NPS Form 10-900 OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

Historic name Remington Rand Building

Other names/site number N/A

Name of related Multiple Property Listing N/A

2. Location

Street & number 4100 Lindell Boulevard | N/A | not for publication

City or town St. Louis | N/A | vicinity

State Missouri Code MO County Independent City Code 510 Zip code 63108

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this _X_ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

[redacted] I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide _X_ local

Applicable National Register Criteria: ___ A ___ B _X_ C ___ D

Mark A. Miles MARCH 13, 2015 [redacted]

Signature of certifying official/Title Mark A. Miles, Deputy SHPO Date

Missouri Department of Natural Resources
State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

_____ entered in the National Register

_____ determined eligible for the National Register

_____ determined not eligible for the National Register

_____ removed from the National Register

_____ other (explain:) _____

Signature of the Keeper Date of Action

5. Classification

Ownership of Property
(Check as many boxes as apply.)

X	private
	public - Local
	public - State
	public - Federal

Category of Property
(Check only **one** box.)

X	building(s)
	district
	site
	structure
	object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1		buildings
		sites
1		structures
		objects
2		**Total**

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions.)

COMMERCE/TRADE/Business/Office Building

Current Functions
(Enter categories from instructions.)

Vacant

7. Description

Architectural Classification
(Enter categories from instructions.)

MODERN MOVEMENT

Materials
(Enter categories from instructions.)

foundation: Concrete
walls: Brick
Steel
roof: Asphalt
other: Glass

X **NARRATIVE DESCRIPTION ON CONTINUTATION PAGES**

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- [ ] A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [ ] B Property is associated with the lives of persons significant in our past.
- [x] C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- [ ] A Owned by a religious institution or used for religious purposes.
- [ ] B removed from its original location.
- [ ] C a birthplace or grave.
- [ ] D a cemetery.
- [ ] E a reconstructed building, object, or structure.
- [ ] F a commemorative property.
- [ ] G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

ARCHITECTURE

Period of Significance

1957

Significant Dates

1957

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Hellmuth, Obata, + Kassabaum/Architects
Obata, Gyo/Designer
Shakofsky, S. P./Builder
Bergmeier, Leslie J./Engineer

[x] **STATEMENT OF SIGNIFICANCE ON CONTINUTATION PAGES**

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Previous documentation on file (NPS):

- ____ preliminary determination of individual listing (36 CFR 67 has been requested)
- ____ previously listed in the National Register
- ____ previously determined eligible by the National Register
- ____ designated a National Historic Landmark
- ____ recorded by Historic American Buildings Survey #_____
- ____ recorded by Historic American Engineering Record # _____
- ____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- X State Historic Preservation Office
- ____ Other State agency
- ____ Federal agency
- X Local government
- X University
- X Other

Name of repository: **HOK Archives**

Historic Resources Survey Number (if assigned):

10. Geographical Data

Acreage of Property Under 1 acre

Latitude/Longitude Coordinates
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

	Latitude:	Longitude:		Latitude:	Longitude:
1	38.639652	-90.246124	3		
2			4		

UTM References
(Place additional UTM references on a continuation sheet.)
_____ NAD 1927 or _____NAD 1983

	Zone	Easting	Northing		Zone	Easting	Northing
1				3			
2				4			

Verbal Boundary Description (On continuation sheet)

Boundary Justification (On continuation sheet)

11. Form Prepared By

name/title Matt Bivens/Historic Preservation Director
organization Lafser & Associates, Inc. date 1.31.14; rev through 2.12.15
street & number 1215 Fern Ridge Pkwy., Suite 110 telephone 314-560-9903
city or town St. Louis state MO zip code 63141
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Additional Documentation

Submit the following items with the completed form:

- **Maps:**
  - A **USGS map** (7.5 or 15 minute series) indicating the property's location.
  - A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Photographs**
- **Owner Name and Contact Information**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log:

Name of Property: Remington Rand Building

City or Vicinity: St. Louis

County: Independent City State: MO

Photographer: Matt Bivens

Date Photographed: 1-27-2014

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 12: Primary elevation facing north; camera facing south.
2 of 12: Primary elevation entrance detail facing north; camera facing south.
3 of 12: Primary elevation detail; camera facing east.
4 of 12: East side elevation (left) and Primary (right); camera facing southwest.
5 of 12: East side elevation; camera facing west.
6 of 12: East elevation (right) and rear (left); camera facing northwest.
7 of 12: Detail of corner; camera facing northwest.
8 of 12: Rear elevation at south; camera facing north.
9 of 12: Interior main hall, 1st floor; camera facing south.
10 of 12: Interior 1st floor storefronts; camera facing northwest.
11 of 12: Interior 2nd floor offices; camera facing east.
12 of 12: Interior 3rd floor offices; camera facing northeast.

Figure Log:

Figure 1 (page 1)**:** Site in dotted National Register boundary. Source: 1965 *Sanborn Fire Insurance Map*, v 5s, p 72. Arrow indicates North.

Figure 2 (page 4)**:** Current basement floor plan. Source: The Lawrence Group Architects. Arrow indicates North.

Figure 3 (page 4)**:** Current 1st floor plan. Source: The Lawrence Group Architects. Arrow indicates North.

Figure 4 (page 5)**:** Current 2nd floor plan. Source: The Lawrence Group Architects. Arrow indicates North.

Figure 5 (page 6)**:** Current 3rd floor plan. Source: The Lawrence Group Architects. Arrow indicates North.

Figure 6 (page 12): St. Sylvester Church completed in 1954 of local stone and clear span wood truss roof (right); Bristol Primary School completed in 1956 of glass and steel (bottom). Source: *Architecture and Urbanism*. Special supplemental issue devoted to Gyo Obata/HOK 1954-1990. December 1990, extra edition, page 226

Figure 7 (page 13): Proposed design of the new St. Louis office for Remington Rand. Source: *St. Louis Globe-Democrat*. "Commercial & Industrial" section, Sunday March 11, 1956, 6F.

Figure 8 (page 17): Gyo Obata at age 32 in 1956. Source: *St. Louis Construction Record.* January 7, 1956.

Figure 9 (page 25): Remington Rand Building, built in 1956 at 4100 Lindell. Source: Matt Bivens photograph 2014.

Figure 10 (page 26): Missouri Office Building, built 1959 at 601 Broadway, St. Louis. Source: Google Earth, 2014.

Figure 11 (page 27): McGregor Memorial Community Conference Center, Detriot, Michigan. Source: *P. C. Bulletin*. "Architectural Picture Study of Selected School Designs." Number 89, September 1959, page 41.

Figure 12 (page 28): 1960 IBM Building at 3800-18 Lindell, St. Louis. Source: Google Earth, 2014.

Figure 13 (page 28): 1961 Blue Cross at 1430-32 Olive, St. Louis. Source: Google Earth, 2014.

Figure 14 (page 29): 1962 Priory Chapel, 500 South Mason Road, Creve Couer, Missouri. Left - Completed building. Source: "A Guide to the Architecture of St. Louis." George McCue and the Curators of the University of Missouri. (Columbia, Missouri: University of Missouri Press, 1989). Right - Interior during construction, Henry T. Mizuki, 1961. Source: Missouri Historical Society Archives.

Figure 15 (page 30): 1960-63 Planetarium in Forest Park, St. Louis. Source: *Popular Science Magazine* "PS Picture News." December 1963, volume 183, number 6, page 98. (New York: Popular Science Publishing Company.

Figure 16 (page 31): 1966-67 American Zinc at 20 S. 4th, St. Louis. Source: Matt Bivens photograph.

Figure 17 (page 31): 1969 Ralston Purina Company, Checkerboard Square, St. Louis, Missouri. Source: "A Guide to the Architecture of St. Louis." George McCue and the Curators of the University of Missouri. (Columbia, Missouri: University of Missouri Press, 1989).

Figure 18 (page 33): Obata's new office towers- 1971 and 1976. Source: top Sven Brogen photograph, 2010. The 1976 Boatmen's Tower is at left, the 1971 Equitable is at right. Bottom: William Clift "Reflection, Old St, Louis County Courthouse, St. Louis, Missouri, 1976." Equitable Building, 10 South Broadway, 1971.

Figure 19 (page 34): Reorganized Church of Jesus Christ of Latter Day Saints World Headquarters, Independence, Missouri. Source: "Architects for the New Millennium. (Australia: Images Publishing Group, 2000).

Figure 20 (page 35): Dallas-Fort Worth International Airport, Texas. Source: E. Kidder Smith. "Sourcebook of American Architecture: 500 Notable Buildings from the 10th Century to the Present." (New York, Princeton Architectural Press, 1996). Pages 544-45.

Figure 21 (page 36): National Air and Space Museum Project design (right) and completed building (bottom). Source: Right, HOK Global Design Portfolio, page 242 and HOK archives drawing. Bottom, Smithsonian website accessed http://airandspace.si.edu/visit/mall/.

Figure 22 (page 37): King Saud University, Riyadh, Saudi Arabia. Source: Google Earth and Sketch-up from college website accessed http://ksu.edu.sa/en/maps/3d-map.

Figure 23 (page 45)**:** "Remington Rand Building Boundary Map." Source: Google Earth and Lafser & Assoc, 2014.

Figure 24 (page 46): Floor plan and Photo Key – First Floor. Source: TLG and Matt Bivens, 2014.

ARCHITECTURAL DESCRIPTION

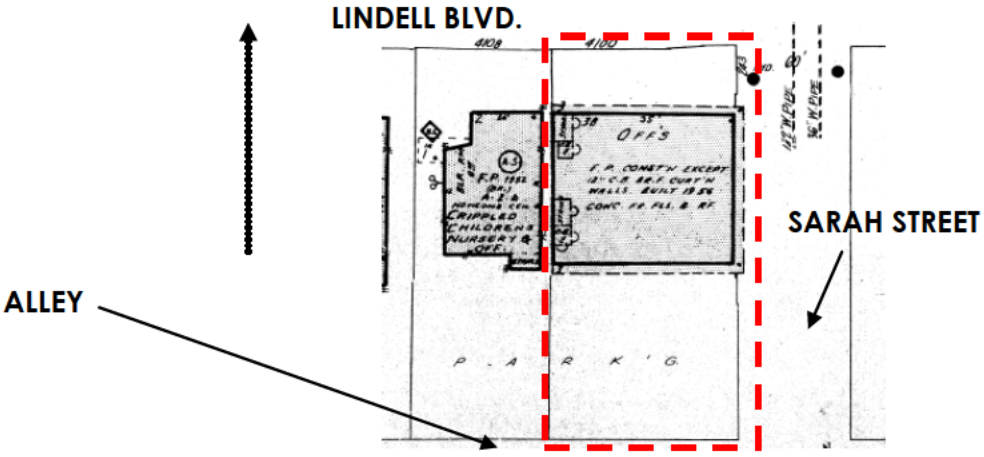
Summary

The Remington Rand Building at 4100 Lindell Boulevard in St. Louis (Independent City), Missouri, is a three-story, steel and pre-cast concrete, rectangular shaped office building set on a concrete foundation and clad with brick and concrete knee walls supporting glass curtain walls. Essentially original in design, the building was completed by builder S. P. Shakofsky in 1957 from 1956 designs by the architectural firm of HOK; Gyo Obato was the principal designer. The building retains all of its original exterior design elements. Both street-facing elevations contain low brick knee walls supporting wide spans of glass set between slender vertical columns; a cantilevered ceiling extends from each story and is accented by narrow, vertical steel I-beams. The building has a flat roof. On the interior, the building is comprised of large open spaces as well as smaller individual offices with exposed concrete floors. The western interior wall contains all of the mechanical, utility, and floor access stairs and elevators per the original design. There is a concrete paved parking lot behind the building which counts as a contributing structure. The property has integrity of location, design, setting, materials, workmanship, feeling and association.

Site

The city block containing the Remington Rand Building is bound by Lindell Boulevard to the north, South Sarah Street to the east, an alley and West Pine Boulevard to the south and at the far west side is North Boyle Avenue. This stretch of the Lindell Blvd.-facing block contains a variety of commercial buildings and an apartment high-rise nearest Boyle. The building faces north at Lindell Blvd. and has a short, landscaped front yard with a portion of concrete pavement leading to the main entrance bay. Behind the building is a parking lot which contains over ten parking spaces and therefore counts as a contributing structure. The lot is bound by a metal security fence.

Figure 1: Site in dotted National Register boundary. Source: 1965 *Sanborn Fire Insurance Map*, v 5s, p 72. Arrow indicates **North**.



Exterior

The north and east facades of the Remington Rand Building face Lindell Boulevard and Sarah Street respectively and are identified as the primary elevations. The first primary façade facing north at Lindell Blvd. contains five bays framed by vertical metal clad concrete columns (photo 1). At the far right side is a single panel, metal egress door that leads to an internal stair; a single light transom is above. Adjacent the door is a flush wall comprised of buff brick (photo 2). An aluminum-framed doubled entrance with sidelights and floor to ceiling height glass walls in the adjoining bay have a wide transom above that contains signage. The next three bays contain glass walls set above low concrete walls and framed by aluminum. Although the original sash appears to have included three individual sections divided by aluminum stock framing, some portions—likely broken over time—were replaced with smaller size glass additionally framed by thinner aluminum metal framing. This modification of the original rhythm does not interfere with the expanse of glass and the original design intent is apparent. A cantilevered concrete ceiling projects outward from the elevation and provides an awning (photo 3). At both the second and third floors the far right side (above the stair entry door at the first floor) is a section of fixed, vertical glass with lower operator; again adjacent is a flush wall comprised of buff brick (photo 2). The structural columns from the first floor are continued upward and frame four equally-sized bays composed of low brick knee walls with sections of glass framed by aluminum to create six rectangular panes. The cantilever is continued at the second floor and finally at the flat roof; the outermost edge is interconnected by thin steel I-beams which mimic the main structural elements as well as divide those sections in half (photo 3). Within each half, every middle window has a lower operator section. Above the far right side is an elevator penthouse which projects from the roofline and contains a vertical vent. Two additional projections above the roofline containing stairs and an elevator are immediately behind (photos 1-2).

The east-facing, Sarah Street elevation is divided into three bays from the first through the third floors; a low knee wall of concrete with concrete lip supports the near full-height glass on the first floor (photos 4-6). The first two bays of the first floor closest to the north elevation are comprised of six sections of glass divided in half with aluminum framing to create twelve individual sash partitions. The bay closest to the building rear (south elevation) has a wall of concrete parging penetrated by three fixed sash windows with lower operators similar to the front façade stair egress hall; these windows are boarded (photo 5). Above at the second and third floors there are three bays containing seven sections of sash with every-other one containing a lower operator per

section. The same cantilevers and outermost vertical poles continue on this elevation (photo 7).

At the rear, south-facing elevation are seven similar boarded windows identical to those found on the adjacent elevation (photos 6 and 8). Two bays to the left, western-most side contain an entrance with sidelight and transom and a loading dock. The bay configuration on the second and third floors mimics that of the north-facing Lindell Blvd. elevation. Repeating sections of six-part vertical sash divisions with lower operators at the middle of the halves again contain the external metal poles dividing the main bays in half again. Corresponding to the rear of the stair egress is a tripartite sash bay with penthouse above penetrating the roofline. The western-most elevation is comprised of a solid wall plain only accented by the penthouse projections above the roof.

Interior

The interior of the Remington Rand Building is simple and comprised of concrete floors with some vinyl tile and carpet on the first through the third stories. Through the main entrance is an office desk (installed more recently) and a long corridor which leads down a hall and out the rear door. To the right side (west) of the corridor (beginning at the main entrance) is an enclosed stair hall, a passenger elevator, a pair of restrooms, a second enclosed stair hall, and finally a freight elevator (photo 9). The freight elevator has access to the hall as well as the rear loading dock (photo 8). The first and second floors contain both wide open spaces and separate offices (photos 10 and 11) with some smaller offices on the upper floor (photo 12). Original configuration of the interior is unknown until HOK plans are located. The experience of the interior is enhanced by the high glass walls and the design elements of the building. (Figure 2 below shows basement floor; figures 3 through 5 include the 1st, 2nd, and 3rd floors).

Figure 2: Current basement floor plan. Source: The Lawrence Group Architects. Arrow indicates North.

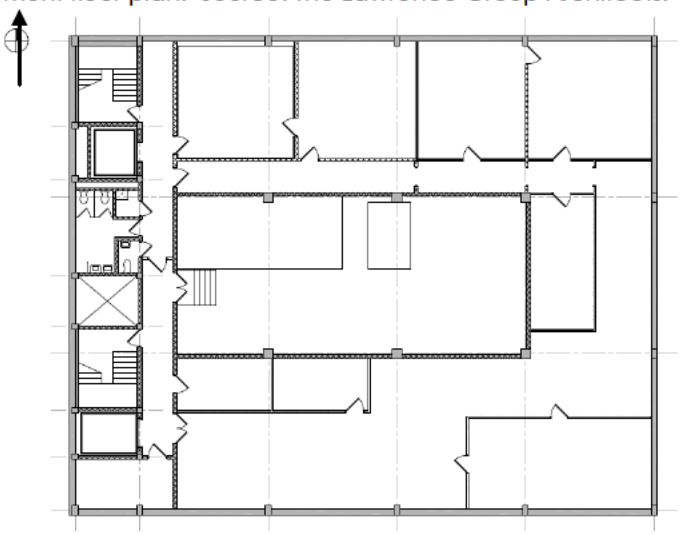


Figure 3: Current 1st floor plan. Source: The Lawrence Group Architects. Arrow indicates North.

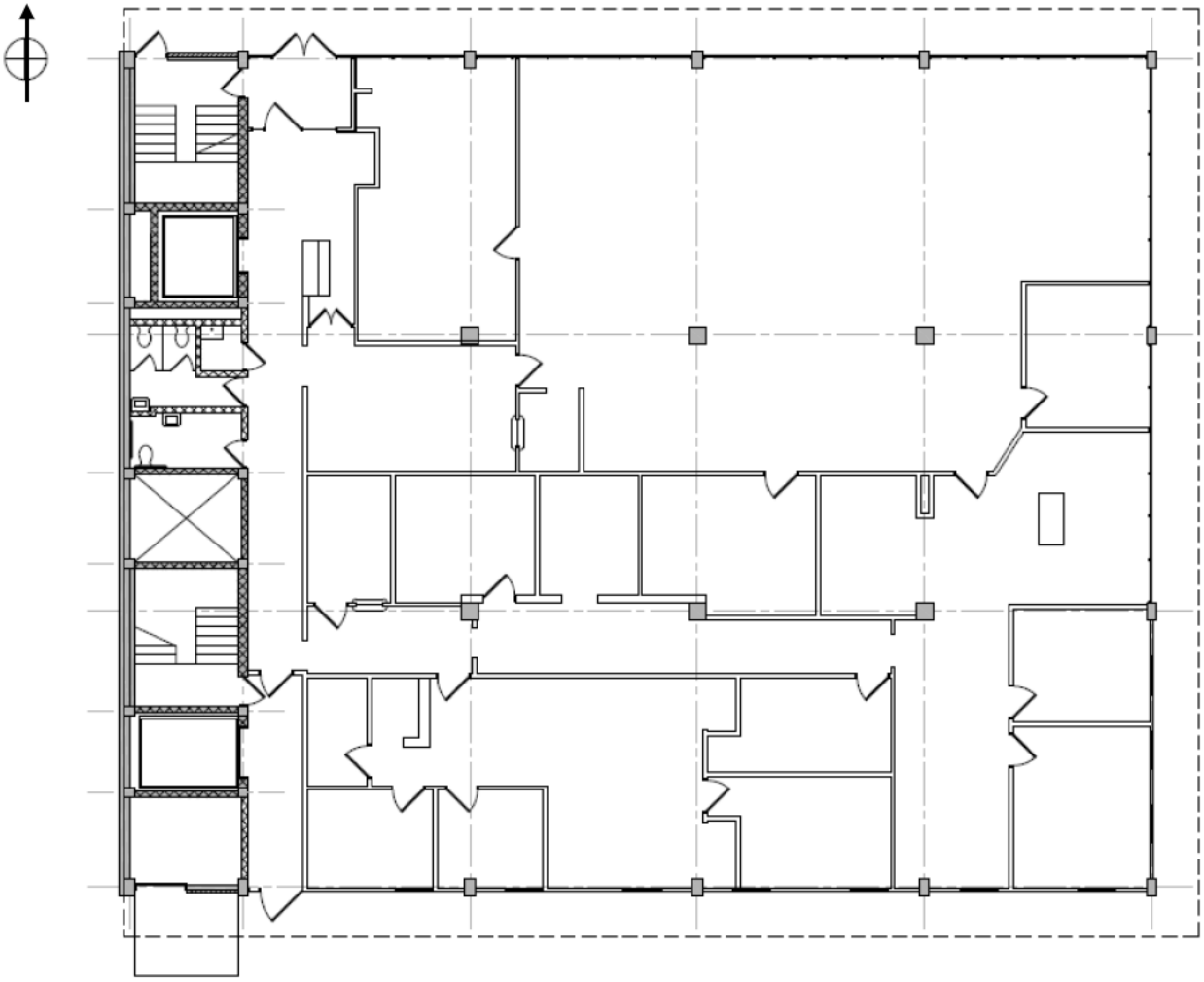


Figure 4: Current 2nd floor plan. Source: The Lawrence Group Architects. Arrow indicates North.

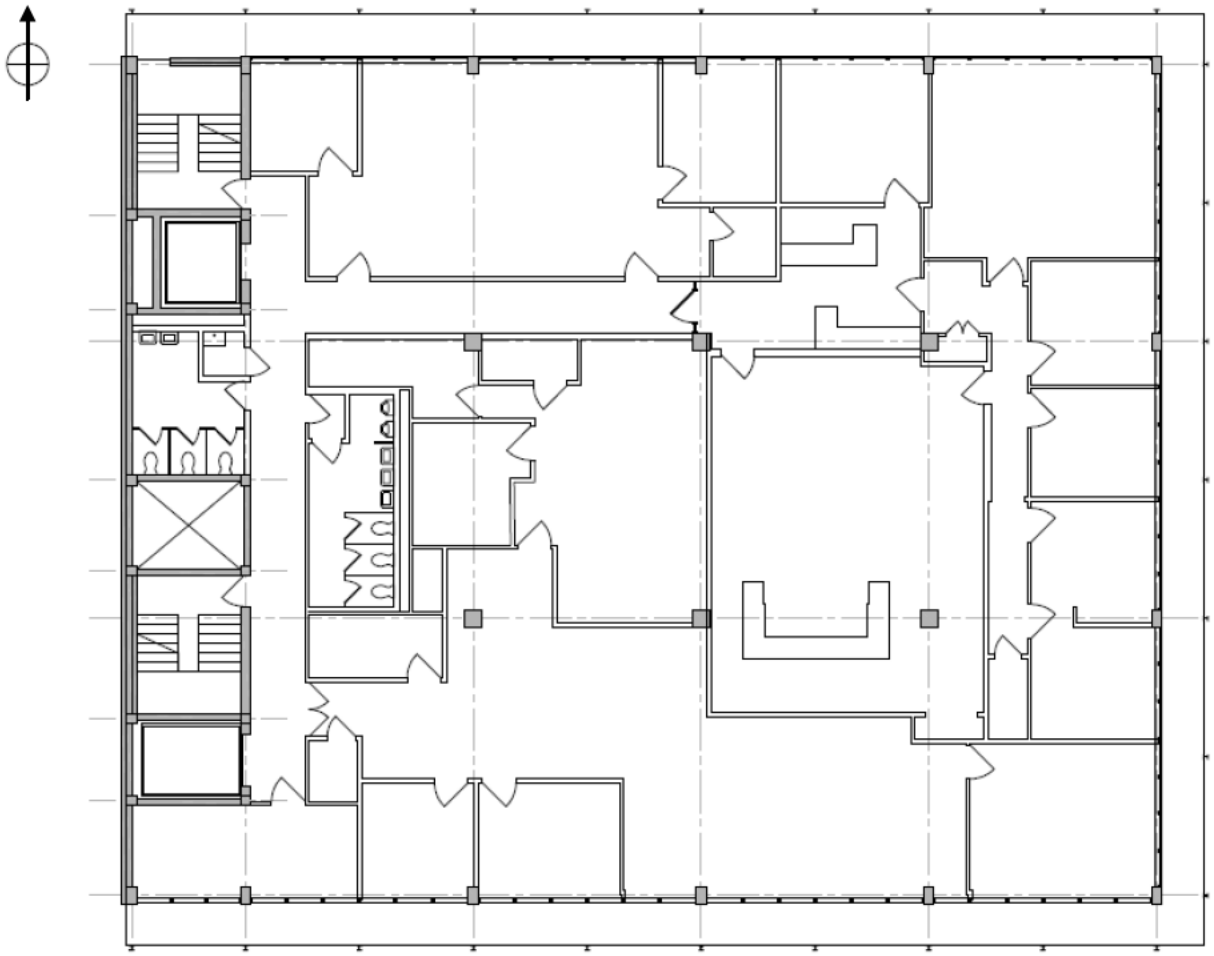
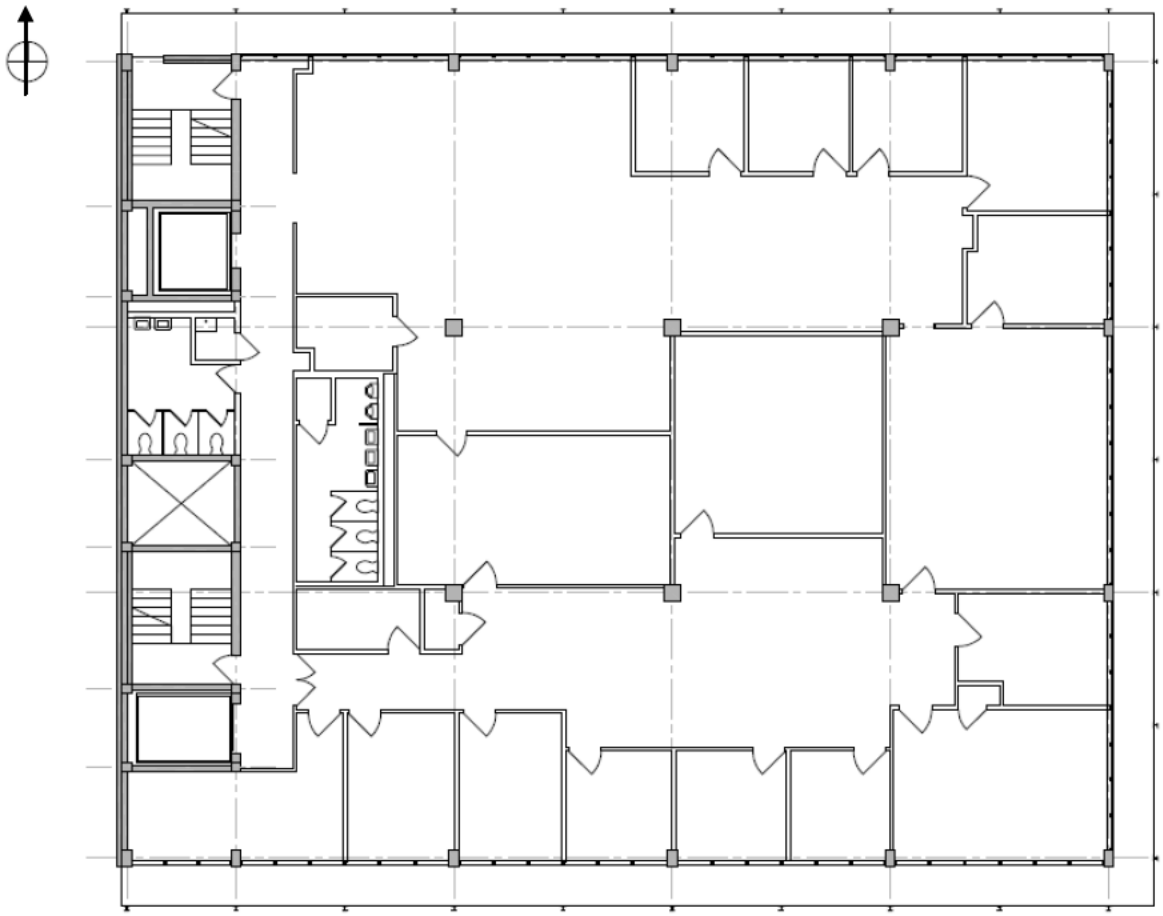


Figure 5: Current 3rd floor plan. Source: The Lawrence Group Architects. Arrow indicates North.



Integrity

The Remington Rand Building at 4100 Lindell Boulevard retains its original exterior structure, materials, and design as well as essential characteristics on the interior including stair, restroom, and elevator facilities along the western wall. Although some of the interior space has been modified with temporary walls to create smaller offices, most of the interior remains open space—an adaptable design intent of Gyo Obata's work. His concept of designing a building whose interior could evolve with future needs is a characteristic of this structure. Despite minor changes at the exterior including few replacement glass panes, boarded window openings at the rear and three bays of a side elevation (which may be original or early) and in the interior including new floor coverings, temporary walls, and some drop ceilings, the building retains integrity of location, design, setting, materials, workmanship, feeling and association and it is clearly recognizable from its period of significance in 1957.

STATEMENT OF SIGNIFICANCE

Summary

The Remington Rand Building at 4100 Lindell Boulevard in St. Louis (Independent City), Missouri, is eligible for local listing in the National Register of Historic Places (NRHP) under Criterion C in ARCHITECTURE as a work of Master Architect Gyo Obata. Designed in 1956 by Obata in the newly-formed team of the future global firm of Hellmuth, Obata, + Kassabaum (HOK), the building was engineered by Leslie J. Bergmeier and completed in 1957 by builder S. P. Shakofsky, both of St. Louis. Noted as being Obata's first commercial commission, the building corresponds to the first phase of his architectural career as principal architect with HOK. The building is noteworthy as an unprecedented example within the complete context of Obata's six-decade practice. In addition to artistic sensitivity and knowledge of engineering, structures, and building functions, Obata developed a definitive aesthetic attitude in regard to his design philosophy: to find meaning in each building, to allow a structure to grow from within and to express the essential quality of each project.[1] The Remington Rand building epitomized Obata's philosophy by fulfilling both the psychological and the physical needs of the client while creating a building that interacted with the environment.

Although Obata continues to design a few projects today at the age of 91, he has stepped down from the management role at HOK and is no longer the principal designer of the firm. Obata's contribution to architecture has been a major subject of scholarly examination for more than fifty years and thus has provided a long enough period for evaluation according to the National Register.[2] Commissioned by the Sperry-Rand Corporation as the location of its Midwest Remington Rand Company Office, the building remains intact today. All of Obata's unique design elements are extant and clearly recognizable from the building's period of significance. Although some elements, including concrete cantilevered floors, are utilized in different ways in later buildings, the Remington Rand Building is distinctive as representing the earliest phase in the development of Obata's career and as embodying his concepts of architecture. The period of significance is the construction completion date of 1957. The building retains integrity and is demonstrative as a significant work of prominent, global, master architect, Gyo Obata.

Background – Evolution of Lindell Boulevard

[1] "The History of Missouri." (New York: Lewis Historical Publishing Company, 1967). Volume IV, page 598.
[2] John H. Sprinkle, Jr. "Of Exceptional Importance: The Origins of the Fifty-Year Rule in Historic Preservation." *The Public Historian: A Journal of Public History*. Volume 29, Number 2, Spring 2007. And National Register

At the turn of the 20th Century, Lindell Boulevard was a stretch of city blocks running westward from the downtown core that included some of the most impressive commercial, residential, and religious properties built in the city of St. Louis. Stone front and brick, three-story Italianate, Romanesque, and Victorian mansions belonging to some of the more influential St. Louis businessmen and professionals were constructed in the early 1880s along the street. The population there was sparse however; this was due to unpaved streets and a lack of amenities such as sidewalks, curbs, and street lighting. This would all change when determined Lindell Blvd. residents presented the St. Louis Board of Public Improvements with a proposal—the result was an agreement to improve a large section of Lindell Blvd. (including their properties) between Grand Avenue and Forest Park. This effort resulted in Lindell Blvd's. conversion from undeveloped land into a "stately boulevard" after 1886.[3]

Despite the attractive improvements to the street and the new residential construction, there was no formal city plan and no zoning policy in place. Like other "western" portions of the city, it was just a matter of time before commercial shops and light industrial factories would begin to encroach upon these newer residential enclaves.[4] Continuing through the early 1900s, unchecked development directly impacted streets such as Lindell Blvd. and jumpstarted a process of flight further west. By the time city planning and zoning documents were being written in the latter half of the 1910s, many of the residences had been abandoned and some demolished. Multiple-family apartments sprouted up along Lindell Blvd. and eventually became the norm by the 1920s; commercial tenants moved into some of the residences.

With the adoption of a Comprehensive Plan in 1947 a new zoning ordinance and minimum housing standards were introduced.[5] The following decade saw the City Plan Commission conduct a study of rezoning along Lindell Blvd. in particular, especially between Boyle Avenue and Kingshighway in order to make way for new medical office buildings.[6] By the later 1950s Lindell Blvd. between Grand Avenue and Kingshighway

Bulletin 15 "How to Apply the National Register Criteria for Evaluation" (Washington D. C.: U. S. Government Printing Office).

[3] *St. Louis Post-Dispatch*. "Settled at Last." March 2, 1886, page 7. These same men voluntarily graded this section of road at a cost to themselves of over $21,000. In the proposal, the Lindell Blvd. homeowners petitioned to have the street finished with Telford paving over a foundation of stone blocks and gravel; along the sidewalk at either side were to be curbs at the street and a double row of trees beyond. Improvements included the full stretch of Lindell Blvd. from Grand Avenue to Forest Park.

[4] Betsy Bradley. "Historic Context Statement, St. Louis: The Gateway Years, 1940-1975. (Page 29 in section, page 60 in larger survey).

[5] St. Louis City Plan Commission. *Comprehensive Plan*. (St. Louis: City Plan Commission, 1947).

[6] Bradley, *op. cit*.

had ultimately transformed from a residential street to "a thoroughfare lined with a mix of commercial and office buildings."[7] By the mid-1970s Lindell Blvd. was envisioned as a "strategic spine of the metropolitan community."[8]

Although few International Style and Art Deco buildings were constructed in the 1930s and 1940s along Lindell Blvd., the first truly Modern buildings appeared there after 1954. One of a small handful of these first new buildings constructed in over a decade was designed in 1956 by Gyo Obata for Remington Rand at 4100 Lindell.

Background: The Sperry-Rand Corporation

What later became the Sperry-Rand Corporation was first founded as E. Remington & Sons in 1873. Known for their introduction of the first commercially viable typewriter, the company developed the device through a reformed Remington Typewriter Company in 1909 when it introduced the first "Noiseless" typewriter.[9] By 1927 Remington merged with Rand Kardex to form Remington Rand. Multiple inventions in typewriter and business machine technology ultimately led to the construction of the world's first business computer. Designed in 1949 this "409" machine was a control panel programmed punched card calculator.[10] The size of such a machine at the time was similar to almost four large refrigerators and it generated enough heat to warm a mid-sized house. The Internal Revenue Service was one of the first customers; receiving their machine in July of 1951, it was immediately used to process foreign and local income taxes.[11] The system was sold early on in two additional models as the UNIVAC 60 (1952) and UNIVAC 120 (1953); the model number corresponded to the number of decimal digits of vacuum tube memory storage.[12]

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[7] *Ibid*.
[8] "A New Auto Club Building in St. Louis," *Midwest Motorist*. (April, 1976).
[9] Remington Rand Company History.
http://www.unisys.com/unisys/about/company/history.jsp?id=209#sthash.DN8GuM7K.dpuf
accessed 1-20-2014.
[10] Mike Hally. "Electronic Brains: Stories from the dawn of the computer age." (London: Granta Books, 2005) page 62. The "40" came from the 40 programmable steps that the machine could carry out while the "9" came from the number of variables it could read in from a punched card.
[11] *Ibid*, page 68.
[12] *Ibid*, page 69. Remington-Rand perfected and enhanced the UNIVAC (UNIVersal Automatic Computer) through several models and modifications and subsequently built the UNIVAC 1 in 1951—noted as the commercial computer that changed how the United States Census was implemented.

By 1953, Remington Rand introduced the UNIVAC 1103, the first commercial use of random access memory (RAM); this machine competed with IBM's "701" but soon was favored due to its ability for faster input-output data.[13] By 1955 the Sperry Company (formed earlier in 1933) merged with Remington Rand to form Sperry-Rand. The company set out to improve their machines and in particular delivered the UNIVAC II which included magnetic (non-mercury) core memory and by 1962 had created the last of the original UNIVAC machines—model III which was a binary machine that could support both the UNIVAC I and II models for backward compatibility.[14] It was also during this time that the company was investigating Midwest markets with the intention of building a new office.

Between 1960 and 1976 Sperry-Rand introduced the first multiprocessor computer and the first cache memory disk subsystem.[15] Competing with the likes of IBM, Burroughs, GE, RCA, and Honeywell, Remington Rand and later Sperry-Rand improved their machines culminating in the technology that would create today's personal computers.

Sperry-Rand Corporation Commissions HOK

The Sperry-Rand Company began planning in 1950 to locate several new offices throughout the country. Nationwide company headquarters were established in Texas (in 1950), Pennsylvania (in 1948), Los Angeles (in 1953), and retained in Washington, D. C. (Rand-related since 1936), but the company lacked a major presence in the Midwest. Ultimately, Remington Rand (still an active and distinct division of Sperry-Rand) took a serious interest in St. Louis and eventually purchased a vacant lot at the southwest corner of Lindell Boulevard and Sarah Street for the site of its Midwest office location in 1955. In keeping with the contemporary architectural preference for its office buildings and particularly those completed in Texas and Los Angeles, the St. Louis building would also need to be Modern.

A formal merger of Hellmuth, Obata, + Kassabaum (HOK) in St. Louis in 1955 provided this possibility. Leaving the predecessor firm of Hellmuth, Yamasaki and Leinweber (HYL), both George Hellmuth (management) and architect Gyo Obata, had already been associated with some important modern building projects in St. Louis at the Lambert International Airport and in public housing (i.e. Pruitt-Igoe) within the city limits.

[13] Internet source https://readtiger.com/wkp/en/UNIVAC_1103 accessed July 1, 2014. Section explains the machine as a successor to the UNIVAC 1101.
[14] Remington Rand Company History, *op. cit*.
[15] *Ibid*.

Obata had also just completed designs for the St. Sylvester Church (built 1954) in Eminence, Missouri and began planning for the Bristol Primary School[16] in Webster Groves which was completed in 1956 (see Figure 6, page 12). St. Sylvester was constructed using local fieldstone as well as local lumber with an altar built from a tree trunk. Obata's experience with the airport, public housing, and now religious and educational designs would soon be complemented with his first commercial office.

Obata's solution to Remington Rand's needs for a modern office and showroom,[17] distinctive on Lindell Blvd. at the time, was a clear, clean expression of form and materials devoid of any historical references or ornamentation (Figure 7, page 13 and photos). Obata's design met the challenge of providing a contemporary structure to house not only the company's physical requirements but also one able to exemplify their modern image. During a recent interview with Gyo Obata, he reminded this author that Rand was of course a "great pioneer" in their field and that they sought out architects with similar credentials to provide them with unique, modern buildings to house their operations.[18] Commissioning such firms as Holabird & Roch (1936), Ely J. Kahn & Robert A. Jacobs with Welton Becket (1948), George Dahl (1950), and Thalheimer & Weitz (1948) for their nation-wide offices, Remington Rand's preference for "new" architecture was obvious.

[16] Dorothy H. Brockhoff. "HO+K." *Washington University Magazine*. Winter 1981, page 21. Page 26. The Bristol School won several architectural prizes including the nationwide competition for better school design.
[17] *Ibid*. And Matt Bivens Supplemental Interview with Gyo Obata, November 4, 2014.
[18] Matt Bivens. Interview with Gyo Obata. May 5, 2014.

Figure 6: St. Sylvester Church completed in 1954 of local stone and clear span wood truss roof (right); Bristol Primary School completed in 1956 of glass and steel (bottom). Source: *Architecture and Urbanism*. Special supplemental issue devoted to Gyo Obata/HOK 1954-1990. December 1990, extra edition, page 226.

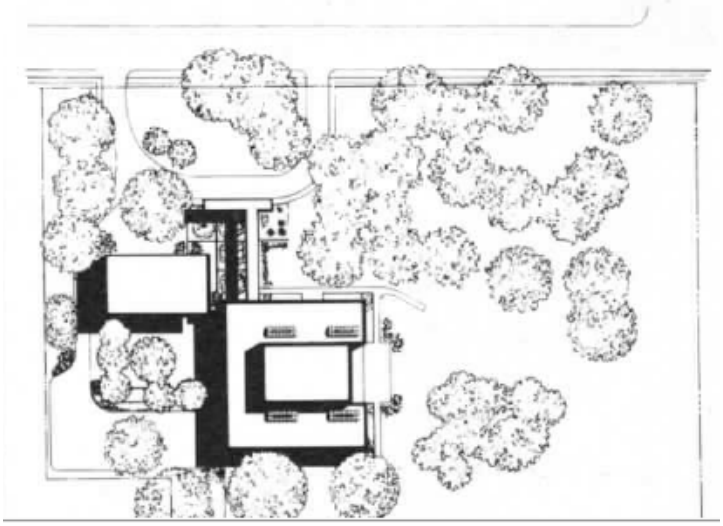

Figure 7: Proposed design of the new St. Louis office for Remington Rand. Source: *St. Louis Globe-Democrat*. "Commercial & Industrial" section, Sunday March 11, 1956, 6F.

Now that the task of building the structure was at hand—the March 11, 1956 edition of the *St. Louis Globe-Democrat* announced "Bids will be asked this week on Remington Rand's Lindell-Sarah Building" and that "contemporary plans by Hellmuth, Obata, and Kassabaum, Inc., architects, were released for publication yesterday."[19] (Figure 7 above shows the drawing of the proposed building). Two days later on March 13, the *St. Louis Daily Record* described the anticipated three-story plus basement structure as being comprised of buff brick and reinforced concrete with 7,000 square feet per floor; the building also included elevators and air conditioning. Estimated at a cost of $500,000, the team included HOK with Gyo Obata in charge of design, builder S. P. Shakofsky (University City), mechanical engineers Ferris & Hamig (1706 Olive Street) and structural engineer Leslie J. Bergmeier (6630 Clayton); the latter was charged with assuring that the building cantilevers and other elements were sound.[20]

[19] *St. Louis Globe-Democrat*. March 11, 1956, section 6F.
[20] *St. Louis Daily Record.* June 5, 1956, building permit number 7041 issued to the Sperry-Rand Corporation (1107 Olive Street) by the St. Louis Building Division for the new office building at 4100 Lindell. At about the same time, HOK was designing a new school addition for the Holy Ghost Parish in Berkeley, North St. Louis—this design incorporated a rectangular box with spans of windows (potentially inspired by the Remington project) providing the maximum amount of natural light and reduction of construction materials and thus controlling costs.

Moving from a smaller local office at 4107 Olive Street (since demolished), the new and wholly Modern structure on Lindell Blvd. represented what Remington Rand branch manager W. A. Reed exclaimed as "our faith in the future of St. Louis, and in the anticipated expansion of our activities in the area."[21]

The design of the Remington Rand Building included reinforced concrete and brick veneer; vertical concrete columns were sheathed in metal "for a strong vertical effect to contrast with horizontal lines created by 'canopies' on each story."[22] The building canopies were constructed by cantilevering its concrete floor slabs-at least 4.5 feet beyond the wall-also an effort to control direct sunlight. The canopies would "reduce the cost of window maintenance by providing a platform at each floor level."[23] Gyo Obata recently confirmed that during this period in construction that there was a clear intention to address the effects of direct sunlight by constructing such cantilevers even through the primary elevation faced north.[24]

According to company plans, Remington Rand would occupy the first two stories and utilize the basement for storage as well as for contracted microfilm reproduction. Also in the basement were a processing station and business services department. At the street level was Remington Rand's business equipment center as well as a showroom for the company's products including business machines and systems; a tabulating demonstration room was situated in the Lindell Blvd. and Sarah Street corner with full height glass walls allowing high visibility. The "UNIVAC" machine was one of these company inventions to be showcased in the space. Shading from a neighboring three-story apartment building protected the windows from the eastern path of the sun and a neighboring building from the western exposure, thus enabling some control of the heat exchange. Also on the first floor was a repair center for Remington Rand equipment.

The second floor housed the sales and executive offices as well as a meeting room—still intact. Sources indicate that the meeting room could "accommodate 55 people and the remainder of the second floor housed an employee lounge, file library, and drafting room."[25] A circulation and mechanical wing (still intact) was situated along the western wall and included the stairs, elevators, restrooms, and mechanical and

[21] *St. Louis Globe-Democrat*. March 11, 1956, section 6F.
[22] *Ibid*.
[23] *Ibid*.
[24] Matt Bivens Supplemental Interview with Gyo Obata, November 4, 2014.
[25] *Ibid*.

utility closets—leaving the majority of the building envelope open, flexible space. Enhancing the "elastic" nature of the interior, electrical and telephone cables were installed within an underfloor conduit system. The third floor was originally intended for expansion of the company but in the interim would serve as rental space.

The site of the new building was complimented by an entrance plaza originally intended to be partly paved in brick with plantings of grass and flowers in order to "provide a variety of contrasting textures and to afford a pleasant view both from the street and from inside the building."[26] No period photographs exist to illustrate if this vision was ever fulfilled.

Hellmuth, Obata, + Kassabaum Architects (HOK)

Before the global Hellmuth, Obata, + Kassabaum (HOK), its predecessor—a short-lived but highly influential firm comprised of George Hellmuth, Minoru Yamasaki & Joseph Leinweber—Hellmuth, Yamasaki and Leinweber (HYL) maintained offices in Detroit and St. Louis in 1949. Seeing great promise and focused discipline in the young Gyo Obata, Yamasaki invited Obata to be his assistant and placed him in charge of design in the HYL Detroit office in 1951. Obata however spent most of his time in the firm's St. Louis office, heading the design of the Lambert-St. Louis Airport Terminal.[27] Thus would begin Obata's architectural influence in St. Louis. Subsequent seminal projects with HYL included the Plaza Urban Redevelopment Project which began as a design in 1950 (Plaza Square Apartments NR 7-12-2007), and several public housing projects including Pruitt Homes and the William Igoe Apartments in north St. Louis city (opened in 1955). Obata assisted Yamasaki with the design. Later partner at HOK, George Kassabaum, said of Obata's design beginnings: "the future development of Metropolitan St. Louis is implicit in most of the projects with which he has been concerned."[28] Because of health reasons, Yamasaki desired to close the St. Louis office—it was at this time in 1955 that Obata and George Hellmuth opened up an office here with George Kassabaum.[29]

According to company archives, when the HOK firm was founded by Hellmuth, Obata, and Kassabaum in 1955, it specialized first in elementary and secondary school buildings; Hellmuth was responsible for marketing, Obata for design, and Kassabaum

[26] *St. Louis Globe-Democrat*. March 11, 1956, section 6F.
[27] Marlene Ann Birkman. "Gyo Obata: Architect, Clients, Reflections." (Australia: Image Publishing Group, 2010) page ix.
[28] George Kassabaum. "Know Your Architects." St. Louis Construction Record. July 1956, page 14.
[29] *Ibid*.

for management.[30] The *St. Louis Construction News and Review* touting the trio said "Obata filled the role of design genius while Hellmuth wheeled and dealed as the super salesman and Kassabaum kept everyone on time and on budget with strong administrative skills."[31]

The Bristol Primary (Figure 6, page 12) and Warson Woods Elementary (Warson Woods, St. Louis County) Schools were the earliest commissions. High schools and colleges subsequently followed. Challenged with a new philosophy of school design in the Modern era, Obata saw an opportunity to address the use of space—inside and out—as an essential part of the design in each building. Noting the 1956 Bristol Primary School in Webster Groves, Missouri as the project where this inspiration was best exemplified, the focus to create an environment scaled to the size of children in terms of how the building worked and how it appeared was met in a new, innovative way.[32]

The Bristol School provided a separate kindergarten with play area and four additional classrooms opening onto a larger, mixed-use room; a similar mixed-use room was also used at Warson Woods. Kassabaum praised Obata for his impact on architecture moving forward and in particular for his work on designing these new school buildings[33]—a subject of novel principles and original solutions to contemporary necessities. St. Louis had not seen such drastic changes in school design on a large scale since the model generated by prominent school architect William B. Ittner (St. Louis Public Schools of William B. Ittner MPS); a reign that lasted from 1897 to 1910 but one that would influence school design well into the 1940s.

[30] HOK company archives. And *St. Louis Post-Dispatch*. November 5-10, 1999. Metro section. "George F. Hellmuth, 92: founder of international architectural firm dies." This newspaper also explains the roles of each man. Prior to creation of the present firm, Hellmuth opened the office of George Hellmuth Associates in St. Louis in 1949; Yamasaki and Leinweber joined briefly until that firm dissolved in 1954. Obata and Kassabaum were associated with the earlier firm and became partners in the new organization. Kassabaum died in 1982 and Hellmuth in 1999; only Obata remains of the original founders.
[31] Maura J. Mackowski. "A St. Louis Success Story: Hellmuth, Obata & Kassabaum, Inc." *St. Louis Construction News and Review*. June 1987, page 31.
[32] Kassabaum, *op. cit*.
[33] *Ibid*.

Gyo Obata

Gyo Obata has been touted as the "sculptor of the St. Louis skyline."[34] He (Figure 8) was born in 1923 in San Francisco, California of artist parents Chiura Obata (a painter) and Haruko Obata (a floral designer).[35] Receiving his early education in Berkeley, he worked hard to achieve in all aspects of his life. He began his architectural studies at the University of California, Berkeley in the fall of 1941.[36] As a young man he endured the suspicion of American military and the paranoia of citizens after the bombing of Pearl Harbor. A few days prior to his own family being incarcerated in the spring of 1942, he was accepted to Washington University in St. Louis—he was only nineteen years old.

Figure 8: Gyo Obata at age 32 in 1956. Source: *St. Louis Construction Record.* January 7, 1956.

At Washington University, Obata studied in the design studios of Joseph Murphy and Eugene Mackey and in 1945 graduated with a Bachelor of Science degree in architecture. (Washington University later awarded him a Master's Degree in architecture and later bestowed him with its Dean's Medal for the Sam Fox Awards for Distinction in Architecture in 2008).[37] Obata continued on to the Cranbrook Academy of Art and studied with Finnish architect Eliel Saarinen (the father of the Gateway Arch designer Eero Saarinen). During his summer break he worked for Harris Armstrong, completing residential working drawings.[38] Obata received a Master of Architecture in Urban Design degree from Cranbrook in 1946—his thesis being a master plan of the St. Louis metropolitan area.[39] After a stint with the United States Army, he went to Chicago to work with Skidmore, Owings, and Merrill between 1947 and 1950.

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[34] Cheryl Jarvis. "Conversations: Gyo Obata." St. Louis Homes. April 1989, page 64.
[35] Birkman, *op. cit*., page vi. His mother Haruko introduced the Ikebana School (Japanese floral design) to the West Coast.
[36] Eric Mumford, ed. *Modern Architecture in St. Louis: Washington University and Postwar American Architecture 1948-1973*. (St. Louis: School of Architecture, Washington University in St. Louis, 2004). Page 85.
[37] *St. Louis Post-Dispatch*. June 12, 1997. Everyday section. "View from the Top."
[38] Mumford, *op. cit*., page 87. Obata would help Armstrong build his weekend home in DeSoto, Mo. During the summer of 1946.
[39] *Ibid*.

As a young architect, Gyo Obata was influenced by "the idols of Modernism"[40] including Frank Lloyd Wright, Mies van der Rohe, Corbussier, and Walter Gropius; he admitted that a functional view of the architect's work was the foundation of his approach to design and that useful design evolved from the inside out. [41] Beginning his formal architectural career in the Chicago office of Skidmore, Owings, and Merrill, his exposure to the works of Sullivan, Wright, and van der Rohe left imprints on his sense of design and its relatedness to function.[42] HOK partner, George Kassabaum, said it was this involvement that "allowed for experimentation and experience with a wide range of approaches as well as projects."[43]

In 1950, Minoru Yamasaki asked Obata to join the firm of Hellmuth, Yamasaki, and Leinweber (HYL).[44] Focusing on the firm's St. Louis projects, Obata began working on the designs for the Lambert-St. Louis Airport with Yamasaki; Obata would later oversee the construction of the fourth vault of the airport with HOK in 1965. Kassabaum credited Obata's work with HYL as reinforcing his existing interest in new materials and construction methods and in their relationship to new architectural forms.[45] Obata worked with HYL until it dissolved in 1954 and subsequently restructured in its present state when George Hellmuth founded HOK with Obata and George Kassabaum in 1955.

Architecture and Urbanism offered an insight into Obata, stating that he "(was) not influenced by fashionable styles or current trends... viewed from the stand point of architectural style, the works of HOK do not depart from modernism."[46] In fact, "whether structures in wood, clad in bricks or tiles, or covered with glass or metal skins, their forms are not dressed up in styles" as HOK uses "contemporary materials in contemporary engineering techniques to design the most appropriate structure for the given program."[47] This mastery of design was fueled by an art of listening which culminated in Obata's design philosophy which has always been comprised of the following aspects: first, he must get into the head of the client and understand their

[40] *Architecture and Urbanism*. Special supplemental issue devoted to Gyo Obata/HOK 1954-1990. December 1990, extra edition, page 7.
[41] Ibid.
[42] George McCue. "Not Stylistic but Attitudinal." *Architecture and Urbanism*. Special supplemental issue devoted to Gyo Obata/HOK 1954-1990. December 1990, extra edition, page 10. Confirmed in Matt Bivens Interviews with Gyo Obata.
[43] Kassabaum, *op. cit*., page 16.
[44] Mumford, *op. cit*., page 85.
[45] Kassabaum, *op. cit*.
[46] *Architecture and Urbanism*. Page 4.
[47] *Ibid*.

needs and expectations; then a comprehensive research effort is implemented to determine a program for a structure; next a site visit illustrates the naturally available aspects, then Obata must imagine how people will use and traverse the building and site as proposed, and finally the importance of natural light must be harnessed by the structure where possible.[48] Unique, workable buildings which combine both the art of architecture and ease of function for the inhabitants have been the hallmarks of Obata's style since the beginning.[49]

The *St. Louis Construction Record* interviewed Obata in 1956 during the period of the design of the Remington Rand Building.[50] Gyo elaborated on the importance of space, both inside and out, stating that "a building is consciously used as an essential part of the design."[51] George Kassabaum recalled Obata's underlying concern for the relationships of buildings in a group and of the masses within a building and said it was the influence of architect Eliel Saarinen (under which Obata studied) which fed Obata's concern for the social aspects of architecture.[52] Through its pedestrian scale and vast expanses of glass (allowing a play with natural light), the Remington Rand building was a clear effort to engage the exterior world and to connect the interior with the exterior. It was also a way to make the occupants within feel a direct connection to the world outside.

The arrangement of human and machine spaces within the building allowed all of the mechanical and utilitarian functions to be placed along a single, relatively unusable wall leaving the bulk of the building's floors open spaces with high levels of natural light and good air flow. To further provide flexibility to the client, Obata placed all of the telephone and electrical cables within an under-floor conduit system. Taking advantage of improvements in construction materials and building technology, Obata was able to use an extension of the concrete floor slabs to create a sleek cantilever which not only visually carried the floor outside of the building into the environment but also physically allowed some control of daylight. To further make a reference to the internal structural components, Obata added vertical steel elements to the outer edge of the cantilevers.[53] The effects resulted in a distinctively new form.

[48] Ibid. And Bivens Interviews with Gyo Obata.
[49] Mackowski, *op. cit*.
[50] HOK Company Archives.
[51] *St. Louis Construction Record*. February 7, 1956. "Know your architects."
[52] HOK Company Archives. And Kassabaum, *op. cit*., page 14.
[53] Matt Bivens Supplemental Interview with Gyo Obata, November 4, 2014.

In consideration of all of its elements, both physical and psychological, the Remington Rand Building epitomized Obata's design philosophy while fulfilling the owner's requirements. Obata recalled this project as a departure from what he had been previously designing (both with HYL and HOK's educational buildings). He was thrilled to accept the challenge of creating a new corporate office and showroom for a thoroughly modern and forward-thinking company, and he went on to design a building unique in its own right and unlike previous designs.[54]

Obata Celebrated for his Contributions in the Field of Architecture

Within just fifteen years of being the primary designer at HOK, and thirteen years after the Remington Rand building was placed in service, the American Institute of Architects (AIA) recognized Obata's contribution to the field of architecture by electing him as a Fellow in 1969. The fellowship program of the AIA was developed to elevate those architects who have made a significant contribution to architecture and society as well as those who have achieved a standard of excellence in the profession.[55] Election to the AIA Fellowship not only recognizes the achievements of the architect as an individual, but also honors before the public realm and the profession a model architect who has made a significant contribution to architecture and society on a national level.[56] Noting Obata's accomplishments in the field of architecture he received Honorary Doctorates of Fine Arts from Washington University, the University of Missouri-St. Louis, and the Southern Illinois University-Edwardsville.

Further, Obata was added to the "St. Louis Walk of Fame," a stretch of stars and plaques bearing the names and histories of famous St. Louisans on the sidewalks of University City's Delmar Loop area, in 1992. The St. Louis AIA bestowed Obata with its Gold Award, the AIA's highest honor, in 2002, in support of him being a master architect. Awarded when Obata was 79 years old, his career as an architect was still going strong. On a national level, the Japanese American National Museum awarded Obata with a Lifetime Achievement Award in the Arts in 2004 and the St. Louis Arts and Education Council followed suit in 2008.[57]

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[54] *Ibid*.
[55] The American Institute of Architects Fellowship program. Assessed at aia.org on 11.4.2014.
[56] *Ibid*.
[57] The Japanese American National Museum is dedicated to preserving the history and culture of Japanese Americans. It is located in the Little Tokyo are of downtown Los Angeles, California and was established in 1992. The St. Louis AEC was founded in 1963.

The *History of Missouri* stated that in less than a decade of HOK's formation that it had attained a national reputation as one of the country's outstanding firms—this in large part due to the architectural design genius of Gyo Obata.[58] Over a hundred local and national awards have been given to Obata over the course of his six-decade career; these awards continue to be presented to HOK's architects today. International awards are too numerous to mention but recent ones include: the AIA Design Excellence Award in 2009 for the King Abdulla University in Thuwal, Saudi Arabia (and also an International Sustainable Campus Award [CSC] from the CSC Network for the same); the World Architecture News Award for the Union Station Master Plan for Washington DC in 2013; an award for the best hotel and tourism resort in Baku, Azerbaijan; the best urban design and master planning award from Cityscape Asia for HOK's plan for Dalian, China in 2014; and an award from the Airports Council International for the best airport in North America located in Indianapolis to name a few recent 2014.[59] Gyo Obata had a role in these projects but not as principal.

Obata designed hundreds of buildings around the world—but never has a building been repeated and few elements (if any) were carried over to the next project. In this spirit, acclaimed architectural writer Maura Mackowski said of Obata's buildings "to someone driving by them, it would seem that the only common denominator in each project is its diversity—in cost, size, end use, materials, and appearance."[60] A major influencing factor was the building site and how the building interacted with its immediate environment—a fluctuating detail around the globe. The *History of Missouri* explained that based on a six decade design philosophy, Obata believed that the built environment must go beyond pure function to enhance the quality of life for those who live and work in his buildings; to this end each project is approached individually without preconceptions and designed to serve the needs of the client.[61] Because each building is likewise a product of its immediate environment, Obata has successfully imbued each of his buildings with a sense of "humanity."[62] Where typically an architect may work in distinct design phases during his or her career, Obata's work has such range of variety that phases were very short and appear not to have influenced the subsequent designs—this in great part due to the environmental condition.

[58] "The History of Missouri." (New York: Lewis Historical Publishing Company, 1967). Volume IV, page 598.
[59] HOK Company Archives.
[60] Mackowski, *op. cit*., page 32.
[61] "History of Missouri," *op. cit*., page 597.
[62] Mackowski, *op. cit*.

Midcentury Impact of Gyo Obata in St. Louis

The era when Obata began working with Skidmore, Owings, and Merrill and then Hellmuth, Yamasaki and Leinweber and subsequently HOK, is characterized by the Modern Movement in architecture. This period is defined by the development of a new style that embraced technological advances in materials and building methods during a time when designers rejected applied ornamentation and references to the past.[63] The first truly Modern buildings in St. Louis included the Moderne, Art Deco, and International Styles which were built in the 1930s and 1940s, but by mid-century, contemporary buildings would take on a wholly new appearance.

The evolution of this new style in architecture in St. Louis was excited in part due to the multitude of new development lots which occurred from blight and urban renewal beginning in the 1940s and 1950s and exploding in the 1960s. These multiple land clearance areas including the Downtown core, streets surrounding Forest Park, and perhaps more importantly at corridors such as Lindell Boulevard—the site of the nominated building—allowed construction of scores of new structures. Lindell Blvd. stretched from downtown St. Louis and out beyond the city limits into the City of Clayton (where much of the business centers relocated after the 1940s due to a depressed St. Louis). The availability of building lots along Lindell Blvd. in particular resulted in a number of contemporary buildings being built there beginning with those designed in the International Style during the 1930s with the bulk of more modern buildings constructed after 1945.[64]

An important survey conducted by the St. Louis Cultural Resources Office provided an extensive inventory of such buildings identified as the City's Midcentury Modern built between 1945 and 1975.[65] In this survey, a total of nine buildings were identified in the city limits as being Obata designs for HOK; the firm had additional buildings in St. Louis County and had expanded nationwide. Of this body of work, the Remington Rand building has been confirmed as the first commercial office building designed by Obata; it also corresponds to the first phase of his architectural career as principal. The building illustrated the Modern movement but departed towards "Neo Formalist"

[63] Kristen Minor. "Architectural Trends, Forms, Materials, and Expression Important in the St. Louis School of Modern Movement Architecture, c. 1940-1975." "Thematic Survey of Midcentury Modern Movement Nonresidential Architecture, 1945-1975, in St. Louis City." 2013. Page 2 of 26 within section; page 85 in published report.

[64] The *Thematic Survey* identified Lindell Boulevard as having a cluster of Modern-period resources that was much "more varied in use and building type" than other concentrations in the city.

[65] City of St. Louis Cultural Resource Office. "Thematic Survey of Midcentury Modern Movement Nonresidential Architecture, 1945-1975, in St. Louis City." 2013.

design in its symmetry, columnar supports, projecting roof and floor lines, and exterior light wall surfaces.[66]

Due in large part to the School of Architecture at Washington University, the Modern movement was alive and well in St. Louis. Gyo Obata, having sought refuge in St. Louis during World War II, joined the student body at Washington University the night before his family was sent to a prison camp back in California.[67] Obata recalled that the curriculum at Washington University was predominantly modernist, led by a coterie of young professionals that shunned traditional architecture.[68] A change in materials which resulted from new design challenges culminated in buildings evolving from mathematically-based forms and expressions. Obata in fact soon mastered this arena as witnessed in his design for the James S. McDonnell Planetarium, a thin-shell concrete hyperboloid completed in 1963 (discussed later).

But even at the beginning, Obata's interest in the elements of structure fueled his pursuit of new forms. Crediting lower labor costs of the mid-nineteenth century, Obata claimed that as a designer he was able to utilize the best of modern technology and materials to achieve his vision."[69] The seemingly limitless palette of form was only regulated by the architect's vision; form and structure undoubtedly were a dynamic force in each Obata design from the beginning. French concluded that "Obata often credited Walter Gropius (although he studied with Saarinen at Cranbrook) as a "big impact" on his ground-breaking work in form and structure."[70]

[66] *Ibid*, page 15. This sub category contained a small amount of buildings (only about 2% in the final survey) with HOK's Missouri Division of Employment Security B In the survey report it is noted that this sub category contained a small amount of buildings (only about 2% in the final survey) with HOK's Missouri Division of Employment Security Building (1959) as a good example(Figure 12, page 29)
[67] City of St. Louis Cultural Resource Office. Historic Contexts: Modernist Architects in Practice in St. Louis, ca. 1945-1975. Page 5 (and 116 in larger report).
[68] Telephone interview with Gyo Obata, 24 May 2013, with Christine Madrid French, Orlando, Florida.
[69] Christine Madrid French. Historic Contexts: Modernist Architects in Practice in St. Louis, ca. 1945-1975. Page 11 (and 122 in larger report).
[70] French, *op cit*.

Obata's choice of design for the Remington Rand building along Lindell Blvd. was thoroughly Modern and encompassed simplicity, spatial clarity, and maximization of interior exposure to daylight.[71] The Remington Rand Building was the first true departure from the previous popular styles of architecture on this stretch of Lindell Boulevard, it was Obata's first commercial structure, and it was the earliest Obata design to use concrete cantilevers in between floors.

A Selected Study of Gyo Obata Buildings in St. Louis

A short study of Obata's work including buildings completed between 1959 and today (Figures 9-18 are local; 19-22 are elsewhere) gives evidence of Obata's ability as a Master Architect. One primary aspect of Obata's work is that although buildings may use similar materials and structural components, that each building is a wholly separate expression of form within its immediate surroundings. The design of each project is noticeably different while composed of similar materials such as cast concrete, metal, and glass. No design has been repeated, no prototypical example designed or later reproduced. Obata's buildings are reflective of the clients' specific end use.

The Remington Rand Building is the earliest commercial/business building designed by Obata at HOK; it can be assessed within the first phase, however short-lived, of his professional architectural career as a Principal with HOK. Just as there were no precedents for the HYL-designed Lambert St. Louis Airport (Obata assisted with the design), there were no models to reference for a contemporary, commercial building. Obata's design used for the very first time in his portfolio, projecting concrete cantilevers in between floors in addition to vertical steel elements fastened to the cantilever—an effect that was not used again for decades. The utilitarian and mechanical aspects of the building were also carefully planned in order to create a space for a constantly-evolving client.

Some of the primary elements of the Remington Rand Building including the use of concrete and steel in both functional and artistic ways; wide expanses of glass; and the careful consideration of extending the building into its environment (here achieved through the use of deep, concrete cantilevers and high windows); were carried over into Obata's buildings designed from 1959 to 1966. However, each of these buildings is

[71] Minor, *op. cit*., Page 7 of 26 within section; page 90 in published report. Period buildings along Lindell Blvd. included Schwartz & Van Hoefen's 1961 Engineer's Club (at 4359) & 1961 Optimist Building (at 4490), W. A. Sarmiento's 1962 building for the Archdiocese (at 4445) & 1976 AAA building (at 3917). Buildings completed along Lindell Blvd. before the Remington Rand include 3912 (built 1952), 3920 (built 1937), 3960 (built 1954), 4020 (built 1954), 4158 (built 1948), 4251 (built 1941), 4331 (built 1955) & neighbor 4108 (built 1949)—mostly executed in the International Style with a few Art Deco & Modern examples.

thoroughly distinct from one another. Stylistic changes are clearly visible in the larger buildings including the later high-rises designed in the late 1960s and in the 1970s by Obata.

The only major client requirements for the Remington Rand Building were that it should have expanses of glass that could display the activities and technology within as well as provide a flexible plan.[72] Constructed with three, multi-purpose stories within a basic rectangular shaped footprint, the concrete and steel structure utilized deep cantilevered floors for shading. While the building is of low, horizontal composition, steel I-beams attached to the cantilevers produced a sense of verticality. The wide expanses of glass resulted in a sense of airiness. (See Figure 9). Obata was able to achieve an open plan by locating all of the mechanical, plumbing, stair, elevator, and utilitarian elements along the west wall; this west wall also sat close to a neighboring building where no natural light was available.

Figure 9: Remington Rand Building, built in 1956 at 4100 Lindell. Source: Matt Bivens photograph 2014.

[72] Matt Bivens. Interview with Gyo Obata.

Within Obata's first phase is also the State of Missouri Office Building (later Employment Security Building- Figure 10), a three-story office building completed in 1959 at 601 North Broadway in downtown St. Louis.[73] George McCue credited Obata's building as "breaking a three-decade hiatus in downtown office construction during the Depression and WWII."[74] Composed of a rectangular concrete structural system, this building has a heavy limestone veneer (to create a sense of strength and security) penetrated by smaller sections of glass. The cantilevers used at the Remington Rand Building are used but rather than applying any additional external I-beam, above each pilaster is a pyramidal capital under the ceiling overhang (suggesting upward growth). A similar design appears at Minoru Yamasaki's 1958-59 McGregor Memorial Community Conference Center (MMCCC) in Detroit (Figure 11, page 27), but instead of being held against the exterior wall for structure and providing bases for the inverted pyramids, the vertical pilasters are pushed outward and support the triangular components.

Figure 10: State of Missouri Office Building, built 1959 at 601 Broadway, St. Louis.
Source: Google Earth, 2014.

[73] City of St. Louis Building Permits, #CC7555 issued to owner. Permit dated January 15, 1959.
[74] George McCue. "The Building Art in St. Louis: Two Centuries." (St. Louis: Knight Publishing Company, 3rd edition, 1981), page 32.

Minoru Yamasaki, Obata's former employer with HYL, was considered a master of Neo-Formalism. Obata was asked by Yamasaki to join the firm in 1950 and was elevated to design assistant; it is highly likely that the design of the MMCCC was an earlier joint effort of Yamasaki and Obata. Of note are the obvious similarities between Yamasaki's MMCCC (Figure 11) and Obata's State of Missouri Office Building (Figure 10, page 26), both placed in service in 1959.[75]

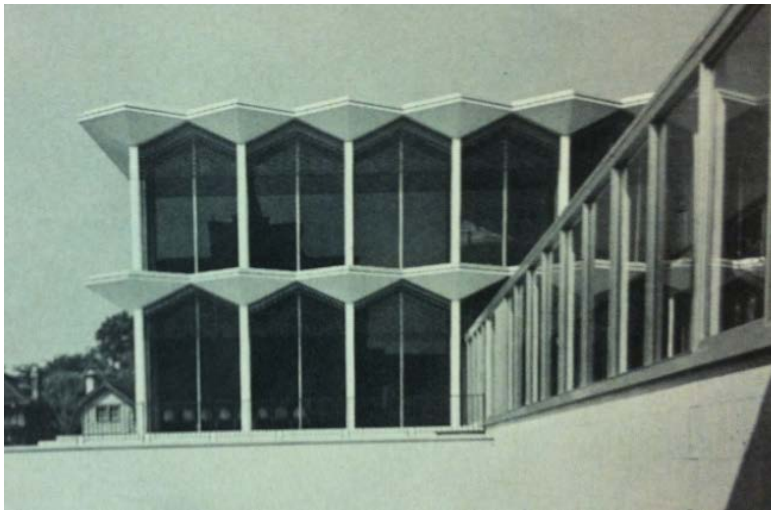


Figure 11: McGregor Memorial Community Conference Center, Detriot, Michigan. Source: *P. C. Bulletin*. "Architectural Picture Study of Selected School Designs." Number 89, September 1959, page 41.

A 1959 three-story office building housing the International Business Machines (IBM) Company at 3800-18 Lindell Boulevard (Figure 12, page 28)[76] used a similar structural system as the Remington Rand Building. Concrete and steel-clad columns rise from the first through the third floors separating the building into seven bays to create a later twist on the International Style in this building. The cantilevered roofs are again used but this time these elements were contained within a frame that projected from the building sides (since removed); the middle cantilever was slightly recessed back from the frame to create a sense of depth. IBM was a direct competitor of Remington Rand and it is interesting that they would choose a closer adaptation of the International Style for their new office headquarters. The building emanates a sense of weight and strength while maintaining an open view to the world outside.

[75] City of St. Louis Building Permits, *op. cit*.
[76] *Ibid*, #CC10224 issued to owner in June.

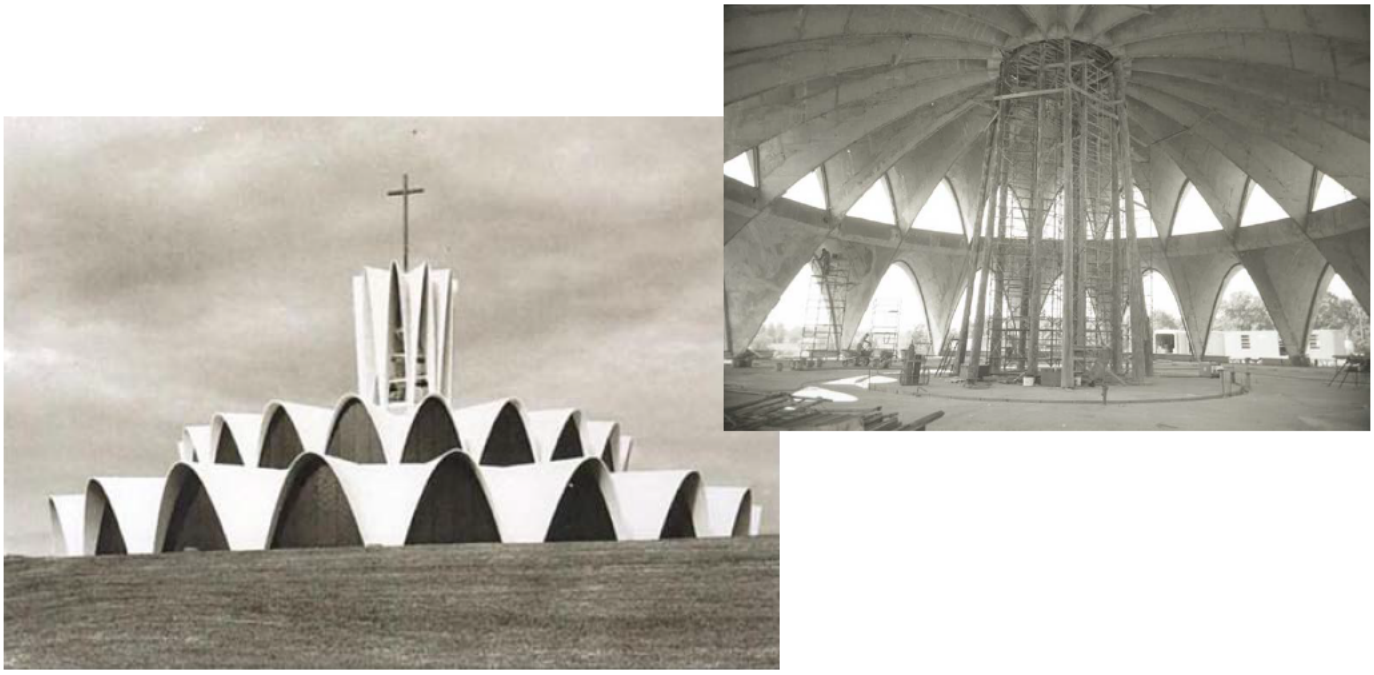
Figure 12: 1960 IBM Building at 3800-18 Lindell, St. Louis. Source: Google Earth, 2014.

A dramatic expression of a more experimental form was tested in 1961 in a multi-story steel and concrete office building constructed for owner Blue Cross at 1430-32 Olive Street (Figure 13). A basic rectangular form is used and the concrete projects outward under window bays but the style is more Brutalist. This building represents the end of the first phase as it introduces new heights, vertical towers, and expressive concrete.

Figure 13: 1961 Blue Cross at 1430-32 Olive, St. Louis. Source: Google Earth, 2014.

Another departure in Obata's design was the Priory Chapel in Creve Coeur completed in 1962 (Figure 14). An expressive, thin-shell, free-form, concrete "sculpture;" the building was credited as being one of "500 notable buildings" in America and praised for its intriguing design—"A masterful exposition of sprayed concrete."[77] A renovation to the structure occurred in 1994. Obata recently recalled that the new technologies available coupled with lower construction materials and labor costs enabled him to sculpt this structure at around $500,000—a cast-in-place monument that would cost at least ten times that much to replicate today.[78]

Figure 14: 1962 Priory Chapel, 500 South Mason Road, Creve Couer, Missouri. Left - Completed building. Source: "A Guide to the Architecture of St. Louis." George McCue and the Curators of the University of Missouri. (Columbia, Missouri: University of Missouri Press, 1989). Right - Interior during construction, Henry T. Mizuki, 1961. Source: Missouri Historical Society Archives.

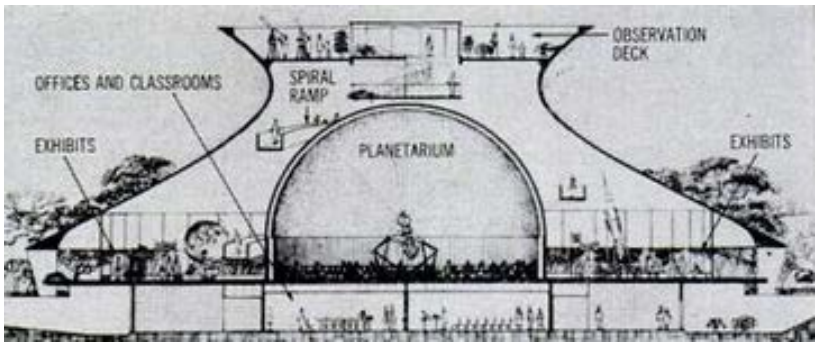


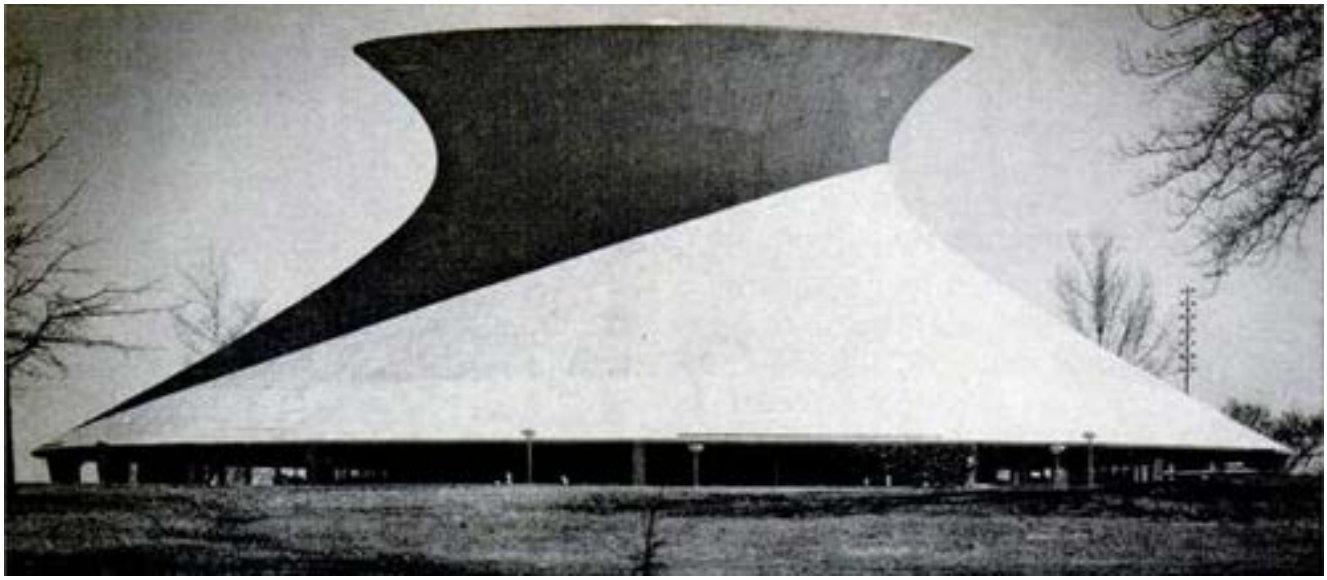
Thin-shell concrete played an important role in Obata's design after 1960. An example of a unique building program was the creation of the James S. McDonnell Planetarium in Forest Park (Figure 15, next page). This hyperboloid structure began as a design in 1960 and was completed in 1963. Complete with multiple exhibit spaces and offices, the original design included an upper observation deck at the top of the hyperboloid. In the Modern Survey of St. Louis city it is identified as a representative example of the

[77] E. Kidder Smith. "Sourcebook of American Architecture: 500 Notable Buildings from the 10th Century to the Present." (New York, Princeton Architectural Press, 1996).Pages 473-74.
[78]Matt Bivens. Interview with Gyo Obata. November 4, 2014.

Neo-Expressionist sub-type, of which there are 26 lesser examples in the city.[79] Obata won a Progressive Architecture Award and the Regional American Institute of Architects Award for the building.[80]

Figure 15: 1960-63 Planetarium in Forest Park, St. Louis. Source: *Popular Science Magazine* "PS Picture News." December 1963, volume 183, number 6, page 98. (New York: Popular Science Publishing Company.)





Then in 1966, Obata created a design comprised of the Vierendeel Truss in order to carry 50-foot spans on three floors of a new building constructed for the American Zinc, Lead and Smelting Company at 20 South 4th Street (NR Listed 5-4-1998). This structure was entirely clad in stainless steel—a fitting symbol of a corporate headquarters of a metal producer (Figure 16, next page).

[79] City of St. Louis Cultural Resource Office, *op. cit*., page 20.
[80] HOK Archives, *op. cit*.

Figure 16: 1966-67 American Zinc at 20 S. 4th, St. Louis. Source: Matt Bivens photograph.

Client Ralston Purina—desiring to locate within St. Louis city—commissioned HOK to complete a plan for its headquarters in the mid-1960s. Obata designed a concrete structure, with a flared three-story base that created a dramatic lobby with massive exposed concrete piers (Figure 17). Ready for occupancy at Chouteau Avenue between 9th and 10th Streets in 1969, it was the only high-rise building in Downtown St. Louis located south of Interstate 64/Highway 40 at the time.

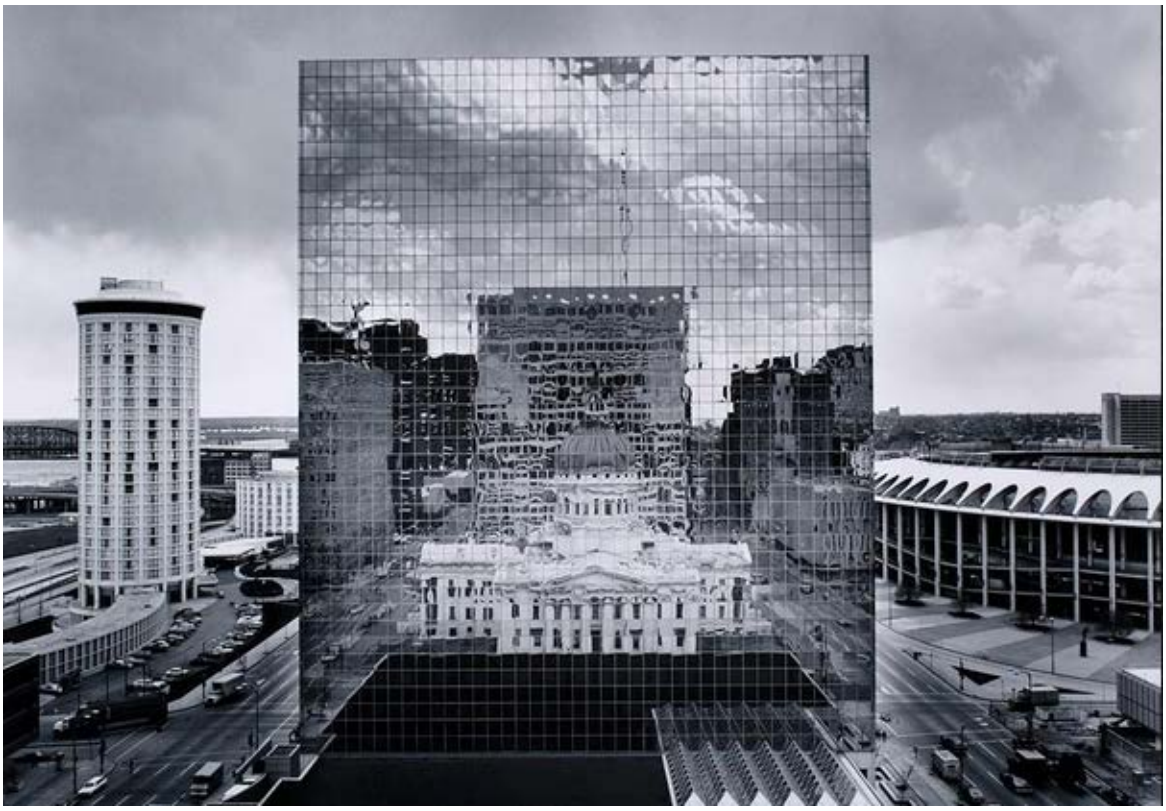
Figure 17: 1969 Ralston Purina Company, Checkerboard Square, St. Louis, Missouri. Source: "A Guide to the Architecture of St. Louis." George McCue and the Curators of the University of Missouri. (Columbia, Missouri: University of Missouri Press, 1989).

Challenged with planning new buildings in the heart of downtown St. Louis during the 1970s, Gyo Obata was tasked to perform what would result in a pair of Modern skyscrapers on sites flanking the historic Old Courthouse. The Equitable Building at 10 South Broadway and the Boatmen's Tower at 100 North Broadway (Figure 18, page 33), designed in 1971 and 1976 respectfully, were loved by some and misunderstood by many. George McCue praised the pair as being "designed with care for framing the 19th century monument in a hospitable, symmetrical composition,[81] he went on to state that the completed buildings "made good on an extraordinary opportunity for a strong urban composition in a place where it counts."[82] Ada Louis Huxtable applauded the duo as "unsurpassed drama" and for making "the first real attempt (in the city) to relate to their surroundings and to suggest human use."[83] Huxtable went on to discuss the excellence of the Boatmen's Tower as a "sophisticated glass structure that offers compatibility of scale and an appropriate stylistic contrast to the landmark (Courthouse)."[84] She concluded that the overall treatment provided a rare urban design setting.

Three years later in 1979, the AIA's Central States Regional Commission presented HOK (with Obata as principal designer) with its Award for Excellence in Architecture for the Boatmen's Tower. When asked why the design of the Equitable—one of the earliest buildings in the city to employ a full façade of mirrored glass—was significant Obata explained that "the whole basis was to be a good neighbor to the Old Courthouse…that's why I wanted to use reflective glass—to make it blend with the sky and mirror the Old Courthouse."[85]

[81] George McCue and the Curators of the University of Missouri. "A Guide to the Architecture of St. Louis." (Columbia, Missouri: University of Missouri Press, 1989), page 35.
[82] George McCue. "The Building Art in St. Louis: Two Centuries." *Op. cit*., page 28.
[83] Ada Luise Huxtable. "Design (Good and Bad) Down by the Levee." New York Times, Architectural View section. June 6, 1976, page 97.
[84] *Ibid*.
[85] Brockhoff, *op. cit*., page 21.

Figure 18: Obata's new office towers- 1971 and 1976. Source: top- Sven Brogen photograph, 2010. The 1976 Boatmen's Tower is at left, the 1971 Equitable is at right. Bottom: William Clift "Reflection, Old St, Louis County Courthouse, St. Louis, Missouri, 1976." Equitable Building, 10 South Broadway, 1971.



Obata went on to design numerous buildings with the HOK firm in the St. Louis area including the B'Nai Amoona Temple at 324 South Mason Road in 1986 (a hexagonal plan based on the Star of David), a new office building for Southwestern Bell at 900 block of Pine Street in 1986 (a sympathetic skyscraper which recalled the original pseudo-Gothic office structure), Metropolitan Square at Broadway and 6th in 1988 (a Post-Modern giant set just 30 feet lower than the Gateway Arch) and worked on the adaptive reuse of Theodore Link's St. Louis Union Station in the 1980s. Recent HOK projects with Obata have included the Thomas F. Eagleton Federal Courthouse (completed 2000), the Trans World Dome (completed 1995), an addition to the Missouri History Museum in Forest Park (completed 2000), and the Living World at the St. Louis Zoo (completed 1989).

Obata Designs Outside of St. Louis

Elsewhere in Missouri, one of Obata's more "unusual" designs can be seen in Independence. Designed for the Latter Day Saints, construction of a new church (Figure 19) was completed in 1993 at a cost of $37.5 million.[86] The challenge to create a building as a symbol for the worldwide presence of the denomination was met by using a universal design found in nature—a nautilus shell pointing upward.

Figure 19: Reorganized Church of Jesus Christ of Latter Day Saints World Headquarters, Independence, Missouri. Source: "Architects for the New Millennium. (Australia: Images Publishing Group, 2000).

[86] Bishop W. B. Spillman. Sacred Space: A Case Study. *AIA Architect* "Pia News." March 1997, page 15.

National projects designed by Obata have included the Abraham Lincoln Presidential Library in Springfield, Illinois (2003), the master plan for the Southern Illinois University campus (1962-1964), the George Bush Presidential Library (dedicated 1997), Oriole Park at Camden Yards (opened 1992), the Federal Reserve Bank of Minneapolis (opened 1997), an office for the Bureau of Reclamation in Denver, and Levi's Plaza in San Francisco (1982). George McCue stated "Nationwide (Obata's) achievements include the design of an airport between Dallas and Fort Worth that is larger than the island of Manhattan."[87] This project, the Dallas/Fort Worth International Airport in Texas (1968-74, Figure 20), was credited as being one of "500 notable buildings" in America and touted as an "altogether staggering achievement.[88] In this massive 17+ acre project the flow of passengers was meticulously studied by Obata and its interior organization allowed for efficiency and expediency of activities. Terminals were assembled from precast concrete forms that were made locally. The AIA Journal stated about the project: "It must be understood that the purposes (of building the airport) were as much political as they were rational, and as much symbolic as they were functional...if it is an operational inconvenience, it is also a cultural landmark of the first order."[89]

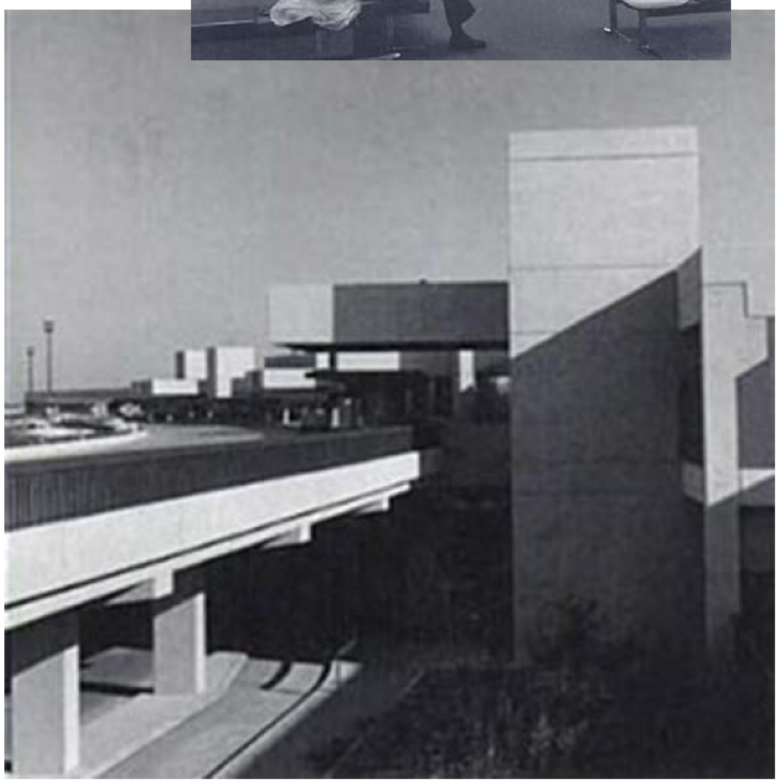
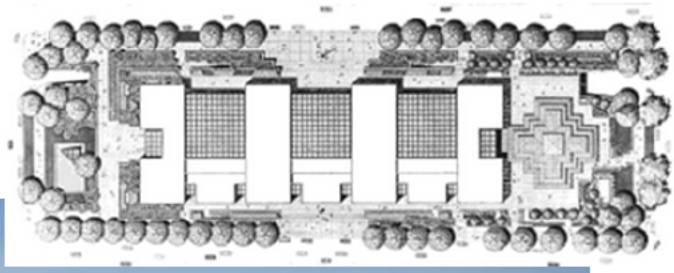


Figure 20: Dallas-Fort Worth International Airport, Texas. Source: E. Kidder Smith. "Sourcebook of American Architecture: 500 Notable Buildings from the 10th Century to the Present." (New York, Princeton Architectural Press, 1996). Pages 544-45.

[87] Brockhoff, *op. cit*., page 29.
[88] Smith, *op. cit*., pages 544-45.
[89] *AIA Journal*. (New York: American Institute of Architects.) March 1978, volume 67, pages 64-66.

The 630,000 square foot National Air and Space Museum in Washington D. C. (Figure 21), a marvel of its time, began from an Obata design in 1964. Revised and subsequently approved for construction, this massive complex was completed under Obata's direction in 1976. The *Washington Post* promised that upon completion "it would be a handsome and gutsy, yet dignified building."[90] Huxtable touted the design of this mega-structure as an "unequivocal 20th-century solution in terms of modern technology and aesthetics, to a 20th-century problem.[91] The building complex as a well-defined space, was comprehensible and accessible. She concluded that it was a "major design breakthrough for official Washington."[92] Over a decade later after construction completion, Huxtable called it a "Supermuseum." She also stated that with its completion that "Washington and the Smithsonian have finally moved in to the 20th Century architecturally."[93] Further applause came from the Museum director himself "Gyo's buildings project calm, harmony, and balance…they are appropriate in their presentation, and absolutely belong."[94]

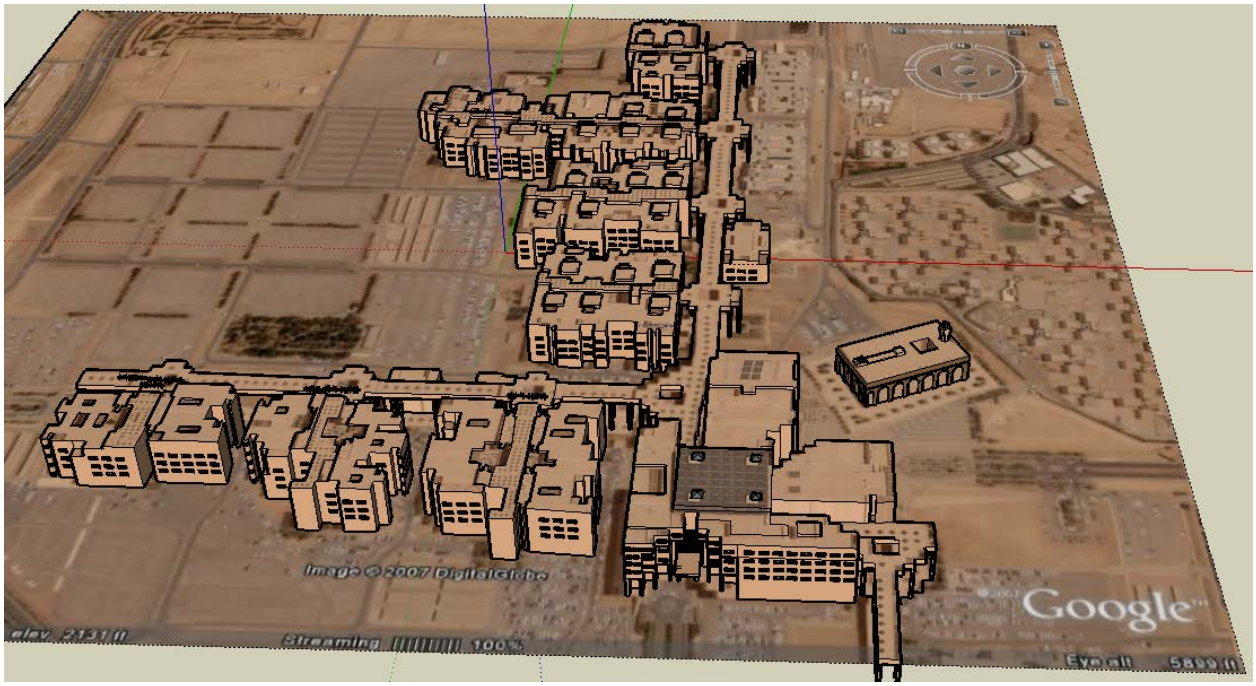
Figure 21: National Air and Space Museum Project design (right) and completed building (bottom). Source: Right, HOK Global Design Portfolio, page 242 and HOK archives drawing. Bottom, Smithsonian website accessed http://airandspace.si.edu/visit/mall/.



[90] Wolf Von Eckardt. "New National Air and Space Museum: Obata's Sculptured Design." As re-published in the St. Louis Globe Democrat on October 11, 1964.
[91] Ada Louis Huxtable. "Two Design Takeoffs for the Air Age." *New York Times*. November 22, 1964, p x18.
[92] *Ibid*.
[93] *Ibid*. "Architectural View: Supermuseum Comes to the Mall." *New York Times*. July 4, 1976, page D22.
[94] Marlene Ann Birkman. "Gyo Obata: Architect, Clients, Reflections." (Australia: Image Publishing Group, 2010) introduction, Mike Collins quote.

Select international projects include the Taipei World Trade Center (1982-1990), the Dubai Marina and Festival City, and the Central Bank of Kuwait (awarded 2003). Globally-extended HOK (led by Gyo Obata) completed the King Saud University (Figure 22) on a 2,400 acre site in the desert of Riyadh, Saudi Arabia (a $3.5 billion construction project) in 1975; the school provided some ten million square feet of classrooms. Buildings were constructed of concrete blocks cast from local sand. Next, Obata went on to design the $3 billion King Khalid International Airport at Riyadh (1980s). The two projects together were praised by Walter McQuade of *Fortune* "as the most ambitious peacetime construction program ever attempted."[95]

Figure 22: King Saud University, Riyadh, Saudi Arabia. Source: Google Earth and Sketch-up from college website accessed http://ksu.edu.sa/en/maps/3d-map.



[95] Brockhoff, *op. cit.*, page 27.

Justification for Living Persons Listing:
Assessment of National Register Criteria and Associated Bulletins

According to National Register Bulletin 32 "a property that is significant as an important example of an individual's skill as an architect should be nominated under Criterion C rather than Criterion B."[96] Accordingly, the Remington Rand Building (and its contributing lot) is being nominated with local significance in Architecture as a work of master architect Gyo Obata. The building illustrates Obata's skill as an architect and exemplifies his design preference through his active career and within his body of work. Obata's contribution to architecture has been a major subject of scholarly examination for more than fifty years and thus has provided a long enough period for evaluation according to the National Register.[97] In addition, over fifty years have passed since the nominated building was completed and enough time has elapsed to develop an historical perspective and to evaluate the significance of the building within that context—said context being the first phase of Obata's career as Principal Architect.

With the passing of time, the nominated building stands as an intact, original design by Obata set within his first phase—a short-lived, however distinctive period where he utilized concrete cantilevered floors to extend the building into its environment as well as to provide some control of sunlight. The building was never repeated during this phase but elements of it were carried into his design for the State of Missouri Office Building (Figure 10) in 1959 and appeared more restrained in his design for the IBM Building (Figure 12) in 1960. Of note are the similarities between former employer Yamasaki's MMCCC (Figure 11) and Obata's State of Missouri Office Building (Figure 10), both placed in service in 1959—a design that may have been developed between the two men (and utilized in several forms by Yamasaki). After the design of the Blue Cross Building (Figure 13) in 1961 these cantilevers are gone and concrete begins to take on a more imposing or expressive role. This is especially true by 1962 when Obata's design for the Priory Chapel (Figure 14) is executed in free-form concrete—thus leading into a new phase of his design. Regardless of phase, the underlying current of Obata's work is an evolving design based on the same philosophy and principals.

The AIA, respected architectural journals, as well as acclaimed scholars including those from local expert George McCue to noted national architectural critic for the New York Times Ada Louise Huxtable have examined Obata's role within the historic context of

[96] Beth Grosvenor Boland. "National Register Bulletin 32: Guidelines for Evaluating and Documenting Properties Associated with Significant Persons." (Washington D.C.: U. S. Department of the Interior, National Park Service), page 14.
[97] Sprinkle, *op. cit*.

architectural development. This nomination provides sufficient research to indicate that Obata is a figure of recognized greatness in his field as an architect.

Although there are obvious cautions against nominating properties associated with living persons, the Remington Rand Building was completed and placed in service over fifty years ago. The National Register allows such buildings to be eligible especially when the role of the architect has been drastically reduced (as Obata's has) and when his or her work associated with the period of most production can be "compartmentalized" which Obata's has been.[98] Further, this building is set within the first phase of Obata's career as primary architect; it is the most intact and as the first commercial structure he designed it was also the first opportunity to create a forward-thinking building for a revolutionary company, Remington Rand. Although Obata continues to design a few projects at the age of 91, he has stepped down from the management role at HOK and is no longer the principal designer of the firm. Further, Obata's designs achieved significance over fifty years ago and today can be evaluated separately from the subsequent buildings as well as from still active HOK.

Within the first decade of the firm's existence, Obata designed over 90 buildings and complexes in a broad range of types that made known his ready grasp of concept and construction disciplines.[99] Obata's work has often been scrutinized as not having any particular style at all. This may be due to the fact that Obata has never set out to express his individuality as an architect in form and style, but rather to find the expression in the process and stages from design to realization.[100] This is a true master.

Just seven years after the completion of the Remington Rand Building, acclaimed architectural critic at the *New York Times*, Ada Louise Huxtable, regarded Obata in 1964 "as once part of the architectural avant-garde a few years ago (he has) quietly taken his place (as a) leading member of established but progressive firms that are suppliers of some of the country's most important structures..."[101] At this time, Obata had completed his design for the National Air and Space Museum (Figure 21, page 36) to be built on the Mall of the United States Capital in Washington D.C.—an assignment, Huxtable explained "that everyone coveted, but nobody really envied."[102] A little over a decade later in 1976 Huxtable applauded the design and claimed that with the

[98] Boland, *op. cit*.
[99] A & U, *op. cit*., page 10.
[100] *Ibid, p*age 4.
[101] Ada Louis Huxtable. "Two Design Takeoffs for the Air Age." New York Times. November 22, 1964, p. 18.
[102] *Ibid*.

completed museum that "Washington and the Smithsonian had finally moved into the 20th Century."[103] Architectural critic George McCue said of Obata's "signature" that it was "not stylistic but attitudinal," explaining that his "stamp" on a building is more an authoritative sense of place than a continuity of architectural personality.[104] "An architect of his time and circumstances, Obata has risen to eminence in an era of massive construction for diverse purposes."[105]

Conclusion

The Remington Rand Building, constructed in 1957 at 4100 Lindell Boulevard in St. Louis City has a distinct position within the first phase of Obata's design portfolio. An intact, early example of Obata's solution to extend a building into its environment while creating a completely contemporary, original structure capable of internal adaptation based on the client's evolution, was met in the design of the Remington Rand Building. The concrete cantilevered floors extending outward from the building had not been utilized in this way previously, nor would they be over the following decades. The freedom of the interior spaces today is retained and its evolution over time is evident—this in part due to careful planning of mechanical and utility elements but also a product of Obata's design philosophy.

The Remington Rand Building may have been overshadowed in its prime locally by the expressive, free-form designs of the Priory Church[106] and Planetarium as well as the unusual Vierendeel Truss American Zinc building in the 1960s but it stands today as an important aspect of the varied philosophy of master architect and world-acclaimed designer Gyo Obata. As a significant work of architecture in its time, the Remington Rand Building stands out as a distinguishing solution that married the client's programmatic necessities while creating an expression of pure structural form and epitomizing Obata's concern for space, light, architectural simplicity, and human use.

[103] Ada Louis Huxtable. "Supermuseum Comes to the Mall." New York Times. July 4, 1976, page D22.
[104] *Architecture and Urbanism*, *op. cit*., page 10.
[105] *Ibid*.
[106] The Priory Chapel completed in 1962 in Creve Coeur Missouri challenged structural boundaries and created a space that is still discussed by architects and historians today.

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Verbal Boundary Description

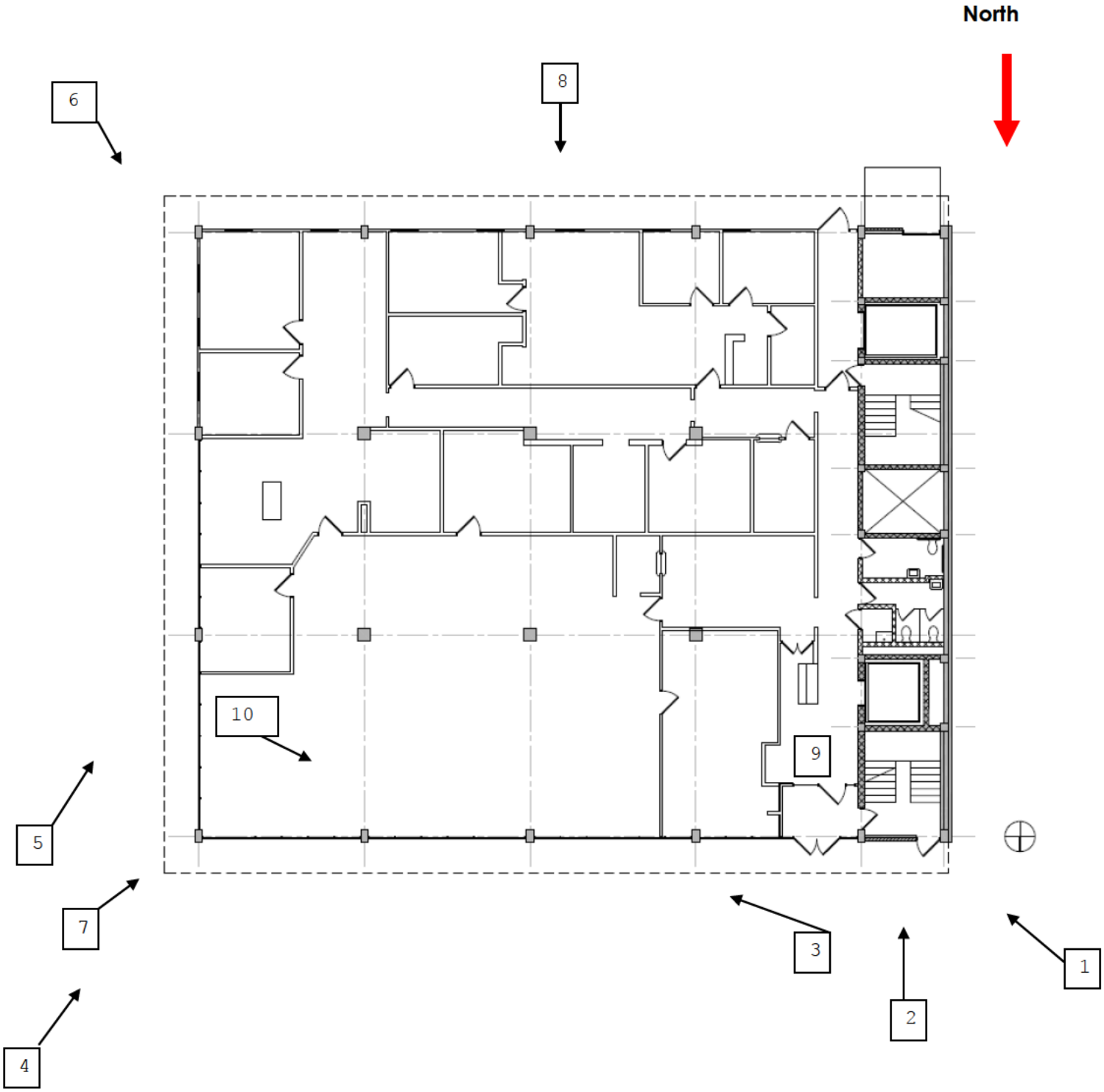
The Remington Rand Building located at 4100 Lindell Boulevard in St. Louis (Independent City), Missouri, is located on city block 3914, including 100 feet by 213 feet and 2 ¼ inches in lot E1 of the Peter Lindell Addition to the City of St. Louis. The nominated property is legally known by the St. Louis City Assessor's Office as parcel ID 39140001100. A rectangle on the accompanying map entitled "Remington Rand Building Boundary Map" (Figure 23) indicates the boundary of the nominated property.

Boundary Justification

The nominated property includes the full building footprint and the lot historically-associated with the nominated building. As the rear parking lot has more than ten parking spaces it counts as a contributing structure.

Figure 23: "Remington Rand Building Boundary Map." Source: Google Earth and Lafser & Assoc, 2014.

Figure 24: Floor plan and Photo Key – First Floor. Source: TLG and Matt Bivens, 2014.



SECTION 8