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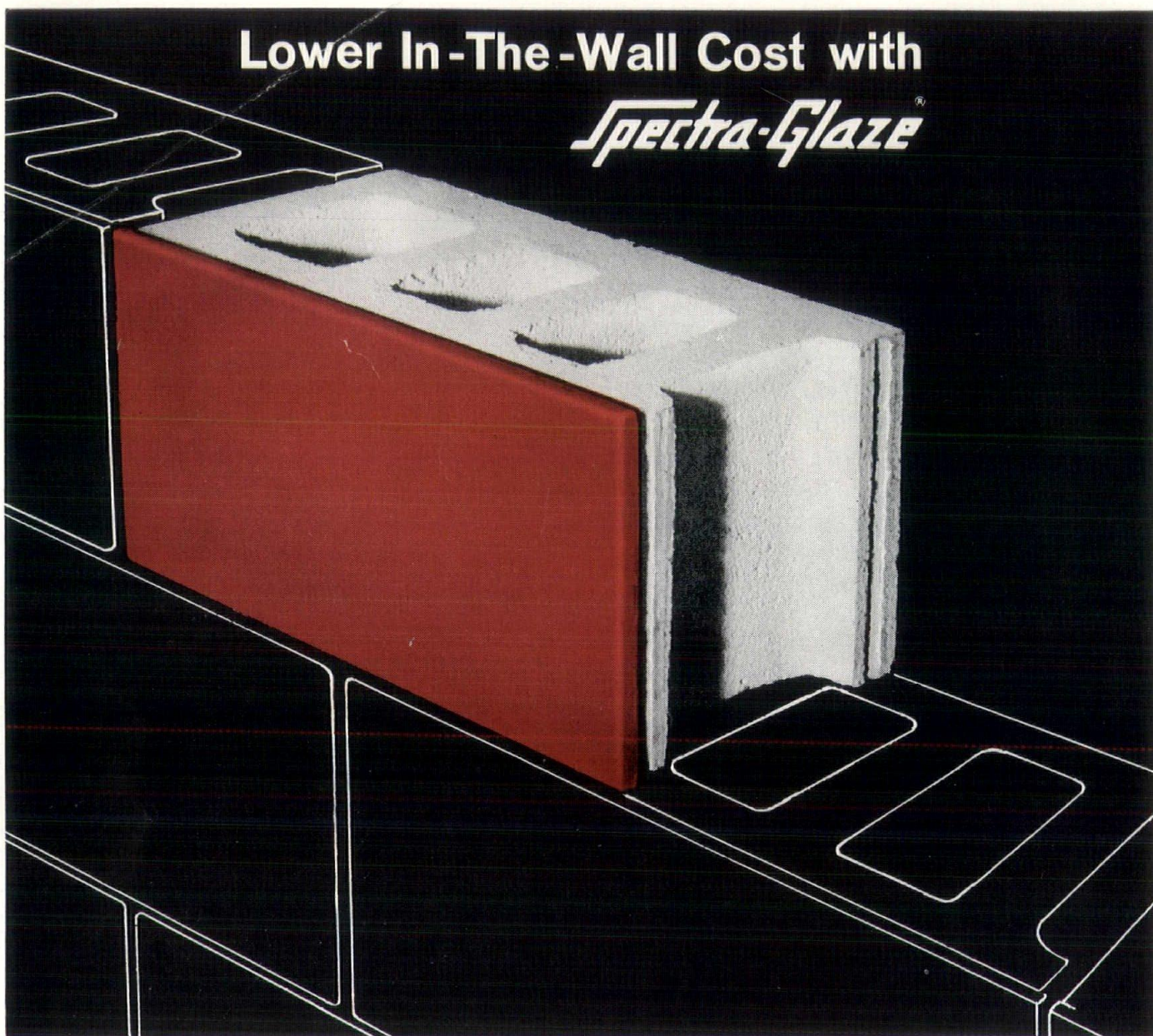
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*Indiana Architect*



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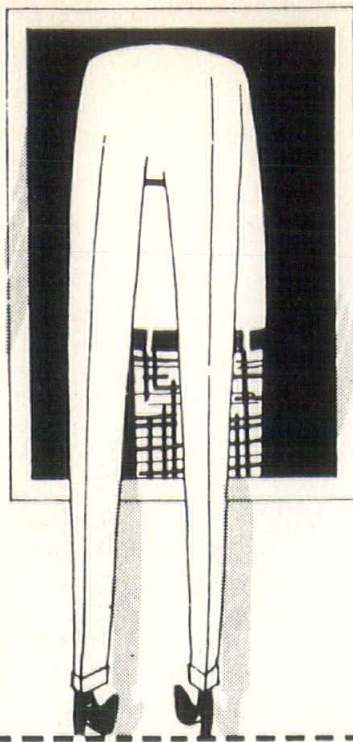
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*Henry Ford Hospital 870-car parking structure, Detroit, Michigan. Architect: Albert Kahn, Associated Architects and Engineers, Inc., Detroit, Michigan*

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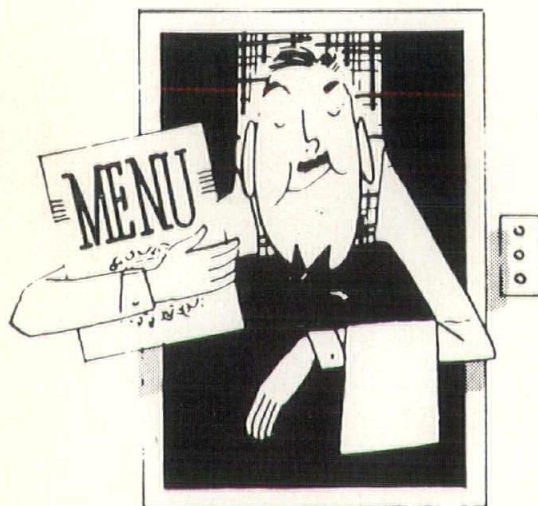
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# Indiana Architect

Official Journal, Indiana Society of Architects  
and the Northern Indiana Chapter, both  
Chapters of The American Institute of Architects

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# The Architect's Expanding Practice

Traditionally, the architect as the "Master Builder" has been involved with the problem of giving instructions to his subordinates and to the building trades. In early times, drawings alone were adequate for this purpose, but as building procedures became more complex, it became necessary to supplement the drawings with written words—what we now call specifications.

As the client's problems became more complex, the need arose for other kinds of drawings and a greater number of drawings. In addition to the drawings from which the building would be constructed, there was a need for drawings to explain the building to the client. And the architect became more and more involved with problems of the client that had only indirect relationships with the building design and construction, that is, the architect became involved in such problems as the assembly of land for the building, its financing, and its operational problems. With increased complexity came the need for the architect to supplement his major activities with a great number of fringe activities which now related to the over-all problem, but which had not previously been part of the architect's traditional role.

During the years, ever-increasing demands have been made on the architect for more complete and broadened services. Yet the architect, in general, has not kept up with the demands. The architect, in many instances, has not met the growing needs for expanded services that would enable him to master the entire building process once again. Until he does—once again—become the "Master Builder" or "Master Planner," it is unlikely that he will be able to create the total design for human environment that he so often professes.

If the architectural profession is to meet the growing challenges of today's society, it must expand the present concepts of architectural practice far beyond what are presently called the basic services of the architect and which are limited essentially to the design and construction of the building itself. This does not mean that every individual architect or architectural firm must perform every service, but it does mean that the profession must provide, in some manner, the means of handling the whole job. It means that the profession must equip itself in some way to participate in the preparatory decisions that make building projects possible, to relate buildings to the total environment, and

to carry projects through all of their phases, not merely through the basic building design, planning and construction phases.

Architects will have to get involved in certain analysis, promotional and managerial functions now often performed by others. They will have to offer services in operations programming and planning. They will be required to perform or coordinate a greater number of widely-varied supporting design and consulting services.

As agents of their clients, architects must be able to perform or arrange for and coordinate expanded services to their clients in a professional manner. Architects must be able to bring to bear on the problem the broad planning and organizational skills peculiar to the architectural profession, as well as the specialist skills of their employees and associates or those retained as consultants or collaborators.

AIA Document B-131, "A Standard Form of Agreement Between Owner and Architect," outlines the basic services of the architect as follows:

1. Schematic Design Phase
2. Design Development Phase
3. Construction Documents Phase
4. Construction Phase

The document indicates the need for more attention to building programming by the inclusion of a programming phase as an extra service which would precede the four basic phases. Architects can certainly do a better job when they include the programming phase of a project as a part of their services than they can when they stick to the four basic phases. Through close study and analysis of the problems, the architect can surely better understand the philosophy, culture, purpose and needs of his client, as well as the statistical requirements of the projected building program. Through careful programming, the architect can more realistically develop the basic concepts of the environmental structure. The resulting design will more surely reflect the underlying needs of the client and make a contribution to the total community environment.

During the schematic design phase, the basic concept of the project is established. In this phase, the design is born. Its tone, atmosphere, scale and function are determined. The basic concept arrived at in this stage can only come from a sensitive, creative professional in sympathy with the needs of his client, the welfare of the community,



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and all of the related environmental, design, and construction disciplines.

In the design development phase, the creative idea born in the schematic design phase grows and develops into an integrated design which recognizes the limitations and possibilities of all of the design disciplines that impinge upon the final solution of the basic problem. It is during this phase that the architect, working with urban planners, structural, mechanical, electrical, landscape architects and other consultants, properly relates the various aspects of building design to the total creative concept so as to develop a workable and unified whole.

Art, function and technology are developed in the design development phase to the point where the final preliminary design drawings, outline specifications and construction cost estimates for all trades are prepared for the owner's approval. It is in this phase that special mockups, testing, research and investigation by client and architect can be carried out so that both are thoroughly convinced that the design solution finally accepted best meets the needs of the client and the community.

After completing the design development phase, the project moves into the construction document phase where the consultants, designers, technicians, detailers, specification writers, estimators and others translate the design into detailed working drawings and specifications to instruct the construction contractors who bid on the project, and direct them in the detailed execution of the project. It is the architect's responsibility to prepare these construction documents as legal contracts which adhere rigidly to the approved preliminary design and to the preliminary construction cost estimates.

The architect's services during the construction phase include the taking and analyzing of bids, recommendations for construction awards, assisting in the drafting of construction contracts, checking of shop drawings, approval of materials, development of large-scale details as required, the issuance of certificates of payment, and other general administrative aspects of the construction program. This phase of service also includes actual field observation of the work of the contractors to assure the owner of compliance with the intent of the construction documents. It also includes final inspection of construction work, the obtaining of the necessary guarantees, etc., and assisting the owner in the final acceptance of the completed project.

The Committee on the Profession believes that the basic services, described above, no longer answer the needs of many of today's clients, since they do not include a number of services required in the over-all development of certain types of projects.

In many cases, additional services such as operations programming, land assembly, or financial programming are necessary if projects are to be built. If the architect chooses not to furnish such comprehensive services, there are others who will and who are doing so today. In the opinion of the Committee, such a state of affairs can only lead to the loss of his traditional position of leadership by the architect and his relegation to a position of secondary importance in the fields of building and environmental design.

## COMPREHENSIVE SERVICES

### I — PROJECT ANALYSIS SERVICES

A number of these services are more properly business functions, rather than professional. Many of them would be negotiated for the owner by the architect as the owner's agent. In such cases, the owner's interests must be closely guarded. For the architect to properly assist and serve his client in such areas, special training will be required leading to a broad background in real estate, finance, business, and taxation to supplement the architect's skills as an investigator, researcher, organizer, and coordinator.

### II — PROMOTIONAL SERVICES

In many cases, there exists a need for services in the actual assembly of land for projects, acquiring of financing, and other promotional activities required for projects to go ahead. Architects, with their own staffs, can accomplish many of these activities including preparation of promotional designs, drawings, brochures, and the like. As the agent of the owner, architects can also procure and coordinate the additional activities necessary for a complete service. In all such activities, the architect must maintain his professional status as the agent of the owner.

### III — DESIGN AND PLANNING SERVICES

The operations to be performed in a building, such as production in an industrial building or sales in a shopping center, determine to some extent the architecture of the building. In order to maintain his control over all of the aspects of the design, the architect must prepare himself to perform or direct the operational design and planning, as well as the building design and planning, as well as the building design and planning phases. Reliable cost estimating is a necessity in both operational and building design and planning.

### IV — CONSTRUCTION SERVICES

Architects may not—ethically—engage in building contracting. During the construction phases, the architect's position is that of agent of his client for bid or negotiated contracts, force account work, or other variations of the standard construction contracts.

### V — SUPPORTING SERVICES

In working with the supporting services, the architect's role is one of collaboration with them so as to coordinate their activities into a comprehensive service leading to a unified result. While the architect may employ many of these professionals as members of his staff, a more normal arrangement of comprehensive services might include them as consultants to the architect. In either case, they are entitled to their professional status, and to the benefits and public acknowledgement earned by their contributions to the total effort.

### VI — RELATED SERVICES

A great need exists for services of architects in fields other than those directly concerned with individual building or environmental projects. The architect may actually perform such services or may direct or coordinate the activities.



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April 3, Hotel Plaza, New York City

*Impressions by*

*KENNETH SHIMER WOOD, ISA Associate*

*Evans Woollen & Associates, Architects*

## STATEMENT OF PURPOSE

"This Conference was conceived for the purpose of inspiring community activity to fight our country's ugliness.

"We must engage in this struggle if we are to develop culturally as well as scientifically. We are fighting immensity, the corporate mind—a total machine society, in defense of our democratic life.

"We are fighting the pressure for cheapness in the midst of our greatest period of prosperity. We have never been richer and poorer at the same time. More production and consumption seems to lead to lower standards of workmanship instead of longer lasting and more beautiful products and buildings.

"We believe that broad citizens' Committees on Aesthetic Responsibility must be established throughout the nation to arouse public awareness of aesthetics, to re-educate people to see, to bring pressure on everyone responsible for our visual environment to stop this desecration of our Country."

—Design Committee,  
New York Chapter, AIA



# AESTHETIC

## WHAT ARE OUR AESTHETIC VALUES . . .

Gentlemen, we spend 58% of our national income supporting "war." We have no aesthetic values.

**WILLIAM WILSON ATKIN**

Architectural Editor  
Whitney Publications

## WHAT ARE OUR AESTHETIC VALUES . . .

It is difficult to hear the voice of the architect today. The client's voice, the contractor's voice, and even the consultant's voice, is louder. H. H. Richardson was an Architect; go thou and do likewise.

**ERIC LARRABEE**

Managing Editor  
HORIZON Magazine

## WHAT ARE OUR AESTHETIC VALUES . . .

Twentieth Century America is obsessed with "machine" efficiency. Spiritual and emotional needs go unheeded. Yet even the most insensitive person has an inherent appreciation for things of beauty. Spring buds on a tree.

**JO MIELZINER**

Stage Designer

## WHAT ARE OUR AESTHETIC VALUES . . .

Art is done in relation to society, people—never in a vacuum. Otherwise the artist is dead and is talking only to himself. The interaction of human views is a living thing.

**NATHAN CABOT HALE**

Sculptor

## WHAT ARE OUR AESTHETIC VALUES . . .

Today, our music is cheap . . . to be thrown away . . . to be quickly replaced . . . junk for sale. What kind of citizens will we have twenty years from now?

**DAVID AMRAM**

Composer

## WHAT ARE OUR AESTHETIC VALUES . . .

If our civilization was buried today and rediscovered in 3,000 A.D., how would we be judged aesthetically?

**ROBERT BEVERLY HALE**

Curator of American  
Painting and Sculpture,  
Metropolitan Museum of Art

## WHAT ARE THE AESTHETIC RESPONSIBILITIES OF GOVERNMENT, BUSINESS AND INSTITUTIONS . . .

In our society, the architect is not equipped "economically" or "politically" to throw his weight around. Yet he must accept the challenge to "lead" professionally and to stand for his principles. He will be heard.

**JEROME BELSON**

International Director of  
Housing, Amalgamated Meat  
Cutters and Butchers Workman  
of America

## WHAT ARE THE AESTHETIC RESPONSIBILITIES OF GOVERNMENT, BUSINESS AND INSTITUTIONS . . .

We must have a program of national architectural policy at home as we do in our embassy program abroad. The American government is designed to represent the minority interests. The doctors, lawyers and engineers have taken advantage of this; it is time the architects did also.

**DANIEL P. MOYHIHAN**

Special Assistant to the  
Secretary of Labor



# RESPONSIBILITY

## WHAT ARE THE AESTHETIC RESPONSIBILITIES OF GOVERNMENT, BUSINESS AND INSTITUTIONS . . .

Society is composed of two types of people. Those who have "taste and care"; and those who don't!

**ERWIN WOLFSON**

Chairman of the Board  
Diesel Construction Co., Inc.

## WHAT ARE THE AESTHETIC RESPONSIBILITIES OF GOVERNMENT, BUSINESS AND INSTITUTIONS . . .

We are reorganizing our department to bring architectural considerations into greater play.

**HERMAN HILLMAN**

New York Regional Director,  
Public Housing Administration

## WHAT ARE THE AESTHETIC RESPONSIBILITIES OF GOVERNMENT, BUSINESS AND INSTITUTIONS . . .

The artist must be taught to "absorb" all the forces around him—and creates something better out of them.

**DR. BURNHAM KELLY**

Dean, College of Architecture  
Cornell University

## WHO IS RESPONSIBLE FOR UGLINESS . . .

In all the arts, where are those searching, creative, spontaneous, patterns that we find in Jazz?

**MARTIN WILLIAMS**

Jazz Authority, interpreting  
a saxophone solo by jazz artist  
**ORNETTE COLEMAN**

## WHO IS RESPONSIBLE FOR UGLINESS . . .

An artist must be intensely "interested" in something. Then he must give his entire "feelings" to this thing; an annual sexual drive. And he must retain the spirit of "fraternity" with his society. He is only a part of a greater whole.

**DR. PAUL GOODMAN**

Writer, Critic, Teacher

## WHO IS RESPONSIBLE FOR UGLINESS . . .

Our definition of mental health today is frightening. We encourage people to be machines. Categorize. Smile. Be smooth. Be a vice-president. Where are our "characters"?

**DR. JOHN L. SCHIMEL**

Psychiatrist

## WHO IS RESPONSIBLE FOR UGLINESS . . .

Society today is becoming sterile. People "think" less and less. If we, today, believe "I think, therefore I am," what of the future society which will say "I can't think therefore where am I."

**JOSEPH COOGAN**

Author, Teacher

## WHO IS RESPONSIBLE FOR UGLINESS . . .

The artist as a businessman is more "ugly" than the businessman as an artist.

**AD REINHARDT**

Painter

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Managing Editor  
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# INDIANA SOCIETY OF ARCHITECTS 1962 ANNUAL CONVENTION

## MAY 24th, 25th, 26th, 1962

MAROTT HOTEL

INDIANAPOLIS, INDIANA

### PROGRAM:

#### THURSDAY, MAY 24TH

- 8:30 A.M. Registration, Marott Hotel Lobby; Exhibits, Marble Room
- 10:30 A.M. ISA Business Session, MacMillan Room
- 12:30 P.M. Producers' Council Golf Outing, Hillcrest Country Club
- 5:30 P.M. PC Golf Banquet, Hillcrest Country Club
- 6:00 P.M. Ladies' Banquet, Highland Country Club

#### FRIDAY, MAY 25TH

- 9:00 A.M. "Educational Change and Architectural Consequence": Mr. Harold B. Gores, MacMillan Room
- 10:30 A.M. Women's Architectural League Brunch, R. K. Zimmerly residence
- 10:30 A.M. Coffee Break & Exhibit Tour, Marble Room
- 11:00 A.M. "Educational Change and Architectural Consequence," continued. Discussion period
- 12:30 P.M. Luncheon, Marble Room  
"Urban Affairs": Mr. Grady Clay, Hon. AIA
- 2:30 P.M. Urban Renewal Seminar: Department of Civic Planning, University of Illinois. MacMillan Room
- 5:30 P.M. Cocktails, MacMillan Room
- 6:30 P.M. Banquet, Marble Room  
Introduction of new directors and officers  
Presentation of Triennial Awards
- 9:00 P.M. Adjourned for an evening on the town

#### SATURDAY, MAY 26TH

- 9:00 A.M. "Comprehensive Architectural Services": Mr. Robert F. Hastings, FAIA, Mr. Eugene J. Mackey, AIA, Mr. Linn Smith FAIA
- 10:30 A.M. Coffee Break & Exhibit Tour, Marble Room
- 11:00 A.M. "Comprehensive Architectural Services," continued
- 12:30 P.M. Lunch, Marble Room
- 1:30 P.M. "Comprehensive Architectural Services," concluded
- 3:00 P.M. Adjournment of convention



# WHO'S WHO and WHAT'S WHAT

## THURSDAY, MAY 24TH

ISA Business Meeting, including election of directors, amendments to by-laws, a discussion of problems, fee schedules, unprofessional conduct, etc., and a brief report to the membership. (10:30 A.M.—12:30 P.M.)

Producers' Council Annual Golf Outing and Banquet. What else need be said? (12:30 P.M.—.....)

## FRIDAY, MAY 25TH

"Educational Change and Architectural Consequence." (9:00 A.M.—12:30 P.M.)

A discussion of the changing methods and philosophies in educating our children, and their resultant effect upon school design and construction. This discussion covers research done under a Ford Foundation grant, and school administrators and teachers from Indiana are being invited to attend.

Discussion leader will be Mr. Harold B. Gores, president of Educational Facilities Laboratories, Inc., New York City, a top authority in this relatively new and important field.

"Urban Affairs." (12:30 P.M.—2:30 P.M.)

A discussion of many of the problems facing civic leaders and their architects in the area of urban renewal and redevelopment. A large number of government officials and civic and business leaders have been invited to attend this luncheon.

Speaker is Mr. Grady Clay, Honorary AIA, real estate and building editor of the Louisville, Kentucky, "Courier-Journal," and editor of LANDSCAPE ARCHITECTURE magazine. Among his honors are one AIA first place and two honorable mentions for articles on urban affairs, visiting lecturer in Urban Design at the University of Kentucky, Trustee of the American Planning and Civic Association, only newsman invited to attend the first International Seminar on Urban Renewal at The Hague.

"Urban Renewal Seminar" (2:30 P.M.—3:30 P.M.)

A panel discussion on urban renewal problems and possible solutions, presented by the staff and students of the graduate school of civic planning, University of Illinois.

## SATURDAY, MAY 26TH

"Comprehensive Architectural Services." (9:00 A.M.—3:30 P.M.)

Recently the AIA undertook a comprehensive study of services architects offer their clients. What the researchers found, and what they have recommended to the AIA, has caused a great deal of discussion among members in all parts of the country.

A number of architectural firms already are offering this new concept in practice to their clients, but the vast majority of firms, large and small, must undergo a process of education before they could perform such services.

The April issue of the AIA JOURNAL introduced these concepts, along with the proposed revisions in the Mandatory Rules of Professional Practice, and this discussion formed the basis of the 1962 AIA Convention in Dallas. This seminar will be the only one held in this region, and it is anticipated that a great many architects will journey to Indianapolis to participate.

Discussion leaders will be:

Mr. Robert F. Hastings, FAIA, of Smith, Hinchman & Grylls, Detroit, Michigan.

Mr. Eugene J. Mackey, AIA, of Murphy and Mackey, St. Louis, Missouri.

Mr. Linn Smith, FAIA, of Linn Smith Associates, Inc., Birmingham, Michigan.



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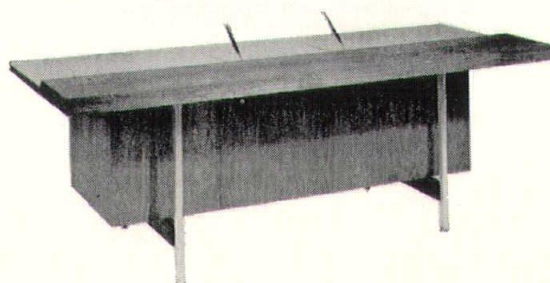
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# Plan for Action

Ladies and gentlemen, I want to thank all of you for being here today. I want to publicly thank our speakers, the Press, the Design Committee and everyone else who helped make this a reality.

If the aims of this conference are to continue to exist as a reality we must adopt a plan to continue the work.

This conference was conceived for the purpose of inspiring community activity to fight ugliness in our country. This is a gigantic task. It will require a great deal of our thought and effort for many years, but it must be done if we are to develop culturally as well as scientifically. It must be done if we are to say "Stop" to the economic madness, the senseless waste which destroys our heritage only to replace it with less palatable and **more disposable** construction. If this is progress, then progress must be slowed down so we can re-evaluate our aims and our goals. Then, with the power of reason giving it direction, it can move ahead on a planned and rational basis.

I would like to present a Plan for Action in the fight against ugliness.

We must all give our best thinking to bringing about the desired changes for reasons that are as concerned with a healthy economy as with raising aesthetic standards. Poor construction and neglect mean early obsolescence; obsolescence means eventual condemnation and necessary renewal, and that means displacement, losses in income and taxes, and is therefore bad business. Conversely, good maintenance, higher standards of new construction and preservation of historic and renewable structures mean (first) rising property values, (second) continuity of occupancy with no loss of income or taxes hence good business.

Good business. Progress on a rational basis: How are these things to be accomplished?

Citizens committees must be established in every state and major city—and, hopefully, in smaller ones, too—to create an awareness of aesthetic values, to lobby in our legislatures, to bring pressure to bear on public agencies and influential individuals to stop the desecration of our country and to bring about its planned and orderly growth.

Architects are responsible for the largest visible works in our urban areas. They deal with art and business every day. Therefore they are the natural group, probably the only available group, to start the action on a broad scale.

Design Committees must be created this summer in every chapter of the American Institute of Architects. These

groups in turn must form broad community committees on aesthetic responsibility . . . committees comprised of the leading people in business, the professions, institutions and the arts.

I want to mention here that the National Board of the AIA has proposed a resolution to admit professional affiliates to the Institute—engineers, planners, landscape architects, sculptors, muralists, lighting designers and other artists allied to architecture. This will facilitate the formation of broad citizen committees.

How does a Plan For Action become a reality? It calls for the spark and determination of just one dedicated architect. One person in each community who cares about the environment in which his children grow to maturity.

Do you realize that thousands of aesthetic decisions are made daily by people who don't know they are making them? Think of that, and the work of the Committees on Aesthetic Responsibility looms large and important. They can hold conferences such as this to draw attention to the importance of aesthetics. They can conduct seminars with builders, mortgage men and real estate entrepreneurs. They can bring issues into the open in election years. Think of the signs, posters, benches, wires, fences and street lights that are put up every day without an over-all design or even the knowledge that one is needed—to say nothing of controls against doing these things. We have become blind to them because of the confusion of our environment. Our minds reject conscious awareness of such clutter in self protection.

So our Committees must re-educate people to see and to react. Starting at the kindergarten level, we must press for our schools to teach seeing as a part of learning.

Committees can encourage better design and discourage mediocrity. Here in New York the Fifth Avenue Association does it with an annual award for the best building on the Avenue. The well publicized awards are highly coveted. This means of improving our visual environment can be spread throughout the country by our Committees . . . and can be broadened to include honor awards for good design in many fields.

Committees can implement tangible programs. Very few fountains have been built in our country lately; not many public commissions for sculpture or murals have been authorized; very few museums, parks, botanical gardens or even zoos have been built since W.P.A. days. Any



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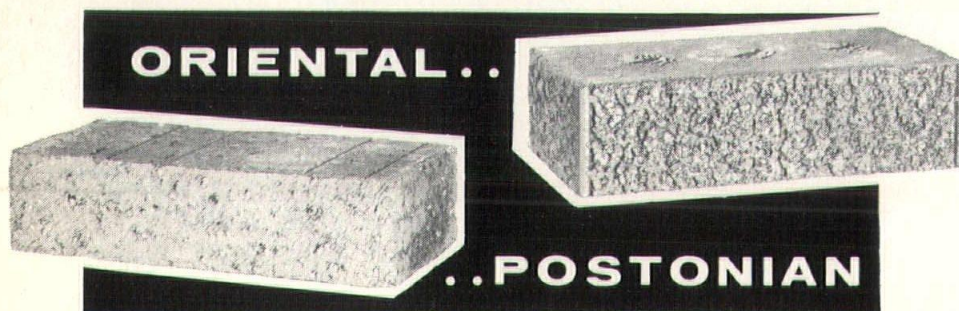
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one of these could be a real project for a Committee, working closely with schools of art and architecture to do studies of such projects. Instituting competitions and awarding prizes is a good way to inspire the widest participation.

Our present administration has sponsored the growth of the arts by associating itself with men like Robert Frost and by appointing our luncheon speaker, August Heckscher, Special Consultant to the White House on the Arts. This sponsorship must be supported, and supported widely, by active Committees. They should offer aid and endorsement to the new appointee on matters concerning the arts in their own communities. This could lead to official national recognition of the arts as an aid to the survival of democratic life. Now is the time to show that freedom of expression in the arts is a national policy.

Seeing the enthusiasm expressed here today, and having received letters concerning this Conference from architects all over the country, it is not difficult to envision influential Committees creating an atmosphere in which discussion of aesthetic values and responsibility is no longer considered bad taste or slightly effeminate. Recognition of the creative individual is gradually growing in opposition to the "personality cult." We are fighting immensity, the corporate mind and a total machine society in defense of our democratic life.

The nature of that fight becomes obvious when we realize that we have never been richer and poorer at the same time. More production and consumption seems to lead to lower standards of workmanship instead of longer last-

ing and more beautiful products and buildings. It is time for us all to question this contradiction, find its source, and move to demand its end.

Can we also end the baffling contradiction presented by the pressure for cheapness in the midst of our greatest period of prosperity? As long as a product or building "works" and sells, it is, by our distorted definition, "beautiful." What a frightening disregard for beauty as a desirable end result!

Broad public education and activity is needed to change this distorted definition. It must be changed and we intend to start work tomorrow, here in New York, developing the First Committee on Aesthetic Responsibility. I am certain you will respond when called upon to participate in this movement of national necessity.

All of your questions could not be answered, and I am sure that many of you have questions concerning the formation of Committees as well as questions you would like to ask our speakers. You are invited to send them to me at 200 East 37th Street, New York 16. They will be considered for publication in the Journal of the American Institute of Architects.

Let me again thank all of you for being here and thank Bill Rowe, executive director; Eunice Reardon, publicity director; Barbara Bankey and Abe Feder, staging director, for their endless work toward today's great success.

The First Conference on Aesthetic Responsibility is adjourned until the Second Conference is convened. Where and when is up to you!

## Welcome Architects

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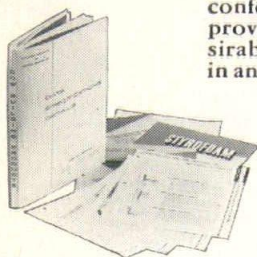
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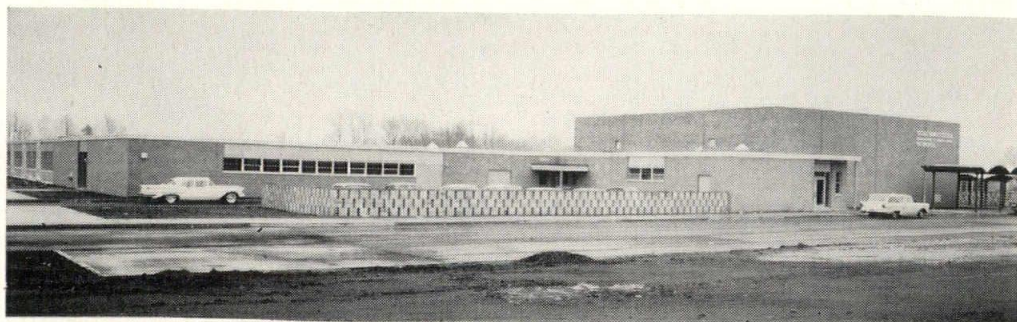
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# A Competition for Awards in Indiana Architecture 1959-1962

## 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 a 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 requirement, 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 post card or letter 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 20, 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 23, 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.



# Spring Seminar Tour



22

*Offices of the Libby-Owens-Ford Glass Company, designed by Skidmore, Owings & Merrill, one of the buildings visited on the Indianapolis District Spring Seminar Tour.*

About 25 members of the Indianapolis District, ISA, and guests participated in an overnight architectural tour into northern Indiana, Ohio and Michigan. The tour, organized and directed by chairman Ken Goodrich of Lennox, Matthews, Simmons and Ford, left Indianapolis by bus at 3:00 A.M., Friday, May 4th and arrived back in Indianapolis at 10:30 P.M., Saturday, May 5th.

First stop was at Kalamazoo, Michigan, for a tour of the Upjohn Pharmaceutical Company's new headquarters building, designed by Skidmore, Owings & Merrill. Following the brief visit, the bus departed for Marshall, Michigan, for a brunch at the famous Schuler's Restaurant.

Next stop on the itinerary was Warren, Michigan, for a tour of the General Motors Technical Center designed by Eero Saarinen & Associates, then on to Detroit for a tour of the Reynolds Metals Company building designed by Minoru Yamasaki & Associates. The group had overnight accommodations at the Sheraton-Cadillac Hotel in Detroit.

Bright and early Saturday morning the group toured, in rapid succession, the Michigan Consolidated Gas Company building currently under construction and designed by Minoru Yamasaki with Smith, Hinchman & Grylls; the Lafayette Park Housing Development designed by Mies van der Rohe; and the McGregor Memorial Hall at Wayne State University, created by Yamasaki, Leinweber & Associates.

Departing Detroit at 10:00 A.M., the tourists lunched in Toledo, Ohio, and toured the Libby-Owens-Ford facilities designed by Skidmore, Owing & Merrill.

Last stop was Fort Wayne for a visit to Concordia Senior College, designed by Eero Saarinen & Associates.

Participating in the tour in addition to most competent director Goodrich, were: Herman Blomberg; Mr. and Mrs. Paul Brandt; Mr. and Mrs. Ronald Delap; Delzo Donaldson; Mr. and Mrs. R. K. Lennox; Donn Hammond; Mildred Hull; Robert Kennedy; Arthur Mussett; Ray Ogle; Michael Rosen; Dave Smith; Mr. and Mrs. W. H. Strain; John Trueblood; Mr. and Mrs. Charles Wamsley; Howard Wolner; Mr. and Mrs. R. K. Zimmerly; and Richard Zimmer.

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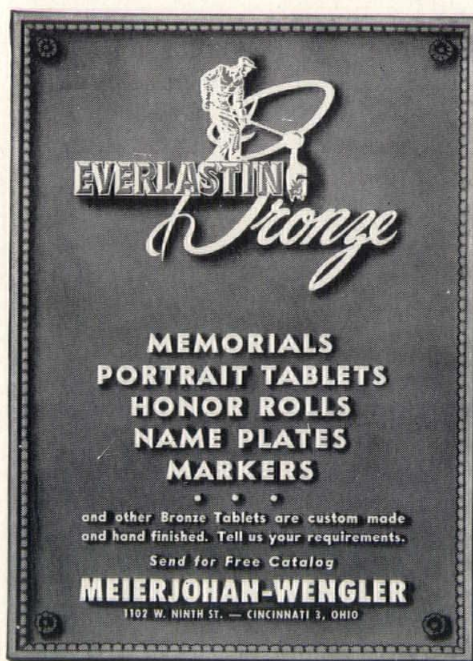
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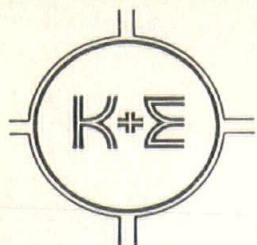
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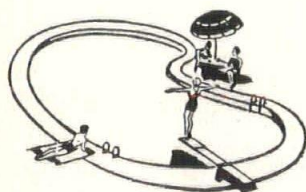
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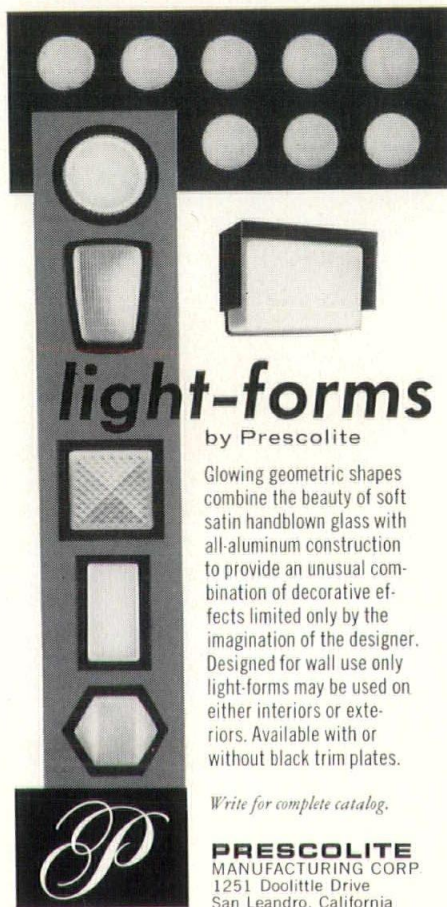
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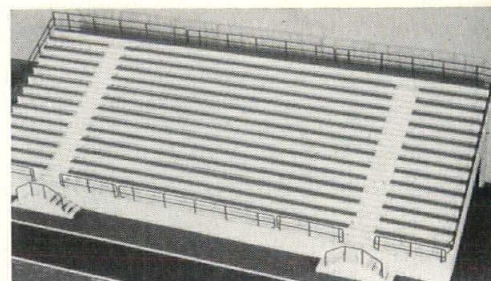
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# Reynolds Award Presented

A team of French architects has been selected to receive the 1962 R. S. Reynolds Memorial Award for design of the Museum Cultural Center in Le Havre, France. The American Institute of Architects has announced.

Named to receive the \$25,000 honorarium and an original aluminum sculpture symbolizing the sixth annual Award—largest in architecture—were Guy Lagneau, Michel Weill and Jean Dimitrijevic, principals in a Paris architectural firm bearing their names, and collaborating architect Raymond Audigier, of Le Havre.

Key feature of the aluminum and glass Award building cited by The American Institute of Architects jury is its effective control of natural light. This is achieved in large measure through a unique floating aluminum sunscreen over the entire skylight-glass roof, termed by the jury a "daring and unusual approach."

The jury confirmed through inquiry with a Museum official that the aluminum and glass building achieves satisfactory lighting without use of artificial illumination on normal days; yet, there has been no problem of glare, heat or other possible side effects from the extensive use of glass.

The Museum roof is sheathed with skylight glass. Below the roof trusses is a ceiling of white plastic, and artificial lights are enclosed within the truss space. Over the entire roof structure, supported on extensions of the building's main columns, is the floating framework of aluminum louvers designed to keep out direct sunlight. These fixed-angle shade screen blades are made of striated aluminum,

somewhat in the shape of an airplane wing, attached to aluminum structurals.

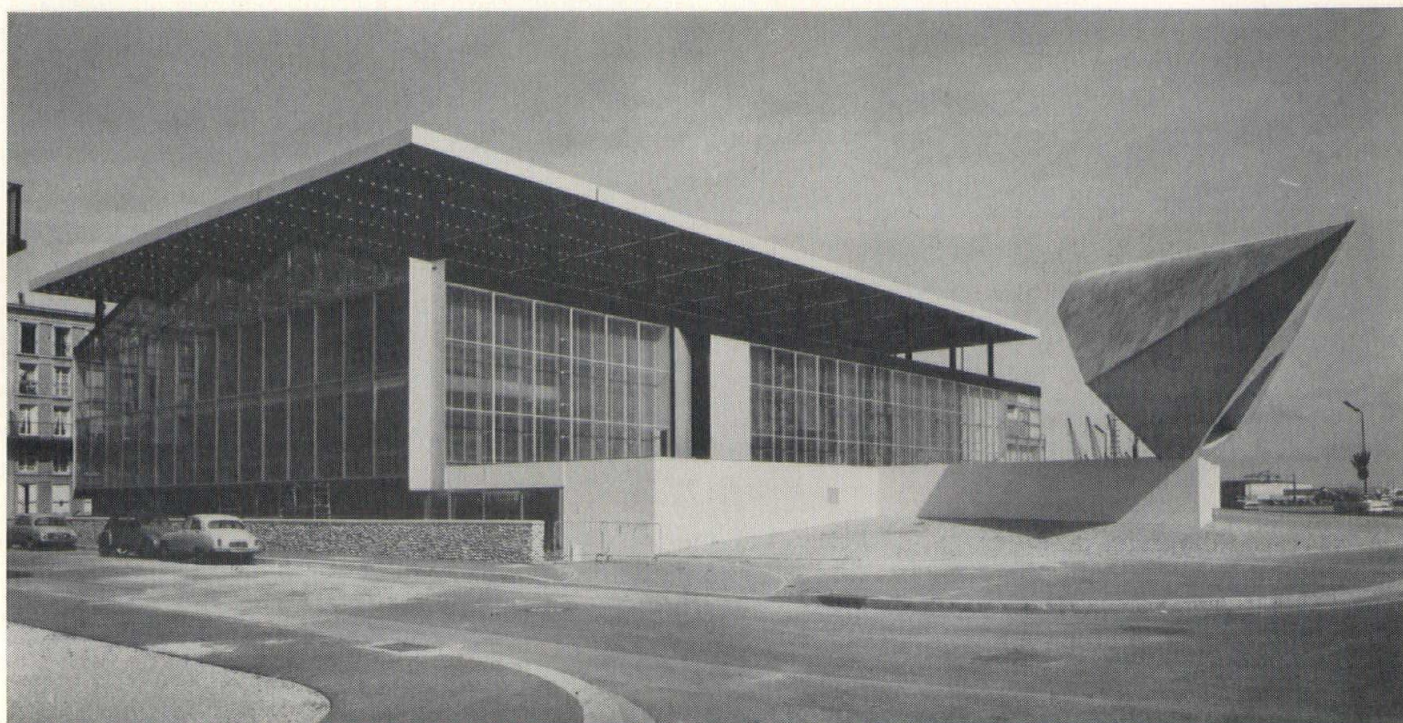
The west wall, critical because it faces the hot afternoon sun and the sea at Le Havre, is sheathed with an outer wall of thermopane glass, a three-foot air space, and an other wall of glass with venetian blinds on the interior. Air space between the walls of glass is ventilated. Design of the other walls varies according to their special functions, but all have venetian blinds on the interior of the glass sections.

Another unusual aluminum feature of the Museum is the "elephant size" door, with two swinging panels each about 23 feet high and 10 feet wide, on the west side facing the sea. The lightness of the aluminum permits this large door without any special mechanical apparatus.

Aluminum also is used for extruded profiles sheathing some of the structural framework, for wall panels, door panels, fittings for panels, fillets and angles in the sunscreen, and various other applications.

The Museum Cultural Center, completed in June, 1961, houses permanent and temporary exhibitions, a library, art school and an 800-seat auditorium for concerts, cinema, lectures and a wide variety of other activities. The Center is owned by the City of Le Havre.

The Award selection was made by a jury of distinguished architects consisting of John Carl Warnecke, FAIA, San Francisco, chairman; Pietro Belluschi, FAIA, dean of the School of Architecture and Planning, Massachusetts Institute of Technology; Lawrence Perkins, FAIA, Chicago; Gyo Obata, AIA, St. Louis, and Santiago Agurto Calvo, Honorary FAIA, Lima, Peru.





# Registration Exams

## Scheduled

Applicants for examination and re-examination for Junior Architectural Examination are hereby notified by the **Indiana State Board of Registration for Architects** that the Junior Architectural Examination will be given Tuesday, Wednesday, Thursday and Friday, June 12, 13, 14, and 15, 1962, at Purdue University, Rooms 301 and 310 of the Civil Engineering Building (third floor, old part of building), in Lafayette, Indiana.

Applications for the written examinations must be filed by May 29th, 1962, two weeks prior to the date of examinations. Applications will be received at the office of the

Board, Room 1002 State Office Building, 100 North Senate Avenue, Indianapolis, Indiana.

To be eligible for examination, an applicant must have graduated from an accredited school of architecture and have gained after graduation a total of one year's practical experience in an architect's office; or have completed ten years' practical experience working under the immediate supervision of a registered architect and have gained no formal architectural education at a recognized school; or have a combined total of education and experience which in the opinion of the Registration Board equals the experience and educational requirements above.

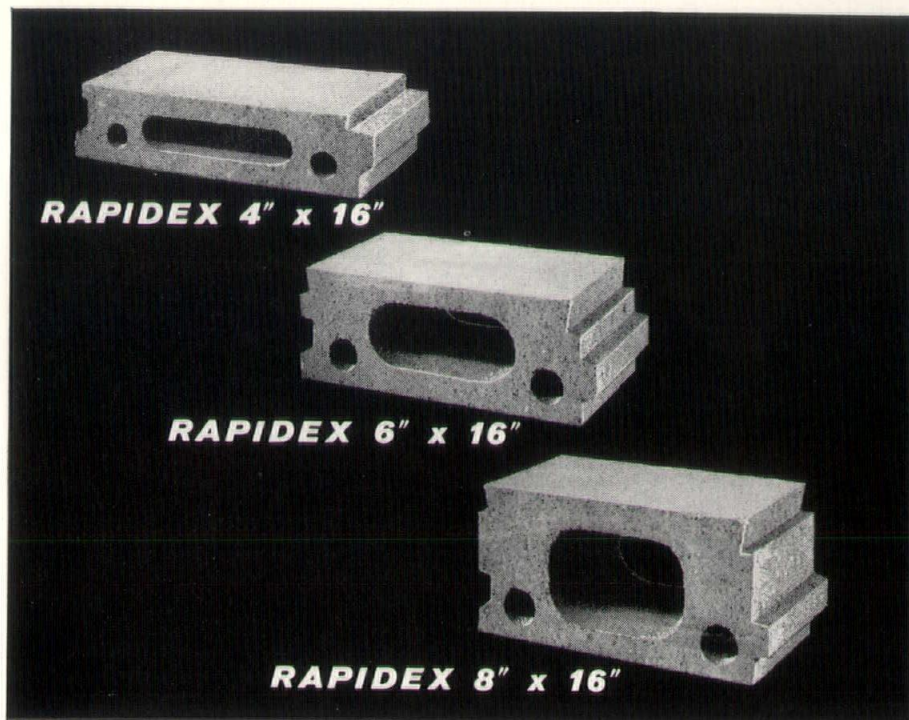
### Schedule of Architectural Examinations

June 12th-15th, 1962

3rd Floor, Civil Engineering Building, Purdue University, Lafayette, Indiana

DATE	TIME (E.S.T.)	EXAMINATION	MONITOR
TUESDAY, JUNE 12th	8:00 A.M. to 11:00 A.M.	HISTORY (Exam C)	Walter Scholer, FAIA
	11:00 A.M. to 12:00 Noon	LUNCH	
	12:00 Noon to 5:00 P.M.	SITE PLANNING (Exam D)	Walter Scholer, FAIA
WEDNESDAY, JUNE 13th	8:00 A.M. to 8:00 P.M. (EnLoge)	ARCHITECTURAL DESIGN (Exam E)	Warren D. Miller, FAIA
THURSDAY, JUNE 14th	8:00 A.M. to 11:00 A.M.	BUILDING CONSTRUCTION (Exam F)	Wilson L. Ford, AIA
	11:00 A.M. to 12:00 Noon	LUNCH	
	12:00 Noon to 5:00 P.M.	STRUCTURAL DESIGN (Exam G)	Roy A. Worden, AIA
FRIDAY, JUNE 15th	8:00 A.M. to 11:00 A.M.	PROFESSIONAL ADMINISTRATION (Exam H)	Edward D. James, FAIA
	11:00 A.M. to 12:00 Noon	LUNCH	
	12:00 Noon to 5:00 P.M.	BUILDING EQUIPMENT (Exam I)	Edward D. James, FAIA





WHY

**RAPIDEX®**

means

**BETTER BUILDINGS  
at Lower Cost**

- No erection delays due to weather.
- Can be installed at the rate of 3,500 sq. ft. per day.
- Eliminates forming and shoring needed in monolithic slab construction.
- High resistance to heat loss. Can save a full inch of costly insulation.
- Lower insurance rates due to fire rating.
- Balance sound control—Rapidex's N.R.C. of .55 is the ideal compromise between noise reduction and reverberation.
- Rapidex is unaffected by water, humidity or high temperatures.
- Lower maintenance costs.
- Textured Rapidex eliminates the need for a suspended ceiling.

## **RAPIDEX® ANNOUNCES NEW 4" SECTION!**

4" x 16" RAPIDEX was developed and added to the Rapidex line January 1, 1962, to be used with long span concrete and steel structural systems.

4" Rapidex also satisfies the need for additional space in corridors, simplifies framing, decreases fascia heights, and when used in combination with 6" or 8" Rapidex, the 4" Rapidex still gives the user a flush

attractive ceiling.

As a result of lower weight per square foot, 4" Rapidex offers lower per square foot cost (see Construction Data table below).

4" x 16" Rapidex, like all other Rapidex units, is AUTOCLAVED (high pressure steam cured to minimize shrinkage and increase compressive strength). Contact a Rapidex representative today.

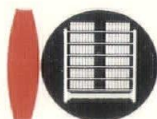
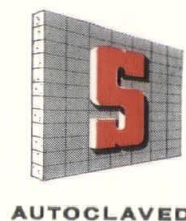
### CONSTRUCTION DATA

	Weight of Section per sq. ft.	Load Carrying Characteristics	
		Floor Spans	Roof Spans
4" x 16" RAPIDEX	22 lbs.	Up to 14'	Up to 14'
6" x 16" RAPIDEX	30 lbs.	Up to 20'	Up to 22'
8" x 16" RAPIDEX	42 lbs.	Up to 29*	Up to 29'

\* topping included in L/D of 40 A.C.I. 711-58.



**RAPIDEX®**  
the functional  
concrete system  
for floors and  
roofs that helps  
you build faster,  
better and at  
lower costs!



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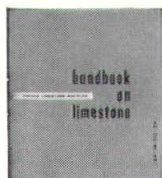


*new ideas  
in  
Indiana  
Limestone*

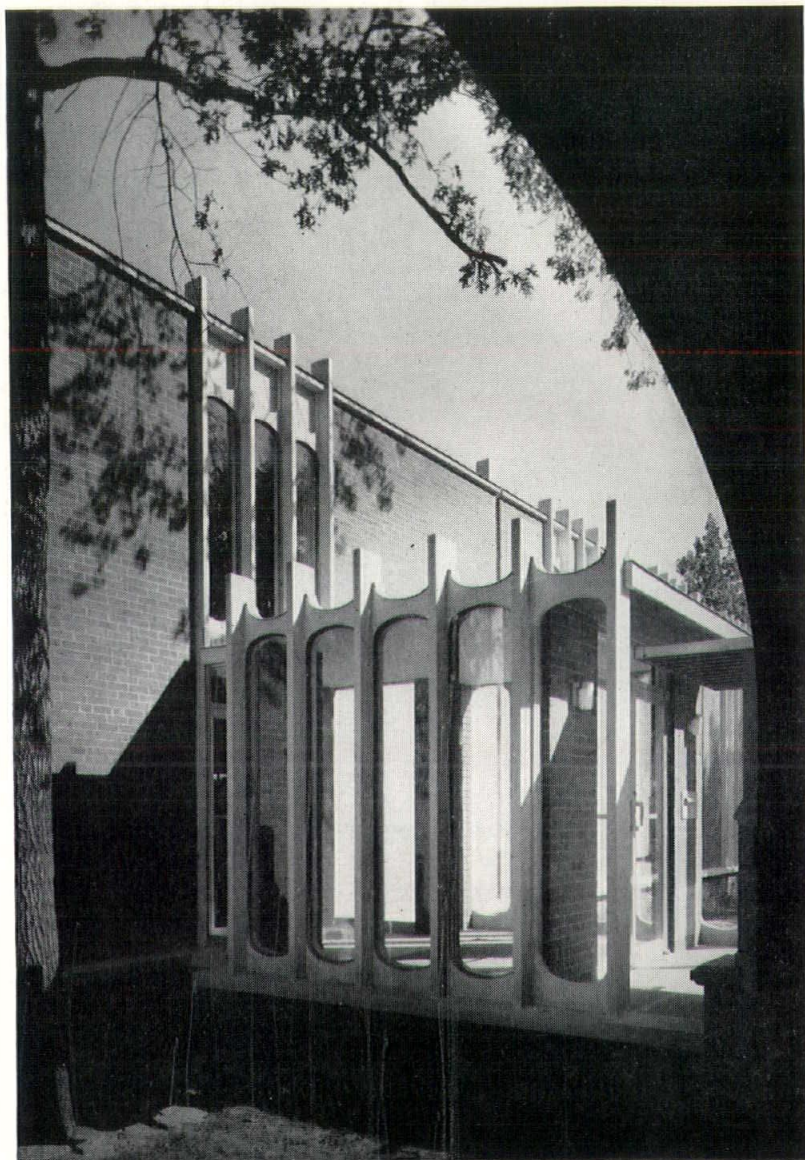
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Indiana Limestone provides the architect with an excellent permanent material for sensitive, delicate treatments. Genuine limestone affords a choice of textures and finishes ranging from very smooth surfaces to rustic, informal applications.

Indiana Limestone blends handsomely with other building materials. A wide choice of fabrication techniques is available to the interpretive architect.



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