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> Right: View of Institutional Agency Corp. offices from large meeting room. Throughout these offices, feature post partitions with Vinyl-clad woodgrain Masonite panels and doors are used, highlighted with glass sidelights and transom panels.

Below: Offices of the Louis J. McAvoy Agency, National Fidelity Life Insurance Company, National Fidelity Life Building, use a paneled storage area to divide the general office from corridor serving private offices in rear. Dutch door with shelf provides mail room facility; counter in foreground serves visitors.





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August September Issue: EDUCATION FACILITIES William P. Midgley, Feature Editor

October November Issue: ARCHITECTURAL RESTORATION John A. Huffman, Feature Editor

December January Issue: 1969 DIRECTORY George W. Lund, Feature Editor

THE COVER:

The abstract design used for this issue's cover was achieved by dropping out all grey tones in a photograph of Janet Kuemmerlein's Lincoln University sculpture. The resulting black and white study of her work has been overprinted with a second color. The actual sculpture is shown on page 7.

ART IN / AS ARCHITECTURE

Kenneth Wilson, Feature Editor

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4' x 15' wall hanging for Rochester Institute of Technology Dormitories by Janet Kuemmerlein. Edward Larrabee Barnes, Architect.



38" x 75" area rug by Cynthia Schira.



Detail of Lincoln University sculpture.

Copper and brass sculpture for Lincoln University Student Union Building by Janet Keummerlein. G. Peter Keleti, Architect.



HE ARTIST/CRAFTSMAN IN ARCHITECTURE

(continued on page 14)

THE CHALLENGE TO THE ARCHITECT

To raise the question of the relationship of art and architecture, with the usual implication that this relationship is deplorable, is an easy way to annoy a great many architects. Indeed, to talk about "art" and "architecture," as if architecture is something other than an art, is certain to offend quite a few A.I.A. members who think of themselves as artistsarchitects. It is not my intention to question this conviction (which I share), for I know that an architect can be an artist. This is not the basic problem, although I think that we should pay more attention to what goes on when architecture, as an art, comes in conflict with the business aspects of the profession. This is a large battlefield where critical issues of consequence are decided. Rather, our problem is to review with some degree of objectivity the methods by which we have arrived at our present state of affairs, namely that this matter is of sufficient importance to concern the editors of this professional journal. Hopefully, we might then suggest some improvements of our present practices.

I am willing to admit that architects do make use of art (such as sculpture and painting), and that we can find a fairly large number of artists who can point to architectural commissions. But the joining of forces has been, at best, irregular; and too often the results are at a rather low level of achievement—on both sides.

It is a curious commentary on our culture that for a period where there is so much new building, and so many artists willing to work, the happy combination of the best achievements of the architect, painter and sculptor is a rare event, and it is more likely to be marked by its novelty than by its excellence. Painters and sculptors blame the architect, and the architect blames the client (or the restrictions of budget, code or convention). But an exchange of accusations won't rectify the wrongs. We can see in our architectural history (if we look back far enough) that the artist can indeed make significant contributions to the work of the architect. What is perplexing is that today this enrichment, with its mutual benefits, is no longer a common event. Since architecture is the art of the architect, and his work must be the point of departure, it is to the architect that we must turn for someone to take the initiative; and herein lies the challenge.

If we are to enjoy the benefits of an improved state of an architectural use of the "other arts," then it is necessary that the architect begin to think of these "other arts" as more than interior or exterior decoration. The "other arts" can provide a genuine enrichment of architecture, and in order for this to occur, these "other arts" must become an integral part of the architectural conception in its earliest stages. This means that, as with structural design, architectural enrichment must be an early concern of the architect. Also, he must accept



George Ehrlich is Chairman of the Department of Art and Art History, and Professor of Art History at the University of Missouri—Kansas City. He is a 14 year resident of the Kansas City area, and has been an interested observer of the local architectural scene during that time. the fact that some "other artist" might know much more than he does on matters of the "other arts."

The structural engineer argues that the earlier he is consulted, the more effective and the more economical will be his contribution to the architect and to the latter's building. The same is true in the case of the painter or the sculptor (to name but two). The artist should be used as a consultant early in the design stages, and treated as a consultant rather than as a supplier. In this way he can facilitate the integration of his work with that of the architect. If there is cooperation between willing colleagues, and this is done early and on an intelligent level of give and take, then the results will be mutually beneficial.

To this observer, here is the crux of the problem. For too many years architects have waited far too long before considering the "other arts" in the development of their designs; and then too often, they have looked at these "other arts" only from the architect's point of view, which is overly protective of **his** design.

I am very much aware that a great many architects have been trained to think that a reliance on architectural sculpture, or on murals, is tantamount to an admission of a somewhat unsuccessful architectural design. We have all heard the captivating argument that a good building should be complete **without** the addition of ornament or embellishment. This is one reason why the artist should be a participant early in the scheme of things, and not merely a "decorator" who conceals, or distracts from the architect's achievements (or mistakes).

But the architectural esthetic, which argues that architecture is an art complete unto itself, is open to challenge. Perhaps once there was merit in this philosophy, when architects were struggling to break with a tradition of historical eclecticism, and sculptors and painters were also seeking new and independent paths. It was difficult to wed the arts when each was establishing a new identity for a contemporary age. But there has been considerable progress in the several arts, and perhaps more in sculpture and painting (as well as others) than in architecture with its restrictions in codes and clients.

A clear, long look at the other arts, as they are today, will tell the architect that there have been significant changes, and much of the new can add considerably to the art of architecture, provided that the architect adapts his vision and accepts the challenge awaiting him. If the challenge is accepted, and the architect's hand is extended to his fellow artist as a colleague, I have no doubt that the response will be impressive and to the benefit of all—including those of us who eagerly watch from the sidelines.

In developing the design for my house I started shaping a model or more accurately a piece of sculpture with little regard for the fact that it would end up being a house. I developed the form as a sculpture in its own right suitable for exhibition. The sculpture was influenced by its future as a house only to the extent of its being hollow to provide ultimately for living space. To maintain freedom in design the sculpture was modeled without establishing a scale.

The scale was determined after the sculpture was completed. Cardboard figures representing the future occupants were cut out and placed inside the sculpture to relate them to the space available and to see whether and where they would bump their heads. As it turned out the scale was set at 9/16 of an inch equals 1 foot. Special rules were prepared and the working drawings were made at this scale.

A duplicate of the sculpture was filled out as a house model and placed in the construction shack on the job for use by the contractor.

The challenge then was to start with a work of art and make it inhabitable. Function could very well follow form. I do not find this approach unreasonable or unnatural to the practice of architecture.

In the first place an architect is quite skilled, or should be, in adapting space to use. In fact, most of the architect's planning time is spent partitioning a predetermined space to planning needs. In new construction the larger elements of the building are blocked out and then sub-divided. The forms of the building are usually sized to the need and the final shape is frequently determined by the structural requirements.

Most any architect can remodel an old building and completely repartition it and make the form he has been given functional in terms of the needs of the tenant.

Many architects, in planning from the inside out, believe they are developing forms to follow function. More realistically in this process only size follows function. The forms themselves are usually chosen for structural convenience or drafting convenience.

Then too, architects are quite frequently trying to cram a function into a piece of real estate of a very definite shape. When the real estate is used to its fullest the function follows the form of the real estate.

There are very few buildings where the form can actually express the function. A survey of dwellings around this planet can bring you to just one conclusion: People will live in anything

will live in anything. But on with the house. With the scale set and the size of the structure determined I then set about to divide up the interior space to usable rooms and a workable floor plan. With a workable plan outlined I then set about to accomplish the structure.

The structure was developed to support the form. This approach must have been used by one Gustave Eiffel when he designed the supporting structure for the Statue of Liberty. In that case, the structure had to conform to the sculpture with no modifications. (I can imagine Eiffel changing the original sculpture to have the girl hang the torch down at her side because it would be structurally simpler).

The form-follows-function idea is great for things like bicycles and airplanes, but seldom shows up in the static structures in architecture. A few specialized buildings such as auditoriums and stadiums can be made to express the function of their use. Even so, in the design of such structures the choice of workable forms is quite wide.

In today's junk sculpture you can put together any shapes you please and still call it sculpture. For me, however, sculpture as in "Sculptural Architecture" means an order of forms essentially curvilinear.

I feel we can find a more natural home in curvilinear sculpture than we can in our Euclidean boxes. Our species has emerged through a few centuries of rolling hills, streams, trees and caves. Our lives, our movements and our kind are curvilinear.

In the design of a house this approach can be carried to an extreme. Some straight lines and some shapes of elementary geometry help to orient the occupants. Straight lines make the curves curvier in the total composition.

Again, I believe we can live in almost anything that will keep us out of the rain. As architects we should be able to convert almost any sculptural composition into a liveable dwelling. Instead of decorating a house that is expeditious to structure and compliant to the current and limited concepts of function I would much rather adapt my planning to the vital needs of art.

SCULPTING A HOUSE

The Sculpture.





Charles Deaton, widely known Architect and Industrial Designer from Colorado is the holder of 32 U. S. patents, has contributed to numerous professional magazines, and lectured at various colleges. A 21 year veteran in the architectural field, he has designed buildings and interiors in 36 states and Canada.







COMMISSION COMMENTS

The Editors felt than an issue of this nature would be incomplete without comments from members of the Kansas City Municipal Art Commission. Following are their individual thoughts on this important subject of Art In/As Architecture.

Lynn W. Bauer, President Crown Center Redevelopment Corporation.

It becomes increasingly apparent today that urban man is a product of his total environment. Architecture could serve to visually raise the level of our day to day existence by incorporating art as an integral part of planning. In fact, some cities are requiring that at least one percent of the total construction cost of any public building be spent on art. "Art" might include such things as stained glass, fountains, ornamental benches, mosaics, fine paintings or sculpture. Art should be thought of in a very broad sense. Architecture itself could become "art" when carefully considered from the aesthetic standpoint, as well as from the practical standpoint of performing a function.

In Kansas City, as in most urban communities, it is becoming more and more important to reflect at great length on any proposed new construction and consider how it relates to the entire community. A visually pleasing environment which includes greenery and islands of peace and quiet for the city dweller would, I am sure, ultimately lead to a more attractive and productive Kansas City.

F. William Shuler, Architect, Hospital & Medical Facilities, Department of Health, Education and Welfare.

The integration of Art and Architecture is best realized when all design disciplines are invited to participate in the development and implementation of the design concept.

All too often "Art" is limited to a token recognition in the form of an allowance for a mural.

Frederick James, Widely Known Painter and Designer.

The "relationship" of art and architecture is a contradiction in terms. Architects are no longer artists and artists no longer think in terms of architecture. Worse, artists and architects look at each other across a gulf of suspicion and mistrust and whenever they do collaborate they do so speaking alien languages, on limited budgets and generally, with only limited artistic goals. Neither is to be blamed. In our mechanized, dehumanized newworld environment, the architect and the artist have sadly been forced to opposite poles of artistic attitudes and aims. Generally, on one hand the architect has narrowed his aesthetic sphere in his pursuit of "function," even to the contradictory point of making an aesthetic fetish of his technical accomplishments. On the other hand, the artist has for the most part, been diddling with his private, anti-social experiments devoid of communciation or context.

These are generalizations. There are notable examples of great new functional forms in architecture which could be called expressive works of art. There are also new forms in sculpture and painting which seem to reach toward the architectural aesthetics of space and environment.

But both architecture and art—again, disassociated as expressions of the human spirit seem unable to rise above the purely material and mechanical.

Perhaps in this interim of separation artists and architects will discover how much they need each other. Perhaps one day architects will again be artists and artists will relate their work to a more human "function." But this will not come about until both have become rehumanized.

Mrs. James J. Lally, Advertising Arts and Interior Design.

I would like to strongly urge the establishment of an architectural program as an extension of one of our Kansas City galleries. Through this type of program knowledgeable local persons could make our public more aware of "built in art" of their environment. This would, without a doubt, heighten the citizens responsiveness to his surroundings and foster a greater view of artistic conceptions of an architectural dimension.

Mrs. Julian W. Rymar, Vice President in Charge of Design, The Grace Co.

For the men who built the Parthenon it was unthinkable to have a building without sculpture, as it was for the men who designed and built Chartres or the Abby Library of St. Gall. Art and architecture were both art and partners—they were true expressions of their times. Unfortunately, America, influenced by the Industrial Revolution and the Puritan Revival, sought with few exceptions to divorce art and architecture. It is up to us in the 20th Century, with all of our industrial and creative "know how" to once again make superb contemporary architecture and orginal contemporary art truly partners in fully mirroring our times.

SKYLINES

Henry E. Scott, Jr., Professor of Art, University of Missouri–Kansas City.

There is a tendency today to admit all kinds of heterogenous creations into the sphere of the arts. These frequently encompass telephones, lamps, skyscrapers, airplanes, as well as paintings and sculptures. To many people, all can be considered works of art as long as some merit of design and style are in evidence. Perhaps so, yet I feel we should acknowledge basic differences between a lamp and a picture-between those products of human inventiveness that serve a practical purpose and those that are expressions of ideas and imagination. We might even go along with Herbert Reed, who in his ART IN SOCIETY, says: "It is necessary to distinguish in the first place between art as an economic factor ... to satisfy practical needs, and art as an expression of ideals, spiritual aspirations and myths-the ideological aspect of art." The first we might refer to as the utilitarian arts which would include architecture, interior decoration, furniture and utensils, pottery and ceramics, fabrics, textiles, and industrial design. The second might be designated as the expressive arts. These would embrace sculpture, drawing, painting, graphic arts, illustration, commercial art, and stage design. Of the utilitarian arts, there is no question but that architecture ranks as the highest form, one that even touches on some of the significant qualities of expressive arts as well as to serve a practical function.

Good architecture means not only a thorough understanding of form, space, color, design and proportion, but also becomes a tangible symbol and record of human history, taste, and aspirations. We might cite a few examples in the development of American architecture. Independence Hall in Philadelphia, built originally as the Colonial state capitol of Pennsylvania, represented 18th century Georgian standards of design, symmetry, and stylistic treatment that are traceable to Palladio, the great 16th century Italian Renaissance architect.

Greek revival houses, whether in New England, New York State, Ohio, Virginia or Mississippi reflect the attention and sympathy of people in our early American republic for the Greeks who had just fought their war of independence against the Turks. It was felt that the Greek temple form with its Doric or Ionic colonnades could be applied effectively to houses and public buildings with a resulting stateliness and charm that had great appeal. This architectural style inferred that our new democratic society had much in common with the democratic political ideals of the Greek City States.

In the late 19th century Henry Hobson Richardson of Boston proposed the Romanesque style of central and southern France as suitably expressive of the vigor of a new and rapidly expanding America. Notable examples of his work are: in Boston, Trinity Church; in St. Louis, the old Union Station; in Kansas City, houses on Quality Hill (only a few of which remain today). Soon after this came the work of Root of Chicago. His Merchant's Exchange in Kansas City was a very fine example by him—alas, until just a few days ago when it did succumb to the wrecker's blows in spite of the efforts of members of the AIA and others who realized its importance, both historically and architecturally in the heritage of Kansas City. The Union Station in Kansas City reflects the Roman and Baroque grandeur that was epitomized in the 1893 World's Fair. Also, it stands for the era in the country when railroads marked the flow and pulsation of an economic life in which Kansas City served as a great transportation center.

Our City Hall, together with the Jackson County Court House, speak of the rather formal, but very tasteful style of the 1930's which stemmed from the Paris Exposition of 1925, and here was applied to the new skyscraper form of building. That somewhat astark and austere factory-like or hospital-like style formulated by the Le Corbusier found an echo in various works in Kansas City by Frank Lloyd Wright, the great imaginative American genius. Even though not finished to his satisfaction, the Community Christian Church does reflect his ideas. It has great simplicity and an amazing daring in its sheer, unbroken horizontal planes. Among the most recent buildings, I have selected the BMA building for mention. It is typical of the energy, progress, and up-to-dateness of this city in the 1960's. It makes skillful use of modern structural techniques, materials, and the striking highrise style of architecture.

There have been times when architecture has been over-ideal, too theoretical, and too removed from practical needs and conditions. Such were the great manor houses of England in the 18th century, put up under the influence of Palladio in Italy. They were intended as show pieces more than anything else. They did not satisfy very well every day living conditions and needs. Then, on the other hand, there have been times when architecture has been over-practical, very hard, cold and inhuman. I am thinking of the international style, which in itself is rather sterile. That was when Le Corbusier was thinking in terms of buildings as machines for living, houses especially. Many of the modern commercial skyscrapers have this rather inhuman stark and steely character. And so it seems obvious that architecture does bear a very direct relationship in human life to history and to environment. It is a tangible expression of the culture and artistic ideals of the times.

Unfortunately, the great majority of people seem unappreciative, insensitive, and unknowing of these matters and all they think about is what progress should be made in the city. They believe that only new buildings have any validity and anything that is old, hardly a generation or more in age, should be torn down completely to make room for the new. But there are some people, a minority, who have the conviction that we should cherish buildings that pertain to the history of this community and that if at all possible these should be preserved. Realizing the need for some kind of control over historic buildings and areas, the Art Commission, with the help of members of the AIA, has drawn up a set of recommendations for the establishment of a Landmarks Commission. This has been through the legal department of the city and has now reached a state where it may, in the immediate future, be presented as an ordinance for the City Council to consider and to pass on. We hope this may already have been done by the time this comes to your attention. We believe this is a very important step in the preservation of architectural works that may be considered to have value historically and artistically in the heritage of Kansas City.

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(continued from page 7)



Stained glass window by Janet Kuemmerlein for G. Peter Keleti residence.





Detail of Liturgical Banners for St. Patrick's Church by Janet Kuemmerlein.



Machine-sewn stitchery wall-hanging by Janet Kuemmerlein.

Janet Kuemmerlein, Secretary of the Kansas Artist-Craftsman Association, discusses the

AMERICAN CRAFTSMAN'S COUNCIL

Much architecture of this century has ignored the added vitality which the work of artistcraftsman can contribute to a structure.

The architect, being pressed by the client to solve a continuous series of economic problems concerning space, budget, building codes, zoning laws and rapidly changing building techniques, often neglects the area of the artistcraftsman. Many times this neglect can be seen in the finished building by a monotony of gridiron textures, hard, industrial looking surfaces, all lacking the warmth and fluidity of the human hand. Attempts to relieve this situation have resulted in works of art referred to by architects as "applied art" and which, in most cases, are as unsatisfactory to the artist-craftsman as to the architect.

In order that a better solution be found, the artist-craftsman can no longer limit himself to the use of his media but must extend the boundaries of his knowledge to include an understanding of architectural structure and the form it takes in a building. The result is not merely a tacked on embellishment to fill an empty space but work genuinely and uniquely related to the building while retaining a life of its own.

During his recent travels in America, the architect, Gio Ponti, was interested to find a movement that promotes the development of hand work. Although Mr. Ponti has much intuition and is always ready to offer guidance to the hands of others, he shares with many architects a certain shyness in using his own hands. The movement is that of the American Craftsman's Council, sponsored by Mrs. Vanderbilt Webb and expressed in the Craft Horizon Magazine. It is not only aimed at creating an American Guild of Craftsmen, but which also promotes the work of artists and intellectuals.

The American Craftsman's Council was founded in 1943. It is the only national organization dedicated solely to Craftsmen. In 1945 it founded the School for American Craftsmen at the Rochester Institute of Technology. In 1956 it opened the Museum of Contemporary Crafts on 53rd St., in New York and American House, a retail shop handling only the work of American Craftsmen. The organization is divided into six regions, each having its own conferences and juried exhibitions. The Craftsman-Trustee of the South-Central Region is Sheldon Carey, Professor of Ceramics at the University of Kansas. In 1964 a World Congress of Craftsmen was held at Columbia University in New York and was attended by 300 craftsmen from 53 countries.

The work of this organization has helped to establish improved communications between a discerning public and the professional artistcraftsman. An additional function is an Architectural & Interior Design Service which includes a Consultation Bureau, a Photo-Slide Library, (with work available for reference), and personnel to act as liaison between the Architect and the Craftsman.

The American Craftsman's Council sees evidence that a closer association is taking place between the Architect and the Artist. The Council has defined this association as "one that seeks to satisfy both sensitive and rational man, by giving meaning to space by relating form and use to human proportions and by rejoining the arts under a common roof."



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The Kansas City Chapters of the American Institute of Architects, the Producers' Council and the Construction Specification Institute recently presented the University of Missouri-Kansas City with checks totaling \$450.00.

As in previous years, the funds will be used to purchase books on architecture for that special section of the U.M.K.C. Library. Dr. Kenneth J. LaBudde, Library Director, accepted the donation for the University.

Officials present for the presentation ceremony included (from left to right in the photograph): David Brey, Chairman of the A.I.A. Library Committee; George H. Ehrlich, Chairman of the Department of Art and Art History; Bill Love, President of the C.S.I.; Jim Berg, President of the Producers' Council; Dr. LaBudde; William M. Conrad, A.I.A. Chapter President; Clarence F. Watson, President-Elect of C.S.I.; and Harold Vince, Past President of Producers' Council.

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