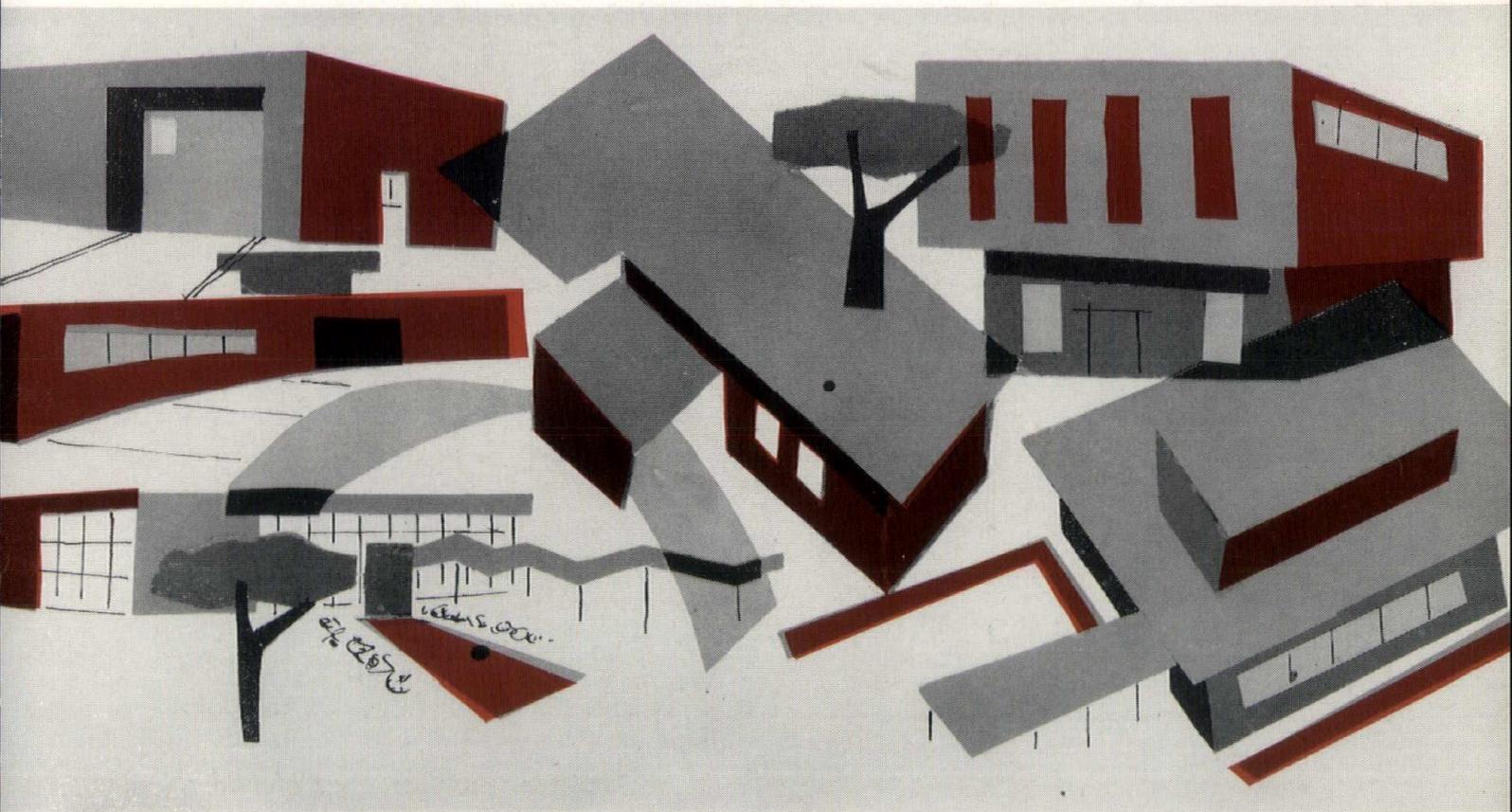


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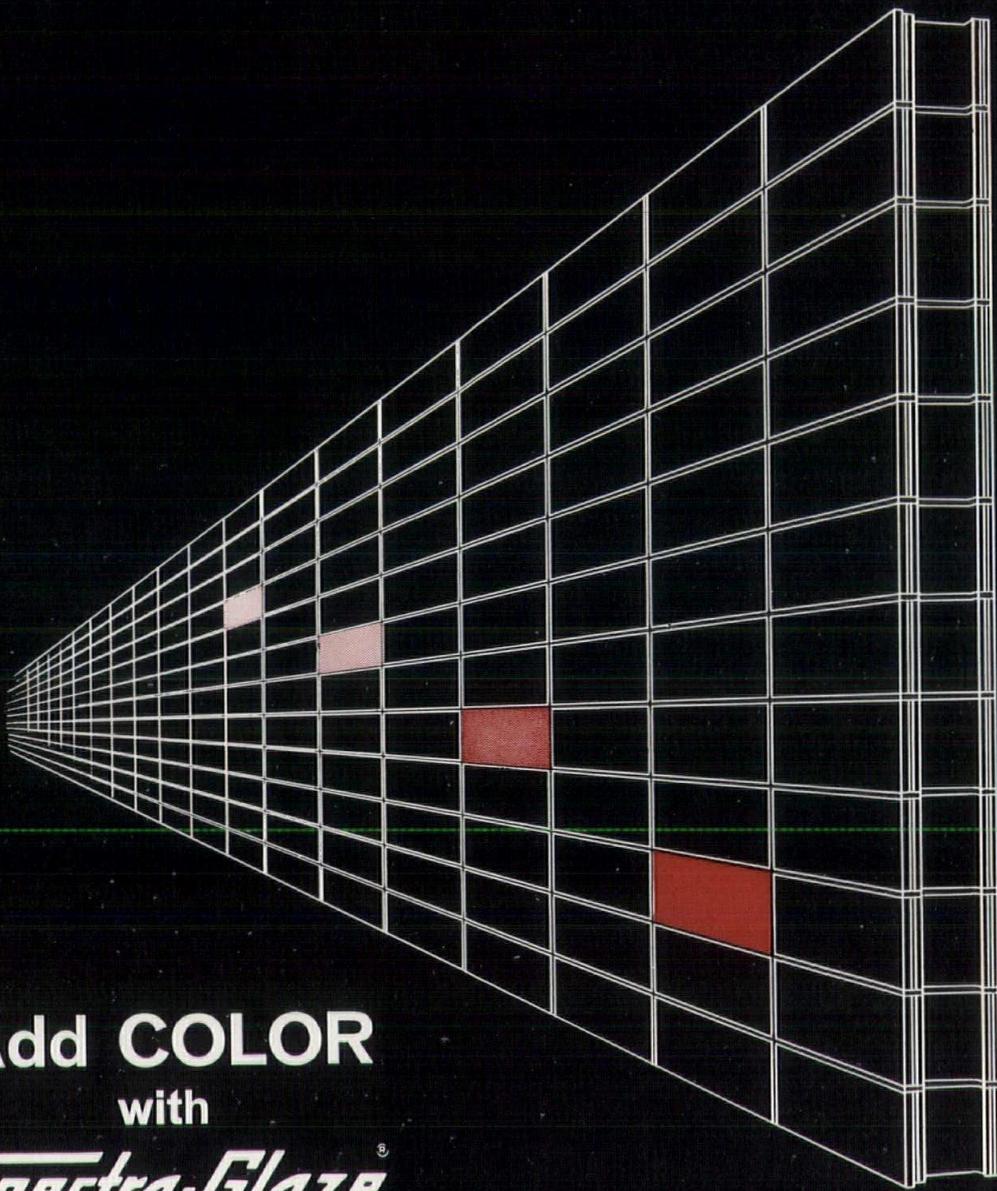


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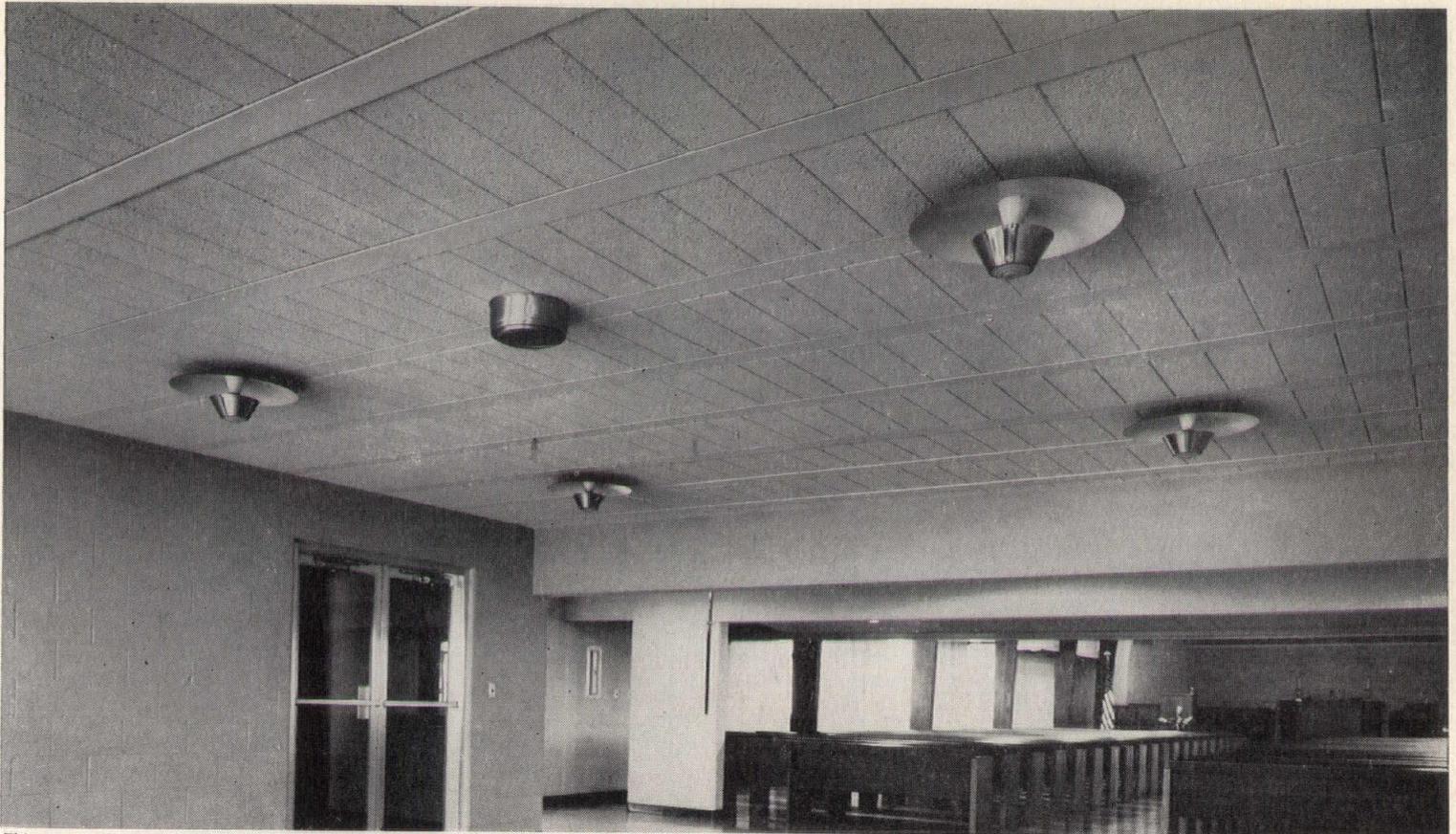
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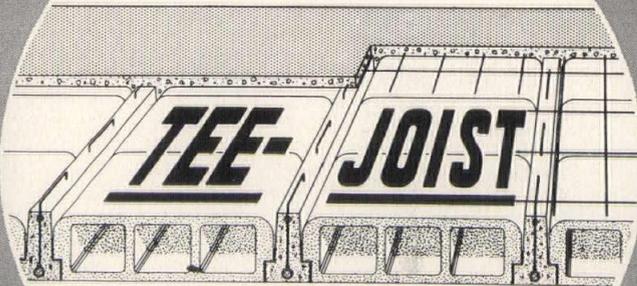
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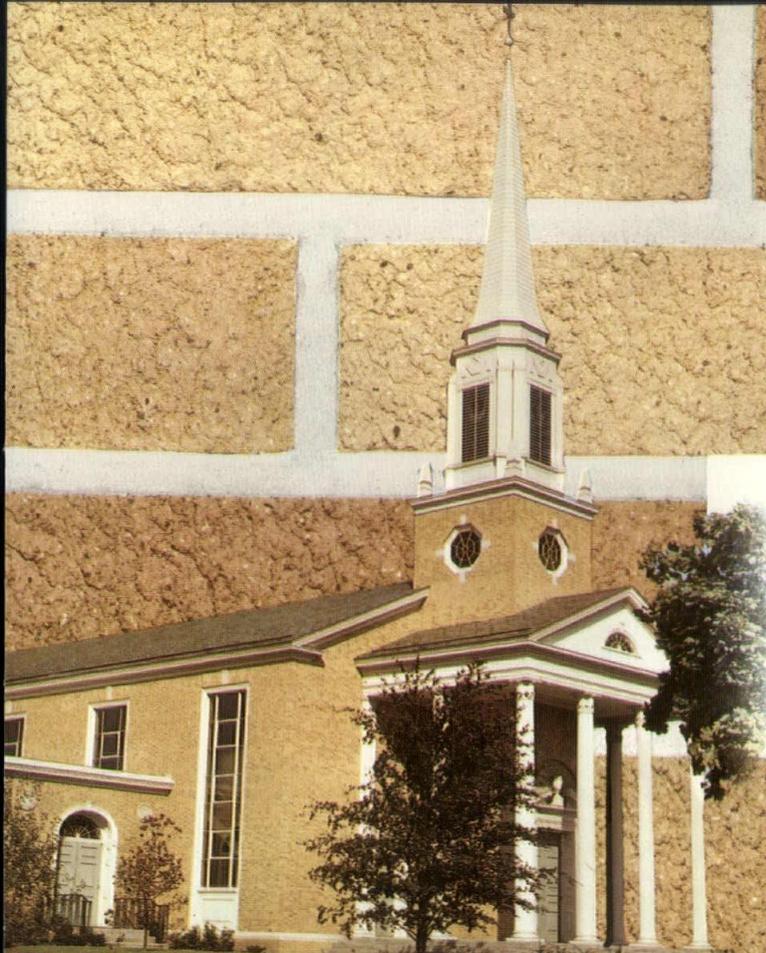
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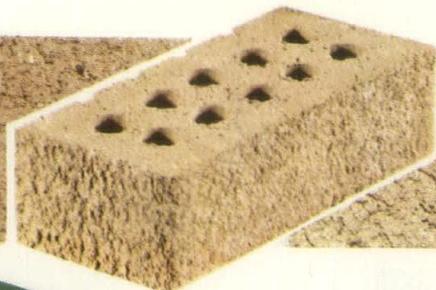
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Indiana Architect

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A Chapter of The American Institute of Architects

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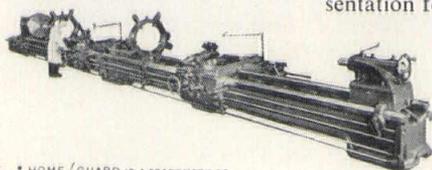
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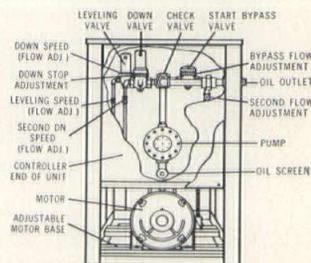
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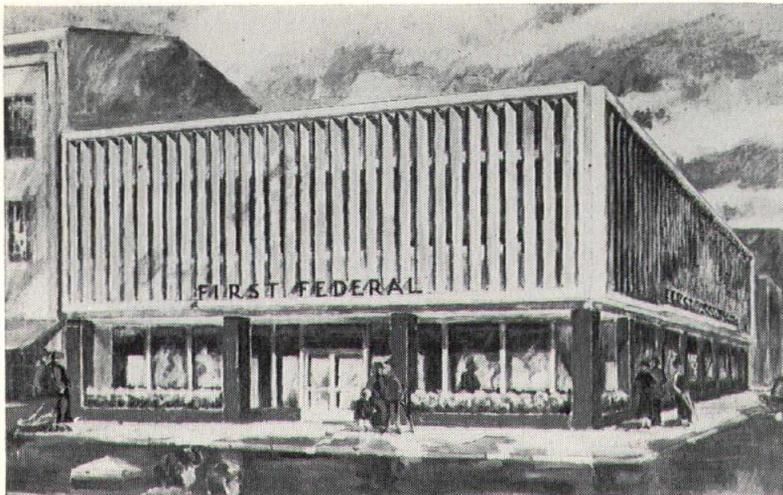


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The New Image of Industry

New factories are springing up across the nation today in forms, locations, and numbers which mark a whole new era in American industry. The new plants—clean, functional, often handsome and relatively small in size—differ as sharply from the nineteenth-century concept of industry as does the jet plane from the ancient jenny.

This revolution in industrial planning and plant design has taken place largely in the years since World War II. Part of the massive decentralization which has taken place since that time can be attributed to the lessons of warfare. A nation with its industrial eggs in one basket can have them shattered by a single bombing attack.

Industrial dispersal for safety, however, is a small part of the story. The development of a highly-organized system of roadway transportation, the dwindling urban land supply, and the movement of distribution facilities to growing southern and western markets have all played a part in creating our new industry.

However, it would be hard to imagine the integration of industry with the residential and business community today if it were not for the new industrial architecture which has brought them together. Only a few years ago, counties, towns and suburban areas spoke wistfully of the additional tax resources which factories would provide. But the very home owners whose tax loads would have been lightened by industrial location fought such plans tooth and nail for the simple reason that the word "industry" was synonymous with dirt, ugliness, and community blight.

Today, the situation is reversed. Industry can pick and choose from among thousands of community offers of free sites, tax benefits, even partial subsidy of the buildings themselves. This remarkable change in attitude can be attributed largely to a new architecture which, at its best, makes the modern factory a handsome addition to the community, at its least, renders it so unobtrusive that passersby hardly know that it is there.

Partly because the factory has moved away from congestion to areas where there is more room which costs less, today's site is almost invariably far larger than that of the old factory. With the freedom of design which additional space permits, the modern plant, except in cases where the manufacturing process decrees otherwise, is almost always found as a sleek, one-story structure. Too, sufficient elbow room permits the various departments and processes of the plant to be located and interlocked in the manner most productive to the owner. Thus the individual, physical nature of the site markedly influences the design

of the plant structure itself. The local climate—prevailing winds, sun load, humidity, temperature variation and similar factors—also creates design differences.

For these reasons, industrial design is a painstaking, individual process involving close collaboration of owner, architect, and mechanical and other engineers. It also explains why architectural counsel is extremely helpful to the factory owner in the site selection process prior to the planning of the building program.

There must be room enough to accommodate both present square-foot requirements for the structure and projected expansion needs over a period of 10 to 15 years. In some cases, the design must be such that the plant can be expanded on any or all sides of the building. A large amount of additional space may be needed for other purposes. It takes, for example, approximately three and one-half acres just for a railroad siding with a right-angle turn. Parking space for 100 automobiles takes another acre. Landscaping, which, together with straightforward, clean design, makes the modern plant a good community neighbor, also consumes site space.

Good factory design starts with the basic manufacturing or processing unit. It may be a single conveyor around which the supporting spaces and equipment are planned. Raw materials must be received and finished materials taken away. Both may have to be stored. Access to water, power, and transportation must be taken into account. In some largely-automated industries, the factory building may serve merely as an attractive shell placed around mechanical equipment. But in those with a number of employees, plant design also recognizes the needs for good labor relations.

Public relations also constitute an important element in modern factory design. A factory breeds good will if it is in harmony with the community; it helps no one if it is ugly. What is esthetically suitable to a given community depends, of course, upon local tastes, customs, and existing architecture. Again, it is an individual problem which cannot be solved by use of stock plans, unprofessional building "package" suppliers, or pre-selected sizes and types of materials.

There is no excuse today for poor design. The length of wall and amount of roof area of a well-designed plant and a badly-designed plant may be identical. The cost of each may be the same. The difference is architectural design—design for a specific purpose, and individual site, for flexibility and expansion, community harmony, a specific manufacturing process, and for people.

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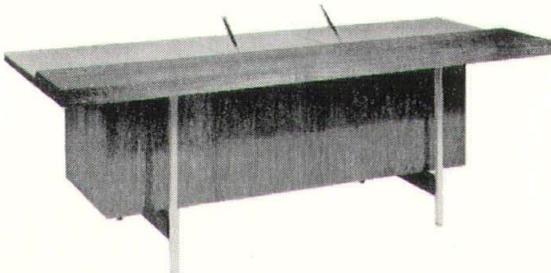
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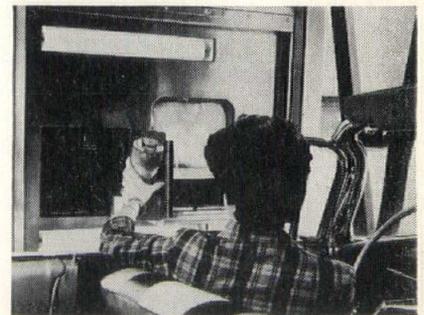
In the beginning, the project seemed to be rather simple . . . In order to have a remote drive-up banking unit that linked customer and bank via closed-circuit television and pneumatic conveyance . . . employment of these components in proper staging, apparently, was all that was necessary. . . This was basically true and still is, but the complexity of arrangements that followed the initial concept resulted in a series of problems of design & fabrication, efficient service projected by a bank and the ultimate acceptability by the public.

The system is comprised of many parts, but basically two terminals . . . an exterior Auto Station, which is the customer point of transaction and an interior Control Console where the teller performs the various banking services. . . Stainless steel was chosen as the best material for the Auto Station because of its strength and durability of finish. The Auto Station houses not only the television system and the pneumatic conveyor terminal chamber, but a heating and air conditioning unit, which maintains proper operating temperature for the sensitive camera and monitor and a louvred steel roll-down protective screen that is controlled electrically from the teller's console. The screen allows the Auto Station to be closed down at any time during normal banking hours and, of course, at night. There is also a small forms rack on the face of the unit . . . convenient and easy to reach from an automobile. The Auto Station is of three sections . . . base, center and hood. All three are joined to form an independent unit free from any other structure. The **center section only** is used when it is desirable to key the design of the island to the architectural concept of the main building or where conversion is possible on an existing drive-up island.

When the customer arrives at the Auto Station, he sees his own image on the television receiver and brakes the vehicle. By centering his image on the TV screen, the customer automatically positions himself for the necessary operations. This feature eliminated the need for an instruction sign or positioning guides. He then pushes a button marked "press for service," which lights up indicating he has signalled the bank . . . An audible and an illuminated signal alerts the teller inside the bank at the Control Console, which indicates the customer's presence at the Auto Station. . . The teller presses the lighted button, activating the system and transfers the customer image to the inside receiver and the teller image to the outside receiver. This action also triggers the audio system permitting voice communication between the two stations. . . At this moment the teller dispatches a carrier to the Auto Station through the pneumatic tube line. The carrier, traveling at a rate of 25 ft. a second (Speed can be increased for longer runs) arrives at the Auto Station, trips a micro switch in the tube line which opens the door of the chamber exposing the carrier to the customer. The customer may now take the carrier into the confines of his car and securely load the carrier with his transaction. . . He then deposits the carrier in the pneumatic chamber sending it in to the teller. . . A second switch in the line closes the door of the chamber. The teller receives the carrier at the console and removes its contents. . . Because of the positioning of the wide-angle lensed camera at the teller point, the customer has a full view of the entire transaction on the Auto Station receiver. . . . When the receipt or money is ready for transfer, the outlined sequence is repeated.

The teller's Control Console is designed for a dual Auto Station operation. The teller, by merely pushing a button, may lock-in on an additional channel for a second Auto Station. . . . This means that the teller's activating operation is reduced to a two button sequence . . . from neutral position to Auto

(Continued on next Page)

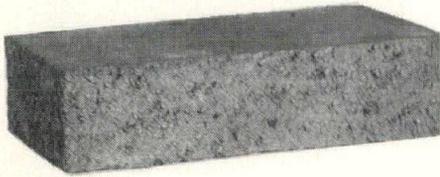


(Continued from preceding Page) Station position. The teller is as free as possible from control devices.

The emphasis is on flexibility at the Control Console . . . by designating a working surface height, the unit may be operated from either a standing or seated position. . . . An additional "Omni Teller" console can be used in the following manner:

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Architecture in the News



Plans for the Women's Architectural League scholarship fund benefit at the Civic Theater, Wednesday, April 11, received a final polishing at the organization's March 5 meeting as co-chairmen Mrs. Alfred J. Porteous and Mrs. Richard C. Lennox announced the following committees:

Tickets, Mrs. Leroy M. Russel; Mrs. C. C. Shropshire (left, seated); Mrs. Donald B. Fisher; Mrs. Robert C. Smith; Mrs. Charles C. Lowe; Mrs. David L. Richardson, and Mrs. Howard L. White.

Hospitality, Mrs. Arthur L. Burns (right, standing), and Mrs. Donald B. Compton (right, seated), co-chairmen; Mrs. Richard K. Zimmerly; Mrs. Louis E. Penniston; Mrs. Horace Boggy; Mrs. Donald Clark; Mrs. George C. Wright; and Mrs. Gilbert T. Richey; and Publicity, Mrs. Raymond W. Ogle (left, standing), chairman; Mrs. Theodore L. Steele; Mrs. Marion A. Williams; Mrs. Joseph J. McGuire; and Mrs. Robert N. Kennedy.

W.A.L. President, Mrs. Edward E. Simmons, announced that officers of the women's group and their husbands will greet theater goers in the lobby preceding the 8:30 p.m. performance of "The Pursuit of Happiness." Early ticket sales indicate the ISA Scholarship Fund will receive a big boost from the league's project.

* * *

The Home Elevator Company of Indianapolis has completed its first 50 years of service to architects, builders and industrial designers. Founded in 1912 by John W. Hobbs, the company is now one of the largest independent producers of electric and oil-hydraulic passenger elevators, freight elevators, dumb waiters and home lifts.

An interesting sidelight to the company's normal line of business, Home is also producing ejection spacer tubes for the aero-space field, and is active in other areas of defense projects and industrial services. This broadened scope reflects Home's possession of much unique precision equipment, including a 30½" x 336", 16-speed lathe, one of two in the country.

* * *

The Cinder Block & Material Company has completed the change in its name to American Block Company, Inc., announced last month as effective March 1st. The company was founded in 1906 by the late O. L. Miller, father of its current president, Mr. Allan C. Miller. Other officials of the firm include Stewart D. Tompkins, executive vice-president;

Richard D. Light, vice-president; Charles E. Boswell, secretary; and Mrs. George V. Falkenberg, treasurer. Mrs. Falkenberg, incidentally, is a daughter of the founder.

The newly-named firm will continue to market a wide variety of concrete products, and its old stand-by and namesake, cinder block, will now be known as "Amerlite."

* * *

Mr. Hal E. Peters, president of the Indianapolis Chapter of Producers' Council, Inc., has called the I.A. staff to task for an inadvertent slight to P. C. contained in a recent article. As Mr. Peters pointed out, the article seemed to indicate there were but 37 national members of Producers' Council, all represented locally in the Indianapolis Chapter.

Actually, there are many more nationally prominent manufacturers of building materials who are members of P. C. nationally but 37 of these are represented by membership locally. Our apologies.

* * *



Miss Susan Jane Byfield, 18-year-old daughter of ISA Associate Member and Mrs. Charles Byfield II, represented the Indianapolis District, ISA, in the annual Indianapolis Home Show Queen Contest.

Susan is a graduate of North Central High School and is employed by the Hanover Insurance Company in Indianapolis.

A Competition for Awards in Indiana Architecture 1959-1962

- ELIGIBILITY:** All entries shall be buildings constructed in Indiana, designed by architects registered in and residents of the State of Indiana. To be eligible, a building must be completed within the three-year period of June 1, 1959, and the date of entry in this competition.
- GROUP I Residential (single family dwelling)**
- A. Cost \$25,000 or under
 - B. Cost over \$25,000
- GROUP II Public Buildings**
- A. Schools
 - B. Churches
 - C. Community Buildings (Firehouses, country clubs, courthouses, jails, motion picture houses, hospitals, etc.)
- GROUP III Commercial Buildings (Stores, office buildings, hotels, shopping centers, etc.)**
- GROUP IV Apartments and group housing, including homes for the aged.**
- GROUP V Industrial (warehouses, manufacturing plants, research centers, etc.)**
- PRESENTATION:**
1. **Mounts:** All entries shall be on 40" x 40" rigid board, with eyelets secured in the top to facilitate hanging. One building only to mount.
 2. **Plans** Site plan and major or typical floor plan drawn to scale and with numerical or graphic indication of scale. Medium (ink, photo technique, pencil, water color, etc.) at discretion of entrant.
 3. **Photographs:** Shall be glossy black and white or color, a minimum of 8" x 10" in size. Two exterior and one interior view minimum will be required.
 4. **Descriptive Data:** The following information shall be included on a card attached to the back of each entry:
 - A. Group classification by name and division number (e.g., Public School, II-A)
 - B. Name of Architect (concealed by appropriate means: failure to conceal name will result in entry being banned from competition)
 - C. Name and location of building
 - D. Name and address of owner
 - E. Name and address of general contractor
 - F. Date of completion
 - G. Any statement of requirements, program, etc., deemed appropriate
- JURY:** The jury will be composed of three individuals, at least two of whom will be corporate members of the AIA, all resident outside the State of Indiana. Names of jurors to be announced.
- AWARDS:** First, second and third awards may be made in each category. The jury may also award honorable mentions at their discretion.
- ANNOUNCEMENT OF AWARDS:** The announcement of the award winners, and presentation of certificates, shall be made at the dinner meeting of the I.S.A. Annual Convention to be held on May 25, 1962.
- EXHIBITION:** The entries shall form an exhibit at the I.S.A. Annual Convention, and afterwards shall be displayed, in whole or in part, wherever deemed feasible and desirable by the Board of Directors of the Indiana Society of Architects. One such display already established will be at the John Herron Art Museum during the month of September, 1962.
- CLOSING DATE:** A letter or post card indicating intention to submit must be mailed to the Committee on Honor Awards, Indiana Society of Architects, 3637 N. Meridian Street, Indianapolis, Indiana, no later than May 10, 1962, and must be accompanied by a check in the amount of \$10.00 per mount, made payable to the Indiana Society of Architects. Entries must be submitted to the same address no later than May 15, 1962.
- CLEARANCE:** Each entrant must assume responsibility for obtaining all necessary clearances and permissions to submit his project in this competition, and for permission to have all or any portion of his submission reproduced in any publication or news media. Photographs requiring credit lines must be so marked, along with the appropriate credit line.
- DISPOSITION OF SUBMISSIONS:** The Indiana Society of Architects reserves the right to make such use of the submissions in promoting the aims and objectives of the profession as is ethically proper. Submissions will be returned to entrants at the completion of such usage provided a \$2.00 return fee has been paid in advance. Unless further disposition is requested by entrants, all submissions not covered by the \$2.00 return fee, will be held at the offices of the Indiana Society of Architects, 3637 N. Meridian Street, Indianapolis, for a period of one year and then destroyed. Entrants desiring to pick up their submissions may do so after notification of availability and within the one year.

By *LEON CHATELAIN, JR., FAIA*
former President
The American Institute
of Architects

Eliminate the Architectural Barriers

As an architect who has had many years of experience designing buildings used by the public—government buildings, churches, schools, libraries, places of recreation, commercial and industrial buildings and other places for people to live, work and play, it would seem that I might have thought about problems of access to these buildings by physically handicapped persons. It never seemed to occur to any of us that there were people who couldn't use these buildings because of physical handicaps. I don't think I was a bit different from most of my fellow architects, judging from the results of their endeavors since the days of the early Greeks and Romans. Fortunately, while architectural designs of the last decade follow more contemporary lines and we no longer see the great flight of marble steps leading to a monumental front entrance door made of heavy bronze, unfortunately we do often have that single step that is such a trap right at the front entrance. I imagine every one of you in the audience has at one time or another stumbled or fallen over that booby trap step.

I was astonished to learn that nearly one person in six in our nation has a permanent physical handicap. Each disability has its own particular associated problems.

Unfortunately, an unnecessarily large portion of our permanently physically handicapped have been institutionalized or are confined to their homes, protected and pampered by solicitous parents, relatives and friends, or hidden from view by ashamed families. Many of the disabled are afraid to venture forth because of the architectural barriers they encounter—barriers that have unwittingly been built into the very buildings that should be most accessible. Some of these handicapped people have convinced themselves that it is better to stay home because they feel they are a burden to others in normal social settings. They may truly be a burden to others in normal social settings. They may truly be a burden but frequently it is not their fault. It is the lack of awareness of the general public which has created this difficulty.

Although there are other problems, the one that is most often heard and the one that looms the largest is the inaccessibility of buildings. The finest programs of rehabilitation, education or recreation are unavailable to the disabled if they cannot have access to the very buildings they need to enter in order to use these services. Therefore, the defects inherent in the design of buildings and the

facilities within them quickly become the great deterrent. Corrected, these buildings will make it possible to convert constructive rehabilitation to social and economic gains.

The correction of these problems is not within the realm of the professional rehabilitation worker, but is rather the responsibility of the architect, engineer, designer, builder, manufacturer, and also legislators, municipal leaders, and community planners. The professional engaged in rehabilitation is eager to give his encouragement, assistance and guidance for the correction of these evils.

Basically speaking, if we can correct these failings in building design we can make it possible to use the talents and resources of millions of physically handicapped individuals for the betterment of all mankind.

In an endeavor to solve this problem, consultations were held between the Chairman of the President's Committee on the Employment of the Physically Handicapped and executives of the American Standards Association, and it was decided to invite individuals who were vitally interested in, and ably qualified to assist in attacking the problems of architectural barriers, to meet with key personnel of the American Standards Association.

After a little over two years of meetings, consultations and further research the proposed Standards have been drafted in final form, and approved by the Steering Committee, the Sectional Committee by letter ballot and the American Standards Association.

These Standards will be used by architects, designers, engineers, builders and those who want to make their buildings accessible to the physically handicapped. They will be used by building officials, legislators and government officials to amend their building regulations (1) to make these specifications mandatory or (2) to make their own public buildings accessible to the handicapped.

These Standards or specifications cover the essential elements concerned with the use of buildings and facilities by the handicapped. They include:

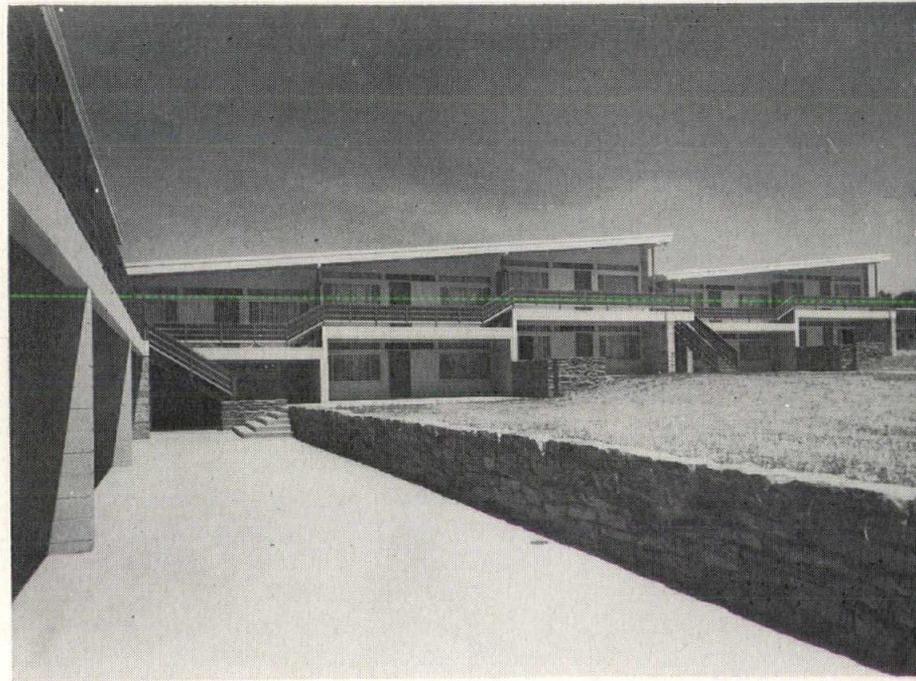
The grading of ground, even contrary to existing topography, so that it attains a level with a normal entrance that will make a building or facility accessible.

Public walks have been specified to be at least 48 inches wide with a grade no greater than 5 percent. Walks are to have a continuous surface not interrupted by steps or abrupt changes in level, and, where

(to Page 24)



HOOSIER MOTOR CLUB, Indianapolis
Architect: McGuire & Shook, Compton, Richey
& Associates
Contractor: Carl M. Geupel

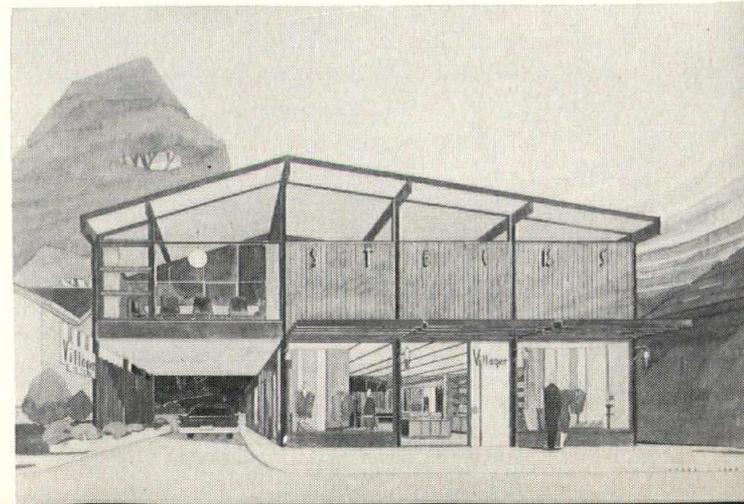


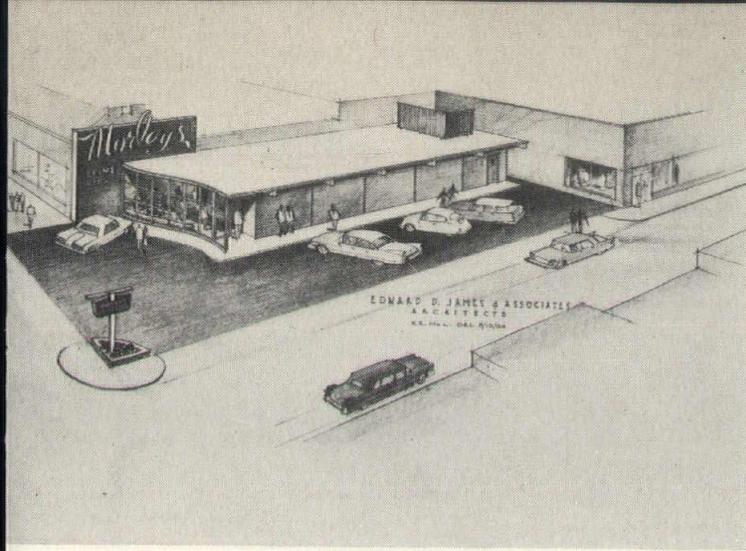
MARRIED STUDENTS' Housing
Group D, Indiana University
Architect: Edward D. James
Contractor: F. A. Wilhelm Co., Inc.

PARKWAY TERRACE APARTMENTS, Indianapolis
Architect: Garns and Moore, Architects
Contractor: Winston Hawkins

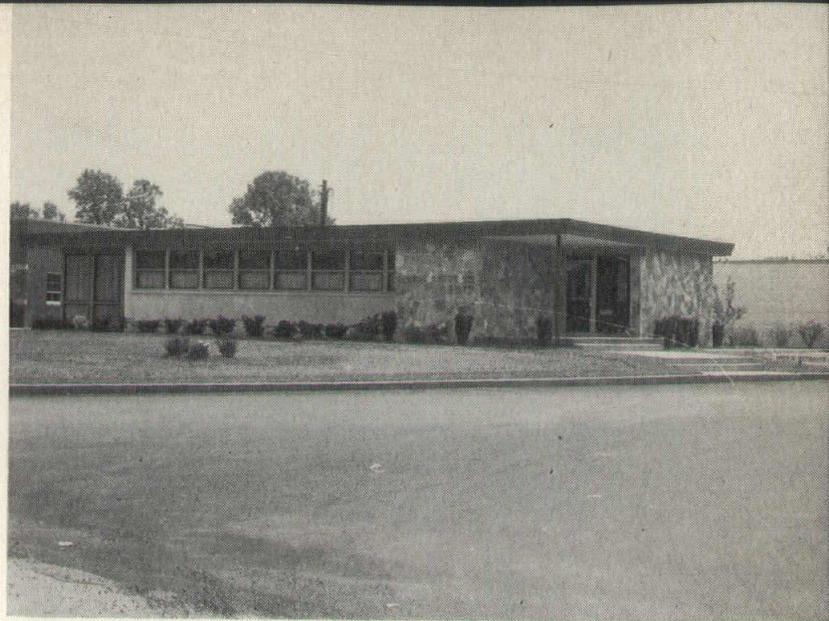


STECK'S MEN'S STORE, Muncie
Architects: Hamilton & Graham



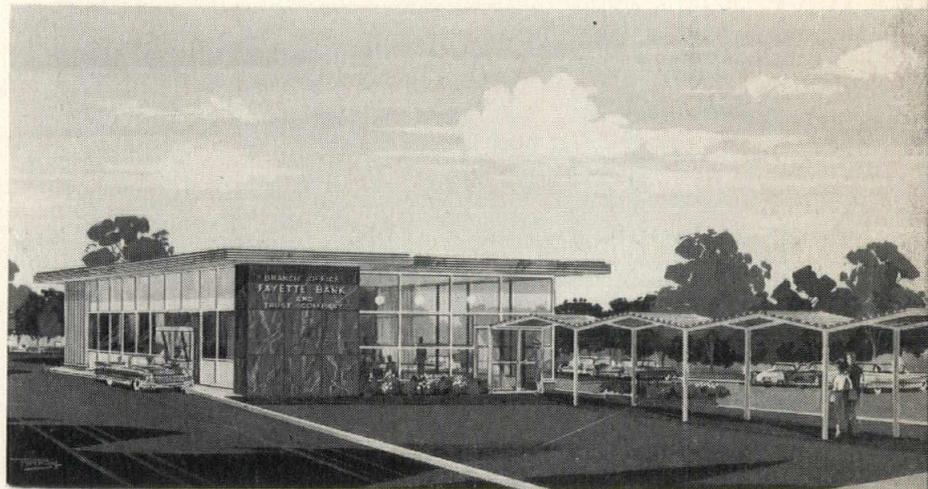


MORLEY'S RESTAURANT, Indianapolis
 Architect: Edward D. James & Assoc.
 Contractor: Charles Brandt

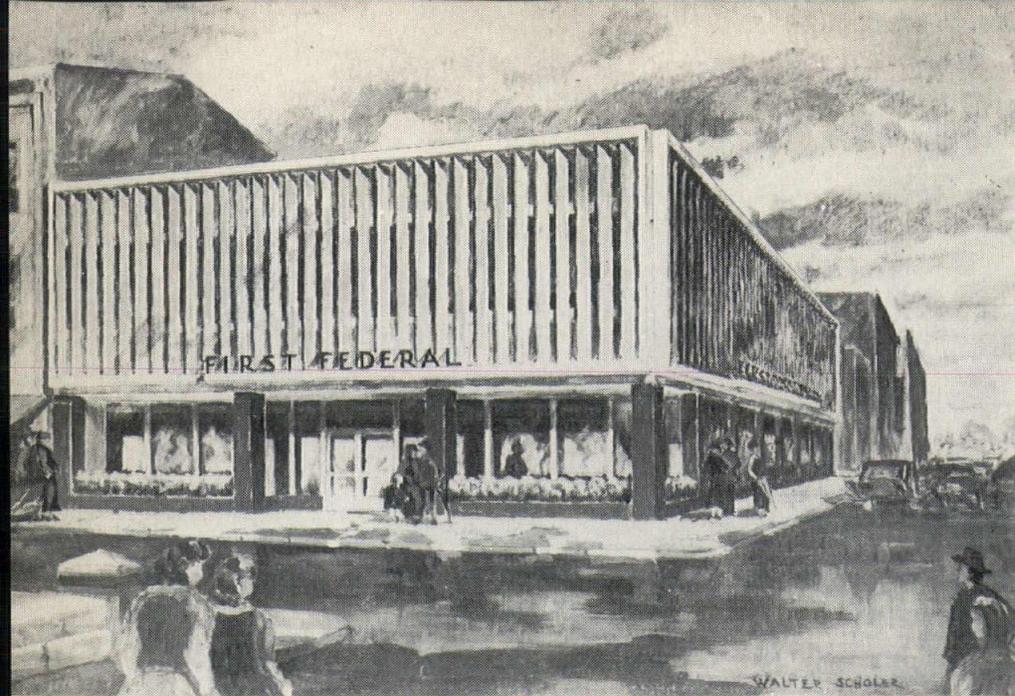


GEORGE BAHRE CO. OFFICE, Indianapolis
 Architect: Richard K. Kimmerly
 Contractor: George Bahre Company

*FAYETTE BANK & TRUST CO.
 BRANCH OFFICE, Connersville*
 Architect: W. Erb Hanson & Assoc.
 Contractor: B & M Lumber Company

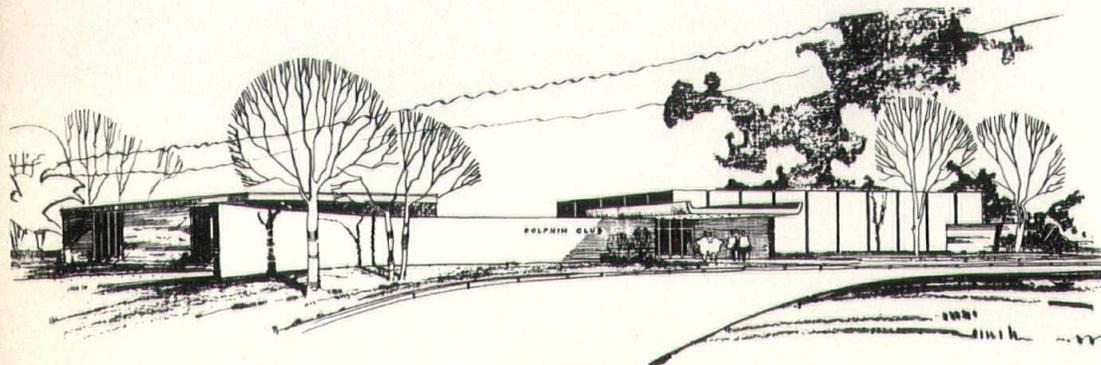
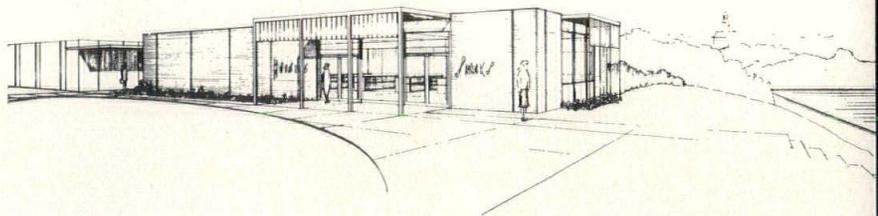


AYER-WAY STORE, Indianapolis
 Architects: Lennox, Matthews,
 Simmons & Ford
 Contractor: Carl M. Geupel



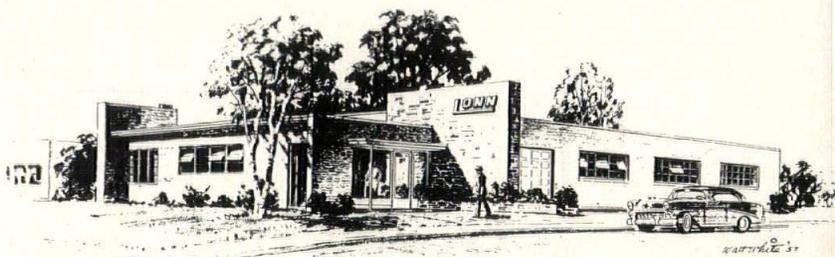
*FIRST FEDERAL SAVINGS & LOAN
Association, Lafayette
Architects: Walter Scholer & Associates
Contractor: Kemmer Construction Co.*

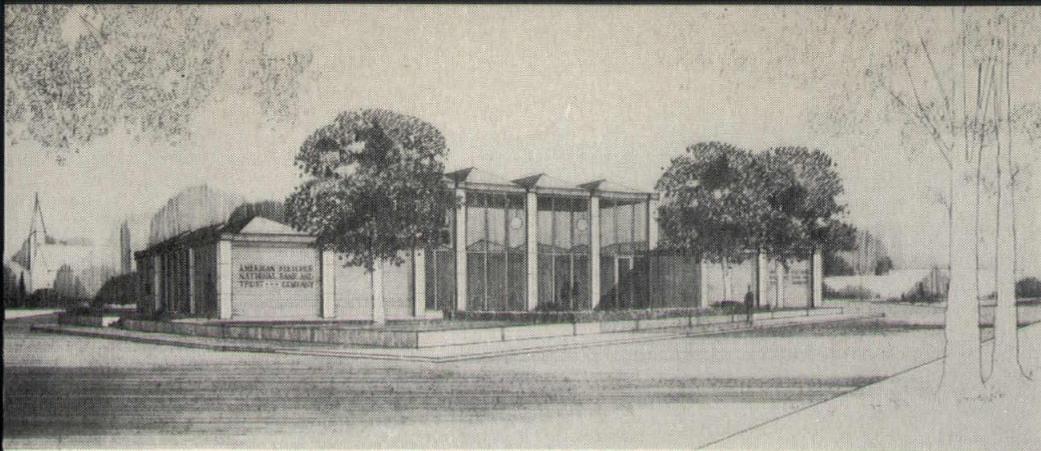
*RIVERVIEW PHARMACY, Noblesville
Architect: John G. Pecsok
Contractor: Morehouse Const. Co.*



*DOLPHIN CLUB, Indianapolis
Architect: Lennox, Matthews,
Simmons & Ford
Contractor: George MacDougal*

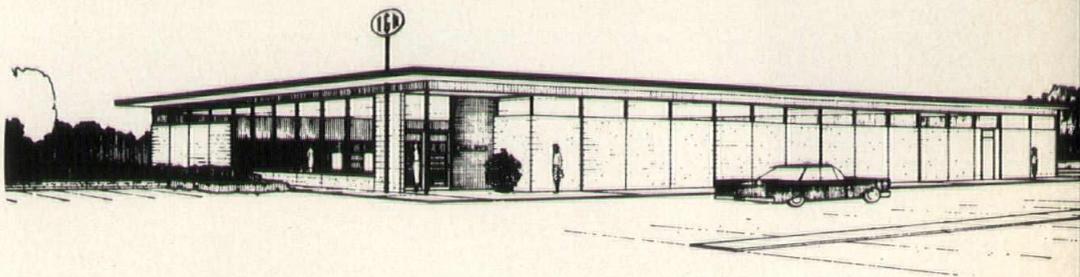
*LONN MANUFACTURING, Indianapolis
Architect: James Associates*



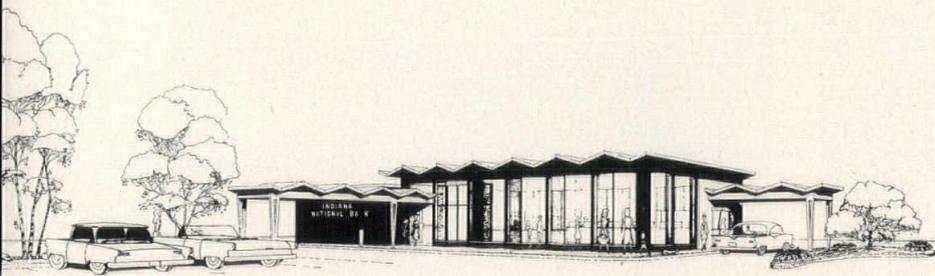


AFNB BRANCH, Indianapolis
Architect: Evans Wollen & Assoc.
Contractor: Marion Bugher Const. Co.

KENLEY'S SUPERMARKET, Noblesville
Architect: John G. Pecsok
Contractor: Morehouse Const. Co.

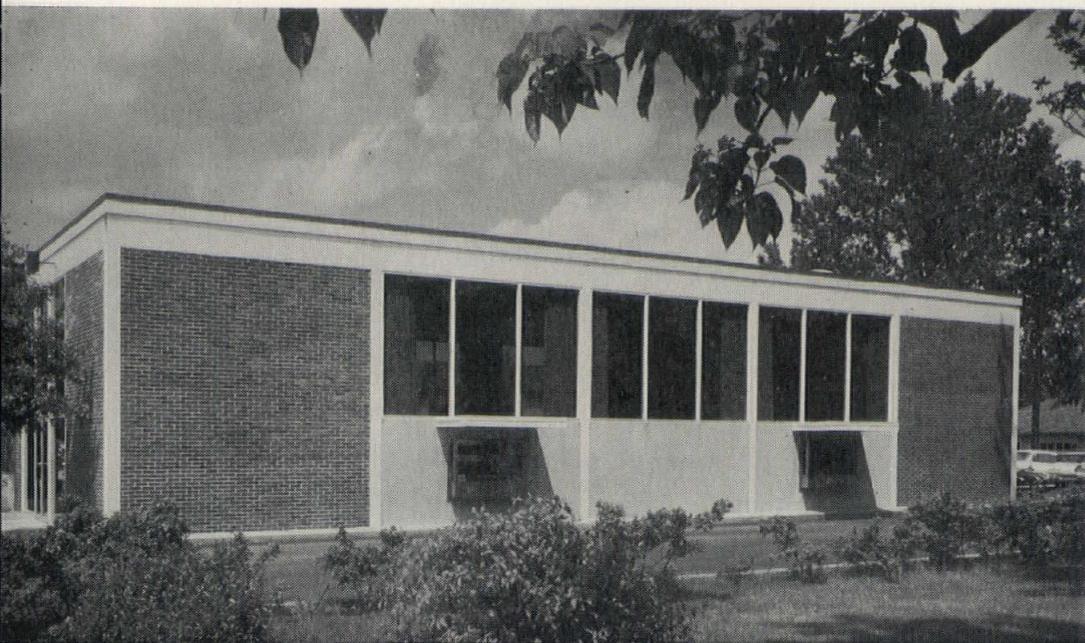


PROPOSED MARKET FOR
 KENLEY'S SUPER MARKET
 NOBLESVILLE INDIANA
 JOHN G. PECSOK AIA ARCHITECT

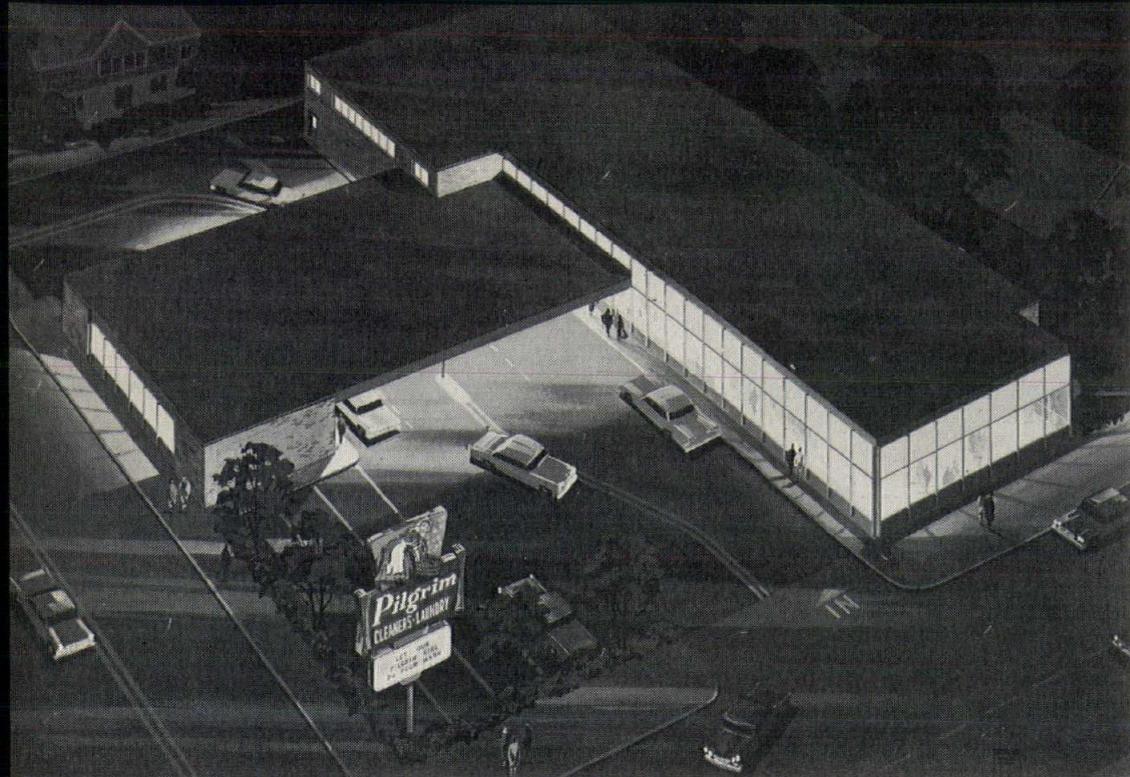


DAVID V. BURNS - AIA
 ARCHITECT
 1981

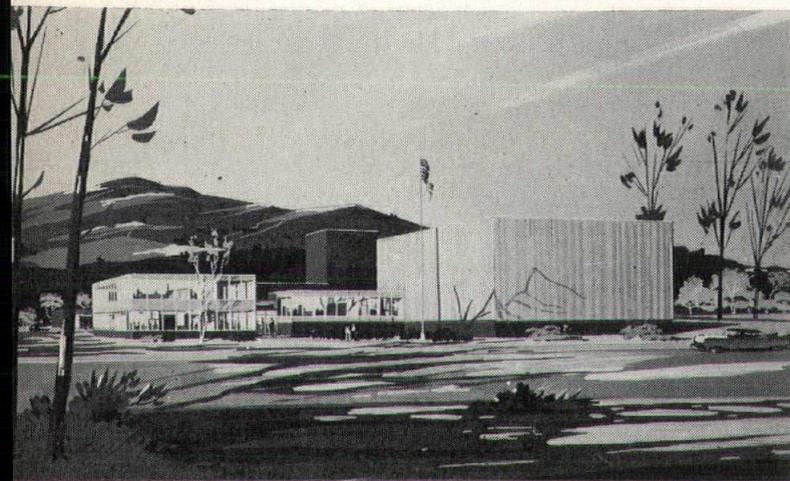
INDIANA NATIONAL BANK BRANCH,
Indianapolis
Architect: Bohlen & Burns, Architects
Contractor: Krebay Construction Co.



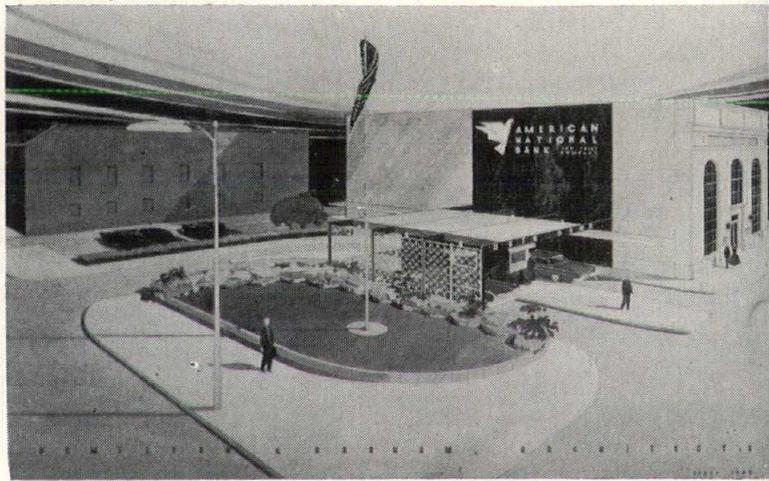
MERCHANTS BANK BRANCH,
Terre Haute
Architect: Evans Woollen & Assoc.
Contractor: Glenn North



*PILGRIM LAUNDRY, Indianapolis
Architects: Martin & Jelliffe
Contractor: Glenroy Construction Co.*

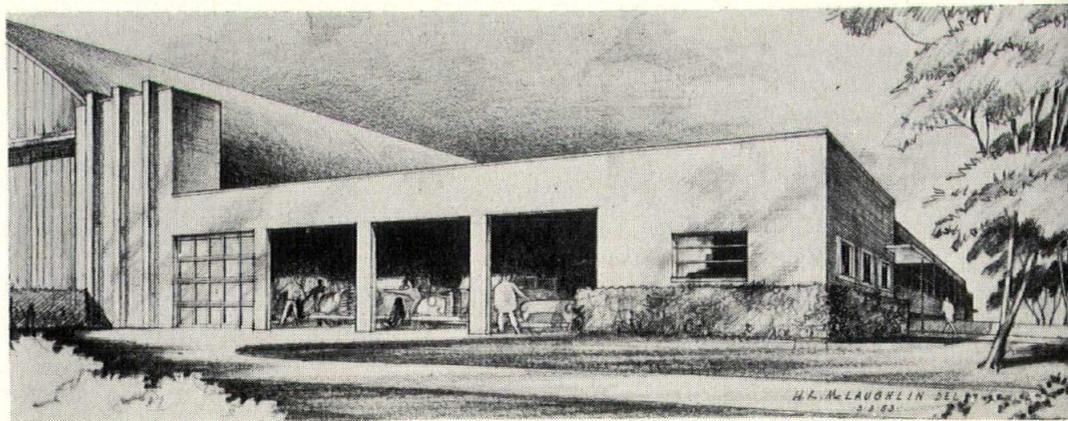


*AIR ROUTE TRAFFIC CONTROL CENTER, Indpls.
Cons. Architect: James Associates
Contractor: F. A. Wilhelm Construction Co.*



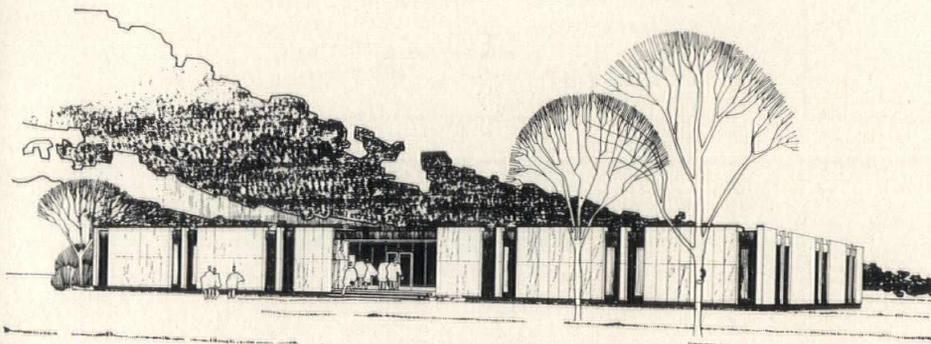
*AMERICAN NATIONAL BANK, Muncie
Architects: Hamilton and Graham
Contractor: C. Kirkland*

*LAKE CENTRAL AIRLINES OFFICE,
HANGER & FIRE STATION, Indpls.
Architects: James Associates
Contractor: Glenroy Const. Co.*





*WEIR COOK AIRPORT TERMINAL, Indpls.
Architects: James Associates
Contractor: J. L. Simmons*



*FRANKLIN FINANCE OFFICE, New Castle
Architects: Lennox, Matthews, Simmons & Ford
Contractor: Ralph Hunnicut & Son*



*MIRACLE LANES BOWLING ALLEY, Indpls.
Architect: Donald Dick, Architect
Contractor: F. A. Wilhelm Construction Co.*

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RESOLUTION

WHEREAS: Contractor members of the Indiana General Contractors Association, Inc., a Building Chapter of the Associated General Contractors of America, Inc., have on at least two projects — 1) Purdue University Calumet Center Addition #1, Hammond, Indiana, and 2) Residence Hall H-4, Purdue University, Lafayette, Indiana — refrained from bidding after requesting an opportunity to bid and being invited or given an opportunity to bid.

AND WHEREAS: Contractor members of the Indiana General Contractors Association or the officers of the association reportedly asked other bidders to refrain from bidding on these projects — thus resulting in 4 out-of-state bids only on the Purdue Calumet Center project out of 15 expected bids, and 1 bid (an Indiana firm not a member of the IGCA) on the Residence Hall project out of 10 expected bids.

AND WHEREAS: The reported reason for refraining to bid on these projects was the requirement of the Owners that each bidder submit with his bid a list of his principal subcontractors and material suppliers—a requirement that was clearly brought to the bidder's attention in the invitation or announcement for bids prior to his requesting the bidding documents, (a requirement that had been followed for many years by Purdue University and others).

AND WHEREAS: The submission of the list of principal subcontractors and material suppliers with the bid encourages the best price quotations from these subcontractors and suppliers at the time of bidding, in that they have to be low to be listed — thus resulting in the lowest overall cost to the owner; whereas, if not listed with the bid, "shopping" and "bid cutting" occurs in many cases which generally means that the subcontractor and supplier make higher original quotations — thus resulting in higher bids to the owner, and any "shopping" or "bid cutting" advantages going to the successful contractor.

AND WHEREAS: Any and all schemes, designs, undertakings, plans, arrangements, contracts, agreements or combinations to limit, restrain, retard, impede or restrict bidding for the letting of any contract for private or public work, directly or indirectly, or to in any manner combine or conspire to stifle or restrict free competition for the letting of any contract for private or public work are declared illegal under the provisions of the Indiana 1907 anti-trust statute.

NOW THEREFORE BE IT RESOLVED: That the Board of Directors of the Indiana Society of Architects, a Chapter of the American Institute of Architects, meeting this 9th day of March 1962, in view of the facts set out in the premise hereof, does hereby go on record condemning the actions of the Indiana General Contractors Association and the contractor members concerned on the above named projects, in what appears to be a flagrant violation of the right to obtain bids on a free and open competition basis.

FURTHER, We affirm the right of any owner requesting bids on a project to establish whatever bidding requirements he deems desirable. We further affirm the right of any contractor to decline to bid under conditions not satisfactory to him. However, his interference or the interference of an association or others with those desiring to submit bids is illegal, and unethical, and is deplored.

FURTHER, that a copy of this resolution be forwarded to the Indiana General Contractors Association.

ADOPTED BY THE BOARD OF DIRECTORS, INDIANA SOCIETY OF
ARCHITECTS CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS
MARCH 9, 1962

Eliminate the Barriers

(from Page 15)

they cross other walks, drive-ways or parking lots, they should blend to a common level. This does not mean the entire elimination of curbs but rather blending walk and driveway to one surface at their juncture.

Parking lots should have spaces which are accessible and identified for use by the physically handicapped. If the space is not open on one side for an individual in a wheelchair or on braces or crutches to get in or out, then some parking spaces 12 feet wide should be provided. Care should be exercised in planning so that individuals are not compelled to wheel or walk behind parked cars.

At least one entrance to every building should be usable by individuals in wheelchairs, and this entrance should have access to the elevator in a multi-story building.

Ramps when necessary should have a gradient of not over one foot in twelve feet or 8.33 per cent. It is interesting to note that practically every building code now permits ramps with a rise of 10 per cent. The American Standards Association committee decided this was excessive and dangerous unless special precautions were taken. The Standards require ramps to have non-slip surfaces, at least one hand rail and a level platform at the top and at least six feet of straight clearance at the bottom.

Stairs are, of course, the Number One enemy of the wheelchair user, the crutch-walker and the cardiac. Where they must be used it is recommended that the height of the

riser be not more than seven inches and that the commonly known nosing be discarded for a type of riser and tread without any abrupt change of surface. At least one hand rail should be extended 18 inches beyond both the top and bottom steps.

Doors generally should be no less than 32 inches in width. Revolving doors cannot be used by those in wheelchairs or on crutches. Double doors are not permitted unless they can operate in unison by one single effort or unless each leaf is at least 32 inches in width. Of course, automatic doors solve the problem excellently. Doors should not be too heavy to be operated by children or the aged. Thresholds should be as nearly level with the floor as possible.

Floors are required to have a non-slip surface and be of a common level throughout.

Toilet rooms are required to have at least one stall that is wide enough for a person in a wheelchair. Mirrors, shelves, towel racks and other dispensers should be placed so as to be within reach of those in wheelchairs. Drain pipes and hot water pipes should be covered or protected so that a wheelchair individual without sensation will not burn himself.

Water fountains should have spouts and controls accessible to the physically handicapped. Fortunately the new designs of wallmounted drinking fountains when placed at the proper height meet the requirements for use by the handicapped.

Public telephones should be installed so that they are accessible to those in wheelchairs. An appropriate number should also be equipped for the hard-of-hearing. It is recommended that architects and builders work closely with the local telephone company in such planning.

Elevators should be accessible and usable by the physically handicapped. Elevator cabs should be large enough to enable a wheelchair to turn.

Controls and switches for lights, heat, ventilation, windows, venetian blinds, fire alarms, etc., should be placed so as to be usable by, and within reach of, the handicapped.

Identification of rooms and offices should be done by raised letters to help the blind. Likewise, any door not intended for normal use and which might prove dangerous if a blind person were to exit or enter should be quickly identifiable by the use of knurling or ridged surfaces on the handle or knob portion of door hardware.

Warning signals should include both flashing lights and audible sound for both the deaf and the blind.

The Standards also call attention to hazards that should be avoided, such as access doors or manhole covers in floors, low hanging door closers, low hanging signs, ceiling lights or similar objects which protrude into regular trafficways. Openings in pavements or floors should be protected by both audible and visual warning signals.

I have only covered the highlights of the new Standards as now approved. In their entirety they are much more inclusive and specific with respect to dimensions in use of materials and methods of construction and design. There are many more areas that need attention, but these Standards will give the designer or builder all the facts and data he needs to make buildings and facilities accessible to the physically handicapped.

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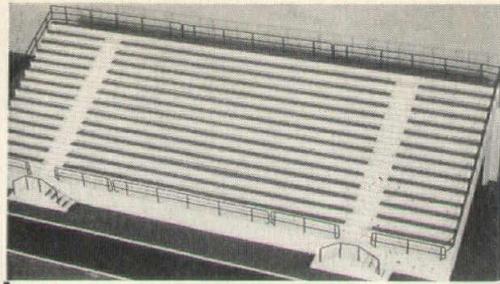
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Architecture That SELLS

Sometime between dawn and dark today, thousands of American women will go into retail stores to buy a dress. They will emerge with the dress, and they will also be burdened down with gloves, shoes, perfume and jewelry. Several weeks from now, thousands of American husbands will look at the bills and shake their heads in mingled resignation, woe, and, perhaps, consideration of the unpredictable nature of womanhood.

Some, however, will recall in all honesty that the last time they went to a men's store to buy a suit, they, too, emerged with a number of accompanying items they did not plan to buy when they entered. This, in the language of the business world, is the result of modern merchandising. Without unplanned buying, American retail business would go bankrupt.

Modern merchandising is a vital factor in the health of the American economy. It is also, in large part, dependent upon the contribution which modern architecture is making for the welfare and profit of the nation's retail businessmen.

The modern retail store is a significant example of the manner in which architecture influences, as well as accommodates, human activities. The marketplace is, of course, as old as man himself. In many parts of the world, goods are still sold from open bazaars and tents. There are still merchants who go door to door and carry their goods with them. Others sell and have sold from push-carts and trading posts.

But the modern retail store provides a way to get and keep customers and sell merchandise on a scale never before paralleled in history. The store is, essentially, a simple structure. It comprises a front, a selling space, and a service space that supplies and moves goods and keeps the books.

An architect can tell you that the front, which serves to advertise and display the goods inside, must be designed to pull the customer inside—and fast. The average pedestrian walks by the average store in seven seconds. He drives by in three. This is the brief timespan in which the magnetism of good design must act. In crowded urban areas, today's trend is to set back or recess the store front so that the passerby can look at the merchandise without being jostled or crowded down the street.

Once inside, the prospective customer is exposed to the selling plan of the store. The sales space, the second of the three elements mentioned above, is the heart of the establishment. It is here that buyer and seller meet. It must be interlocked with the front to provide easy access and movement and with the back or service space, which supplies it.

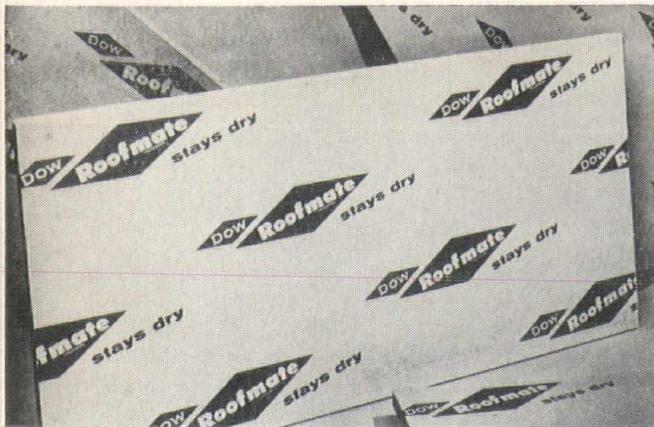
The well-organized sales space resembles a street. Merchandise departments are located on traffic aisles as shops are located on a pedestrian thoroughfare. One of the first steps in modern store planning is to plan this street system with three divisions of merchandise in mind. These divisions are labeled "impulse," "convenience," and "demand" in keeping with the motivations and reactions of the customer.

Impulse goods are luxuries or suddenly-desired forms of merchandise, whose sales depend upon good display and accessibility. Generally speaking, such items include perfume, jewelry, gifts, and similar items. Food and drugs are typical convenience items and stores which carry them are generally referred to as convenience stores. In almost every store, however, some types of convenience items are stocked for the convenience of the shopper. Demand merchandise includes furniture, clothing, and household equipment. Stores which concentrate on these commodities are referred to as demand stores.

However, in nearly every store you will find examples of impulse, convenience, and demand merchandise of one kind or another. Naturally, there are situations in which certain items are difficult to classify or shift from one division to another, depending upon the type of store involved and local customer habits. But, in general, these principles hold good and guide modern store planning.

The profits of the average store may depend upon how well it stimulates impulse buying. Few merchants would survive by selling only convenience and demand items. Buying surveys have shown, for instance, that more than half of all drugstore sales are based on impulse.

A great deal of attention is paid to impulse merchandise planning and selling today. (Continued on Page 29)



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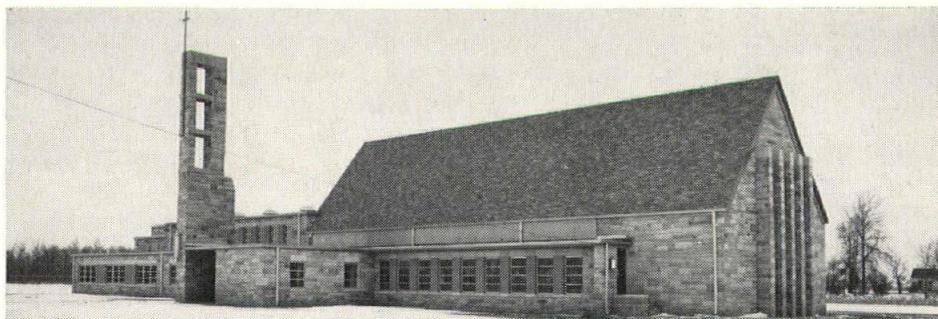
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PUBLIC SERVICE COMPANY OF INDIANA, INC.

Architecture That SELLS

(from Page 27)

Only scientific store planning and point-of-sale analysis and design by competent architects, using every square foot of floor space to best effect, can accomplish this.

In creating a well-planned sales space, each of the three groups of merchandise should be organized into its own separate, well-defined department with its own job to do, its own equipment and displays, and its own place in the store plan. The location of each department is of vital importance to the owner. Customers will always find their way to demand merchandise if the way is clear. Therefore, demand departments can be placed at the far end of the inside shopping street. Convenience departments are located midway, and impulse departments are placed near the front of the store so that customers have to pass them. Repair, credit and lounge facilities are essentially demand departments, and can be placed at the far end of the street.

Take a men's furnishings store, for example. Sportswear, suits and formal clothes are the demand items here. So they are placed at the far end, adjacent to a service area for dressing and fitting. Convenience items are pajamas, underwear, and some shirts. They're located midway. Ties, jewelry, and toiletries are classed as impulse items, and they are placed near the entrance where they can't be missed.

In a larger store which handles a wider range of merchandise, sales divisions will be organized along the same lines, but, in this case, men's items will be treated as a single element—often with an impulse unit—and placed near the front of the store. There must be variations, of course, as required by related selling. For instance, ties and shirts are related from the customer's viewpoint, so the departments must be near one another to promote the sales of both.

The size of the sales space will determine whether the indoor shopping street will be a single aisle or a maze of interlocking traffic routes. In a small shop, a straight dead-end may be enough. In larger stores with constant, heavy traffic, effective selling may not be possible on main aisles so it must be planned along the side streets or in departmental alcoves divided by stock space. Gridiron planning produces an efficient flow of traffic and, in some cases, may be best. However, it tends to be monotonous; some-

times, a carefully-designed freeflow pattern provides variety, interest, and better display.

There are limits to one-floor planning. Spreading over too great a lateral distance leads to fatigue, customer confusion, and "museum feet." The solution here is vertical selling. Visualize turning the dead-end store on end. The customer service departments, along with dining facilities and lounges, are placed on top. Next on the way down are the demand departments. Convenience merchandise is located midway. Impulse departments take their natural place at the entrance level. Elevators and moving stairs—their location in relation to traffic/merchandising factors is highly technical—need intensive study for the best possible selling pattern.

In addition to salesmanship through architectural planning, there also is a need for salesmanship through architectural display. A store, really, is a stage in which the merchant is the stage manager, his merchandise the performers, and the customer the motivated audience. An effective backdrop is needed, lighting must provide soft contrast between the merchandise and its surroundings to create maximum visibility, and the set must allow for changes of theme. Fresh appeal is vital to retail display; the human eye tires rapidly and when it becomes accustomed to something, even something interesting, the brain will often cease to recognize that it exists.

Lighting, display, the effective use of color (a science in itself), a traffic pattern based on advanced selling principles; a floor plan which converts every possible square foot into sales space; a facade which acts as a magnet to customers; a flexible, economical, yet durable structure which encloses the space—these are the elements of modern store planning which the architect's ability must coordinate.

Designing a store, or remodeling one successfully, depends upon a partnership of skills supplied by two persons—the merchant and his architect. The merchant knows what he wants to sell and to whom. He supplies the facts about his operation, the objectives, and the financial means. The architect provides artistic, professional, and business experience. He translates the owner's information and needs into plans and structure, prepares specifications for the builder to follow, and, finally, supervises the construction of the store and the installation of its equipment. The result is an architecture unlike any other in America—the modern retail store.

29

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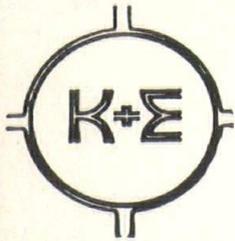
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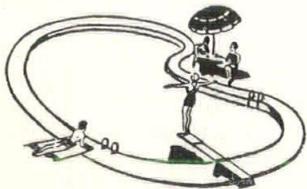
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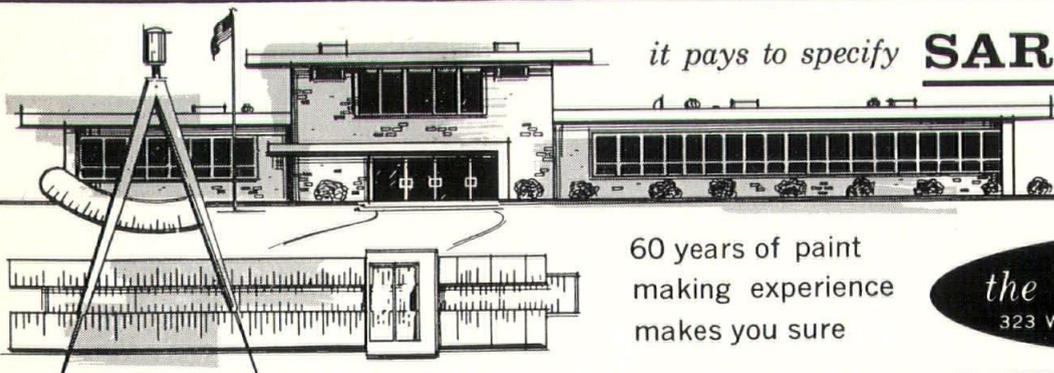
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Civic Planning Competition

BASIS OF AWARDS

Awards will be made on the basis of:

1. Excellence of design and skill in planning.
2. Practicality and esthetic appearance.
3. Presentation, clarity of expression and neatness.

USE OF SUBMISSIONS AND OWNERSHIP OF DRAWINGS

The Northern Indiana Chapter reserves the right to publicize, display, or authorize the reproduction of any and all designs submitted in this competition, giving credit to the designer in each instance. The original drawings will be returned C.O.D. to those submitting them, and at the expense and request of the participant, after the sponsors have utilized them for the above purposes.

ANONYMITY

Drawings shall contain no identifying marks. To the back of each entry shall be firmly attached a plain, opaque sealed envelope containing the name and address of the competitor, which must coincide with the name and address shown on the application form.

The envelope will be opened by the Professional Advisor, in the presence of the Jury, only after, and not until, all selections have been determined.

JUDGMENT AND JURY

The Jury will consist of one member chosen from the following committees of The Northern Indiana Chapter, namely: Paul F. Jernegan, Civic Planning; Robert J. Schultz, Honor Awards and Exhibits; Roy A. Worden, Education and Registration; William G. Rammel, Preservation of Historic Buildings; Nathan Carras, Public Relations and Publicity.

Should for any reason, a member of the Jury be unable to serve, the Architectural Advisor, with the consent of the Chairman of the Jury, will appoint an alternate member from the aforementioned committees.

The Jury will meet approximately one week following the receipt of drawings to determine the successful entries. The Jury will select its own Chairman.

The decision of the majority of the members of the Jury will be final and binding in respect to any matter involved in the judgment of the competition.

PRESENTATION OF AWARDS

Names of the successful competitors will be announced immediately after the judging of the submissions has been concluded, and those not present will be notified by mail.

CORRESPONDENCE

As this is an open competition, no other information other than that presented in the program will be furnished. Communications or inquiries will not be answered.

LEGAL CONSIDERATIONS

This competition is subject to all laws of the United States and of all various states and of Canada, its provinces and territories.

ISSUANCE OF PROGRAMS

March 16th, 1962, at the time the competition is open, until March 30th, 1962, the last date for submitting the drawings.

To enroll in his competition, contestants must fill out and sign the following form, and forward it to the Architectural Advisor, postmarked not later than March 17, 1962. March 16, 1962, being the time the competition is open, until March 30, 1962, the last date for submitting the drawings.

THE PROBLEM

The subject of this competition will consist of the design of a Bus Shelter and Adjoining Telephone Booth. The shelter is to be located at scheduled bus stops and should therefore add to the attractiveness of the thoroughfare. It must also be borne in mind that it will be possible to adopt the design of this structure for other areas when needed.

The area provided for the shelter and booth shall not exceed 200 square feet and be not more than ten feet in height.

The materials for construction and design shall be left entirely up to the participant.

It is also desired that a space on the shelter be provided for the display of the city map as a guide for commuters, with no other advertising space permitted. The shelter and booth shall be adequately illuminated.

1. Required Drawings: All to be shown on a single sheet of illustration board 20" x 30" and to be rendered in any medium best suited to express your ideas.

2. Plot Plan of Shelter and Booth, showing street, walk, and any landscaping necessary to enhance your concept, at $\frac{1}{4}$ " = 1-ft. 0".

3. Elevation and Cross Section of Shelter at $\frac{1}{4}$ " = 1-ft. 0".

4. A perspective at as large a scale as sheet composition will permit.

(Continued on next page)

APPLICATION			
1962 Civic Planning Competition for Community Appearance			
Name	Age	Sex	
Address	City	State	
Permanent Address			
Present Position	Firm or School		
Signature	Date		

Conference on Aesthetic Responsibility

"Who is Responsible for Ugliness?" is one of three questions which will be explored at the First Conference on Aesthetic Responsibility on Tuesday, April 3, at the Hotel Plaza, New York City.

Civic Planning (Continued)

PURPOSE

By way of this competition, the Committee on Civic Planning, of The Northern Indiana Chapter, hopes to stimulate an awareness of the need for the improvement of Community Appearance. It is believed that a competition of this type can and will encourage individuals across the nation toward the bettering of their communities through the limitless possibilities resulting from better design of countless smaller elements too often ignored in the cityscape.

SPONSORSHIP

This competition is sponsored by The Northern Indiana Chapter, a chapter of The American Institute of Architects.

ELIGIBILITY

This competition is open to any Architect, Designers, City Planners, Landscape Architects, Architectural Draftsmen; Students in Architectural, Landscape, and City Planning Schools of Collegiate rank who are bona fide residents of Indiana, or students attending an Indiana Architectural School.

Ineligible are members of the Jury.

Competitors may submit as many entries as they wish, however, they are eligible to receive but one award.

DELIVERY OF SUBMISSIONS

Send submissions securely wrapped, protected against damage in transit, addressed to: Mr. Vito A. Girone, AIA, Professional Advisor, 1902 Kessler Boulevard, South Bend 16, Indiana, and shipped with charges prepaid, postmarked not later than midnight, March 30, 1962.

The Chapter will not be responsible for drawings damaged in transit.

Post Office or date stamp, or Express Company dated receipt indicating delivery of the drawings to the Post Office or Express Office on or before date specified will be accepted as evidence of compliance with this provision. No drawings received after the Jury has commenced its deliberation will be considered.

A.I.A. APPROVAL

This competition has been approved by the Committee on Architectural Competitions of The American Institute of Architects. All Institute members are therefore permitted to participate.

PRIZES

First Prize and Certificate	\$50.00
Second Prize and Certificate	\$25.00
Third Prize and Certificate	\$15.00
First Honorable Mention and Certificate ..	\$ 5.00
Second Honorable Mention and Certificate ..	\$ 5.00

The Conference is sponsored by the Design Committee of the New York Chapter, The American Institute of Architects, with the cooperation of the national AIA.

Committee Chairman Richard W. Snibbe, AIA, stated these reasons for the one-day conference: "The country's dynamic growth has not been matched by a similar dynamism in the design of its cities. Throughout the country there have been editorials and other expression of citizen concern about the characterless buildings, disruptive highway routing, jumbles of signs and overhead wires, and general lack of attention to the social and aesthetic needs of people in our communities.

"Probably every sensitive person in the country has expressed himself in private on this matter. The conference will not only serve as a means for such expression, but will attempt to place responsibility on the shoulders of those persons who can do something to save the face of America from further ugliness."

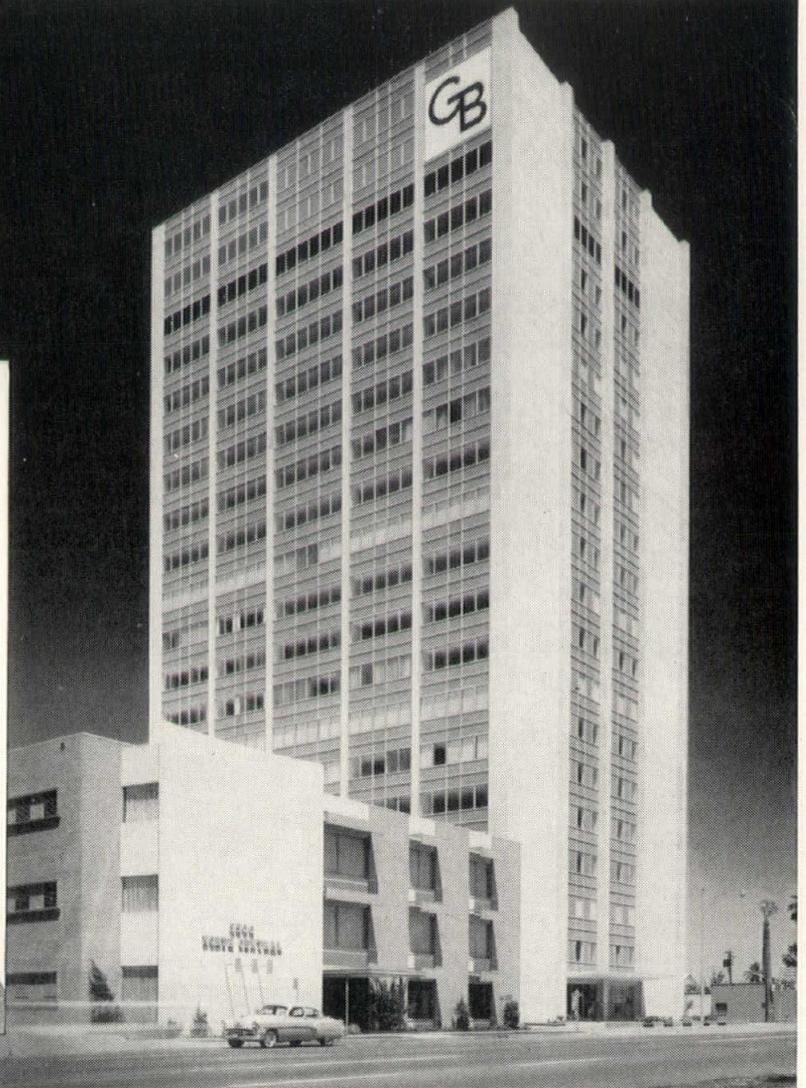
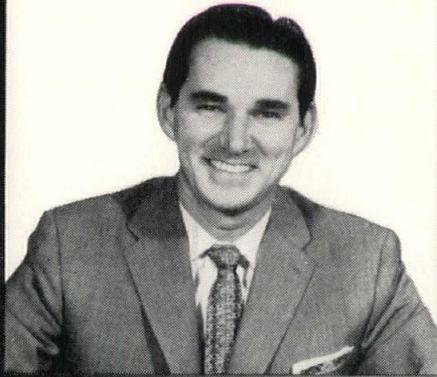
Among speakers to participate in the Grand Ballroom of the Plaza will be Russell Lynes of Harper's Magazine; Dr. Leonard Carmichael, Secretary of the Smithsonian Institute; Dr. David W. Barry of the New York Board of Missions; Eris Larrabee of American Heritage Magazine; Herman Hillman, New York regional director of the Public Housing Administration, and Ernest Weissmann of the United Nations' Bureau of Social Affairs. The breadth of the cross-section being represented at the conference is further indicated by the inclusion of the noted psychiatrist Dr. John Schimmel and artist Ad Reinhart.

The conference will also be concerned with the questions "What are our Aesthetic Values?" and "What are the Aesthetic Responsibilities of Government, Business and Institutions?"

In an unusual departure for a meeting dealing with abstract concepts, the Conference on Aesthetic Responsibility is limiting each speaker to a maximum of 10 minutes. This will allow time for the presentation of many opinions, time for a question and answer period following each panel, and time for the audience, divided into small groups, to express opinions among themselves and determine how the prepared speeches and impromptu answers apply to them individually.

It is anticipated that the conference, which has drawn interest from architects as distant as Seattle, will lead to a plan of action that will place the responsibility for aesthetics in architectural design in the hands of capable groups and individuals. "We do not want the conference to conclude with a mere resolution," said Chairman Snibbe, "but hope to see it start a national movement toward a more beautiful country."

David H. Murdock, owner, Murdock Development Co., builder of Guaranty Bank Building, says: "With multiple forms and a systematic method of placing, stripping and reshoring, we were able to cast one story every 5 days. Nothing can match the efficiency of modern concrete construction!"



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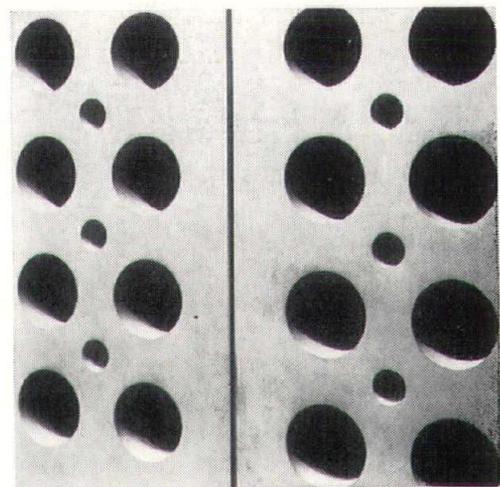
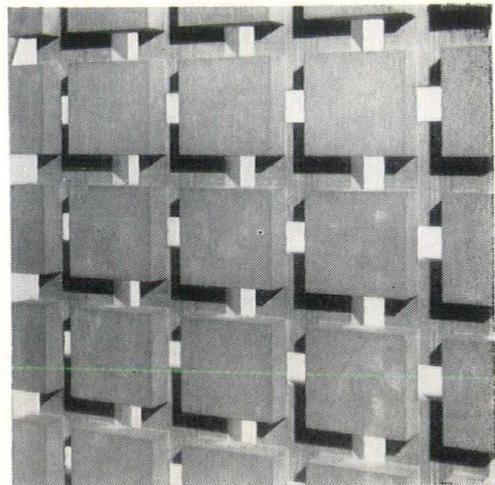
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