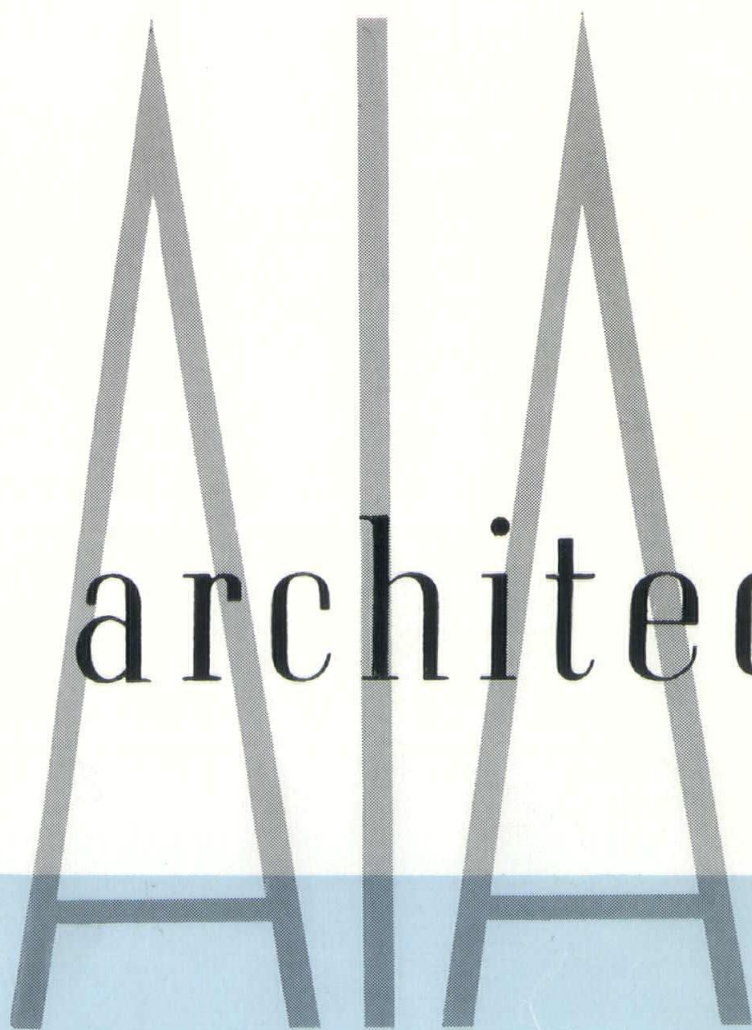


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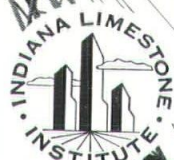
new thin wall stone panel construction

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Only 4" in total thickness, a new thin wall panel recently perfected by the Indiana Limestone Institute which provides a very high insulating value, is composed of 2" of limestone facing mechanically fastened to 2" of Tectum, a rigid-type insulating board.

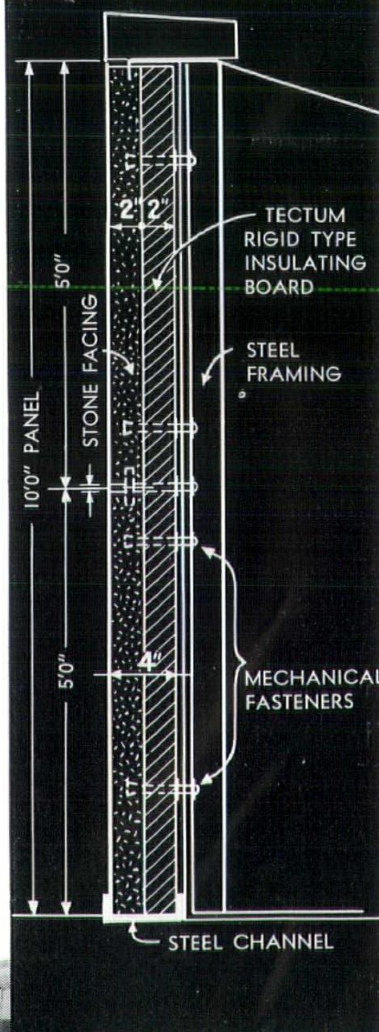
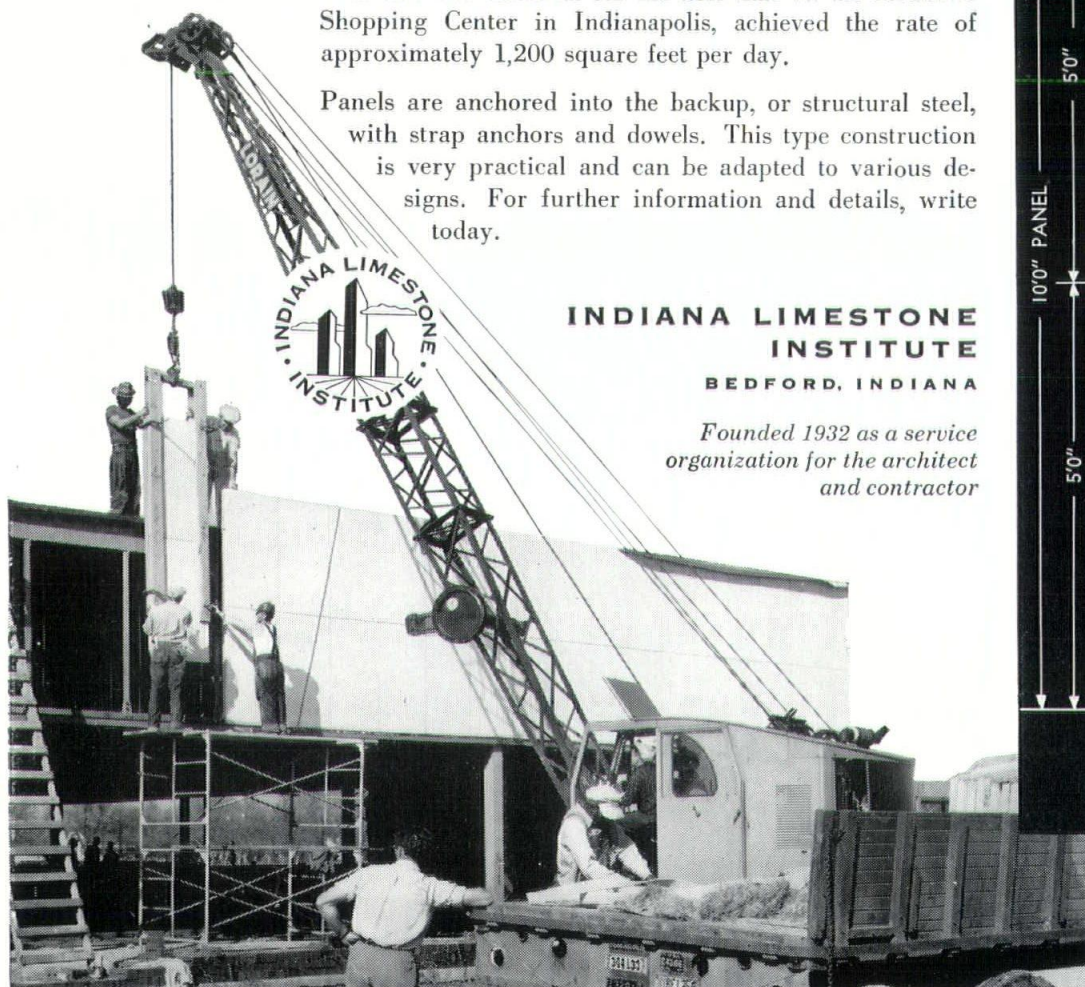
Several pieces of stone applied to a single piece of Tectum are set as one unit, or a large panel. Masons working with this new material for the first time on the Meadows Shopping Center in Indianapolis, achieved the rate of approximately 1,200 square feet per day.

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Cover Design by RONALD M. STRANDJORD, Indianapolis

A.I.A. HEAD REVIEWS PAST AND CONTEMPLATES FUTURE

(EDITOR'S NOTE: Following are excerpts from an address made by John N. Richards, of Bellman, Gillett & Richards, Toledo architectural and engineering firm, and First Vice-President of The American Institute of Architects, at the recent annual dinner of the Regional Meeting of the Great Lakes District of the A.I.A., Louisville, Ky.)

This year—1957—is a great year for The American Institute of Architects because we have reached our Hundredth Birthday. A hundred years ago—on February 23, 1857, a group of 13 Architects met in the New York office of Richard Upjohn and founded The American Institute of Architects.

The original A.I.A. meeting house has been replaced by a building at 111 Broadway, which overlooks the famous Trinity Church. This church, incidentally, was designed by our first A.I.A. president, Richard Upjohn. Architecture, which earlier had been the province of the builder, the carpenter, and the talented amateur, became a profession on this date—in 1857.

The birth of the A.I.A. followed the establishment of The American Medical Association by 10 years. It preceded the formal organization of the nation's lawyers by 21 years. We are 23 years older than the American Society of Mechanical Engineers. Like these three great professional bodies, the A.I.A. has maintained, throughout its history, a high code of professional standards and ethics which govern the practice of the professional and the relationship of the architect to his client.

The A.I.A. was instrumental in the establishment of the nation's first architectural schools at the Massachusetts Institute of Technology, Columbia University, and the University of Illinois.

In the 1890's, one of the A.I.A.'s earliest public contributions was its fight to restore to the nation the original concept of the national capital in Washington, D. C. as formed by Thomas Jefferson and L'Enfant.

Consider our growth in these 100 years. We now proudly proclaim that we are about 12,000 members in 124 chapters—in every state in the Union and in Hawaii.

The first convention of the A.I.A. was held in the rooms of the then only chapter in New York. A committee was appointed to provide refreshments. Even that long ago architects liked to eat. An entry in the minutes reveals the cost of these refreshments as \$12.50 for the sandwiches. As a measure of growth—and inflation—the President's Reception at our recent Los Angeles convention cost \$4,867 and the annual dinner cost \$7,200.

Contrasted with the A.I.A. treasury's liabilities in October 1858, when these were \$350—the present A.I.A. operating budget is about \$800,000 a year.

The headquarters of the A.I.A. is the famous Octagon House in Washington. It was designed by Dr. William Thornton, who was also famed for his prize winning design of our capital building. He was an eccentric gentleman, who took a degree in medicine,

but devoted his energies to architecture, invention, race horses, city planning, painting, writing—in fact, almost everything, except the profession he had learned in his youth—medicine.

The Octagon was occupied by President Madison after the White House had burned in 1814.

The Institute purchased the Octagon in 1902 for \$30,000. Since then, it is calculated that about \$500,000 has been spent in the restoration and improvement of the Octagon, and construction of the Administration Building and the reconverting of the old stables into our present Library.

Of course, as is true during any celebration of this kind, we will gaze with pride at our accomplishments. We will pay tribute to the great and dedicated men who have brought the Institute to its present eminence. It would be impossible to calculate—even with Univac—the millions of man-hours, which have been devoted by members, committee members, chairmen, and officers over the years, in order to bring our profession to its existing status.

Webster defines the architect as a "person skilled in the art of building . . . one who makes it his occupation to form plans and designs of, and to draw up specifications for buildings, and to superintend their execution."

If the public understood this definition, then the public relations problems of the A.I.A. would be simpler.

The dictionary definition of "Architect" brings to mind a host of other images.

In the broad sense, the competent architect must function as a doctor in prescribing for his community's ills; as a lawyer in interpreting the laws of both man and nature; as an engineer in dealing with stresses and strains of matter; as an artist in translating ideas into form and form into structure and as a mechanic in guiding the laying of pipe or the application of mortar to a brick. In addition, the competent architect also is a free and unprejudiced protector of his client's interests, a professional advisor who is not

beholden to any commercial interest or to the sale of any product in the building field.

This is a big order and it might be a very good idea to take stock of ourselves, since we are entering our second hundred years, and see how we are meeting the challenge of our profession. Have we approached every job with the true spirit of integrity? Have we taken the time we should to analyze each client's problem and solve it to the very best of our ability in his interest? We haven't if we let him spend his money for a building that we know is a compromise. We have had the training, and it's up to us to stand our ground and somehow get our ideas across to that client so that he will want to build the kind of structure for his use that will serve his needs and also have the good aesthetic qualities which we know are right.

"Well, you say, . . . 'the public has no taste.' Then it's up to us architects to improve that taste so that they can tell the difference. We must seek opportunities to educate the people with whom we come into contact, not only in our offices, but every day, so that we, personally, and our profession, stand for the very best in the development of our environment and in the development of ethics.

We must accept every opportunity to speak in behalf of worthy community enterprises, to speak in behalf of school bonds, to assume positions of leadership in community discussions, and to lend advice to charitable organizations.

We must take active responsibility in our service club and Chamber of Commerce; speak before our P.T.A.; meet with our City Council members; and leave them with the sure conviction that, as a planner and a leader, architects are well qualified to serve. All of us belong to clubs, or a lodge, or a church. Are you just a member who is a step above the inactive category? Belonging to an organization is not enough. We've always heard . . . "Well, you get out of an organization just as much as you put into it" . . . Have you given it a try? It's really true. Try it.

Can you imagine a community in which the architects are actively engaged in lodge, church and community affairs, giving their time, their advice, and their leadership, that this same community will still not understand why the same architect must be consulted when a need for a new building arises? Your client is also your neighbor, and your behavior will have a lasting effect on his attitude toward you, and consequently, toward your profession. No extent of good press clippings, fine television shows, or good radio programs can lift our profession by its boot straps unless your neighbor, who knows you, the architect, can and will speak of you in terms of confidence and compliment. Living your public relations indicates that you and your profession are judged by your personal

(Continued on Page 9)

THE PRESIDENT SPEAKS

"Welcome to the readers of the new "Indiana Architect." The members of the Indiana Society of Architects, a Chapter of the American Institute of Architects, are both proud and happy to have this visual means of a closer visit with you. We are anxious to have you become better acquainted with ourselves, our work and our objectives. We hope to have your comments and suggestions. Architecture is a vital contribution to our every day living and it is intended that this magazine present up-to-the-minute architectural subjects such as current school projects, regulations affecting planning and construction, contributions from the allied arts; in fact all items of interest bearing on the practice of architecture.



"The months and years ahead of us will be architecturally fruitful. Changing design trends, new ways to construct and new materials can all serve to create better architecture if we let them. Through this magazine new ideas and thoughts will be presented for your consideration. Our selected advertisers will help acquaint you with their latest developments. We will also review changes in building requirements as well as secure sage advice from those in government.

"This magazine will be published each month and will be received by state and local officials concerned with schools and other public construction, all of the registered architects in Indiana, many engineers and people in allied arts. The many facets which make up architecture will prove interesting and complimentary to the diversified readers.

"Again welcome as a reader to the Indiana Architects' literary endeavor and let us know how we can be of more informative service."

JAMES McCLURE TURNER, President
Indiana Society of Architects, A.I.A.

1957-58 Officers Nominated for June Election

Ballots for the election of officers for the Indiana Society of Architects 1957-58 slate have been mailed and should be in the hands of the membership. ISA Secretary Tom Dorste has urged that all members mark their ballots and return them to him in time for next month's Annual Meeting when they will be opened and counted.

The slate, as announced by the ISA Nominating Committee, is as follows:

PRESIDENT

Frank Montana, South Bend
William C. Wright, Indianapolis

FIRST VICE-PRESIDENT

James L. Walker, New Albany
Wesley P. Martin, Indianapolis

SECOND VICE-PRESIDENT

Thomas C. Dorste, Indianapolis
Ernst L. Schaible, Lafayette

SECRETARY

Art Broecker, Indianapolis
Joe Caesar, Indianapolis

TREASURER

Harry Cooler, Indianapolis
Edward D. James, Indianapolis

Two new Board of Directors members also must be chosen to fill two-year terms vacated by James Walker and William Wright. Nominees are:

Charles Betts, Indianapolis
Robert Hutchinson, Lebanon
E. D. Berendes, Evansville
E. D. Pierre, Indianapolis

The ISA Nominating Committee is composed of Clarence T. Myers, chairman, Tom Medland, Don Compton, and Carroll Beeson.

SEMINAR SET AT NOTRE DAME

The Department of Architecture, University of Notre Dame, will sponsor a three-day seminar for architects starting at 7 p. m. Friday, July 12, and closing at noon Sunday, July 14, it has been announced by Frank Montana, ISA vice-president and head of Notre Dame's Department of Architecture.

Theme for the seminar will be "The Symbolism of Sacred Scripture." This also is the theme for the school's summer course in Liturgical Arts.

Details of the seminar program and the names of lecturers will be announced later. However, full information may be obtained by writing Mr. Montana, Department of Architecture, Notre Dame, Indiana.

NEW ACTS EXPLAINED BY A.B.C. DIRECTOR

By BERT J. WESTOVER
Director, Administrative Building Council

An act has been added to those governing the Administrative Building Council of Indiana. It is one in which architects and engineers designing buildings will be vitally interested.

The digest is as follows—Chap. 159-H. 489 Administrative Building Council—Amends present act to provide for the payment of an examination fee of all plans and specifications. Sets fee schedule. Provides first \$3000 in receipts collected in 1957 and 1958 is appropriated for the use of the council and balance to revert to the general funds of the State of Indiana. See Burns 20-416, 20-434. Effective 7-1-57. Signed 3-12-57.

The act in its entirety is as follows:

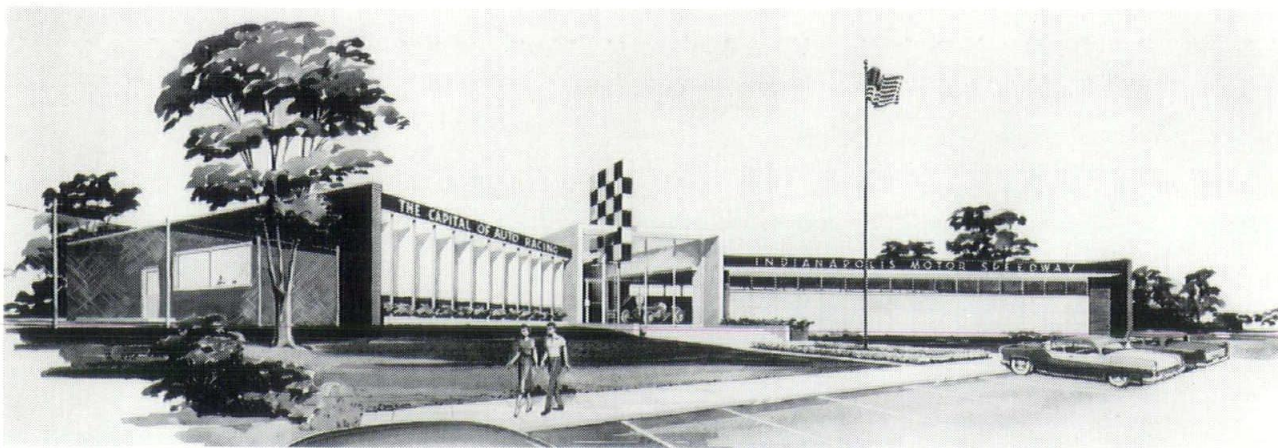
Section 1. The above-entitled act is amended by adding thereto a new section to be numbered Sec. 6A, to read as follows:

Sec. 6A. Plans and specifications of all public buildings, tenement houses, and all other buildings except: private residences and outbuildings in connection therewith, including barns and private garages, buildings used for agricultural purposes, and temporary buildings or additions used for construction purposes only, shall be filed with and approved by the Director of the Administrative Building Council before construction is commenced. Such plans and specifications shall be accompanied by an estimate of the cost of construction.

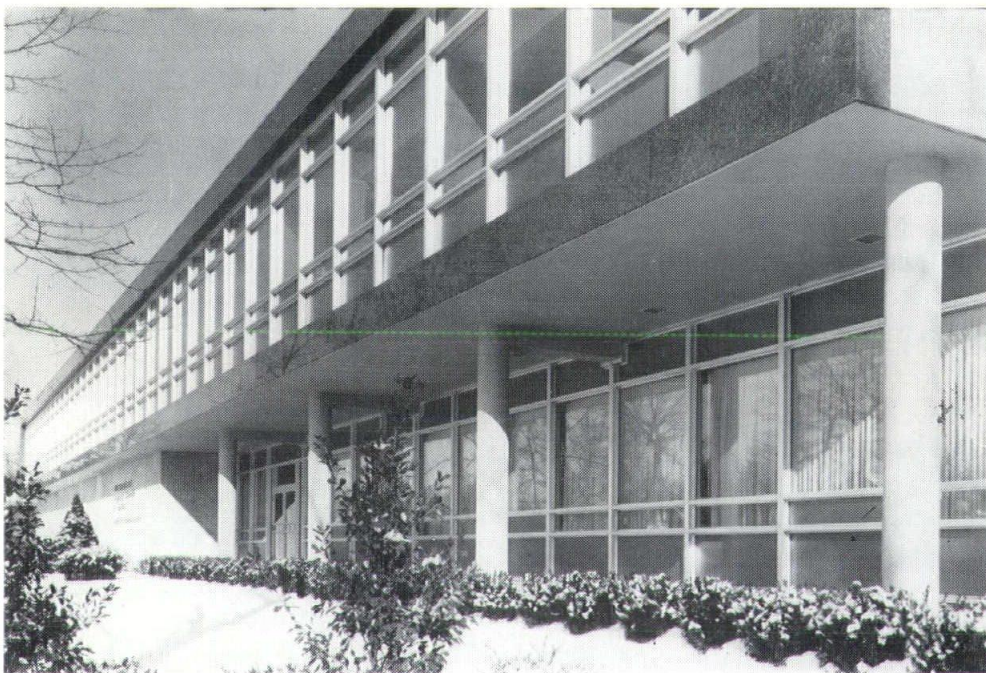
Such plans and specifications shall be accompanied by an examination fee of 20 cents for each \$1,000 of estimated construction cost, but such fee shall not be less than \$2.00 or exceed \$200.00. Provided, however, that no such examination fee shall be charged for buildings being constructed by the State of Indiana, its agencies, or institution, or by any municipality or political subdivision of the State or any school corporation holding company, or for any building being built by money collected by taxation.

Sec. 2. The above-entitled act is amended by adding thereto a new section to be numbered Sec. 6B, to read as follows:

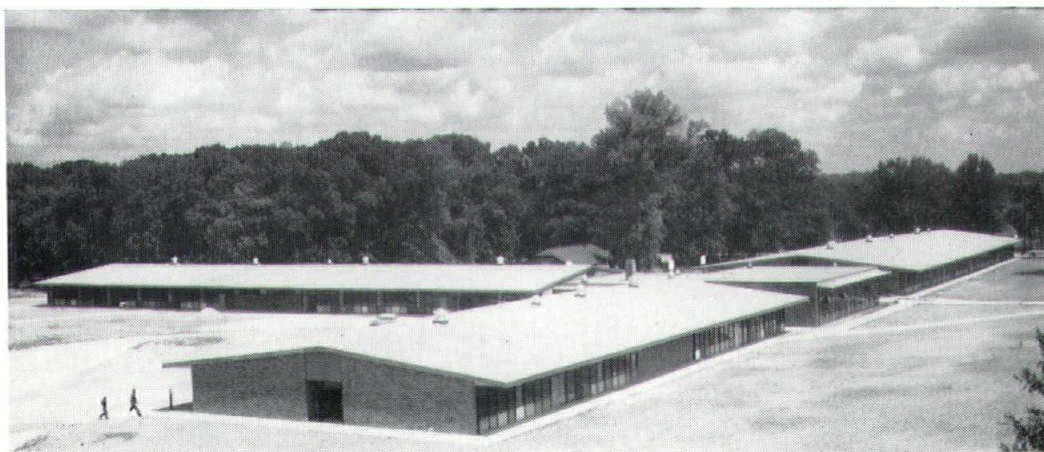
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500-MILE RACE FANS attending this month's speedway classic will be treated to many new physical changes on the celebrated 450-acre grounds. Most noteworthy, perhaps, is the imposing structure built to house the rapidly growing 500-Mile Race Museum and official track offices. Designed by C. Wilbur Foster and Associates, it is located at the speedway's main entrance, the corner of 16th Street and Georgetown Rd.



ONE OF THE MOST MODERN office buildings in the state is the one recently occupied by The College Life Insurance Company of America. The beautiful 30,000-square foot structure located in the 3400 block on Central Ave., Indianapolis, was designed by Lennox, Matthews, Simmons, and Ford, Inc., Architect-Engineers. The contemporary building is made of granite and limestone and features window-wall construction at a cost of over \$800,000.



EDUCATORS THROUGHOUT the mid-West are eyeing the Linton-Stockton Elementary School in Linton. Designed by Dorste & Pantazi, Indianapolis, it has 36 classrooms and can accommodate 1200 students. The 71,155-square foot structure was built at a cost of \$870,796.00—or for less than \$12 per square foot.

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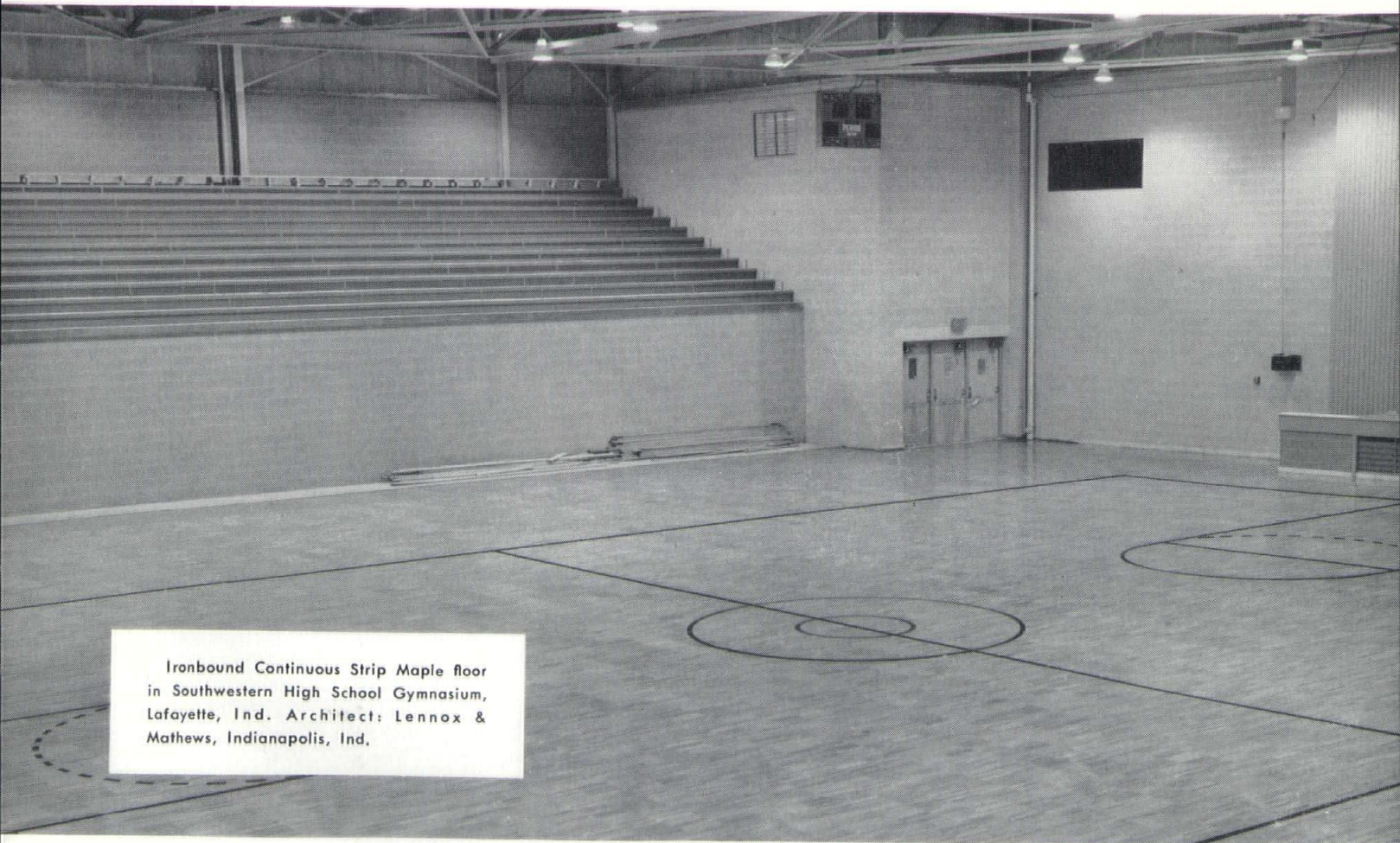
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Survey Reveals More Homes by Architects in '57

Results of a survey recently completed by F. W. Dodge Corporation indicate that architects are designing more houses in 1957 than they did last year.

Nearly 80 per cent of 105 representative architectural firms interviewed in 25 cities reported that in the first quarter of 1957 they were designing as many, or more, homes as in the first quarter of 1956.

Results of the survey showed that 39 per cent of the firms were designing more homes this year, while another 38 per cent reported no change. Only 23 per cent reported that they were designing fewer houses than last year.

Among the firms reporting gains over last year, increases ranged from 10 per cent to as much as 300 per cent.

In reply to another question as to whether the trend of house design activity in their offices had been up, down or level in recent months, 79 per cent of the firms said that the trend had been level or upward; only 21 per cent reported any downtrend. Nearly 42 per cent actually reported an increase.

NEW ACTS...

(Continued from Page 5)

Sec. 6b. All fees collected under the provisions of this Act shall be deposited at least monthly with the State Treasurer and shall become a part of the general fund. The first \$3,000.00 of such fees so collected in the fiscal year beginning July 1, 1957, and in the fiscal year beginning July 1, 1958, is hereby appropriated to the Administrative Building Council.

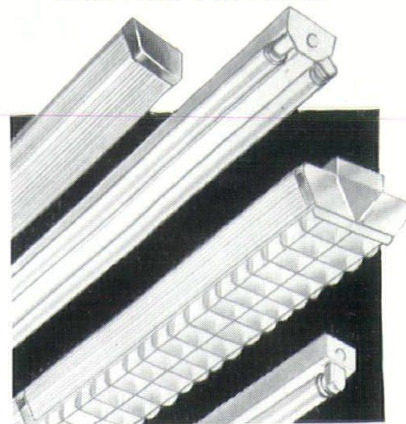
Sec. 3. Whereas an emergency exists for the more immediate taking effect of this act, the same shall be in full force and effect from and after July 1, 1957.

This act was presented by the "Ways and Means Committee" and as such, it got clear sailing through the last days of the legislature.

As can be noted, the examining fee is determined by the estimated construction cost. Some estimates are made on the structural components, some include equipment, heating, ventilation, electrical features, power and decorating. A system of equating costs on a standard basis must be devised and clarified through the Attorney General's office.

When we obtain a clarification of the bill by the Attorney General's office, we will also inform the Indiana Architect.

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THE INDIANA ARCHITECT

A. I. A. HEAD REVIEWS . . .

(Continued from Page 4)

contact with your fellow citizens. Be courteous with all inquiries; be ethical in your practice; be fair and honest; put integrity down as a constant condition of your community life. The architect's public relations job is communication with real people . . . neighbors, employees, a doctor, a lawyer, a minister, an editor.

This is our golden opportunity—to inform about our profession.

Some factors that hinder the practice of architecture are:

1. The threat of the package dealer. Evidence continues to accumulate that certain commercial groups are gaining through sensational and misleading promotions, i.e., "A School in 21 Days." A large firm recently announced it is opening a plant to supply prefabricated school, church, and other relatively small community buildings. In several instances, architects in the pay of these interests have appeared in public and stated that acceptance of their employer's products would lower the cost of architectural fees. There is obvious confusion about the difference between prefabrication of building units and prefabrication of buildings.

2. Professional competence—No promotion, regardless of cleverness of its execution or the amount of money which supports it, can outweigh the damage done in a given community by poor estimating, inferior construction and unreasonable maintenance costs. In the final analysis, every architect is a public relations symbol of his profession.

Thousands of poorly-built, badly-designed homes are being erected every month. In addition, and equally important, and in some instances the architect is losing his contact with the man of the street, who, as a member of the school boards, church vestries, and building committees, exerts a substantial influence upon the practice of architecture.

Since we know what the problems are, I would like to suggest a few ways in which you can improve your own public relations.

First of all—treat your client right. Keep your building within its cost and budget . . . give it honest artistic merit . . . protect that client against his own inexperience.

Observe your own office. Is it a proper showcase for good design? Do you have available adequate tools to explain your services to a client . . . an office brochure, an exhibit or film slides, even a scrap book? . . . Do you use an on-the-job A.I.A. sign? . . . Do you use the A.I.A. Accounting System . . . Are your stationary, mailing labels, et cetera in the best of taste and design? And how are your own employee relations? Do they carry the right story of your services to their own public outside the office? Do your employees feel that they are a strong part of your office? Please pardon

a few personal references. In our office, with a staff of about 54 people, we have an expense savings bonus plan in which our employees share twice a year, in June and December. They realize that they must work together, save certain expenses, get jobs out on time, efficiently, without overtime work, to earn this bonus.

We have, during the Christmas Season, a cocktail party in our drafting room, which is enjoyed by about 400 of our friends and clients, and our staff serves as the hosts to our guests. We have a summer picnic for our families, which last year was attended by over 125 people with all the kids. We have the A.I.A.'s insurance plan and we even have music on FM radio in the office, which our people enjoy for its relaxing qualities.

We find that all of these things help to promote good public relations among our staff and make them feel that they like to work in our office. When you do good work—take credit for it! When one of your buildings is newsworthy, do you . . . by fact sheet or general release . . . present it properly to the newspaper or magazine? . . . Have you made any real effort to explain to members of the press just what an architect does in the way of services? . . . Do you just complain about architectural boners in the press or magazines, or do you constructively and non-belligerently put to rights an architectural fact by writing a letter-to-the-Editor? . . . Are there overlooked opportunities to explain the usefulness of an architect by way of radio, commercial or educational television? . . . When there is a dedication of one of your buildings, do you take the time to attend and are you in the dedication picture as you certainly should be?

Giving something extra to your community. Are you a volunteer speaker for community groups . . . (If you need speeches and releases for these speeches, they are available to you by writing to the Octagon).

Develop a vocabulary the layman can understand. Don't get so wordy and arty that you scare your client, but speak to him in a straight-forward manner that he can understand.

This was the very point that Robert Moses included in his recorded speech, which was presented at a meeting of the Texas Society of Architects. Mr. Moses said, and I quote—"Avoid modern building and planning Jargon, lingo, patois, abracadabra. You don't have to be incomprehensible to be admired. A good pie needs no crust."

In conclusion—let's examine the future of a few specific items relative to our profession.

Community Planning—for instance. The trend is toward broader control of physical environment by cities and towns, toward greater participation by Architects in the planning of communities. This is a must for

Architects, however, many of us do not take a strong active part in this enormous field. Our goal should be to create a better environment for human living through intelligent community planning. Improvement in community planning will be achieved through Design which is the Architect's own field. Every single commission today should be approached with regard for its relationship to the whole community. Our client today, as never before, is all of humanity. Regarding energy sources—with which you are so familiar in this part of the country—we know that before long—efficient and safe atomic power will have replaced some of the present methods.

We will draw power from the sun, plants and water. As Architects—we are to determine the pattern of living best adapted to the Atomic Power Age and the Scientific Age and plan for that pattern.

As for engineering—we know that building design is becoming more and more dependent upon the assembly of machine-made prefabricated parts with an ever-increasing proportion of the total cost assignable to mechanical equipment. The Architect has the responsibility to take full advantage of all structural, mechanical, electrical, and other skills, integrate them into original building designs and at the same time endow Architecture with significant and appealing form to full enjoyment of Society.

We now move about in three dimensions above the ground, therefore, we move in architectural practice toward regional, national, and international practice—and membership in world architectural organizations. Some has said that we may be a chapter of the World Institute of Architects. We are to use these methods of transportation and communication for greater scope of professional service, to increase our knowledge of the language and culture of other people in the world, and to develop compatibility with them.

By training, Architects are imaginative, orderly, skillful, practical, organizers, and they should be leaders in the political life of Society. The Architect should be the creative coordinator in the development of environment.

This—then—is the purpose of the program of the A.I.A.'s National Convention in Washington, D. C. this month. There will be speeches and panels by distinguished persons. The list of dignitaries who have been invited is headed by President Eisenhower.

The predictable potentials of our new technology, the international problems created by the shrinkage of time and distance, the pressures placed on our resources by changing economics and expanding populations, and the status of the arts in our dynamic civilization are all among the forces which will be discussed in relation to their impact upon the environment of tomorrow—**John N. Richards.**



Winners in this year's Notre Dame student competition are shown with the three winning designs. Left to right, they are Patrick Kane, third place; Jack Pruss, second place; and Michael Motter, first place. Subject of this year's competition was "Recreation Parks."

STUDENT COMPETITION WINNERS NAMED AT ISA SPRING MEETING

The ISA's annual Spring Meeting, held last month on the University of Notre Dame campus, spotlighted the work and activities of students in the school's Department of Agriculture.

Over 50 ISA members made the trek to South Bend to honor three promising young students and to enjoy an interesting and educational program arranged by South Bend members.

In an afternoon general session members heard an enlightening talk about the new Air Force Academy by guest speaker Walter Netsch. Mr. Netsch is an associate partner in charge of design for Skidmore, Owings and Merrill, Architects.

Later the Notre Dame Student Chapter, A.I.A., conducted a seminar on a new course, "Philosophy of Architecture." The course, as pointed out, is "an inquiry into the nature of architecture and its relation to man and the

life of man."

The Spring meeting was concluded with the Awards Dinner, followed by an address by Walter Dorwin Teague, noted New York Industrial Designer.

Recipients of cash awards for the student competition on Recreational City Parks were Michael Motter, fifty dollars; Jack Pruss, thirty-five dollars; and Patrick Kane, fifteen dollars. The annual competition is sponsored by the Indiana Society of Architects.

I.S.A. Welcomes New Members

Six new members recently were added to the rapidly growing membership of the Indiana Society of Architects. They include the following:

Associate Members

DON B. PERRY
2215 College Ave.,
Indianapolis

DAVID B. SCHEELE
343 N. Colorado,
Indianapolis

JAMES E. RENNARD
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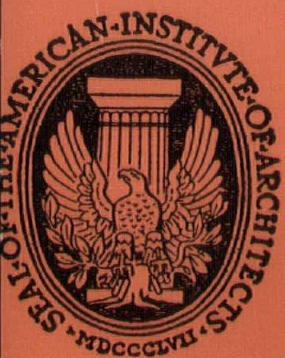
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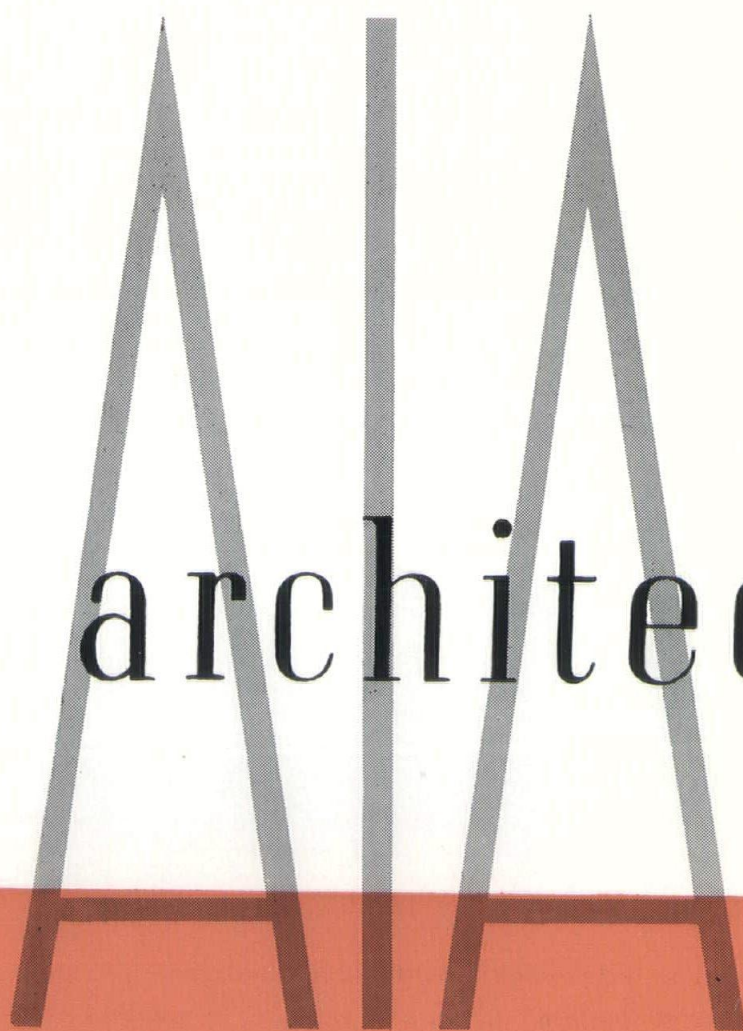


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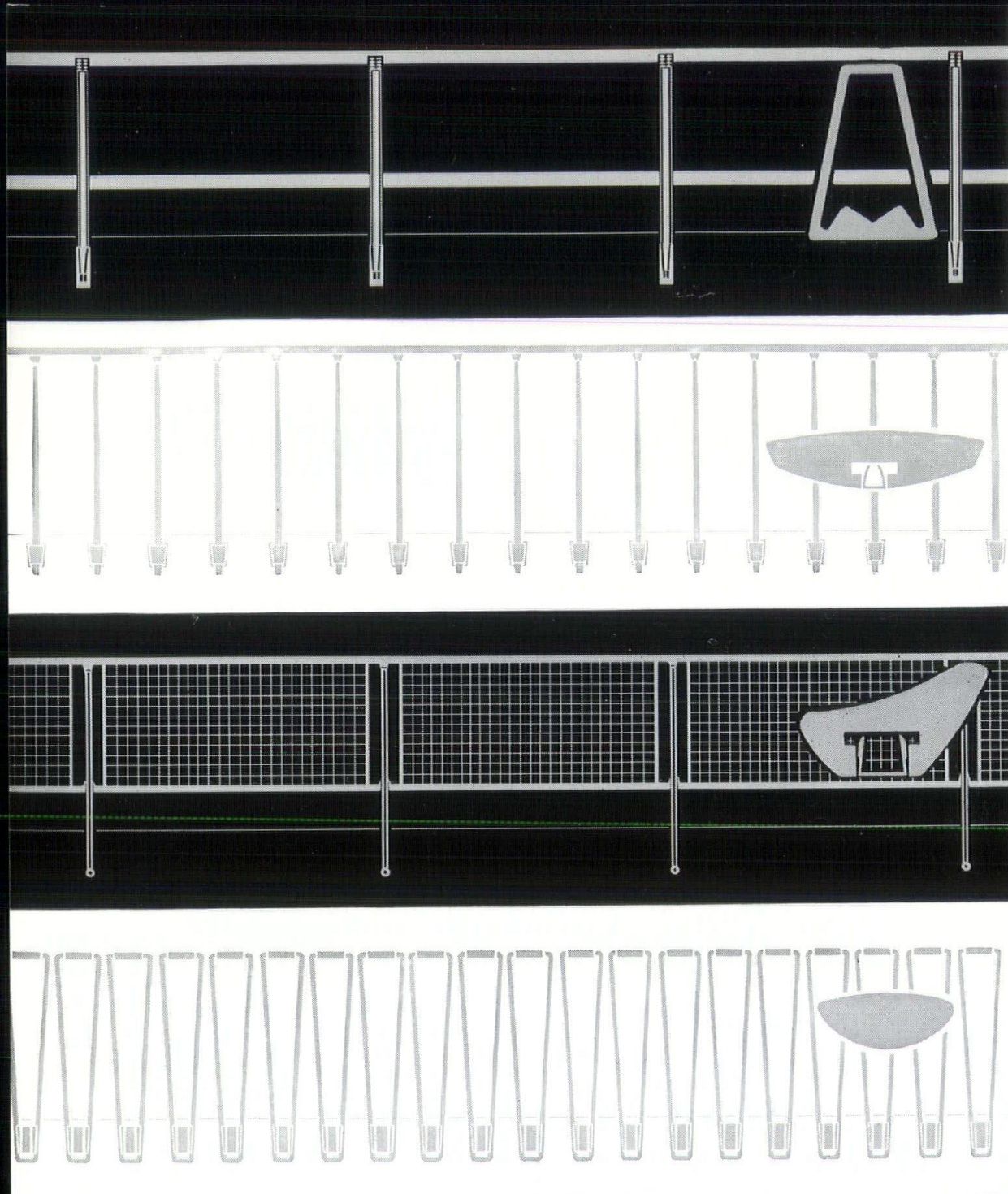
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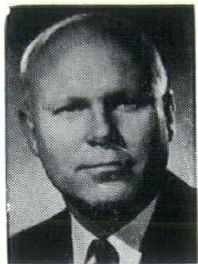
I.S.A. President Reports On National Convention Activities

Washington Scene Of Centennial Celebration

By JAMES M. TURNER, President, I.S.A.

A convention of Architects is always enlightening and interesting. Add the celebration of the American Institute of Architects Centennial at the Nation's Capital and we approach the acme of events.

Attending the convention this year in Washington, D. C., were the following Indiana Society of Architect members: Ralph O. Yeager Jr. of Terre Haute, Edward D.



James of Indianapolis, Robert F. Hutchison of Lebanon, Alvin M. Strauss of Fort Wayne, Warren D. Miller of Terre Haute, Ernest L. Schaible of Lafayette, Frank Montana of South Bend, Robert J. Schultz of South Bend, Raymond S. Kastendieck of Gary,

Charles J. Betts, Rollin Mosher of Indianapolis, James M. Turner of Hammond, George N. Hall of Gary, and Robert Premil of Gary.

Ray Kastendieck was re-elected Treasurer of the A.I.A. Ray has done an excellent job as "watch dog" of the Institute's funds and we are all proud of his re-election.

For reasons yet unexplained, the resolution for the "All American Bi-Centennial Plan" presented to the A.I.A. Board of Directors in March at a Washington meeting by Ed Pierre was not transmitted to the Resolutions committee, hence was not presented to the convention.

President Speaks

The convention sessions were all well attended and were supplemented by aerial and bus tours of Washington and other (many) activities.

The opening guns of the convention were the introductory remarks by President Chate-lain Monday evening—he sees a great future for architecture!

The next day, "The New World of Technology" was presented by Dr. Bronk, President of the National Academy of Sciences and "The New World of Ideas" by Mr. Hoffman, Representative to the General Assembly of the United Nations. Their comments were exciting as the presentation of new ideas and items poured forth. A discordant note by Dr. Bronk made us acutely aware of the inadequate and poor home and city planning of certain types of large housing developments which can be the slums of the future. As a matter of fact I visited friends nearby in a new row type development. The

home and unit of eight connected dwelling was not unpleasant—but the same scheme, color and atmosphere was repeated in the same subdivision over 200 times!

That afternoon "Environment and the Individual" was discussed by Dr. Kimble, Director, Twentieth Century Fund, Survey of Tropical Africa, Dr. Tillich, Professor, Harvard University and Dr. Mildred McIntosh, President, Bernard College Columbia University. Environment certainly helps shape the individual and groups and it was brought out that architecturally we can, as architects, be of primary assistance in planning environment, both pleasant and helpful.

That evening one of the conventions highlights was the President's Reception at the National Gallery of Art for the opening of the exhibition, "One Hundred Years of American Architecture." Music in the "Grande Foyer" was by the U. S. Marine Band. The enlarged photos of the past 100 years of American Architecture was superbly presented on facings up to 16 foot lengths. I hope that the exhibit travels so each of you can have the pleasure of seeing the fine photography of outstanding architecture of the past century.

Cerf Evokes Laugh's

Wednesday morning we had the pleasure of Bennett Cerf's "The Art in Modern Society." I think his address should have been "The Art of Laughter in Modern Society." Lillian Gish gave a fine presentation of a fine lady and actress. She thinks with logical emphasis, there should be a Secretary of the Arts.

Wednesday afternoon, at the business meeting, I learned the A.I.A. is still solvent, still growing and that there was no opposing state of the re-nomination of all national officers of 1956-57.

That afternoon and evening over 1500 members of the A.I.A. and their wives had a most pleasant river steamer voyage from Washington to Mount Vernon and return. There was lighthearted music, wonderful food and drinks and lots of good company. Mount Vernon was as refreshing as the last time I saw it and the surrounding scenery as incomparable.

Thursday morning business session was mostly of resolutions—one of interest to us is the re-study of the Regional groups. What

are your thoughts for a region of Indiana, Illinois and Wisconsin, in lieu of the present Region of Indiana, Michigan, Ohio and Kentucky?

Thursday afternoon convinced me that the City, as we know it, is here to stay but there will be a few changes. "The Future of the City" was exposed by Carl Feiss, Planning and Urban Renewal Consultant, Philip Talbot, President, Chamber of Commerce of the U. S., and Pennsylvania U. S. Senator Joseph Clark. The musically illustrated lecture "Music and Architecture in the Environment of Man" presented by Dr. Howard Mitchell and assisted by the National Symphony Orchestra was a remarkably fine presentation showing the growth of music with architecture.

Awards Presented

The annual dinner that evening, with 2100 persons attending, taxed even the facilities of the Sheraton-Park Hotel. The presentation of the Gold Metal of the Institute to Louis Skidmore, F.A.I.A., and the Centennial Gold Medal of Honor to Ralph Walker, F.A.I.A. were honors to two of our outstanding architects. Henry R. Luce, Editor-in-Chief of Time, Inc., gave thought to our opportunity in a Democracy of accomplishing architecture in a free manner rather than a dictated one.

Friday "The New World of Economics" was discussed by Dr. Schmidt, Director of Economic Research, Chamber of Commerce of the U. S. and Walter Reuther, chairman, Economic Council, A.F.L.-C.I.O. The discussion was a debate, but a healthy one.

The Convention closed that afternoon, one of the busiest conventions I ever hope to attend.

The ladies were constantly on the go, to international luncheons, teas at the homes of the local architects, and even a seeing and hearing session at the U. S. Senate. Believe me, no one was bored.

The next National Convention, in 1958, will be in Cleveland, Ohio, which will give many architects a closer opportunity of attending.

Indianapolis Section Elects New Slate

Too late for announcement in this issue of The Indiana Architect are results of the recent election of new officers of the Indianapolis Section, Indiana Society of Architects. A hot race was reported, however, among the following candidates:

President	Don Clark
	Harry Cooler
Vice-President	John Fleck
	Henry Meier
Secretary	Don Hinshaw
	Dave Snyder
Treasurer	Jim Burkhardt
	Bob Lakin

Watch next month's issue for the final tabulation, plus a picture of the new slate.

INDIANA ARCHITECTS AWAIT ANNUAL MEETING IN CAPITAL

If there is any one date during the year that members of the Indiana Society of Architects should heed it's Saturday (that's this Saturday, June 15), the date of the Annual I.S.A. Meeting and dinner dance. Drawing boards throughout the state will be deserted as hundreds of Hoosier architects flock to the capital city to convene for their "biggest session of the year."

Annual reports, the election of new officers, to say nothing of fun and frolic, will cram a full agenda commencing at 9 a. m. I.S.A. Program Committee Chairman Oscar W. Erikson has announced an enlightening as well as enjoyable schedule of activities.

Scene of this year's Annual Meeting will be the Marott Hotel, 2625 N. Meridian St., Indianapolis. (Just find the Circle and drive north 26 blocks). Registration and business sessions will get underway promptly at 9 a. m. in the hotel's Mirror Room. Meanwhile, the Women's Architectural League will be holding forth in Parlor E.

At 12 noon a joint luncheon will be held in the Mirror Room. This will be highlighted by the announcement and introduction of new officers.

Another all-important business meeting will convene in the Mirror Room at 1:30 p. m. (If history repeats itself, this is when the women drift downtown to the various department stores, charge-a-plates in hand.)

A brief respite is scheduled for 6:30 p. m. when those all-important liquid refreshments are featured (on the house). Dinner will be served promptly at 7:15 p. m. and dancing is expected to get underway along about 8:30 p. m.

Several distinguished guests will be present during the day's activities, but of special interest should be the appearance of Mr. John A. Whitehead, executive-director of the State Office Building Commission. Mr. Whitehead will talk at the joint luncheon concerning the Commission's procedure in selecting an architect. He has consented to submit to a question and answer session following his remarks.

New officers for the Indiana Society of Architects will be chosen from the following slate:

PRESIDENT

Frank Montana, South Bend
William C. Wright, Indianapolis

FIRST VICE-PRESIDENT

James L. Walker, New Albany
Wesley P. Martin, Indianapolis

SECOND VICE-PRESIDENT

Thomas C. Dorste, Indianapolis
Ernest L. Schaible, Lafayette

SECRETARY

Art Broecker, Indianapolis
Joe Caesar, Indianapolis

(Continued on Page 10)

Indiana Construction Increase; Nationwide Building On Decline

Contracts for future construction in Indiana in April totaled \$64,166,000, an increase of 18 per cent compared to April 1956, F. W. Dodge Corporation reports.

April contracts by the major construction categories compared to the similar month of a year ago showed: non-residential at \$27,171,000, up 37 per cent; residential at \$28,795,000, up three per cent; and heavy engineering at \$8,200,000, up 20 per cent.

The first four months of construction contracts compared to the like 1956 period showed: non-residential at \$122,652,000, up 10 per cent; residential at \$81,344,000, down four per cent; heavy engineering at \$38,171,000 up two per cent; and total construction at \$242,167,000, up three per cent.

Contracts for future construction in the United States in April totaled \$2,776,431,000, a decline of nine per cent compared to April, 1956, according to the Dodge Corporation. The April decline offset a large increase in March and, as a result, the cumulative total for the first four months of 1957 amounting to \$10,314,991,000, showed no change from the comparable period of 1956.

Contracts for non-residential building, which were a major source of strength during the first three months of this year, amounted to \$838,065,000 in April, down 20 per cent from the corresponding month a year earlier. Nearly all components of the non-residential category shared in the decline with the largest decreases taking place in the manufacturing and public building segments. For the first four months of this year, non-residential contracts totalled \$3,664,712,000, about equal to the comparable period of 1956.

Contracts for residential building in April were valued at \$1,231,667,000, eight per cent below the year-earlier level. For the first four months of 1957, residential construction contracts amounted to \$4,031,007,000, down six per cent from the comparable period last year. The number of housing units represented by the April, 1957 contracts totaled 93,757, which was 14 per cent below the April 1956 level. The trend toward larger and

(Continued on Page 10)

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NATURE OF THE ARCHITECT'S WORK: ITS IMPORTANCE AND ITS COST

(EDITOR'S NOTE: *Since many of the readers of The Indiana Architect are not members of the profession of architecture, this publication, from time to time, deems it appropriate that articles dealing with the architect and his work would help considerably to enlighten and inform those who may not have a clear understanding of the profession and its values.*)

The Role of the Architect: By definition an Architect is: "A Master Builder . . . who professionally plans buildings and supervises their construction . . ." To the durability, adequacy and convenience of a building, he adds that intangible ingredient—good design. He has undergone years of special and arduous training to develop talent, imagination and sensitivity, to learn the engineering of construction, obtain practical knowledge of materials and their use. He must analyze and interpret the requirements of a prospective client and translate them into a building—all within the reasonable limits imposed by the budget available for the project, all in accord with the local building code. He is an ally of those who promote public health and safety through better construction.

Engaging an Architect is the same as retaining a lawyer or putting yourself in the hands of a doctor. Training and ability are

important—worth considering, too, is personality, as the client is going to spend a great deal of time with his Architect.

The following methods of procedure for the selection of an Architect are customary: **DIRECT SELECTION.** Selection by the Owner through personal knowledge on the basis of reputation, demonstrated ability, and the recommendations of others for whom the Architect has rendered his service.

COMPARATIVE SELECTION. Selection from a group of Architects given an opportunity to present evidence of their qualifications, the Owner acting with or without the advice of an Architect serving as a professional advisor.

DESIGN COMPETITION SELECTION. Selection according to the Architectural Competition Code Procedure of The American Institute of Architects (Information on the

Procedure may be had by writing AIA headquarters in Washington, D. C.)

Nature of his work: Essentially, an Architect seeks to achieve for his client a building which satisfies that old Roman definition of Vitruvius, "Well building hath three conditions: firmness, commodity and delight."

1. His first job is to understand purpose, requirements and limitations of structure which the client has in mind, then combine those ideas with his own professional experience in planning and building. If the Architect is consulted on a remodeling job, he inspects the building to be remodeled and advises as to the approximate realty value; practicality of making changes; present condition and quality of construction.
2. The Architect visits the property, or, if it has not been purchased yet, helps select it, budgets the cost.
3. Then he develops sketches of the structure, in rough form, showing size and arrangement of the rooms and general characteristics of the building. These preliminary drawings are examined and re-examined to be sure that the client understands what he is getting—in appearance and function.
4. Next, the Architect prepares the working drawing of plans, elevations, selections and details which show construction and kind of material, together with notes and schedules. Drawings are also made of the plumbing, heating, air conditioning and electrical installations, of structural steel and reinforced concrete work. An Architect's legal knowledge comes into play, for building codes must be considered, as well as other ordinances and regulations. He also writes the complementary specifications which establishes the quality and assembly of every item going into the construction of the building, from foundation concrete to hardware. These drawings and specifications are the builder's guide, and when they are correctly followed, the building will be as the client and the Architect planned it.
5. The Architect then helps choose contractors who bid on the work and who have made cost estimates from the Architect's plans and specifications. The Architect recommends the final selection of a contractor; assists in preparation of contract agreements which define general conditions, contract price, time limitations, manner of payment to the contractor, etc.
6. As construction proceeds, the Architect makes periodic inspections of the work to see if it is being erected in full compliance with drawings and specifications. As the contractor sends in his bills, the Architect keeps a running account of the

(Continued on Page 10)

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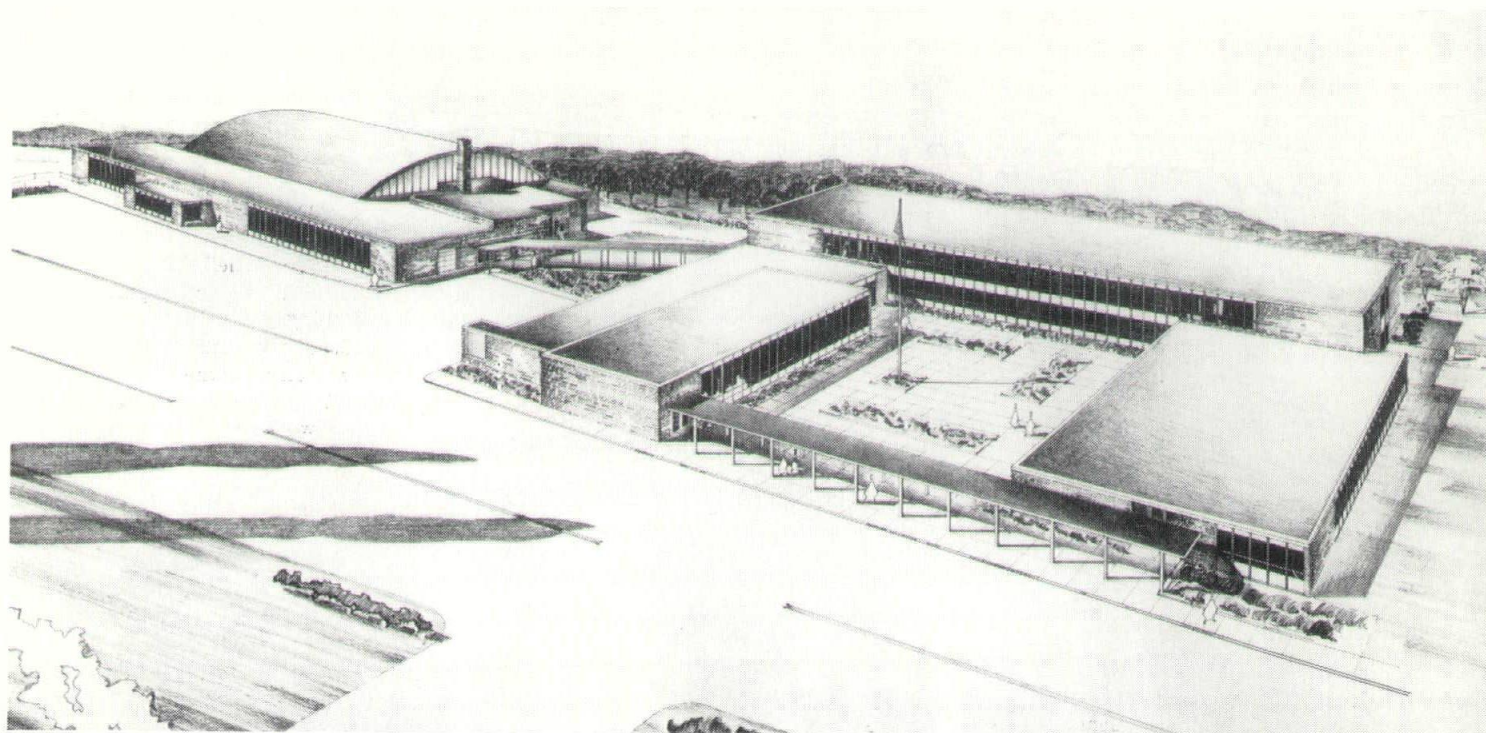
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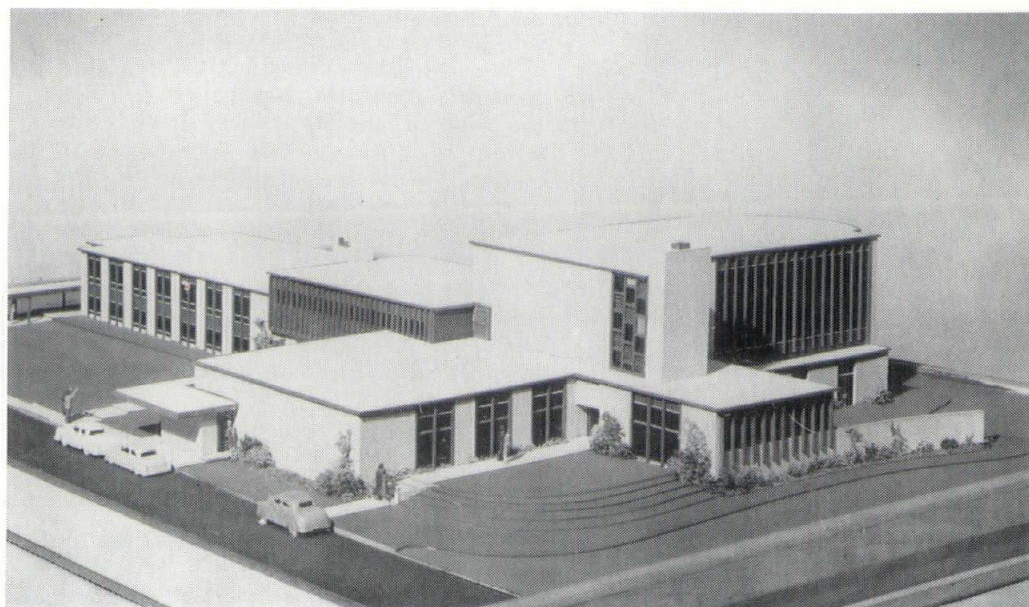
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What Indiana Architects Are Doing



CARMEL HIGH SCHOOL—Several months under construction is the \$1,500,000 high school building just north of Indianapolis at Carmel. The project, located on a 23-acre plot adjoining the present high school, has been designed by Vonnegut, Wright & Porteous, Architects and Engineers, Indianapolis. Various units of the school are conveniently connected through the use of covered walkways. The school includes an academic wing containing general classrooms, science laboratories, visual aid, business, home economics, and a book store. The cafeteria wings contain dining facilities for the student body, lounge, library, and administrative offices. A gymnasium will seat 5,000 people. Other features include a music and shop department, athletic plant, quarter mile track, and baseball diamond.

ALL SOULS UNITARIAN CHURCH—Momentarily awaiting "ground breaking ceremonies" is the \$500,000 All Souls Unitarian Church which will be erected in the exclusive Brendon-wood area of Indianapolis. The project is being handled by H. Folz, W. Martin, and J. Jelliffe, wood area of Indianapolis. The Associated Architects, Indianapolis. The imposing structure will be constructed of masonry and a separate religious education unit, social rooms, and a spacious auditorium.



NOTRE DAME OFFERS NEW ARCHITECTURE COURSE

A Report by James E. Burlage, Ft. Wayne; Martin Murphy, Chicago; and Edward T. Kelly, Long Island, N. Y.

In the latter part of Spring, last year, the students here in the Department of Architecture decided to give positive expression to their feelings on the need for certain courses that would help make their education more complete. This positive expression was in the form of a "poll" among all students. At first, there was talk of a course in the "spiritual background" of church architecture. But as there was also a great deal of discussion among the students for a course in the Philosophy of Architecture, both of these ideas were put to the poll. The results were overwhelmingly in favor of the Philosophy course.

A year ago there was only the idea. And that idea itself was a bit nebulous. You see, we didn't quite know what the philosophy of architecture was; we only felt the gap that we wanted it to fill. We knew it should be a solid thing, very exacting, something that would tell us just what architecture is, and if there were any real principles in architecture, basic principles that would not change.

In the realization that it was through the beginnings of thought planted by Mr. Brandl in his history courses, that the students become aware of the need for the Philosophy of Architecture, Mr. Brandl was approached and asked to teach the course. The Student

Chapter voted that the request for the course be given to Mr. Montanna and the whole thing began to roll.

The usual procedure in the establishment of a new course was somewhat upset. While a new course may be deemed necessary by the Administration, it is very rare for a new course to be sought by the students themselves. In the light of the great interest shown, and Mr. Brandl's willingness to teach the course, it was approved as a elective course in the department.

Offered In Fall

But a course does not officially exist until it is published in the bulletin. This meant that it could not be taught until this coming fall, and consequently, many students who will graduate this June, and who were among the most enthusiastic in requesting the course, would not benefit from it. So that these men who helped initiate it could take advantage of it, Mr. Brandl taught it this semester under the title of "Research in Design," a course that did officially exist.

It is significant, too, that the Philosophy of Architecture has already reached beyond the Department and has found students from other colleges of the university among its most ardent participators.

The class itself is taught in the form of a Seminar, rather than a pure lecture class. The students and Mr. Brandl group themselves in a circle for the purpose of discussion. This form of class, the seminar, is much more beneficial than the straight lecture. By the time a student has reached his fifth year he should be mature enough to take part in such a discussion and too, the professor can more readily see the weaknesses and the demands of the student, and be sure that a thing is understood before going on to another point. The method of questioning the student's so that answers can be reached by them through guided help is a form used extensively throughout.

There are no texts assigned for the course, but references are made throughout to books and current articles that are appropriate reading and discussion material. These

references will be very often brought up by one or more of the students. They will then be suggested for discussion by the rest of the class at a later date when all might have read them.

The first real problem encountered in the course is that of a language barrier. Not that we don't all speak English, but each of us will apply a different shade of meaning to a word and we find that it is possible to agree in idea but disagree in words, or what is worse, agree in words, and never realize that we disagree in idea. A course in Philosophy is a course in definition, and we define a thing by limiting it, and separating it from the rest of things. The important thing in a definition is understanding the idea. Then we can agree on a name for that idea, and then we will speak the same language. In this manner, we must define the basic ideas that we will build upon. Aside from this, only one other entity will be used, and that is objective reasoning.

To Be Analyzed

Philosophy will study Architecture first, by showing its limits, by establishing the idea of what things we will consider to be architecture, and the reason for Architecture. Then Architecture will be analyzed objectively from the four principle points of view, in philosophy called the four causes of anything: The maker; the idea of the thing he has made; the materials that will be used; and the reason for making the thing in the first place.

Before we go into the actual material of the course, I would like to give you some ideas of its value. The first of these ideas could be given by stating what the bulletin will say about the new course. It states that the course is "an inquiry into the nature of architecture with particular emphasis on its relation to man and the life of man." Next we must realize that above all, the architect is man and he must understand architecture's position in his life.

Lately there has been so much confused thinking as far as Architecture goes that it has been filled with cliches and high sounding phrases containing little value. There is a need for some course that will give us an exacting language with a basis in objective thinking.

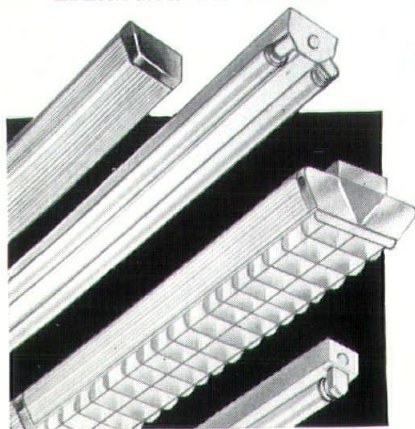
Philosophy First

Further, the principles of architecture themselves are secondary and based on first principles of philosophy which never change. Thus we must understand these basic principles so we can progress with a firm base on which to build the principle of Architecture.

As you can see, this course will not give us an immediate solution for the shopping center on the airport, nor will it give us the proper orientation for certain climates. But rather it will give us the objective basis on which to evaluate the opinions and theories of other

(Continued on Page 10)

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men in these and related subjects and to help us to develop our own.

Before we can delve more deeply into the nature of Architecture, we must set up some criteria about the extent of our subject matter: the works of Architecture. Just what are the limits of Architecture? What do they include? What do they exclude? It is not enough to say that architecture is a structure or that it must satisfy a human need, or that it must define space and be in relation to space.

Other Phases Involved

This is not the point to be considered. What is important is to see that those works, that fall in the category of architecture, fulfill all the requirements that will be set up as to its nature. At the same time, it will be argued that some of the works that will be discussed belong more to a particular fine art or to a phase of engineering or to one of a dozen other classifications. Now, here the word "more" is wrongly used. It is not that the work belongs more to another category, but that it falls **also** into it and thus must meet the needs of both. Overlapping will occur, but we needn't worry about the fineline distinctions that would necessarily be made.

Perhaps the concept of concentric circles would aid us in this regard. In the center or focus there are those works which definitely belong on the realm of architecture, and about which we all agree—the house, the school,

the church. In the next ring would be placed those works which have a lesser connection with architecture and about which there may be some disagreement. The further from the center the circle is, the less would be the relationship with architecture and the more disagreement would be. Thus, in the farthest circle may be placed landscape architecture, or stage design and the like. This appearance of borderline categories is bound to occur but does not detract from the facts as such.

Is it enough, though, to speak only of the works of architecture; the physical manifestations of the architect's design? No! Architecture is more than this. Architecture includes both the process and the product. The work is conceived, designed, and only then, executed—one cannot exist without the other.

Both, however, point out the human aspect of architecture. It is, and has been, recognized at an increasing rate that architecture should be thought of in relation to man. Why? Because the process of design is a creative human activity. In order to produce a work an idea must arrived at and imprinted on the mind.

The product is something different but it too must be considered in relation to man because it addresses itself to man and is used by man. Man knows how to accept it and what to do with it. The architect must never lose sight of the needs of man—man as a collective whole and man as an individual.

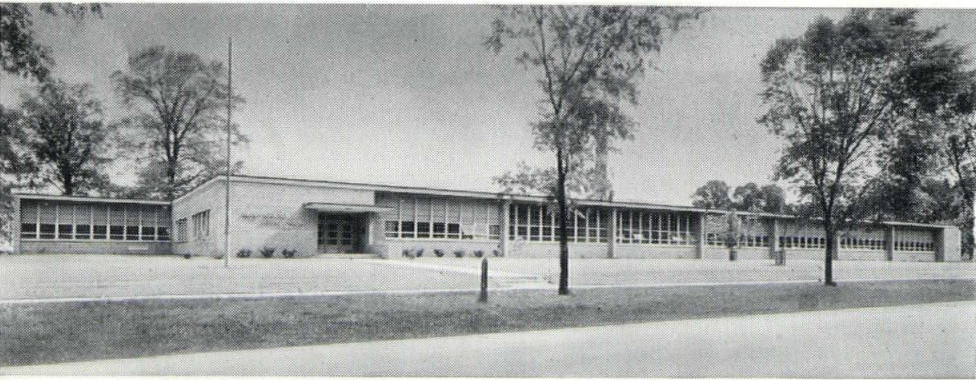
All this must be understood from its very origin. The maker, and the one for whom it is made, may be the same person. In fact, this was the case in the beginnings of architecture and it was not until very late that the architect came into his own. Thus, the man who designs it is only a recent condition while the man who uses architecture has existed for all ages.

On the whole, people have built their own homes. It is not the only architecture, of course, but for years it was the most important and widespread; for in the beginnings of architecture, it was simply that man built for himself. But this is not an isolated case. There are today millions of people throughout the world who live in homes designed by themselves; a smaller percentage are designed by architects. This is still to be observed in some rural areas of our country and does not necessarily exist only in primitive societies.

Rural architecture has been built for thousands of years by peasants. The peasant does not design the farmhouse. Of course, there is a plan and an idea of what it will be like. More properly speaking, he **builds** the house—he builds it for himself. He gets the idea from experience—from what he sees, from what he has lived in, a tradition passed on from father to son.

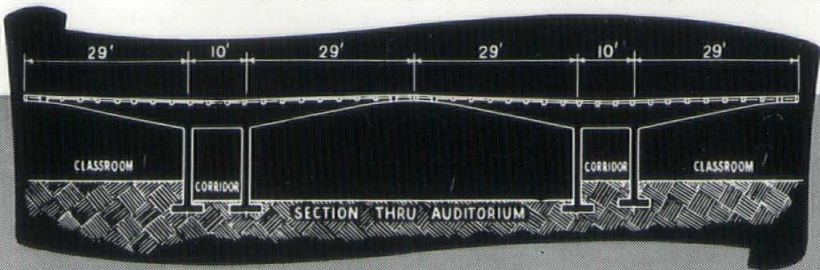
(This report will be continued in the July issue.)

CONCRETE AND CANTILEVER DESIGN CUTS COSTS FOR INDIANAPOLIS SCHOOLS



Merle Sidener School, Indianapolis. Architects: Daggett, Naegle & Daggett

All-concrete roof covers two rows of classrooms and corridors. Drawing below shows a cross-section through auditorium.



This attractive school features concrete cantilever beams supported on twin reinforced concrete columns that form a central corridor and a roof of lightweight precast concrete panels. Cost was 20 to 25% less than comparable structures in the area. Exposed concrete masonry was used for partitions and backup in outside walls, assuring fire-safety economy and durability.

Concrete construction for schools is moderate in first cost, has low maintenance cost and extra long life.

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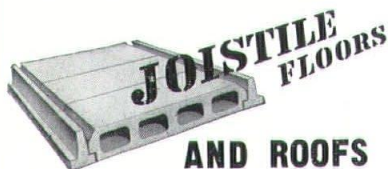
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Magazine Desires News Of I.S.A. Members

The Indiana Architect welcomes news of activities of all members of the Indiana Society of Architects. As space permits, the magazine will also print pictures of new projects undertaken by the various offices throughout the state. Pictures submitted should be in the form of 8 by 10 inch glossy prints, accompanied by a general description of the project, including cost, date of completion, materials used, outstanding features, etc. Preferred are stories and pictures of projects not yet completed or still in the planning stage.

Indiana Construction Increases; Nationwide Building on Decline

(Continued from Page 5)

more costly homes accounts for the sharper decline in unit volume than in dollar value.

The dollar value of heavy engineering contracts in April was \$706,699,000, an increase of eight per cent over April 1956. A substantial rise in the utilities category more than offset a small decline in contracts for public works construction. Heavy engineering contracts, from January through April, were valued at \$2,619,272,000, up 12 per cent over the comparable period last year.

Commenting on the figures for the first four months of this year, Thomas S. Holden, Dodge vice-chairman, pointed out that "the year's record thus far seems to indicate a levelling off at the very high rates of 1956. If this trend continues, total construction activity in 1957 will run very close to the all-time highs set last year."

Indiana Architects Await Annual Meeting in Capital

(Continued from Page 5)

TREASURER

Harry Cooler, Indianapolis

Edward D. James, Indianapolis

Two new Board of Directors members also must be chosen to fill two-year terms vacated by James Walker and William Wright. Nominees are:

Charles Betts, Indianapolis

Robert Hutchinson, Indianapolis

E. D. Berendes, Evansville

E. D. Pierre, Indianapolis

The I.S.A. Nominating Committee is composed of Clarence T. Myers, chairman, Tom Medland, Don Compton, and Carroll Beeson.

ARCHITECT'S WORK

(Continued from Page 6)

cost of the building and certifies payments to the contractor.

When the project is finished, all required tests made, and the usual guarantees received from contractors, his normal services as Architect have been completed.

Throughout planning and execution of the structure, it is the Architect's obligation to know the intricacies of approximately 125 trades which confront him daily. Particularly on large projects he coordinates the techniques of other specialists and consultants: the Structural Engineer, Mechanical Engineer, Electrical Engineer, Acoustical Engineer, Civil Engineer, Landscape Architect, Kitchen, Hardware and Laboratory Equipment Consultant, Lighting Consultant, Color Consultant. Many members of these related fields devote their entire professional lives to cooperation with Architects.

Although he shares his work with so many, the Architect carries by far the greatest part of the responsibility; he is indeed "The Master Builder."

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CENTENNIAL COMMEMORATIVE MEDAL FOR THE AMERICAN INSTITUTE OF ARCHITECTS



Pictured above is the design of a gold medal recently presented to President Eisenhower by the American Institute of Architects, which this year is observing its 100th anniversary. It was designed by the eminent sculptor, Sidney Waugh, and it will also be cast in bronze for members of the A.I.A.

The eagle on the obverse side of the medal is taken from the official seal of The American Institute of Architects. While all elements of the original seal have been retained, design changes were made to give it a contemporary interpretation.

The symbol on the reverse side is a free expression of the Centennial theme "A New Century Beckons." The micrometer measures time and space, with space being represented by the asteroid and a conventionalized clock representing time. On the secondary plane, back of the above motif, the pair of dividers measures the future as represented by the standard accepted

symbol of nuclear fissure. The symbols are expressive of the technological and scientific advance which will profoundly affect the architecture of the new era.

Sidney Waugh was born in Amherst, Mass., in 1904 and was educated at Amherst College and M.I.T. He received his training in sculpture in France with Henri Bouchard. In 1929 he won the Rome prize in sculpture and spent three years in Italy. He has been working in New York City since 1932 and has executed a large number of monumental works for public buildings in collaboration with architects. He also has designed many notable pieces for Steuben Glass.

Waugh is a Fellow and past president of the National Sculpture Society, member and past vice-president of the National Academy of Design and a member of The Institute of Arts and Letters. He has been the recipient of many awards and honors including The Herbert Adams Memorial Medal of The National Sculpture Society.

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