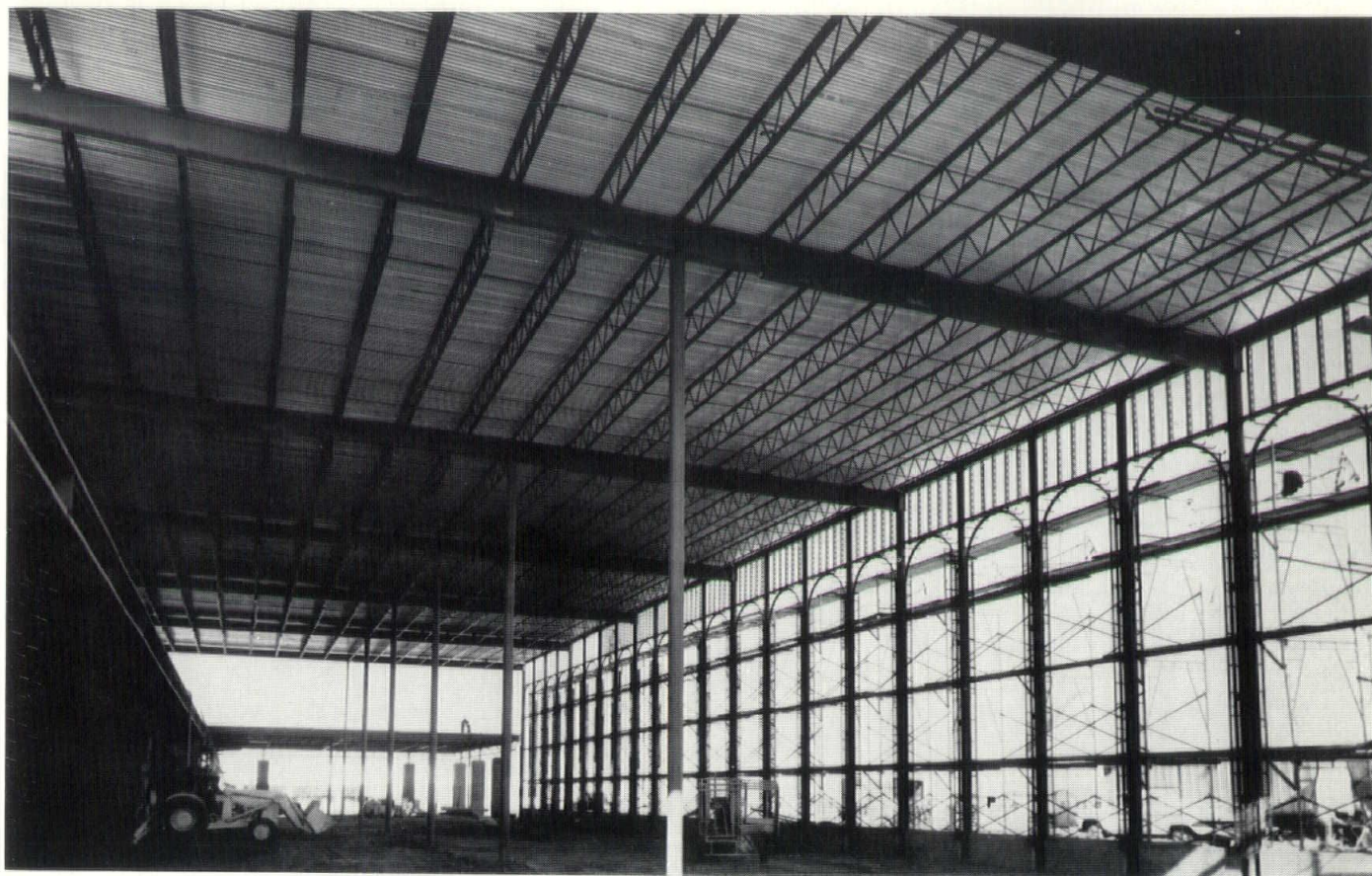


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Developer: Von Frellick Associates, Denver.

Architects: James H. Johnson & Associates, Denver; Gene Shrewsbury, Denver.

General Contractor: W. R. Grimshaw Company, Tulsa and Denver.

Open web joists help build economy into unique shopping center

Unusual design often requires costly structural solutions. But not in the new Villa Italia Shopping Center, Denver, Colorado, where production-line structural components support the huge roof area.

Unique in design, the center captures the flavor and atmosphere of Southern Italy through Italian art and architecture. Villa Italia has 800,000 square feet of retail space for 80 tenants, plus a 150,000 square foot enclosed air conditioned mall called a Galleria. Although the center is old world in design, modern construction materials were used. For example: Sheffield Open Web Steel Joists were used, to support the built-up flat roofs. There were over 1,200 tons—34 different sizes of Sheffield H-Series and J-Series Joists used. All of the Sheffield Joists were standard sizes, selected right from the catalog. In this way all the economies of long

run factory production and the use of a repetitive building component were realized. Thus a shopping center with seemingly custom structural needs was designed and built with a standard material.

There are many reasons for the increasing acceptance for steel joists: High load carrying capacity per-pound of steel, flexibility during construction, easy passage of pipes and conduit through the open webs. Sheffield Open Web Steel Joists are completely standardized as to types, depths and load carrying capacities. They meet all the specifications of the Steel Joist Institute.

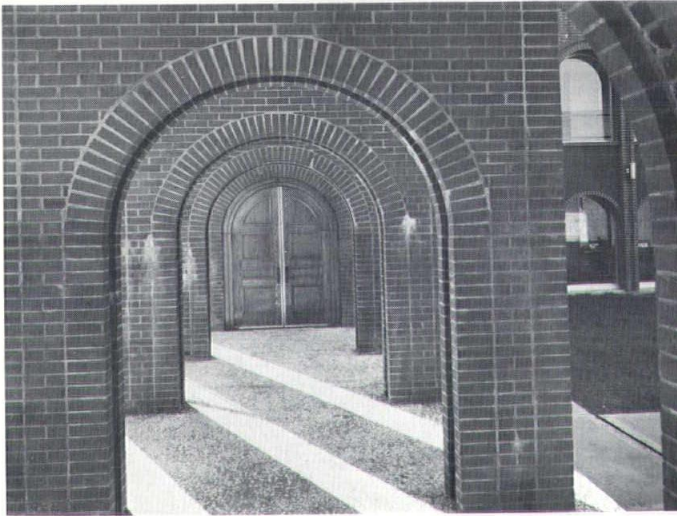
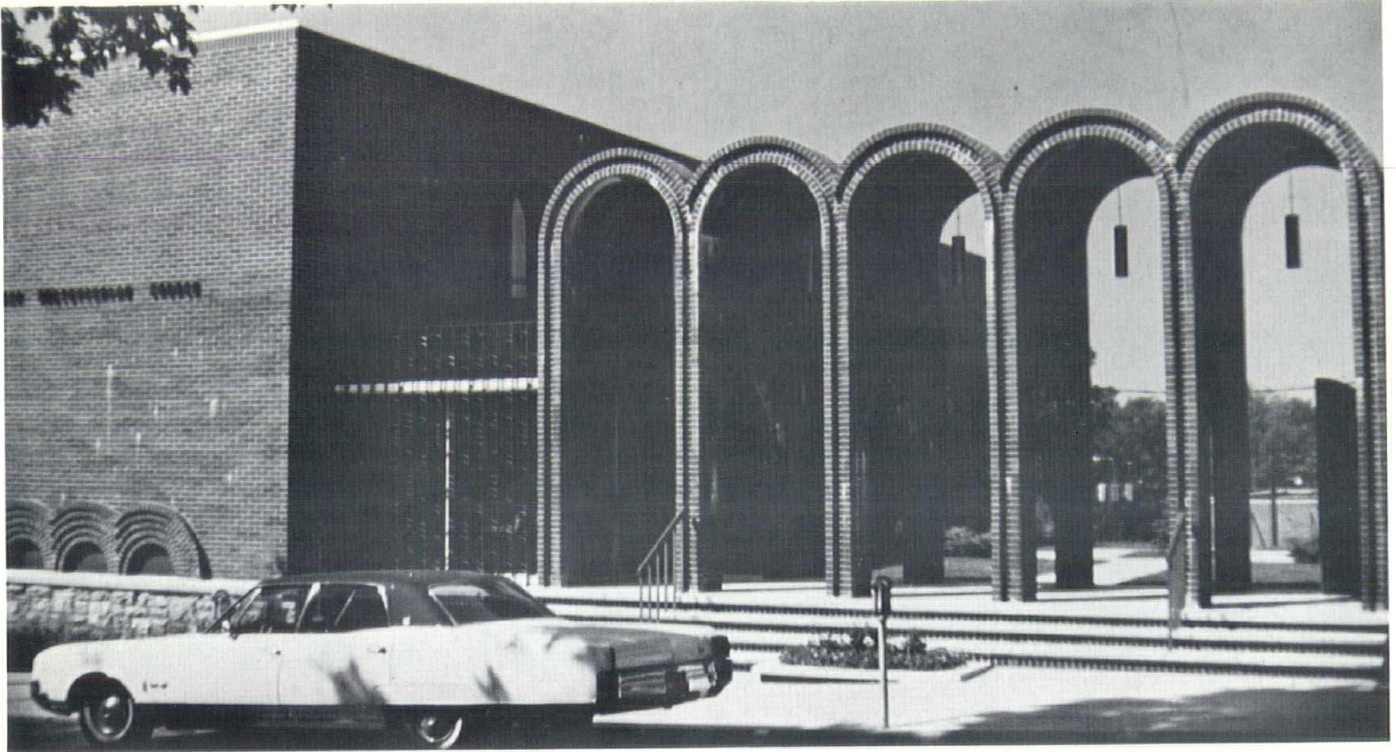
For additional information contact the Armco office in your city or write: Armco Steel Corporation, Dept. W-537AA, 7000 Roberts Street, Kansas City, Missouri 64125

ARMCO STEEL



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MEDAL
AWARD

Architect: Mantel & Steele
General Contractor: Weeks-Maxwell Construction Co.
Masonry Contractor: C & G Goeking Construction, Inc.
First Presbyterian Church, Liberty, Missouri



The architects were charged with the task of adding educational space to an existing church structure that had been constructed in the 1890's.

The 70 year old existing building was a very handsomely conceived and executed design, therefore the architects endeavored to respect the original design.

The attempt for compatibility was accomplished by deriving forms and materials from the original building, and interpreting them in a contemporary manner.



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