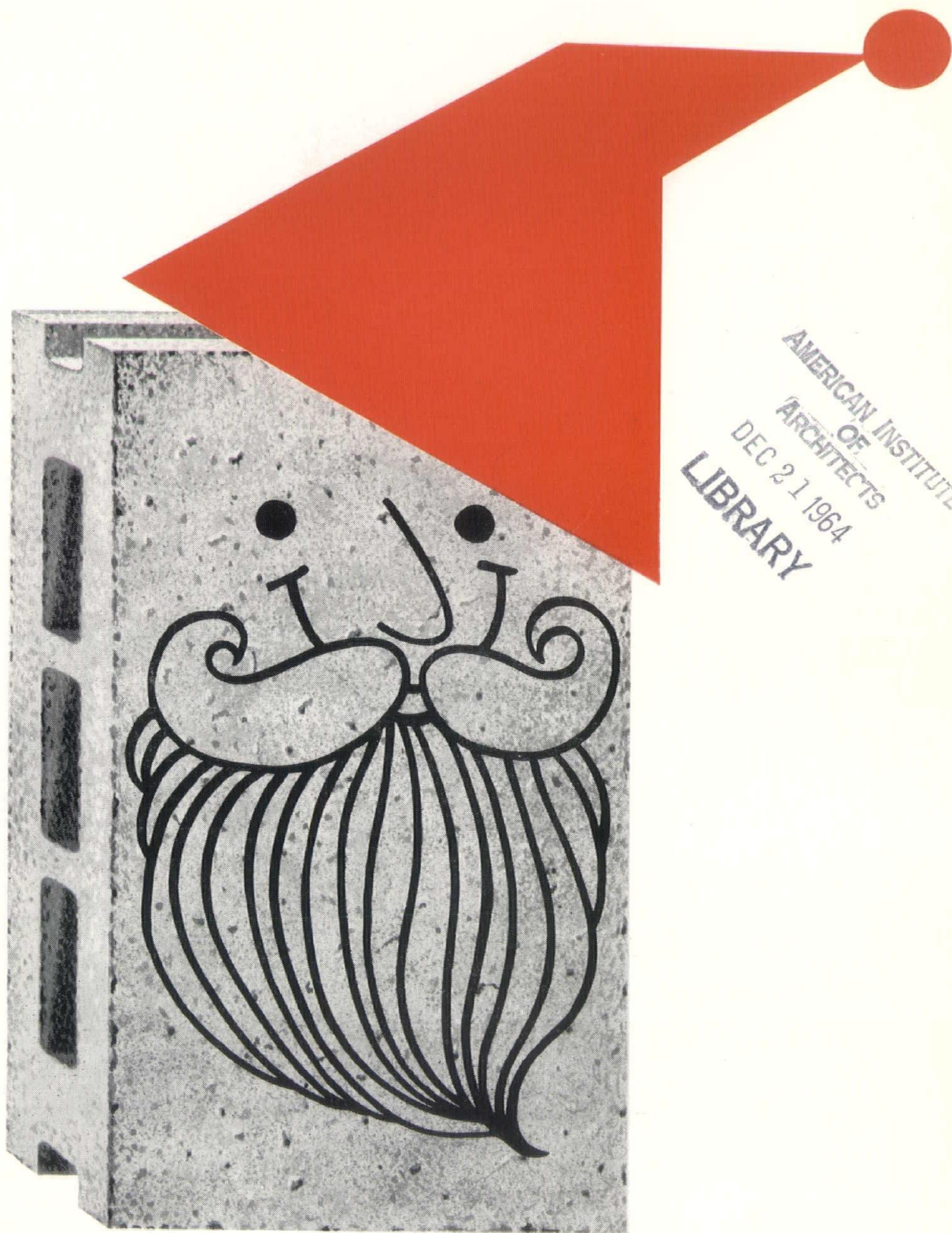


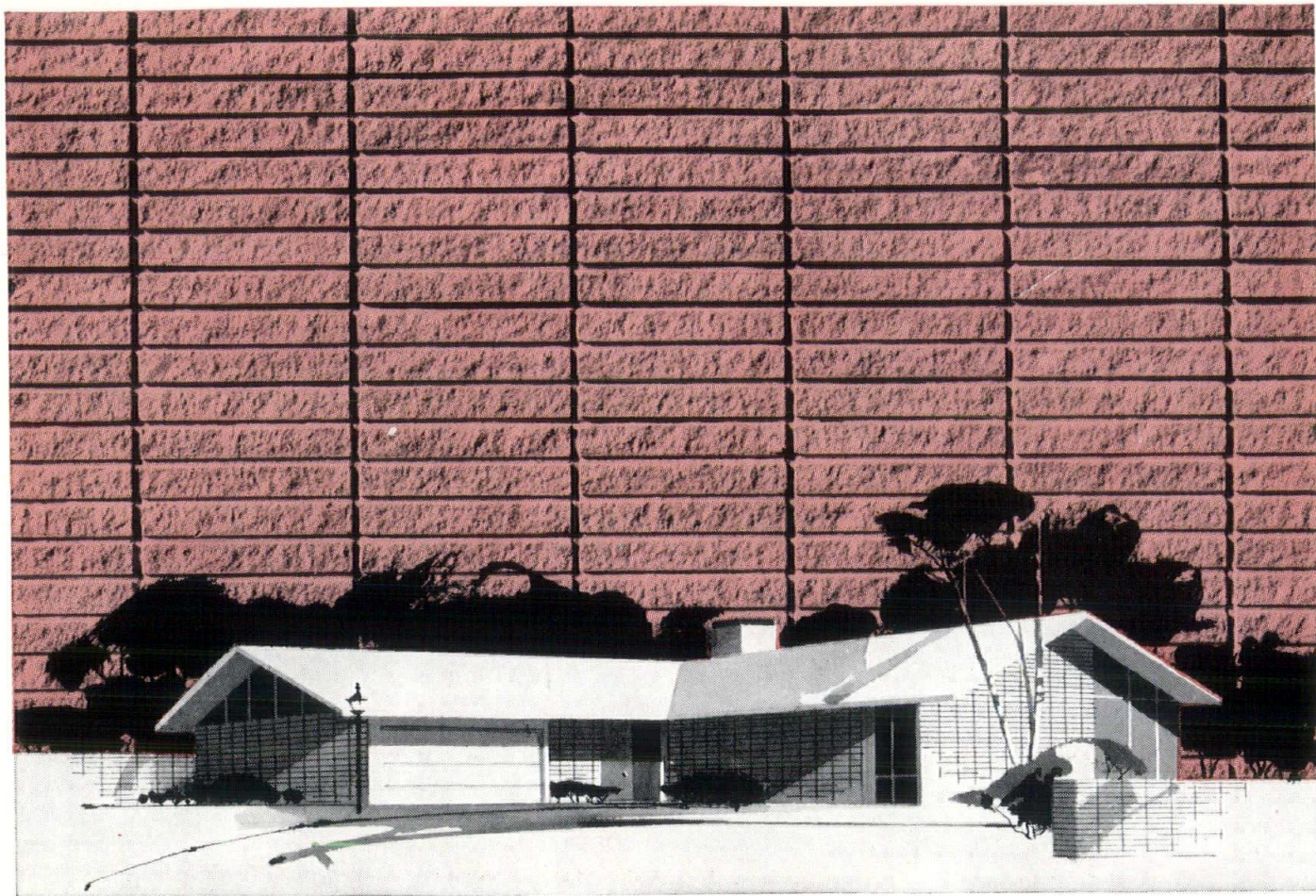
INDIANA ARCHITECT



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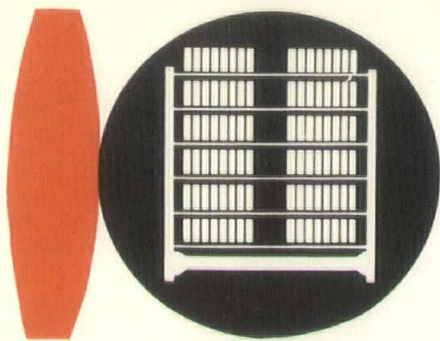


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WHAT IS AUTOCLAVING?

The American Concrete Institute proposes the following definition: High pressure steam curing as applied to concrete products shall be understood to mean any process of curing in saturated steam under pressure and for a period of time sufficient to produce a stabilized finished product, such that a linear shrinkage thereof from a saturated condition to that after drying to constant weight at 212° F. shall not exceed 0.03 per cent.

This means that high pressure steam curing may be accomplished only in an AUTOCLAVE. For more than 15 years, many methods have been tried in an effort to circumvent high pressure steam curing and yet produce the same high quality block. No method has yet been devised that will impart the same superlative characteristics to masonry units as result from AUTO-CRETE® AUTOCLAVING.

How can high pressure steam curing "age" masonry units so fast? The answer is the chemical reaction between cementaceous material and silica caused by high temperature at 100% relative humidity. Under these conditions lime (from cement) and silica combine chemically to form a crystalline binder that never occurs in ordinary hydration of cement under any other curing conditions regardless of time. Other methods of curing produce a gel-type binder whereas high pressure steam curing results in crystalline binders which are stronger and more stable.

NOTE:

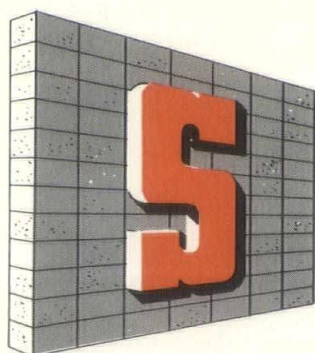
A high pressure boiler used to heat blocks in an atmospheric room is in no way AUTOCLAVING. Use of a steel vessel at low pressure or for reduced time cycles is not true AUTOCLAVING. Block previously

cured at atmospheric pressure for the conventional 28 days cannot be used to produce the crystalline binders characteristic of AUTOCLAVING.

WHAT DOES AUTOCLAVING DO?

Listed below are some of the important facts about high pressure steam curing:

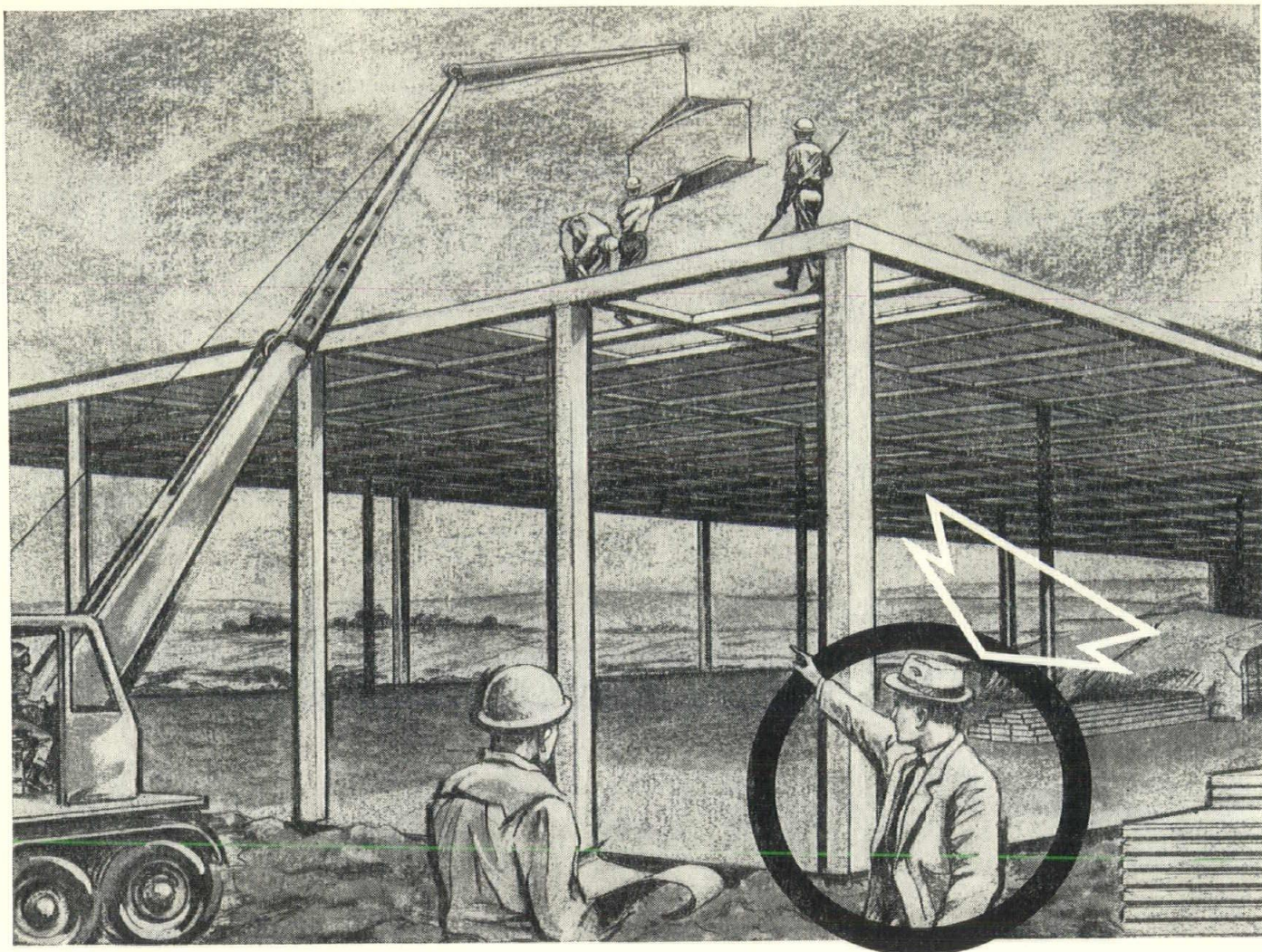
1. High pressure steam cured masonry units are ready for use in less than 24 hours after molding.
2. Complete curing without change in shape or size is achieved by high pressure steam curing.
3. High pressure steam cured units are essentially drier and lighter in color than moist cured units.
4. High pressure steam cured units have a compressive strength after 24 hours equal to, or better than, moist cured units after 28 days.
5. Permanent high early strength is obtained by high pressure steam curing.
6. Popping and spalling of unsound aggregate particles in service is minimized or eliminated by high pressure steam curing.
7. High pressure steam curing minimizes or eliminates leaching and efflorescence.
8. Shrinkage of high pressure steam cured units is approximately 50 per cent less than in moist cured units in drying from saturation to equilibrium in a heated building.
9. Lower bond stresses between steel and concrete is achieved when using high pressure steam cured units.



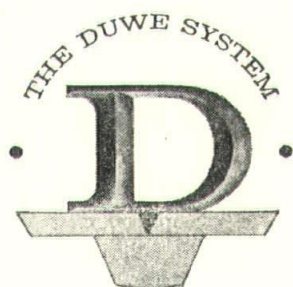
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INDIANA ARCHITECT

Official Journal, Indiana Society of Architects, The Northern Indiana Chapter, AIA, and The Central-Southern Indiana Chapter, AIA

VOL. VIII

DECEMBER, 1964

No. 9

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Concerning the Cover

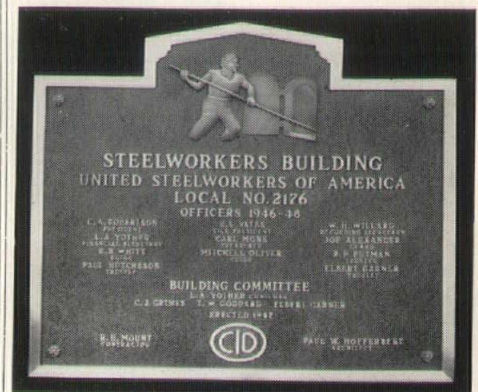
This month's happy salute to the Christmas season also introduces our special issue on concrete masonry, produced in association with the Portland Cement Association and the Indiana Concrete Masonry Association.

The "blockhead" Santa was created by INDIANA ARCHITECT Art Consultant Bob Willis of Design Associates, Indianapolis. Incidentally, starting with next month's issue, several significant changes will be noticeable in the magazine. These alterations, also, were designed by Mr. Willis.

We could not, of course, permit this happy season to go past without one brief word of greeting and cheer to all our readers. May you find peace and happiness abundant on this birthday of our Lord and throughout the coming New Year.

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Lewis Mumford, world-renowned critic of metropolitan development and planning, will deliver a major address at the XI Pan American Congress of Architects to be held June 14-18, 1965, in conjunction with the 97th Annual Convention of The American Institute of Architects.

Mumford will deliver the First Annual Edmund R. Purves Memorial Lecture, established this year by the AIA Board of Directors in honor of the Institute's late executive director (1949 to 1960), who died April 7 at the age of 66.

Hundreds of Latin American and U.S. architects will come to Washington to attend the combined Congress-Convention, which will be held at the Sheraton-Park Hotel. The Congress will be sponsored by the Pan American Federation of Architects' Associations, which is composed of architectural societies from 15 nations belonging to the Organization of American States. The first such gathering took place in 1920. Next year's, hosted by the Institute, will be the first in the United States.

The meeting will have as its theme, "Cities of the New World," tracing the urban development of the Western Hemisphere from its beginnings to the present, and projecting it into the future. A full program of speakers and a number of special social events are now being planned and will be announced later.

Mumford has written scores of articles and books on architecture and the urban environment over the past four decades. His books include "The Highway and the City," 1962; "The City in History," 1961; "In the Name of Sanity," 1954; "Sticks and Stones," 1924; and "The Story of Utopias," 1922.

The American Institute of Architects elected Mumford an Honorary Member in 1950 "for distinguished service to the profession of architecture." The AIA also awarded him its Special Citation in 1962 for his book, "The City in History."

In July, Mumford was one of 30 distinguished Americans to receive the Presidential Medal of Freedom, the Nation's highest civilian honor to those who represent creative excellence in the fields of public affairs, the arts and science. His citation said: "In the name of sanity, he has constantly worked to rescue and extend the qualities of urban life that will preserve and stimulate the humane spirit of western civilization."

Registration for the Congress-Convention has not officially opened, but nearly 700 Latin American architects, wives and dependants already have indicated their intention to attend. About 3,500 U.S. architects and others associated with the building industry also are expected.

New York City architect Morris Ketchum, Jr., FAIA, First Vice President of the Institute,

Washington Convention To Feature Lewis Mumford

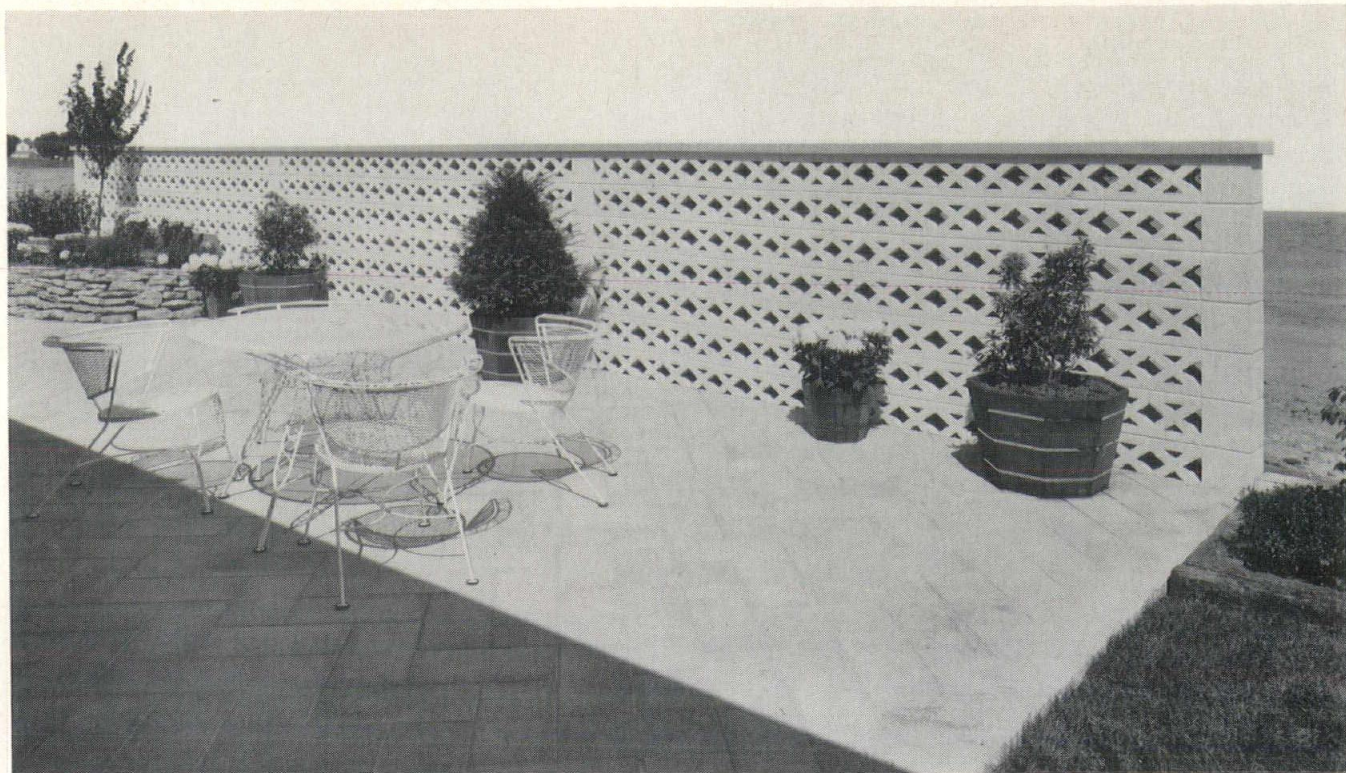
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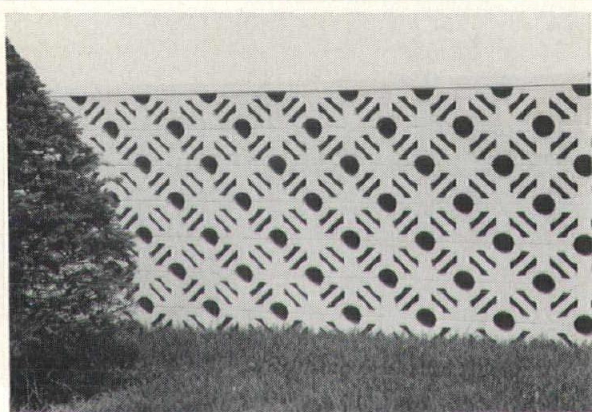
is serving as chairman of the Congress-Convention Committee. Serving with him are Charles M. Nes, Jr., FAIA, of Baltimore, and Angus McCallum, AIA, of Kansas City, both national directors of the Institute, and Nicholas Satterlee, AIA, of Washington, D.C. Ex-officio members are Arthur Gould Odell, Jr., FAIA, of Charlotte, N.C., national Institute President; and Samuel Inman Cooper, FAIA, of Atlanta, president of the Pan American Federation of Architects' Associations.

Los Angeles architect Henry Lyman Wright, FAIA, a former national president, is chairman of the organizing committee for the Congress portion of the meeting. Serving with him are Ketchum and Oswald H. Thorson, AIA, of Waterloo, Iowa, Secretary of the Institute.

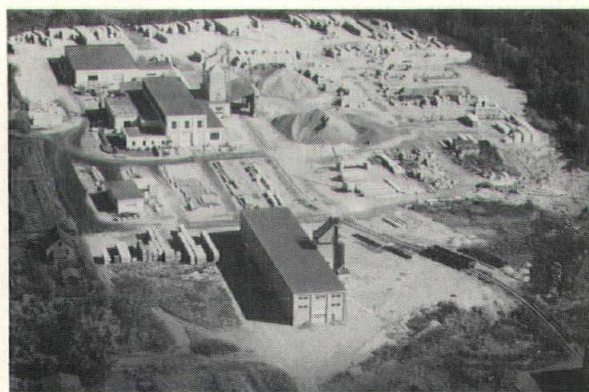




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In years past, any masonry construction work usually stopped with the advent of cold weather, and it wasn't resumed until the weather became warm enough to prevent freezing of the mortar.

Today, the precautions necessary in placing concrete in cold weather are applicable with little modification to construction with concrete masonry. All precautionary measures should be closely supervised and adequate protection provided for at least 48 hours.

Many materials are available today that can be used to enclose a structure or working area. Tarpaulins probably are most versatile and widely used, but kraft or fiber-reinforced paper and plastic coverings are also used. Plastic coverings have the advantage of permitting daylight to penetrate the enclosure. Protective coverings should be well lapped and securely fastened.

To protect concrete masonry construction in the enclosures, and to provide comfortable temperatures for the workmen, a temperature above 40 deg. F. is required on both sides of the wall. On small jobs, simple oil-or coke-burning salamanders are generally used within the enclosures and are often used directly on the scaffold. On larger jobs, additional heat is needed to protect the concrete masonry partition walls as well as the outer masonry walls.

Portable hot-air heaters are often used to heat larger areas. These heaters are usually the oil-fired, fire-gun type or burners or electrical heaters which can easily be moved to provide protection where needed.

Upon delivery to the job site, concrete units and mortar materials must be carefully stored to keep them dry.

Concrete block should never be stored in direct contact with the ground; instead, they should always be stockpiled on planks or platforms which are thick enough to prevent the units from absorbing moisture. The units should always be covered to protect them from becoming wet from rain, ice or snow. Mortar sand stockpiled on the job should be similarly covered. Mortar sand is generally heated by placing it around and over a large-diameter pipe laid horizontally in which a slow-burning fire is built. If necessary, two or three oil drums laid end to end with tops and bottoms removed can be substituted for the pipe. Care should be exercised to prevent the sand from being scorched and thus made unfit for use.

Heating the mixing water is one of the easiest methods of raising the temperature of the mortar. Mixing water should not be heated above 160 deg. F. because of the danger of a "flash" set when it comes in contact with the cement.

After the sand and water have been combined with the portland cement in correct proportions,

Cold Weather Masonry

the temperature of the mortar should not exceed 100 deg. F. or be less than 70 deg. F. when placed in the wall. If the temperature of the mortar when used is above 100 deg. F. fast hardening may occur and insufficient bond and poor compressive strength may result.

The use of an admixture to lower the freezing point of the mortar should not be permitted. The quantity of such materials necessary to lower the freezing point to any appreciable degree would be so large that the mortar strength and other desirable properties would be seriously impaired.

To shorten the time required for a mortar to attain sufficient strength to resist freezing action, a calcium chloride admixture is often used. Calcium chloride should be used in a solution. Such a solution can be prepared by dissolving 100 lbs. of flake calcium chloride in 25 gal. of water. The resulting solution contains 1 lb. of calcium chloride in each quart. Not more than 1 qt. of this solution should be used with each sack of masonry cement.

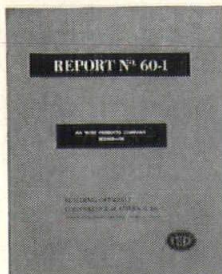
When the outside temperature is below 20 deg. F. the concrete masonry units should be heated to at least 50°F. to prevent sudden cooling of the heated mortar as it comes in contact with the cold block.



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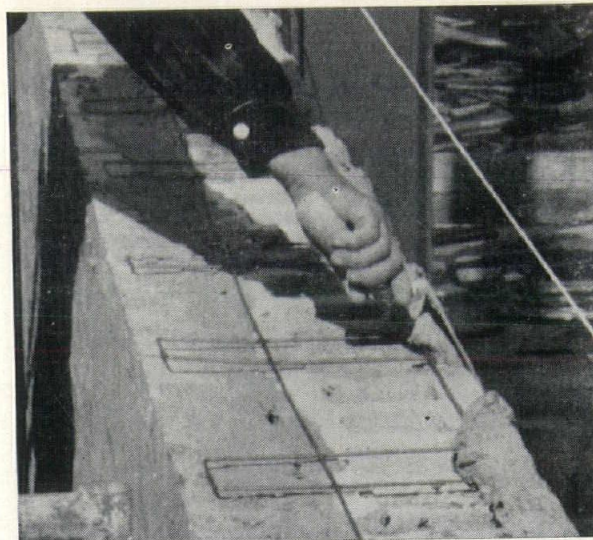


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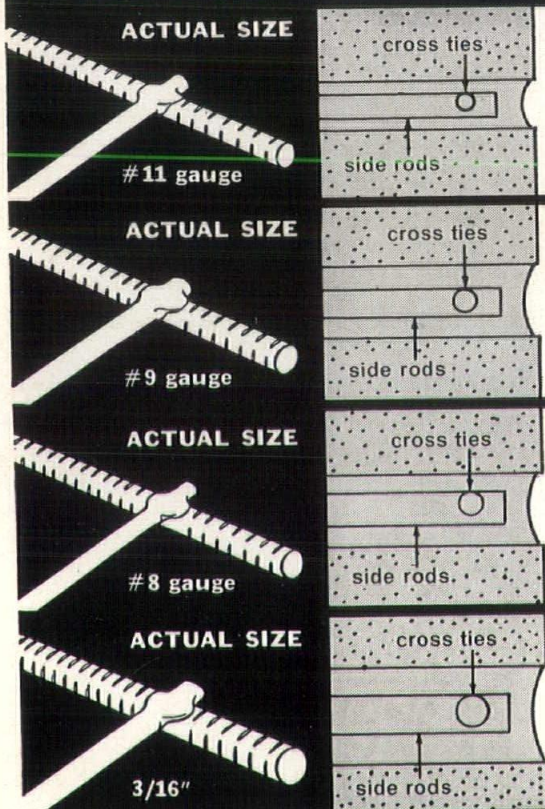
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The National Concrete Masonry Association has announced the establishment of a new Quality Control Program which guarantees consistent high quality concrete masonry wherever it is used.

Concrete Masonry manufactured under this important new program is designated as "Q BLOCK," a certified trade name under which it will be merchandised throughout the country. The first national quality standard established by the concrete masonry industry itself, the Q BLOCK Program assures quality without affecting block's coveted economy.

Q BLOCK masonry is manufactured solely by members of the National Concrete Masonry Association, an organization composed of leading concrete masonry manufacturers throughout the United States, Canada and many parts of the world. The quality of Q BLOCK units is maintained through periodic tests by accredited laboratories. If at any time the block tested is below specified standards, the Q BLOCK franchise is taken away.

The Q BLOCK Program adds a new chapter to the almost legendary success story of the concrete masonry industry. In 1963, U.S. concrete block production reached a record high of 2.56 billion units, and the industry could also boast that its products accounted for nearly three-quarters of the total masonry wall volume in the United States.

In retrospect, recent production milestones inevitably reflect significant achievement. Not many years ago — only ten, in fact — concrete block production amounted to about half the current figure. And this young industry faced the strenuous challenge of establishing concrete masonry as a product as structurally sound and aesthetically desirable as any other building material on the market.

Present production records as well as the widely diversified product line of the concrete masonry industry today are ample testimony that these challenges have been successfully met.

Sometimes still associated only with the familiar 8" x 8" x 16" block unit naturally gray in hue, concrete masonry now is available in an almost limitless variety of new sizes, textures, colors and shapes. Among this selection is split block, a rough-textured unit achieved mechanically by splitting solid concrete masonry. There are also sculptured units such as SHADOWAL,[®] with a predetermined design built into the block during the manufacturing process. Another increasingly popular concrete masonry style is screen block, a perforated, grille-like unit available in a variety of attractive geometric designs.

This diversity has been made possible through the use of new and imaginative molds

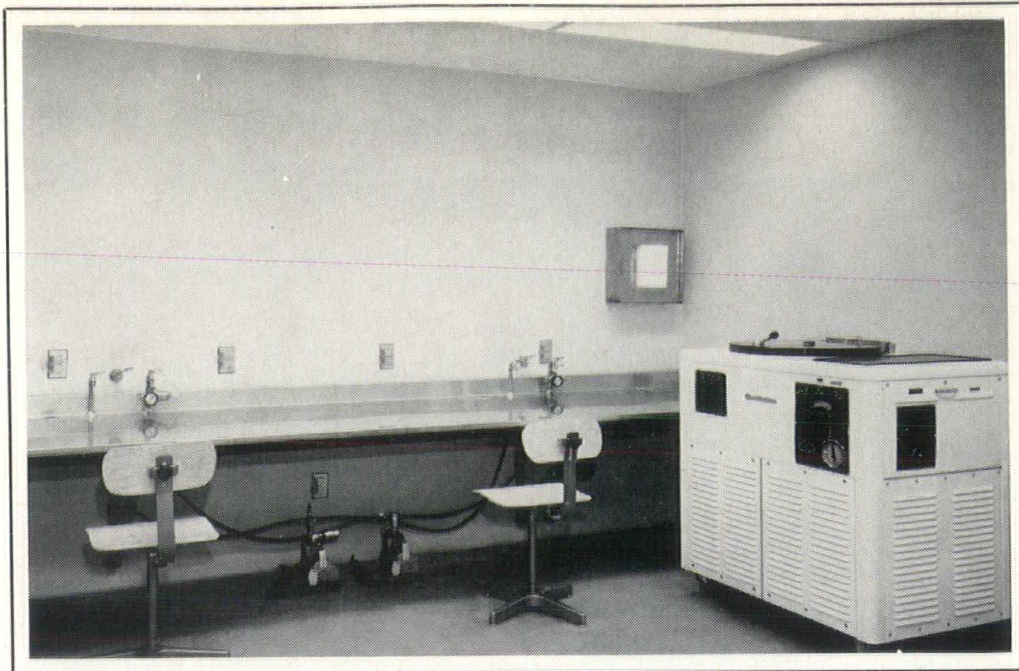
Q BLOCK for Quality

and the availability of a wide selection of aggregates which in addition to producing varied decorative types permit reduced weight, greater strength and durability. And while improving the design and structural properties of its products, the concrete masonry industry has at the same time taken care to maintain the inherent characteristics for which block is traditionally known such as economy, fire safety, sound absorption and insulative qualities.

Numerous other factors account for the industry's growth. Important among them are the mechanical advancements which have taken place. Fully automated machinery now manufactures more than 1,000 block units per hour. And not only has automation taken over the manufacturing processes, but giant strides have been made in automating materials handling functions both within the plant and in delivery of block to the building site.

These technical attributes, aesthetic advantages, design versatility, and now consistent high quality standards throughout the country all promise to make concrete masonry an increasingly prominent building material in the future.



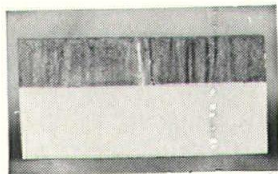


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The 1964-65 New York's World Fair is an extravaganza in architecture attracting millions of visitors during its two-summer run. And appropriately enough, some 3½ million concrete masonry units of all shapes and sizes, including some screen units especially designed for the Fair, were integrated into the design of some fifty-three buildings.

On this and the following pages are a few of the more exiting interpretations. Of particular interest are those presentations utilizing standard masonry units available everywhere — the Sermons from Science building, using standard 8" x 16" block; the House of Good Taste, with 8" square units; the Sinclair exhibit, using single core block in a decorative basketweave pattern; and the Pakistan pavilion, a jewell using various standard units.

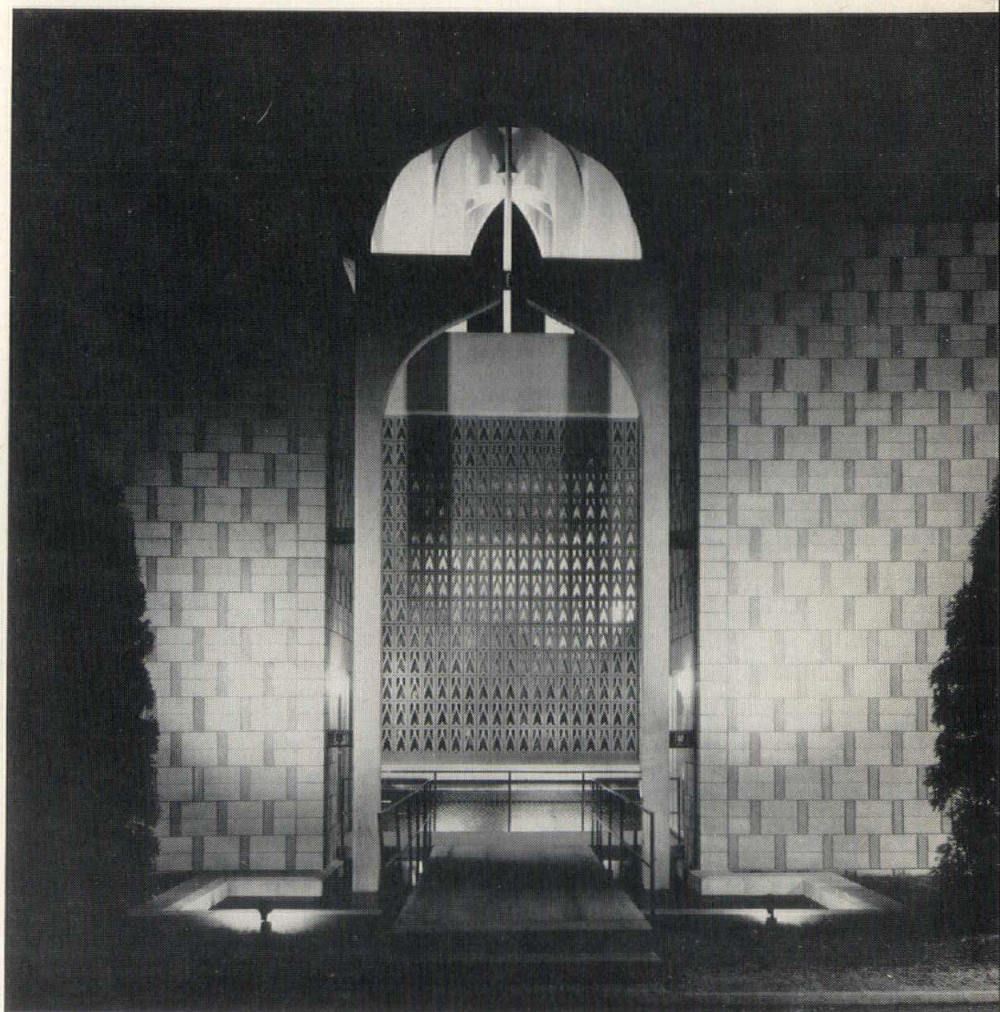
Among the most dramatic special book units are those especially created for the Egyptian pavilion, with its custom-made 8-point star block, and the Florida exhibit featuring a new screen block pattern.

All World's Fair photographs were taken by Alexandre Georges of Pomona, New York, and made available to the INDIANA ARCHITECT by the National Concrete Masonry Association.

Block at the WORLD'S FAIR

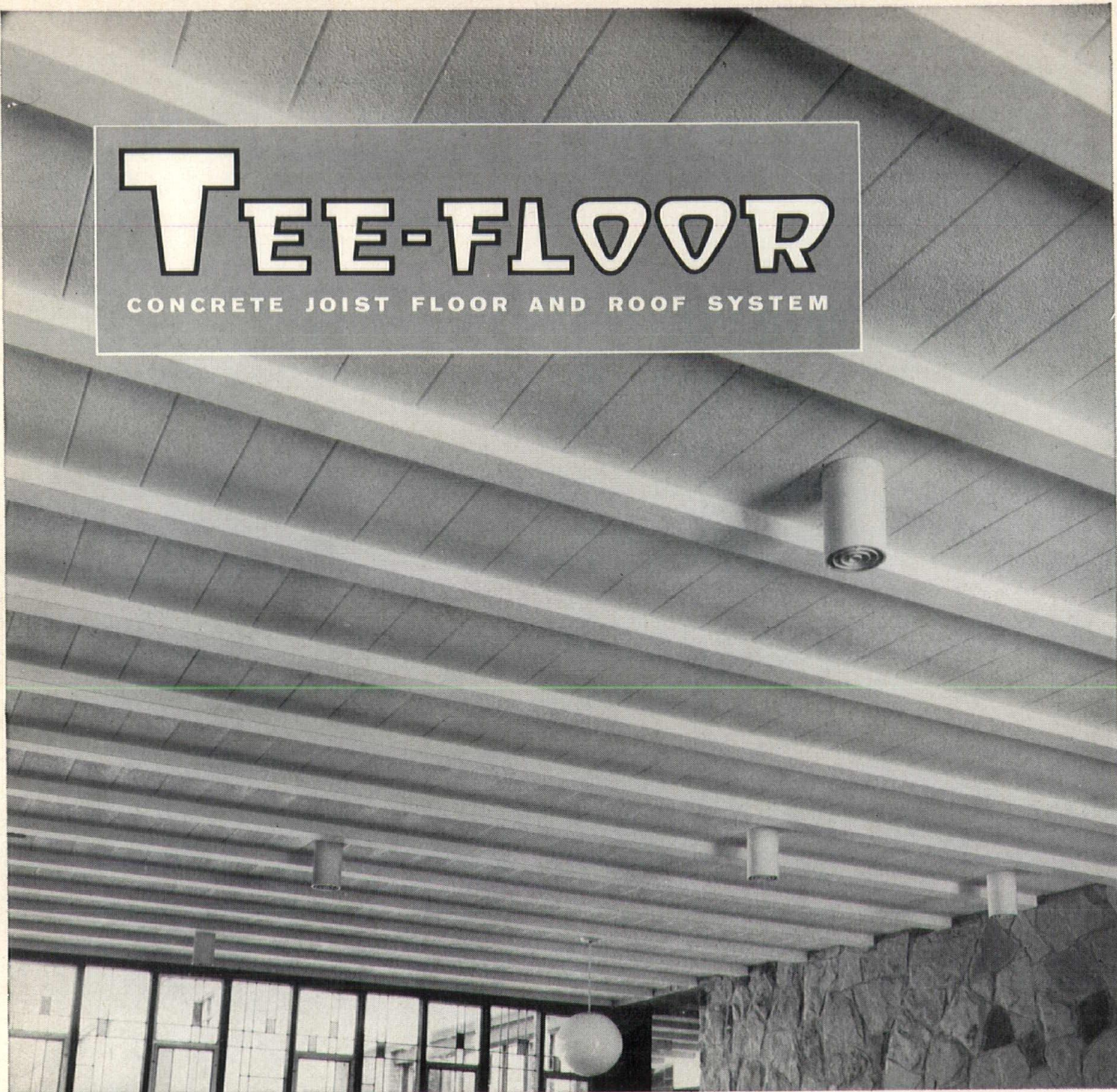
Pakistan Pavilion

Architects: D. H. Daruvala and Taj-Ud-Din
M. Bhamani, Pakistan, and
Oppenheimer, Brady and
Lehrecke, New York



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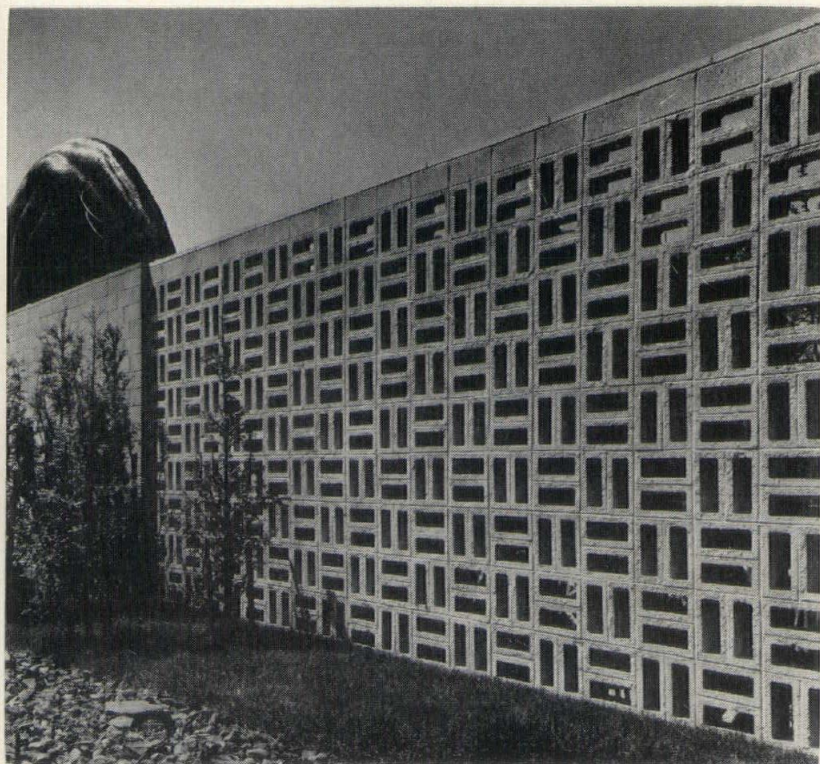
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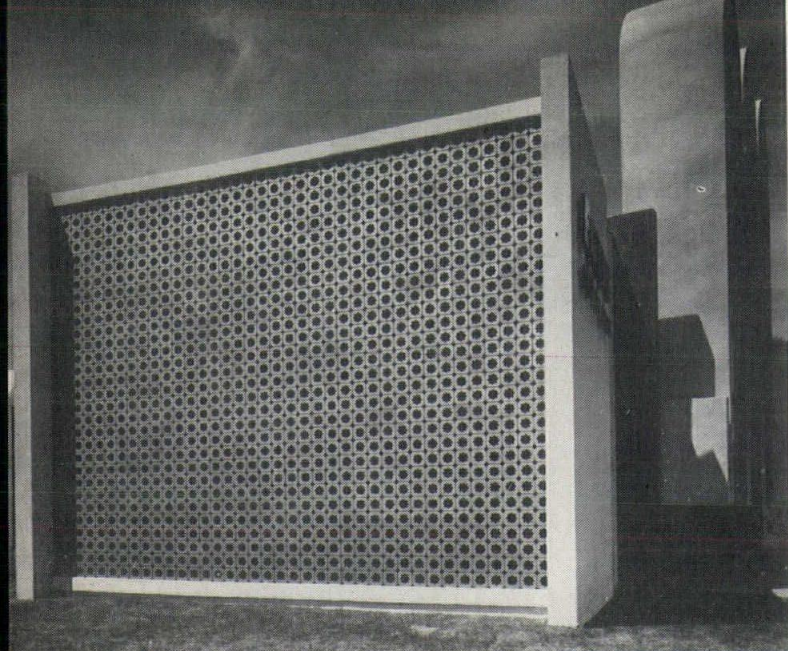
INDIANAPOLIS

Pakistan Pavilion

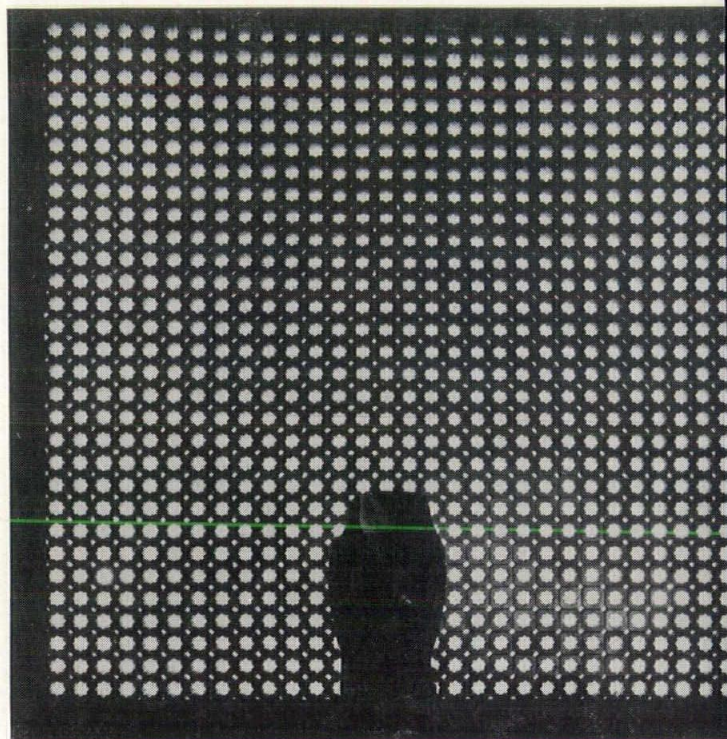


Sinclair Dinoland

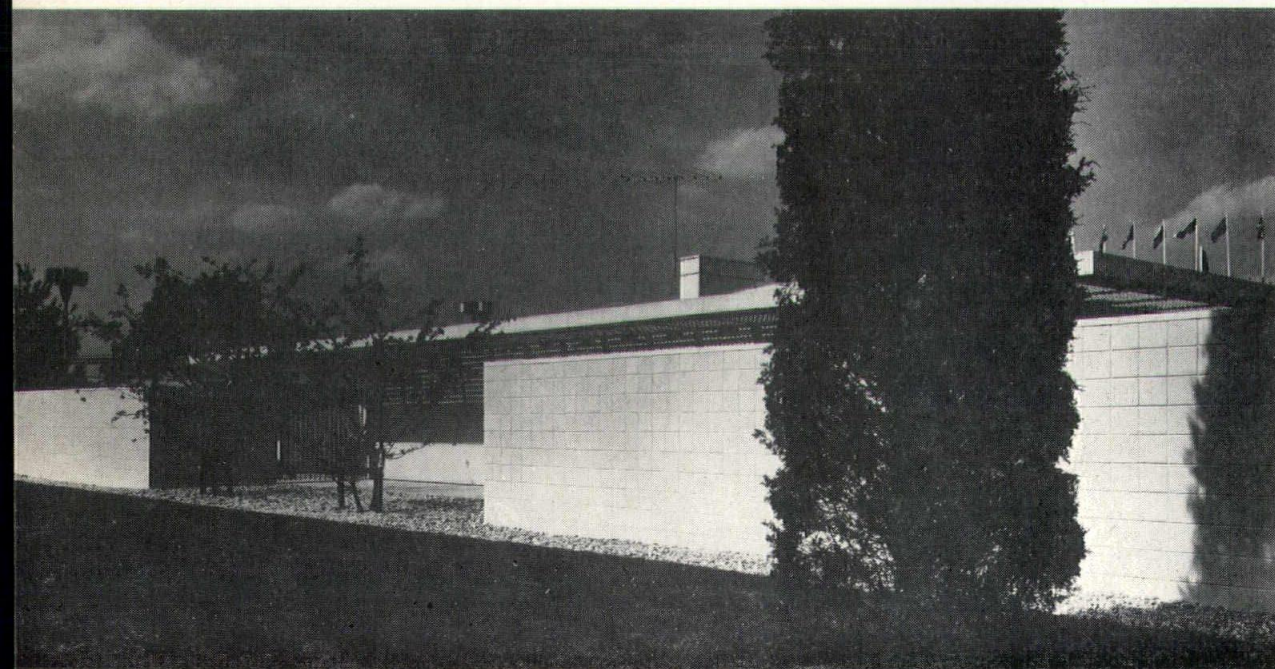
Architect: J. Gordon Carr & Associates



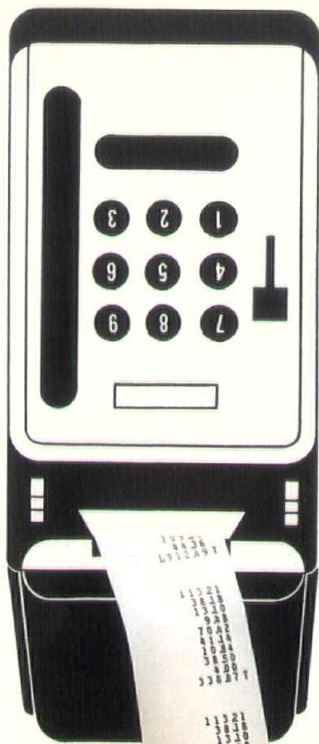
Egyptian Pavilion
Architect: Thomas V. Dicarlo



House of Good Taste (Modern)
Architect: Edward Durell Stone



More
World's Fair
Photos on Page 23



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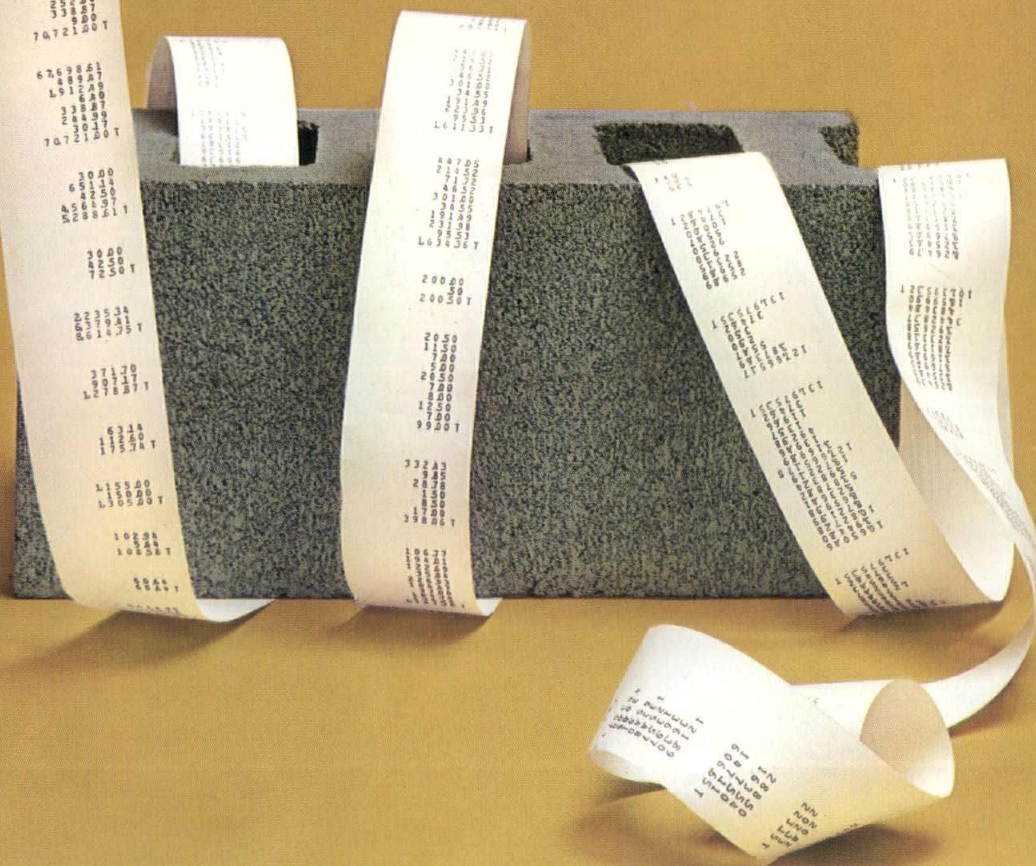
Concrete block manufacturers save because USS GARYLITE aggregate is available in both coarse and fine sizes—or blends—so one order usually fills every need. GARYLITE makes better blocks because it requires no special handling or equipment for mixing and molding, and it produces stronger *green* blocks that won't crumble or web-crack coming out of today's automatic block-making machines. Result: fewer rejects . . . more salable blocks per ton.

Builders save because 8-inch blocks made with USS GARYLITE weigh up to 12 pounds less than ordinary 8-inch blocks, so they cost less to ship, handle and lay. Masons can lay more lightweight units per day. And if a job calls for sawed blocks, sawing goes faster and saw blades last twice as long if the blocks are made with USS GARYLITE aggregate.

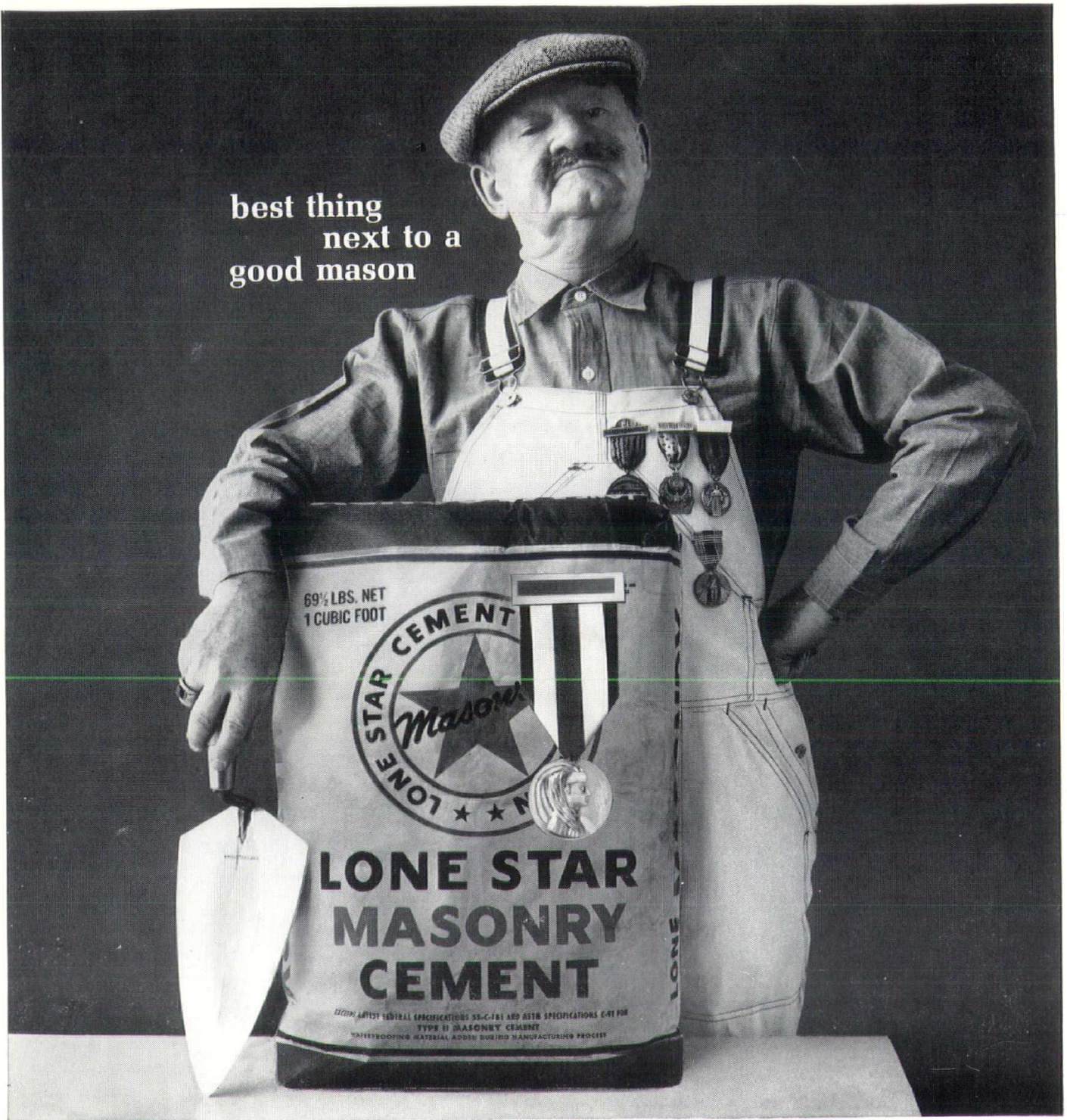
Building owners save, too, because blocks made with GARYLITE reduce dead load and often permit savings in structural steel and other building members. GARYLITE makes beautiful natural-colored masonry units, with pleasing textures that require no finishing—but paint, plaster and other coatings cover evenly and adhere well. Paneling and wood trim go on fast, too, because GARYLITE makes concrete more nailable than any other aggregate.

Add such other cost-cutting features as lasting beauty, 4-hour fire resistance, better thermal insulation and sound absorption—all provided by USS GARYLITE Expanded Slag—and you'll agree, it's the most economical lightweight aggregate you can buy. For more information, call or write United States Steel, Raw Materials Sales at any of the following offices: 208 S. LaSalle Street, Chicago, Illinois, Phone 236-9200; 209 Broadway Building, Lorain, Ohio, Phone 245-6897; 525 William Penn Place, Pittsburgh, Pa., Phone 391-2345. *USS and GARYLITE are registered trademarks.*

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Good masons do finer work with greater precision when they use the best materials. That is why more architects are specifying Lone Star Masonry Cement. It combines all the necessary ingredients, except sand and water, in exactly the right proportion. Lone Star Masonry Cement provides *all* the properties of top-quality mortar plus complete uniformity from sack to sack. That's not all! It saves time, trouble and money...cuts mixing time, makes clean-up easier, assures more lasting beauty. For the finest quality mortar at the lowest possible cost, specify Lone Star Masonry Cement. Lone Star Cement Corporation, 1800 N. Meridian Street, Indianapolis 2, Indiana.



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New Block Created by Indianapolis Man

A 31-year-old Indianapolis pharmacologist is looking for a sudden boom in the do-it-yourself block field. His interest, however, is more personal than professional.

For Mr. James R. Briscoe, assistant pharmacologist at the Zionsville Research Center of the Pitman Moore Research Division of Dow Chemical Company, has developed a new type interlocking block which is ideal for the week-end amateur mason, but by no means restricted to this limited usage.

Actually Mr. Briscoe has developed two different types of interlocking blocks. The simpler of these slightly resembles the present "siding" block at first glance, but with important differences. The bottom, which is considerably wider than the top due to the sloping sides, is recessed so that one block will fit down over the block below. And the ends resemble the tongue and groove pattern well-known in wood products.

As a result, the blocks lock together both vertically and horizontally, with no mortar joints

visible in either direction, and can be used in either a running bond or stack pattern.

The completed block wall produces an unusual, decorative shadow wall effect. With all joints concealed, a highly-attractive wall can be constructed without benefit of highly-skilled technicians.

The second type developed by Mr. Briscoe, who hails from Opelousas, Louisiana, is considerably more complex, with two edges of each block slightly recessed to resemble mortar joints, resulting in a more conventional-looking wall, but with tongue and groove provisions which again completely conceal the actual joints.

Figure 1 shows in schematic form the first type of interlocking block, with A, B and C representing the standard version and D representing a corner block. Figure 3 depicts a section through a block wall constructed of these interlocking units. Figure 3 shows the second type of block. If produced, and at least one manufacturer of block molds has indicated (to Page 27)

19
I A

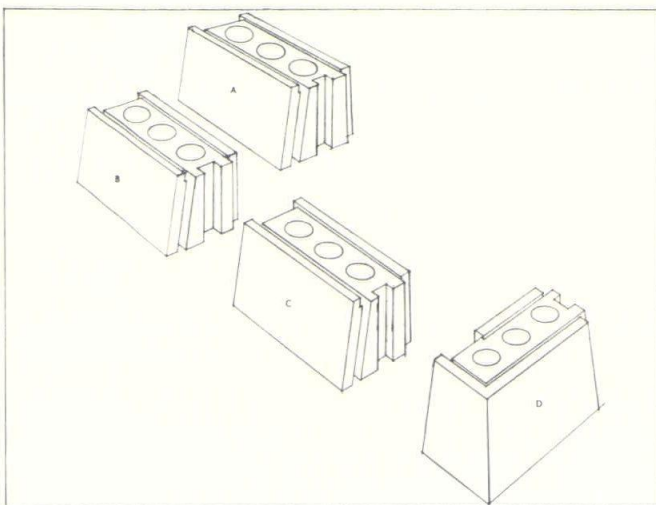


Figure 1

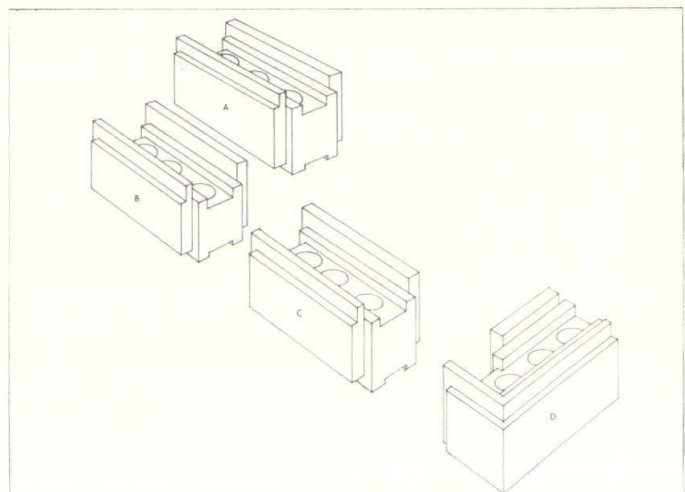
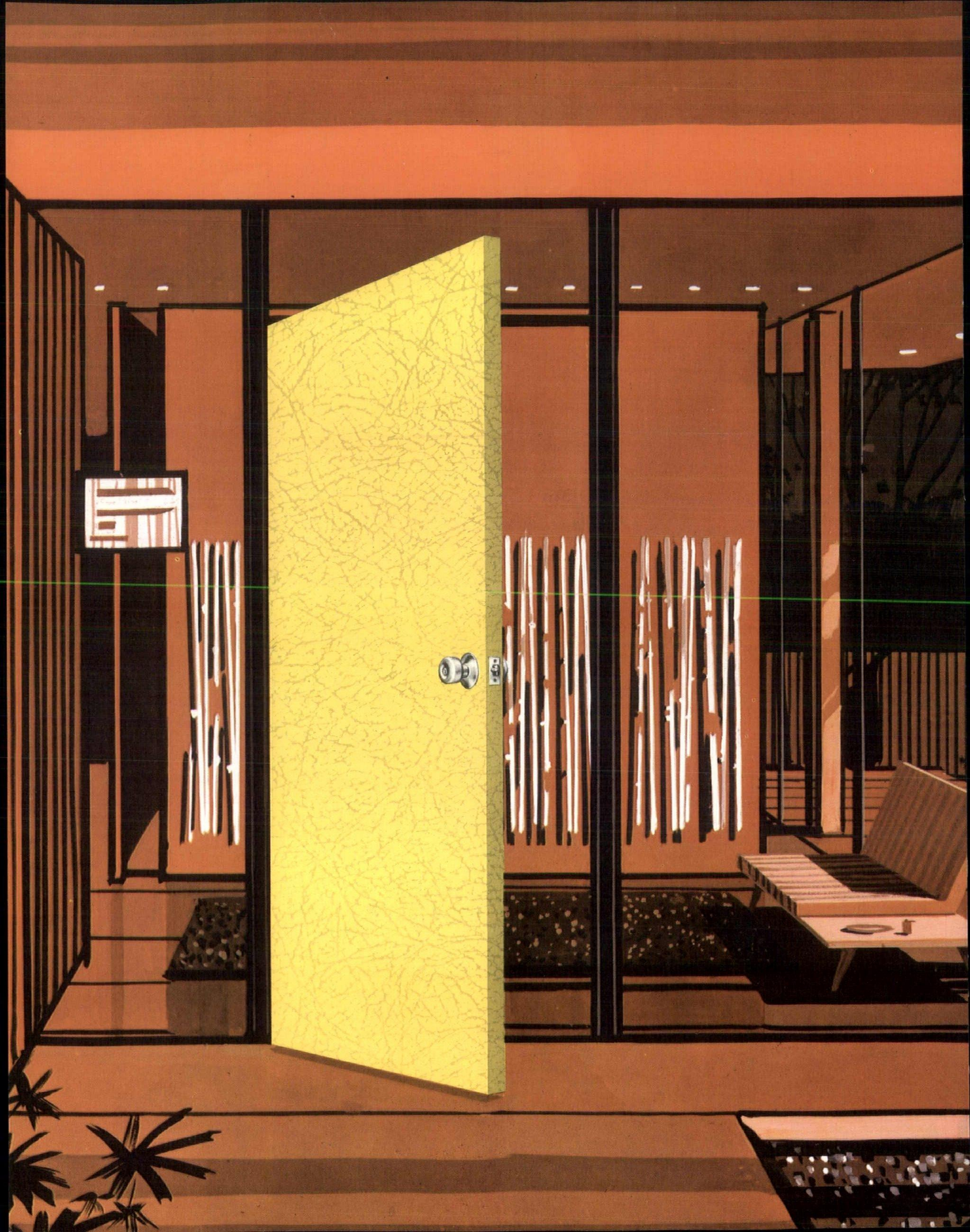


Figure 2





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Décor Doors come in smooth-steel finishes, too. Also with vinyl wood grains...and in stainless steel. Ask for catalog 2063-B. Ceko Steel Products Corporation, 5601 West 26th Street, Chicago, Illinois 60650. Sales offices in principal cities.

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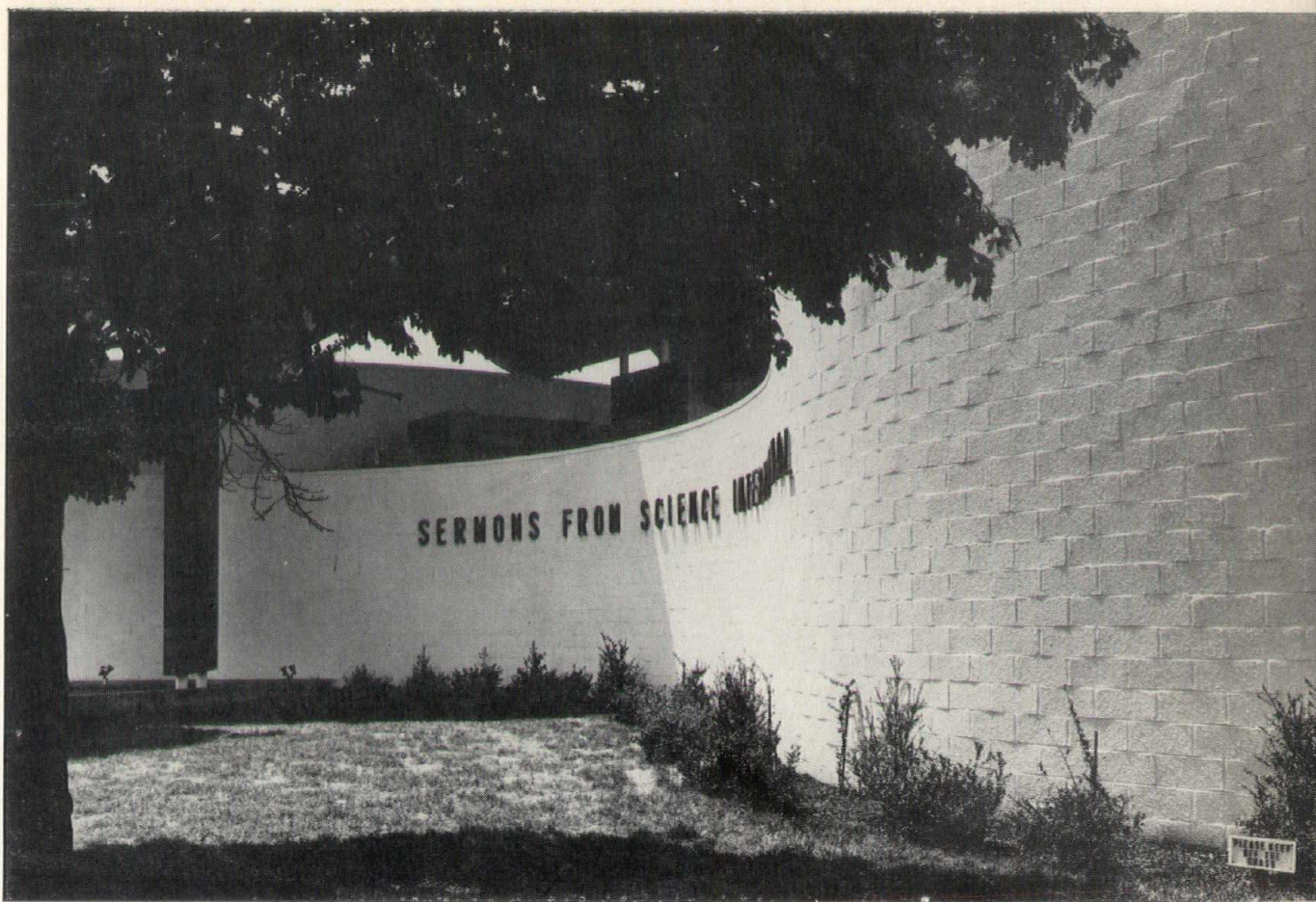
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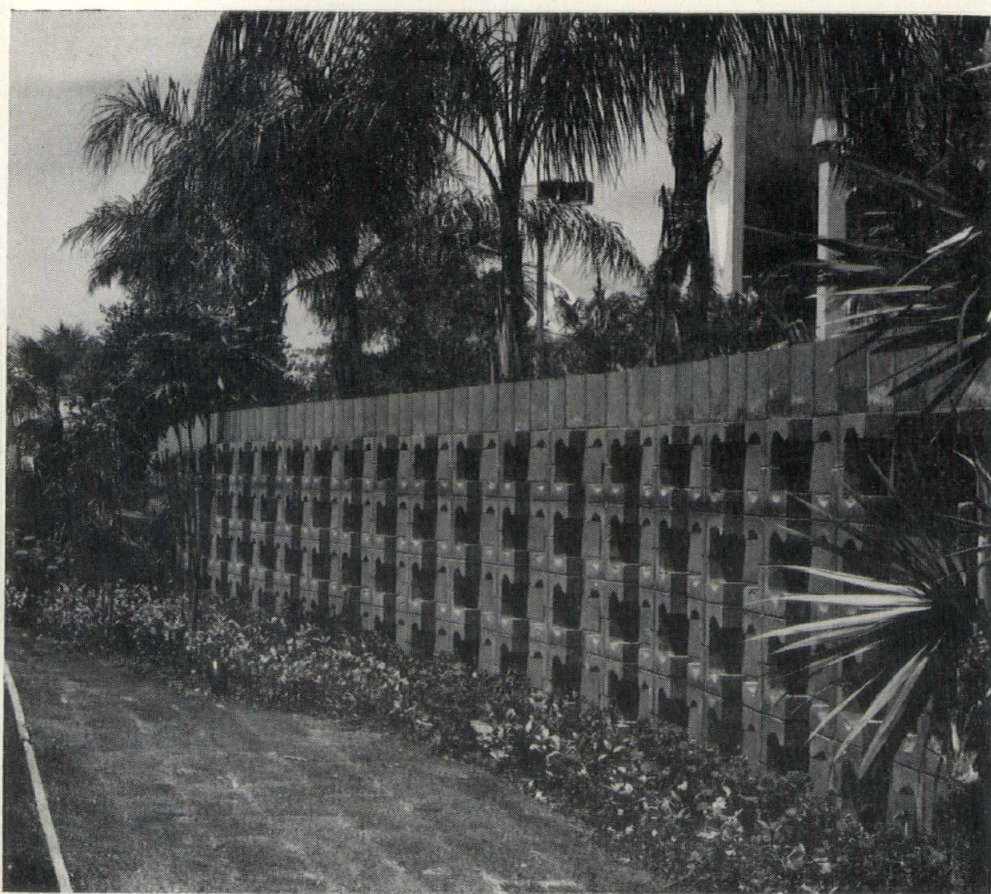
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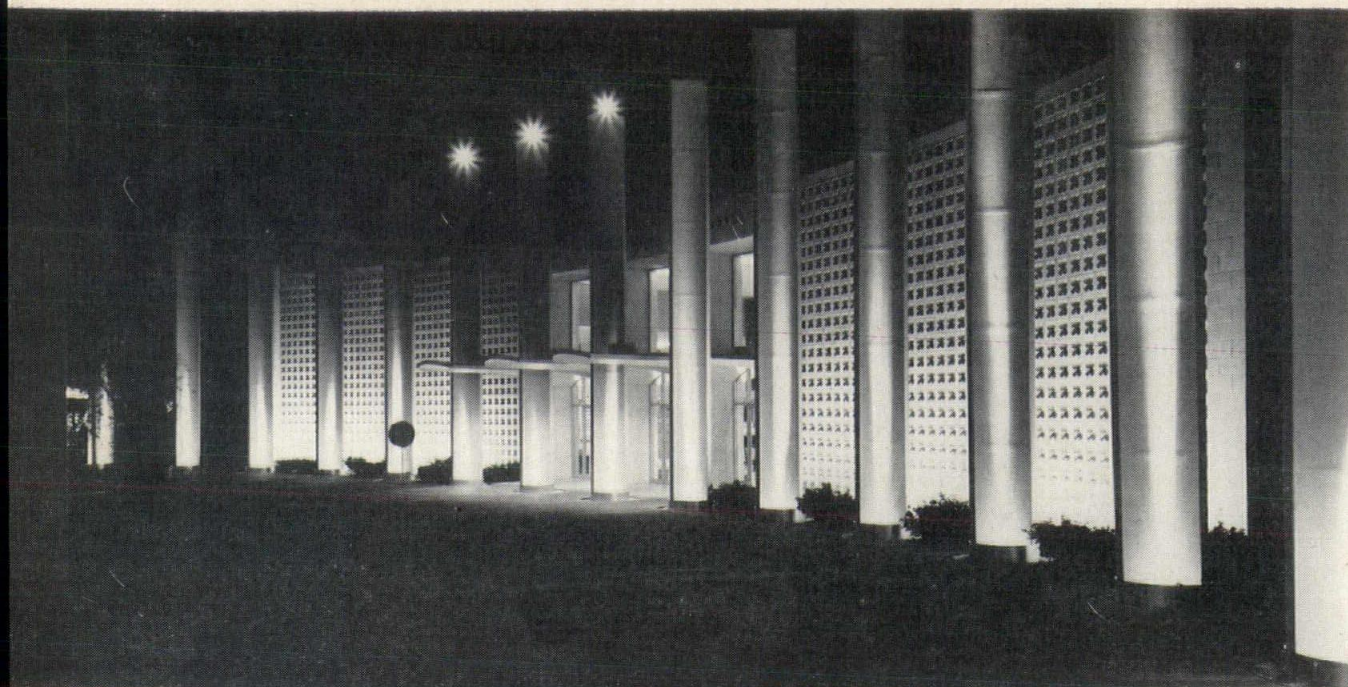
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Sermons From Science Pavilion
Architect: H. Robley Saunders

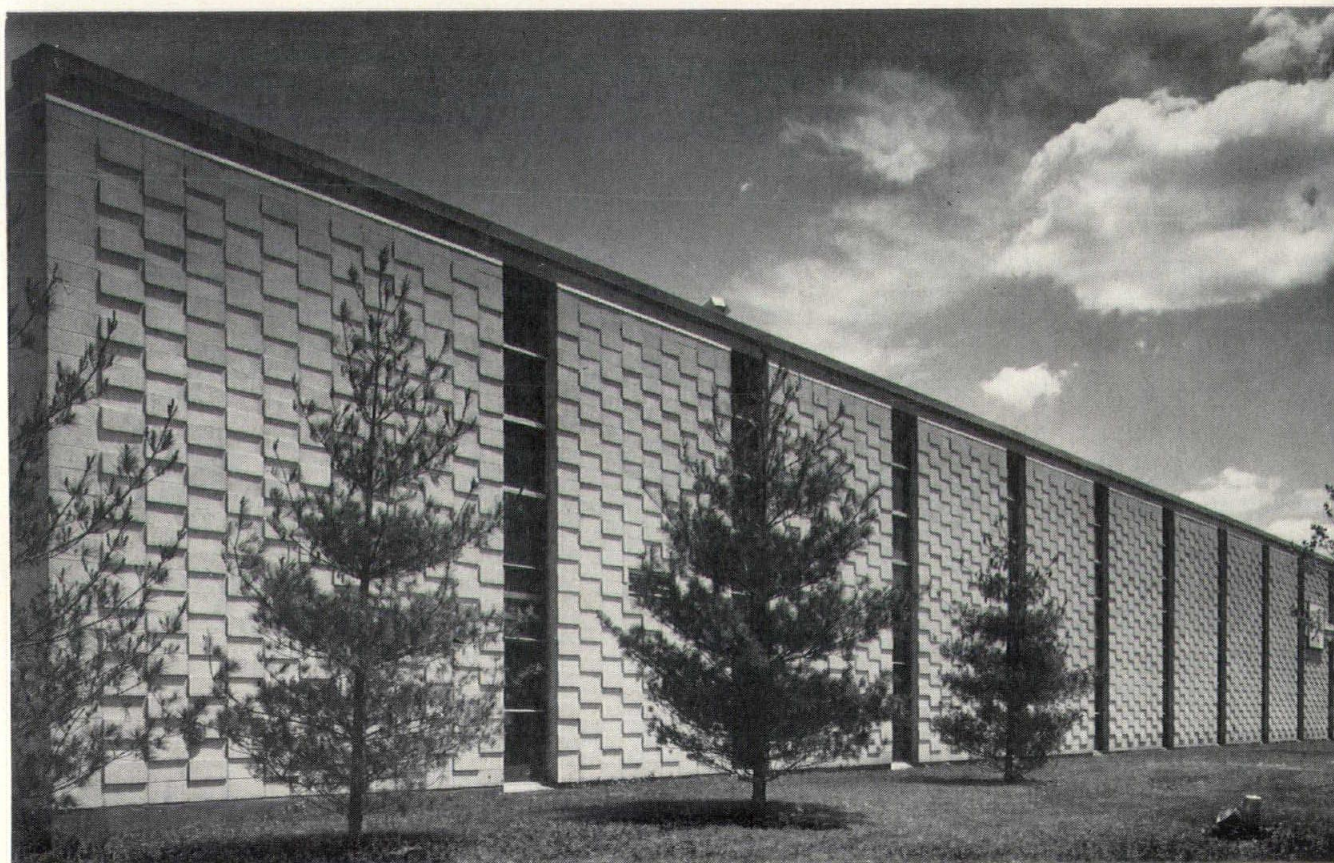


Florida Exhibit
Wall Design Architect: Herbert R. Savage



Protestant and Orthodox Center
Architect: Henry Stone

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Architect: Louis Barberis



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Many block manufacturers in Indiana already produce these units. They are 16 inches long, 8 inches wide and either 4 inches or 8 inches thick. Rip rap block are machine made and thoroughly cured in high temperature steam rooms. Mortar is used in a normal slope wall in-

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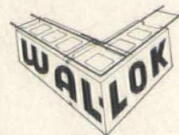
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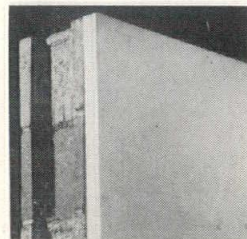
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(from Page 19) interest, the units could be made of either lightweight or sand and gravel aggregates.

Designing new forms for concrete block is somewhat out of the normal interests of a scientist with a degree (Butler, '58) in Zoology, but fits Mr. Briscoe's personal philosophy that there is always a better way to accomplish something. The basic idea for the new forms came while he was sitting in a waiting room with walls of block in a stack bond pattern, with little to look at except the walls and little else to think about. The two styles emerged after some six years of study and experimentation.

Mr. Briscoe cites a long list of advantages for the interlocking block units, including:

- minimal amount of mortar required
- no skilled labor required
- greater design latitude
- adaptable for use with epoxy-type mortar
- greater resistance to shear and lateral thrust stresses
- no tooling of mortar joints
- direct block to block contact
- shorter construction time
- lower labor cost

Mr. Briscoe has discussed his new blocks with several architects and with members of the block industry, with generally favorable reactions. He has applied for patents on the various designs, and now hopes to start building for the boom.

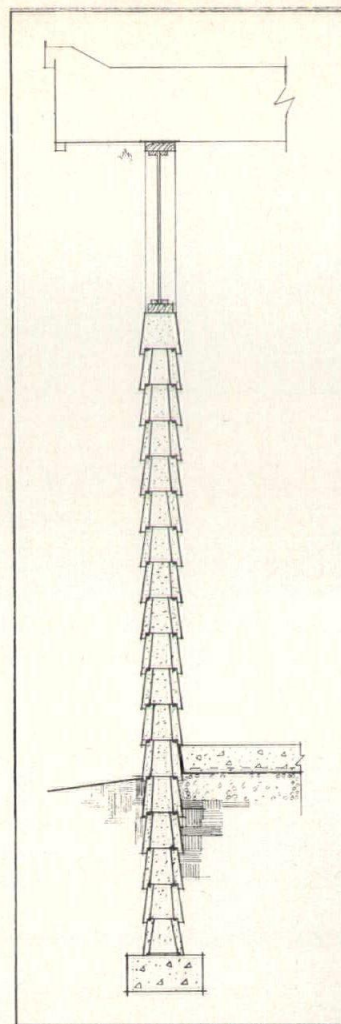


Figure 3



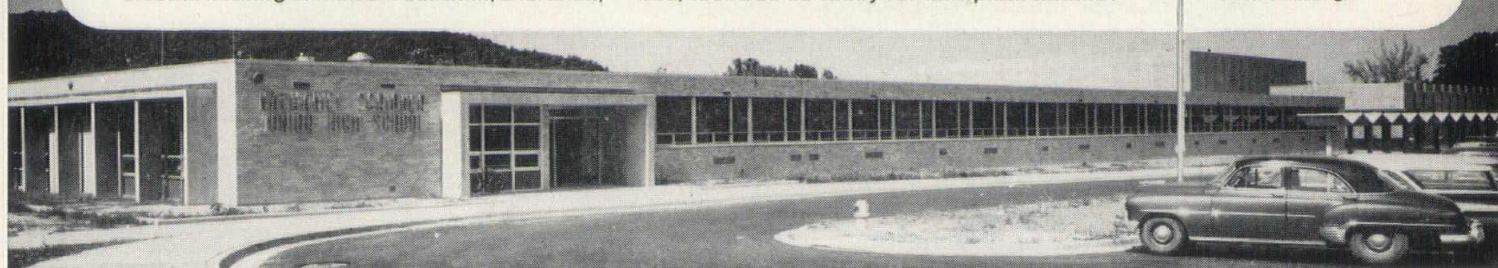
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This ultra-modern school, serving 1,200 pupils, includes clean, flameless electric heating.





Linaburry Brick & Block Has Two-Way Radios In Entire Fleet of 16 Autos

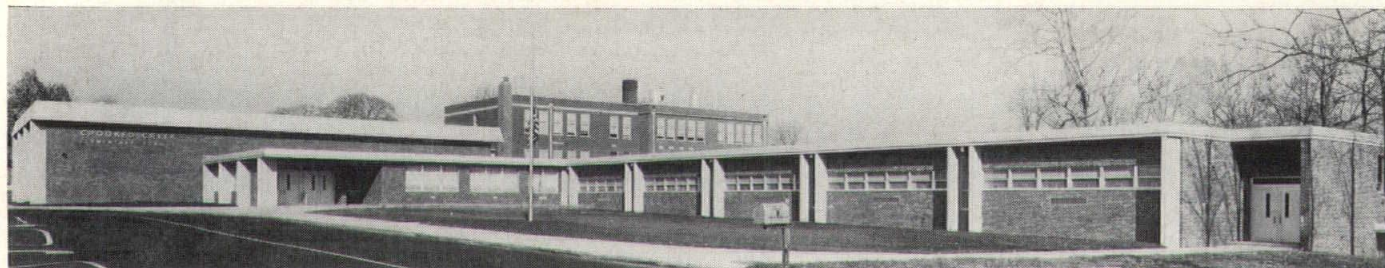
Linaburry Brick and Block Co., 2301 N. Hawthorne Lane, has recently completed installation of two-way radios in all of their vehicles. With a fleet of 16 units in operation, they are in a position to give better service to the contractors.

Elbert Bradshaw, president of the company, said that within thirty minutes after a contractor calls in his order, a salesman will be on the job ready to assist in the selection of masonry materials.

The Linaburry Company celebrated its 20th year in business last August.

With the completion of their new block plant, automation of all machinery, and boom unloaders, they are prepared to offer the contractors over 200 different sizes and shapes of Haydite and concrete block. All blocks are uniform in color and texture, due to the latest automatic Ramsey mixing process.

The firm represents 30 brick manufacturers, and has 300 different types of brick in stock.



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• *Rapidex: Spickelmier Industries, Inc.*

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This point was illustrated in the construction of the addition to the Crooked Creek Elementary School. Haydite aggregate was furnished for the lightweight block used throughout the school building as well as for the Rapidex units and the lightweight concrete roof fill applied over the Rapidex units.

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""Tis The Season To Be Changing..."

Indianapolis Architect Eugene Currie Brown, AIA, announces the establishment of his own office in Indianapolis for the personal practice of architecture. Mr. Brown had been associated as architect with the firm of Longardner, Hobson and Brown, Inc., for the past eight years, and formerly worked for Boyd E. Phelps, Inc., and Daggett, Naegele and Daggett.

Mr. Brown is a 1951 graduate in Architecture from Iowa State University at Ames, Iowa, and is registered in Indiana and Michigan. His new office (phone WALnut 6-7150) is located at 3925 North College Avenue, Indianapolis.

* * *

Indianapolis Architects Lewis, Shimer & Associates have just announced their relocation in Indianapolis from 3925 North College Avenue to the Gulf Oil Building in the Meadows Shopping Center, 2800 East 39th Street; their new telephone number is LIBerty 7-3487.

* * *

Fleck, Burkart & Shropshire, AIA, Indianapolis Architects, also announce the relocation of their office: from 5255 North Tacoma to 2825 East 56th Street, Indianapolis. Their telephone number, CLifford 3-6445, remains unchanged.

* * *

Lafayette Architect E. H. Brenner, AIA, announces the relocation of his office from 1001 South Street to 101 North Fourth Street, Lafayette. The phone number, Sherwood 2-7845, remains unchanged.

* * *

Indianapolis Architect Edward D. Pierre, FAIA, announces the relocation of his office from 3400 North Meridian Street to 5155 Broadway, Indianapolis. His new telephone number is ATwater 3-1445.

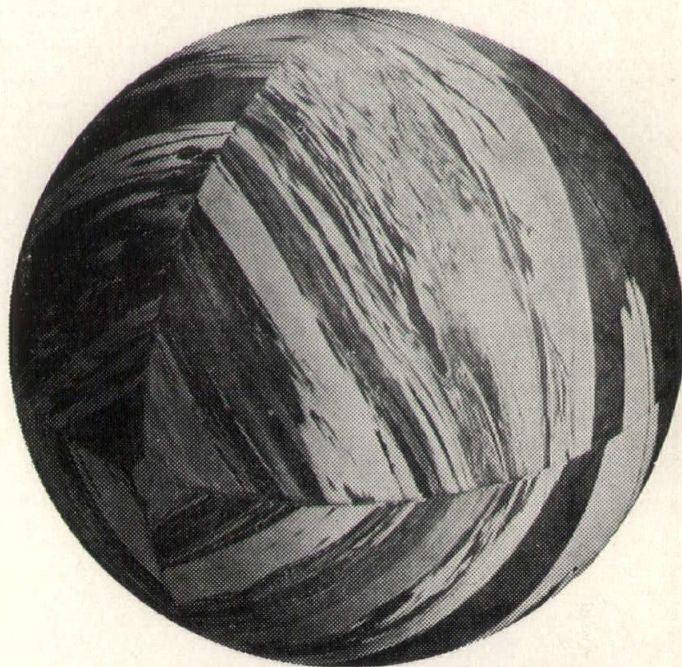
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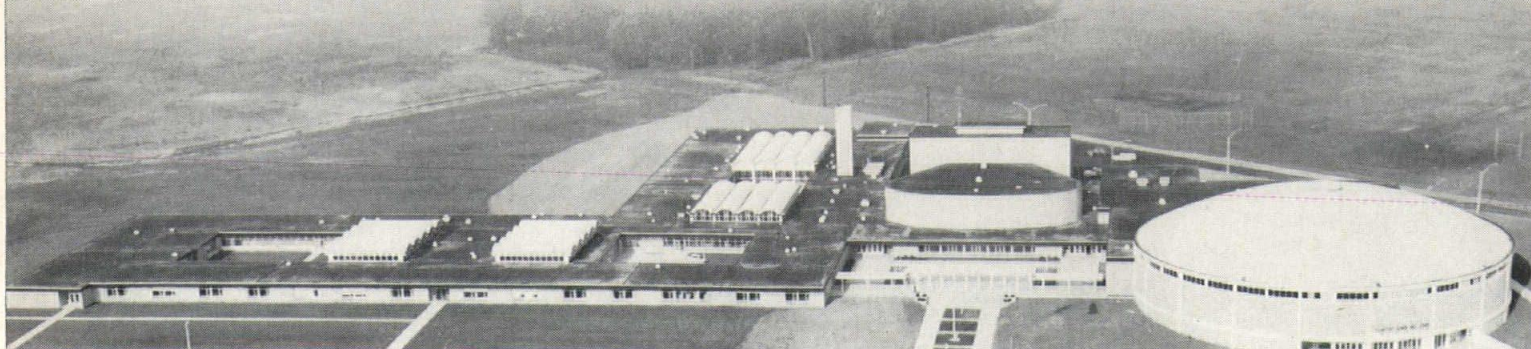
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I assume it is not necessary for me to spell out in detail the present condition of our country's environment; the crushing ugliness and monotony of so many of our American towns and cities; a condition which dulls our minds, depresses our spirits, and often flattens our pocket-books. I am sure that you are all aware of the elements which, added together, make up America's well-deserved reputation of having the ugliest cities in the world — such elements as mammoth billboards, cheaply remodeled storefronts, rudely flashing signs shouting for attention, traffic jams, overhead electric service lines and transformers mutilating our trees (when, indeed, there are any trees), unsightly parking lots, second-hand automobile yards and garish gas stations.

The ugliness which most of our towns and cities are steeped in is a by-product of decay and neglect. But what of the ugliness which we find in so many of our residential areas built since the war? They have not had time to decay, and most of them do not suffer from neglect. Yet they too are ugly. They are, in fact, the worst and most frustrating kind of ugliness, since their ugliness was built in from the beginning and will remain there until some future renewal program clears them out to make still another fresh start.

We have allowed our developers to violate the contours of our natural landscape and place upon the bulldozed group row upon row of monotonous houses stretching as far as the eye can see. We have allowed them to destroy the natural beauty of our land and, in the process, destroy the chances for creating a good living environment upon that land.

We have managed to provide the American people with the quantity of new houses which they have demanded, but we have failed to provide them with the quality of residential environment which they deserve. We have succeeded in supplying shelter, adequate plumbing and heating, and kitchens complete with all the mechanical contrivances of our technology, but we have failed

Combating Ugliness in America

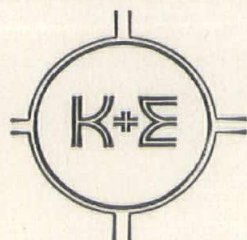
by *Arthur G. Odell, Jr., FAIA*
President, The American Institute of Architects

(A Speech to the Annual Convention,
United States Savings and Loan League)

to provide the kind of surroundings that create a continuing feeling of delight, that transform drudgery, banish drabness, lighten the voice, dignify argument, and make the interplay of light and shadow a daily event of dramatic enjoyment.

Unfortunately, we of this generation have ³¹ neglected our responsibility for so long, and in ₁₂₋₆₄ such magnitude, that we have created a headache of major proportions for future generations of Americans. It is they who will bear the burden of our mistakes in planning and design. It is they who will be confronted with the enormous task of combating the future slums which they will have inherited from us.

Obviously, we must not continue this futile course. We must all recognize the role that we



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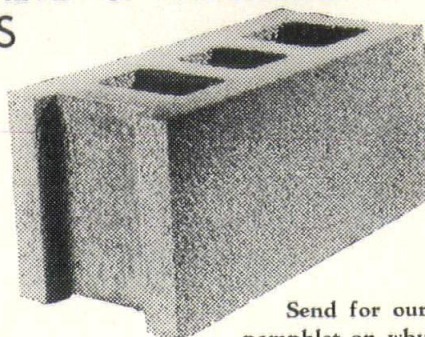
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have played in allowing this condition to develop, and we must all assume our share of the responsibility for providing America with the kind of residential environment that is worthy of the wealthiest, most powerful, most technologically advanced nation in the history of the world.

I suggest to you that, as providers of a major share of the financing in the residential construction field, you have a major share of the responsibility for creating a better living environment for the American people.

But before I talk to you about your responsibility, I think it is only fair to discuss the responsibility of the profession which I represent — the architectural profession. I might begin by pointing out that only a small percentage, perhaps as low as ten percent, of the houses built in this country are designed by architects. I wish I could say that, because of this, the architectural profession cannot be held partly accountable for our residential ugliness; but unfortunately I cannot. We must share the blame because we have not devoted enough of our talents and energies to this most important facet of architecture. We have not assumed our proper role in this field and, as a result, it has been done by others who are far less qualified.

Too many of us have dismissed the builder-developer client by telling ourselves that he does not want good architectural services, that he does not want to pay for them, and that he would not know what to do with them if he had them. Unfortunately, there is a great deal of justification for this attitude, but the architectural profession, with a few notable exceptions, has not tried hard enough to convince the builder-developer that architectural services can add a great deal to the value of his houses and subdivisions, both financially and otherwise.

The designing of houses can often be a money losing proposition for architectural firms, especially those which are well established and geared to design large buildings. Obviously, no business

or profession can afford to operate at a loss, but the architectural profession must seek and find ways in which it can make its influence felt and bring its talents to bear in the field of residential design. I will cite two examples which perhaps point the way for greater architectural participation in the residential field.

Here in Miami, five distinguished architects, all of them Fellows of The American Institute of Architects, are working as a rotating team of consultants to the Biscayne Federal Savings and Loan Association. Alternately, each one attends the weekly meeting of the loan committee and provides on-the-spot evaluations of the designs submitted by builders. They criticize the designs and make suggestions for improving them. Then the Biscayne Federal Savings and Loan Association presents these suggestions to the builder, urges him to make the changes, and even on occasion raises its commitment if necessary. Sometimes the Association has even refused commitments when the changes were not agreed to. The five architects who serve on the team are Robert Fitch Smith, Robert M. Little, Russell Pancoast, Igor Plevitzky and Herbert Johnson — all of them leading architects in the Miami area.

In Texas, Temple Industries, a manufacturer of wood products, has sponsored a program in which five architectural firms have designed prototype homes in five cities to meet the requirements of householders based on interviews with owners of homes, realtors, builders and finance companies. Each of the firms was asked to design two houses based on the survey's findings, one in the 800 - 1,200-sq.-ft. category, and another larger house of up to 3,500 sq. ft. Each firm received its regular fee for the work, and the other restrictions on design or materials were those required by building codes. Temple Industries will now furnish the house plans, complete with working drawings, specifications, material take-offs, and cost estimates, free to builders. The purpose of this program is to convince builders that they

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can make more money by selling good design, good materials and good workmanship, and to convince lenders that they will benefit if they base loans on quality rather than floor space.

Both of these are examples of how the architect can become more greatly involved in the residential design field and can contribute towards its improvement. As president of The American Institute of Architects, I can tell you that the architectural profession has become acutely aware of its responsibility in every way that we know how.

As I said earlier, you, the lender, bear a major share of the responsibility for creating a better living environment. Your responsibility, as I see it, is two-fold. First you must learn to recognize good design and land planning. Secondly, you must effectively apply this knowledge to your lending operations.

To recognize good design, you must learn to tell the difference between genuine design elements and mere gimmicks. Most of our houses are really not "designed," in the best sense of that word. They are collected. They are a set of architectural cliches and marketing gimmicks thrown together and called a home. And they are tossed onto lots with little or no concern given to the character of the site or the relationship of one house to another.

You the lenders can exert a profound influence on the quality of our living environment by discouraging this kind of bad design and planning. You can insist that builders demonstrate good design, good land planning, and good site planning. You can insist that the natural features of a site be preserved and made part of the environment. You can prevent the builder from indiscriminantly stripping the trees from the site, leaving behind a barren wasteland.

Is this asking too much? I don't think so. I am only suggesting a truism that you are already aware of, and that is that the lender must have a good knowledge of the field to which he is providing the funds. I am not asking that you become architects and planners, only that you make

it your business to become aware of what good architecture and planning are.

This is neither the time nor the place to present you with a short course in architectural appreciation. I will instead remind you of an excellent source which is already available to you and which will serve as a good starting point. I am referring to your organization's Construction Lending Guide, especially to the chapters on Land Planning and Design. These are extremely well written and articulate treatments of their subjects. You should become thoroughly familiar with them, and I hope they will inspire you to explore further. The United States Savings and Loan League is to be congratulated for its enlightened attitude in making these booklets available to its membership. John L. Schmidt, your director of architectural and construction research, deserves special commendation for his excellent work in developing these guides.

Good design and good planning, ladies and gentlemen, are financial plusses. They increase the value of a house and a subdivision. They are good business. But beyond this, they are the tools through which we can provide Americans with more than mere shelter, more than mere neighborhoods. They are tools through which we can provide Americans with a better way of life.

The ugliness of the American environment is vast. It extends well beyond your sphere of interest. But unless all of us — the architect, the financier, the businessman, the government official, the private citizen — unless all of us assume our share of the responsibility, the great task of combating ugliness in America cannot be done. Your share is in the field of residential construction, a field which directly effects nearly every family and individual in the country. I urge you to shoulder this share so that we can rightfully and proudly call this country "America the Beautiful."



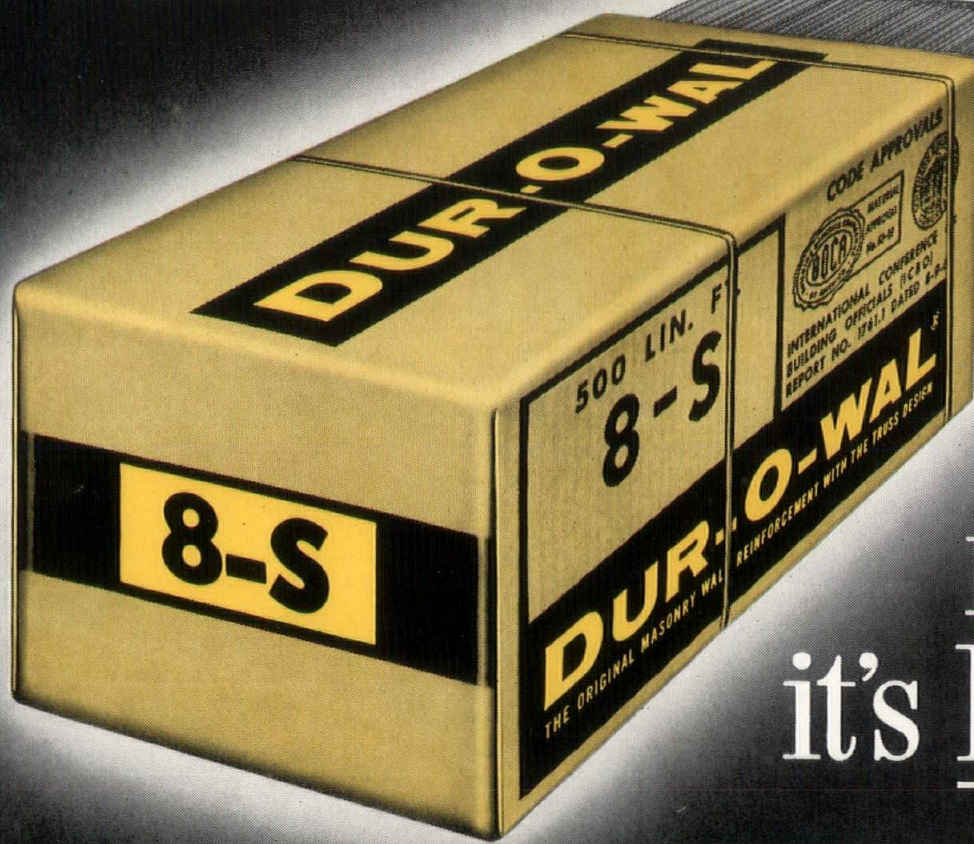
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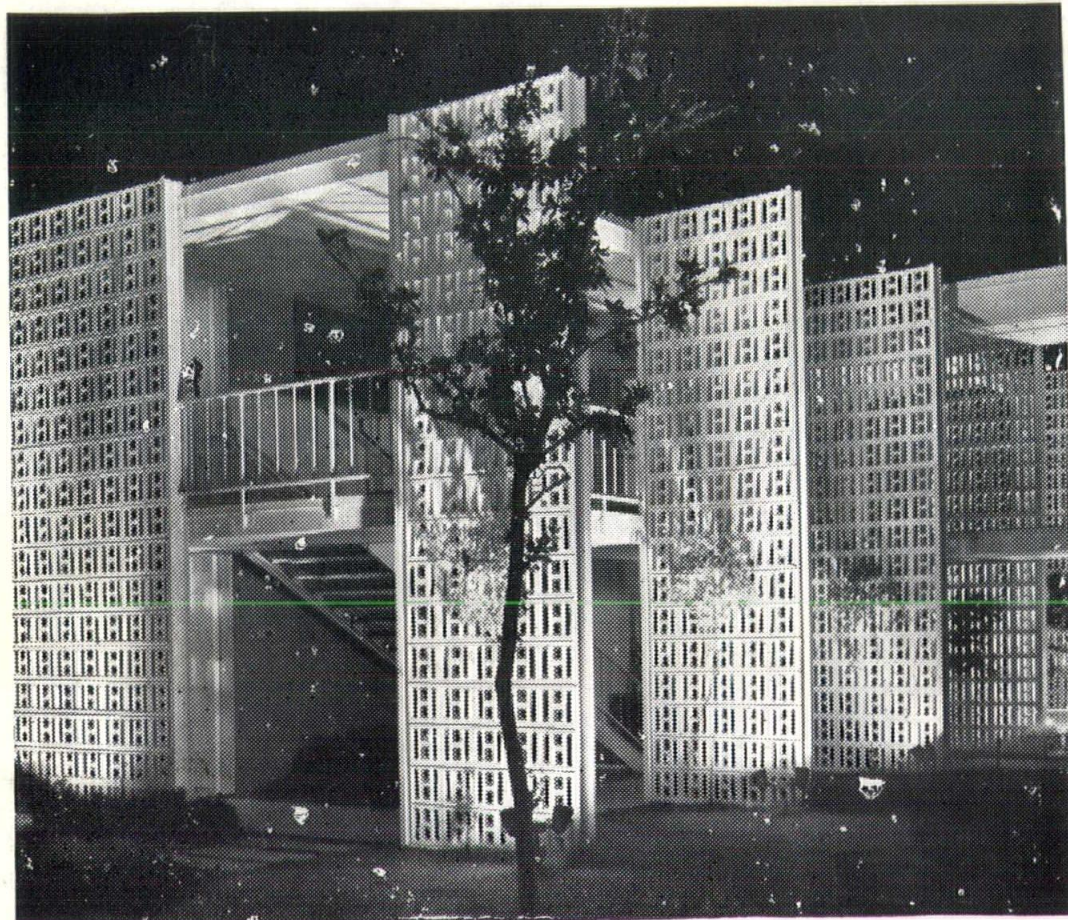
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