

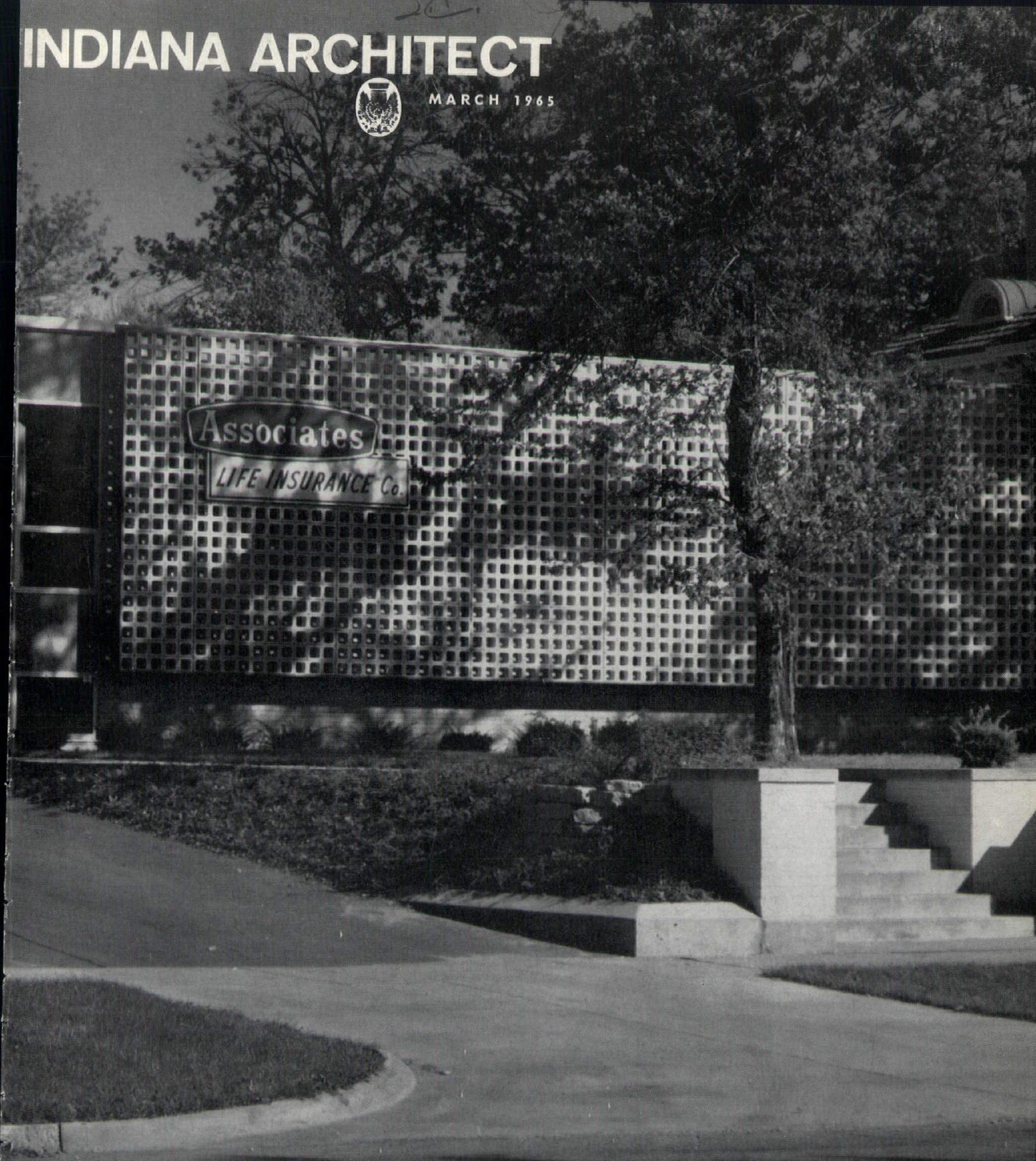
INDIANA ARCHITECT

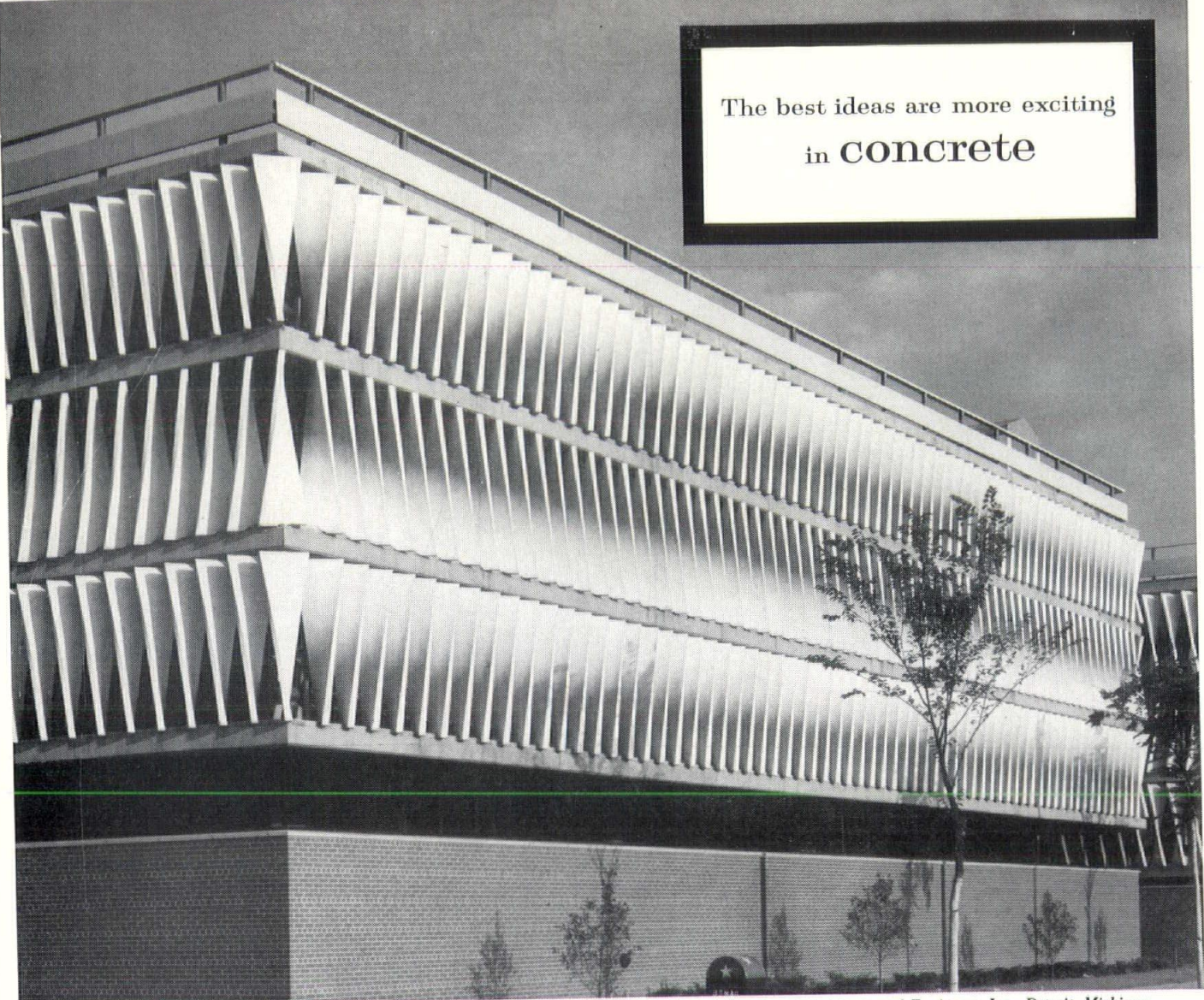


MARCH 1965

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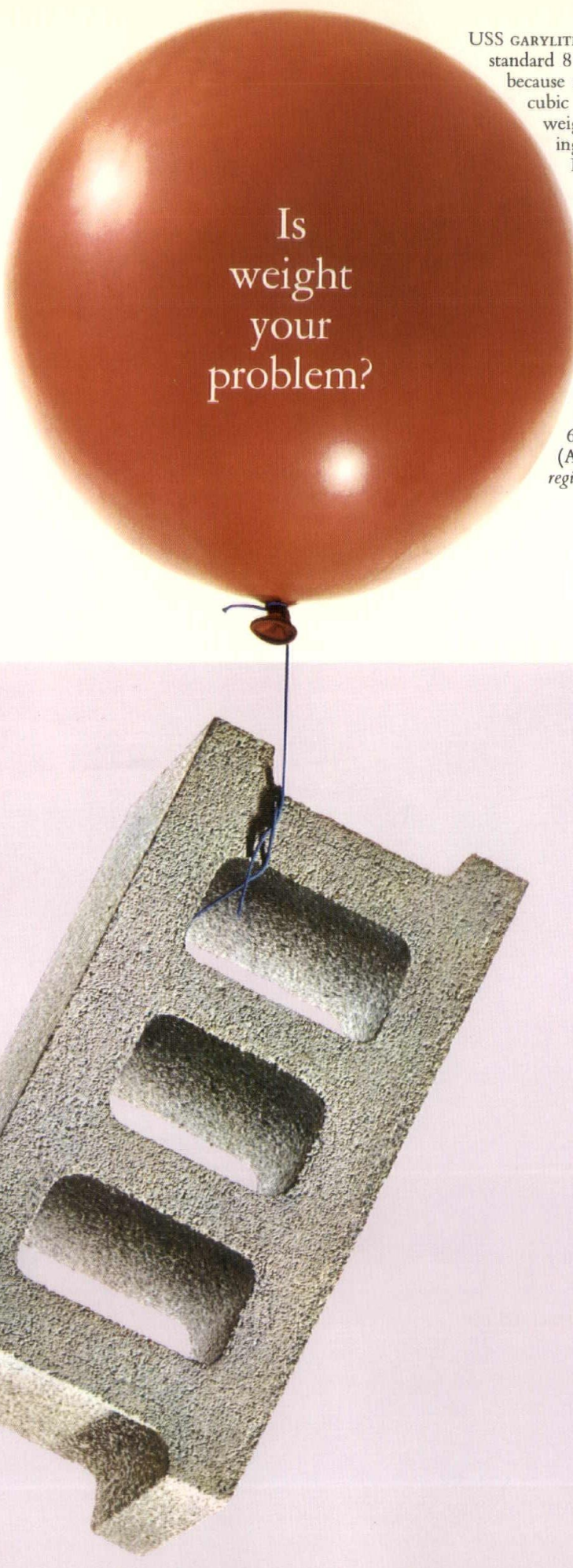
A black and white photograph of a large, modern parking structure. The building features a series of white, angled louvers that create a rhythmic, sculptural facade. The structure is multi-storied and has a flat roof. In the foreground, there are some trees and a low wall. The sky is overcast.

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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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INDIANA ARCHITECT



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The Northern Indiana Chapter and The Central-Southern
Indiana Chapter, The American Institute of Architects

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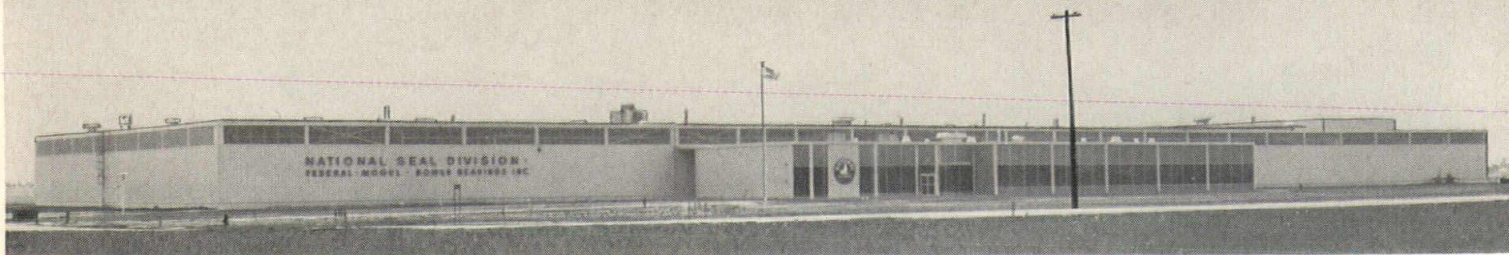
Selected as the frontispiece for this month's issue on significant Indiana commercial architecture is the Associates Life Insurance Company office building created by Cooler-Lakin-Schubert, Architects Coordinate, of Indianapolis.

Located at 3505 Washington Boulevard, this relatively small, relatively inexpensive (\$10.50 per square foot) office building takes maximum advantage of a small but well-treed site in a formerly residential area. Bronze heat-absorbing glass and a structural glazed tile solar screen provide a distinguished facade, protect from the west exposure, and create a sense of privacy within.

Coming next month: Religious buildings in Indiana, 1965.

The INDIANA ARCHITECT is a member of Architectural Regional Magazines, Inc., with offices at 28 West Adams Street, Detroit, Michigan 48226, and is represented in New York by Martin & Hart, Inc., 25 West 43rd Street, New York, New York 10036.

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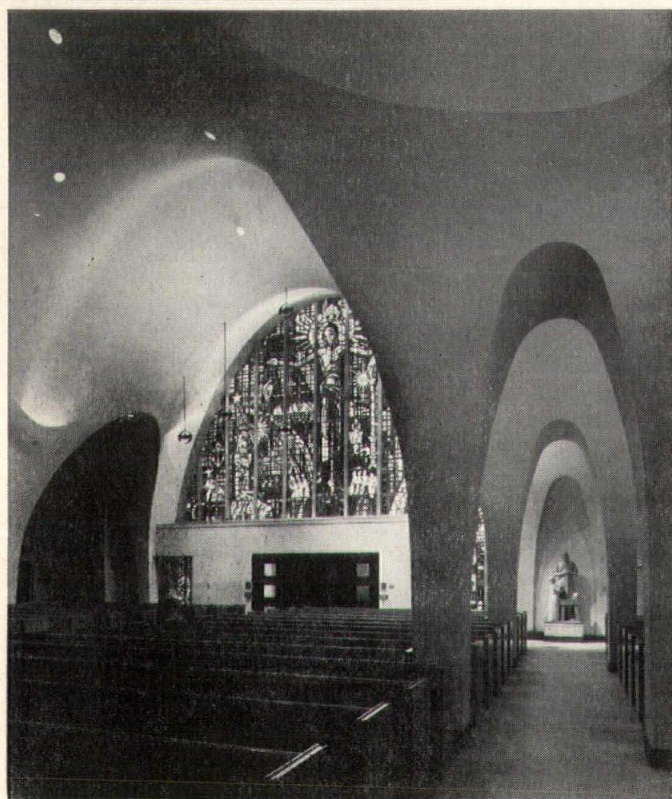
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Legislature Creates State School of Architecture

Both Houses of the Indiana General Assembly have passed, and the Governor of Indiana has signed, a bill creating the Ball State College of Architecture and Planning.

House Bill 1170 had been introduced early in the 61-day Session of the General Assembly by Representatives David Metzger of Muncie and Elmer MacDonald of Fort Wayne, assigned to the House Ways and Means Committee, and there reposed until late in the Session.

In a whirl-wind finish, however, the bill was given a hearing by the Ways and Means Committee, amended to eliminate the construction appropriation, favorably reported out of committee, and passed by the House of Representatives 80 to 4.

Reaching the Senate with just one week of the Session remaining, the bill was sponsored by Senator Wilfrid J. Ullrich of Aurora, assigned to the Senate Finance Committee, had a hearing the same day, favorably reported out the following day with some additional amendments concerning the budget, and finally passed by the Senate 36 to 0.

Approval by the Governor came in the week immediately following the close of the 1965 Session.

In its final form, the bill does establish a College of Architecture and Planning at Ball State University, with an operating budget of \$30,000 the first year and \$70,000 the second year of the next biennium. The original appropriation for an architectural library also was stricken, in view of the architectural profession's announced plans to give this library as a gift to the College and the State of Indiana. Also removed from the bill were the \$1 million construction allowance and the \$100,000 furnishing allowance. Other legislation passed by this Session would permit the construction and furnishing money to come the sale of bonds,

should it be deemed necessary to start construction early in the program.

It might be noted in passing that the final votes on the bill are a little misleading; due to the normal pressures of budgeting the State's available funds, etc., it took dedicated work by the bill's authors and the Indiana Society of Architects to secure passage. The only similar school established recently by an Act of the Legislature was the School of Veterinary Science at Purdue University, which took three different Sessions, or six years, before passage could be secured.

Immediately following the Governor's approval, representatives of the Indiana Society of Architects met with Ball State University officials to formally offer the Society's assistance to Ball State in the actual creation of the new facility. The offer was accepted, and it is hoped that the first students in Indiana's first state-supported college of architecture will be enrolled in the Fall of 1966, one year ahead of the original schedule.

In other action, the Legislature acted favorably on most of the architectural profession's legislative requests, including a bill to permit payment of professional fees for the design of public projects which are not built due to the failure of a bond issue, remonstrance, etc., several bills making technical changes in public works laws, and three bills which would have established a program of standardized plans for stock schools at a cost of \$100 million, which were opposed by the Society, were killed by the Legislature.

Another bill passed by the Legislature, but vetoed by the Governor, would have established a limitation on the period of liability on the work of architects, engineers and contractors; this bill had not received the official endorsement of the architectural profession due to some concern over the wording of the bill.



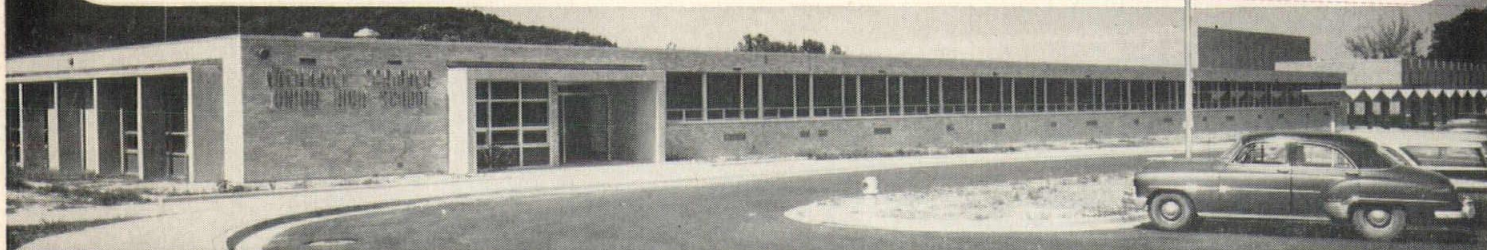
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The fifth annual Conference on Theatre Architecture has been set for April 30, May 1, and 2, by the United States Institute for Theatre Technology at Indiana University, Bloomington, Ind.

More than 400 leading architects, theatre planners, music administrators, educators, lighting and acoustical designers and other practitioners of theatre crafts are expected to attend the conference, according to Russell Johnson, Conference Chairman. The three-day conference will survey recent technical, architectural and planning advances, and proposed plans for new theatres and cultural centres.

On the program are many topical panel discussions. "Performing Arts Facilities in Canada" will discuss the ten major theatres and arts centres planned to open in 1967 as part of Canada's Centennial Celebration. D. F. Lebensold, leading Canadian architect, will discuss the design of the Canadian Centre for the Performing Arts to be built in Ottawa.

"Opera Houses on Campus," discussing a new trend for building special theatres for opera (The Universities of Indiana, Michigan and Illinois are planning them) will be another major panel.

"Programming the Performing Arts Centre" will concern itself with the way to achieve success during the early planning phases of various types of auditoriums in Performing Arts Centers. Participants will include Silas Edman of the Chicago Symphony, Travis Selmier of Crowes Memorial Hall in Indianapolis, Kent Hurley of the Winnipeg Symphony.

"New Technical Developments For Theatre" will take up the new quartz lamps for theatre, electric winch rigging, wireless microphones, and sound reinforcement systems for $\frac{3}{4}$ round theatres. Speakers include David L. Klepper, Paul Birkle and Herbert A. Kleigl.

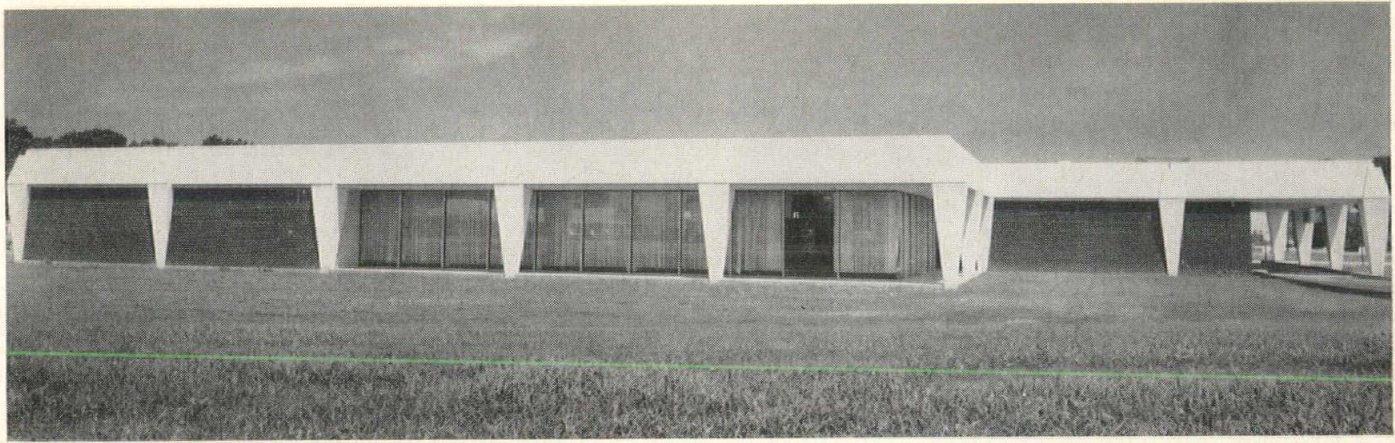
Discussion of the new theatre at Webster College, Webster Groves, Mo., will be presented by its architects, Murphy and Mackey, and the new Know College Fine Arts Centre at Galesburg, Ill., will be described by its architects, Perkins and Will.

Acting as hosts for the 1965 USITT conference will be Dean Wilfred C. Bain, General manager of the Opera Theatre, and Dr. Richard Moody, Director of the University Theatre, both of Indiana University. Further detailed information about registration and conference panels may be obtained by writing to conference chairman Russell Johnson, 145 Pinckney St., Boston, Mass.



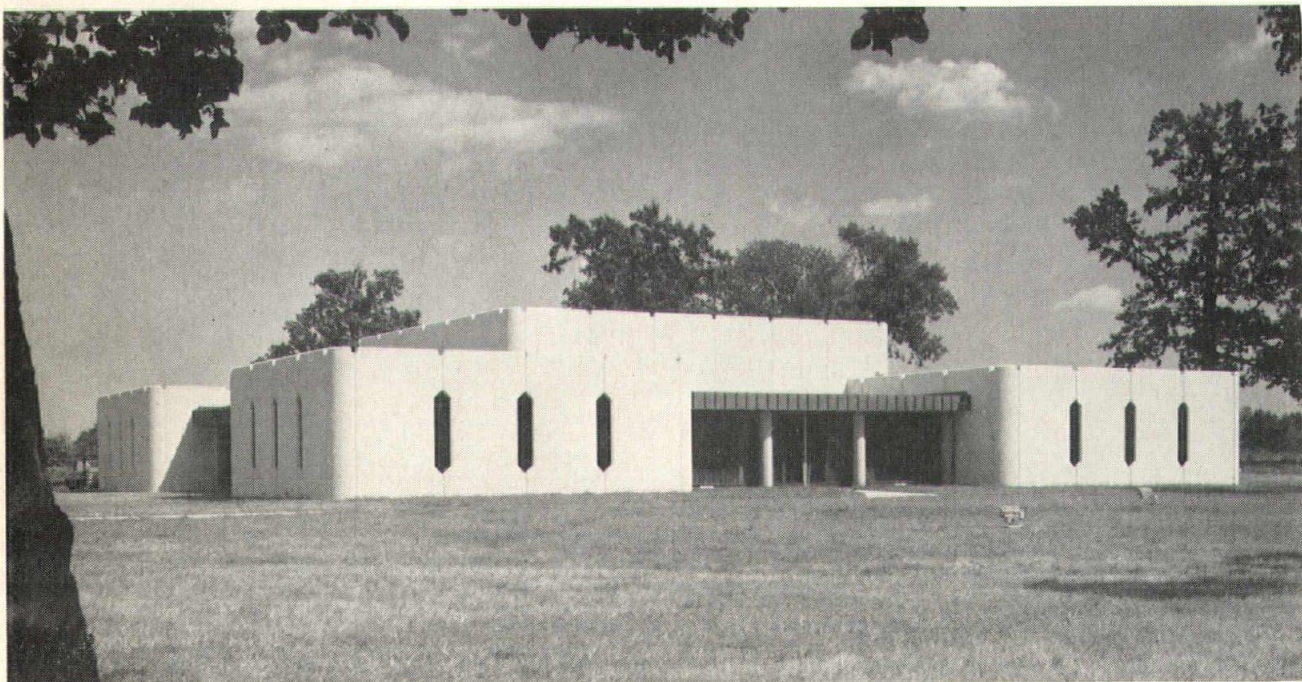
Theatre Architecture Conference

A Portfolio of Significant Indiana Commercial Architecture



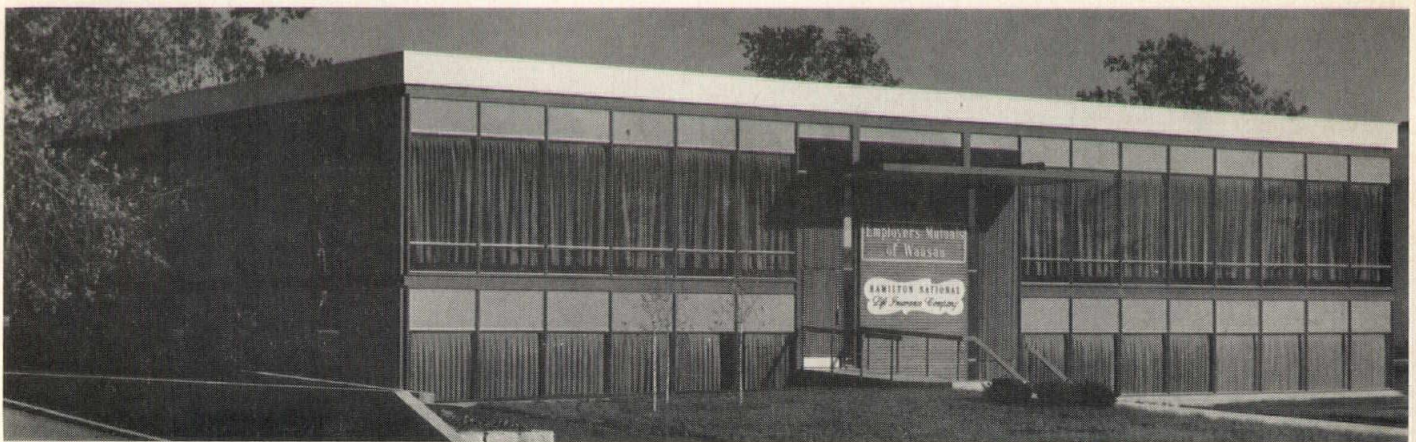
IBM-LAFAYETTE NATIONAL BANK BUILDING, Lafayette
Architect: E. H. Brenner

INDIANA CREDIT UNION LEAGUE, Indianapolis
Architect: Evans Woollen & Associates





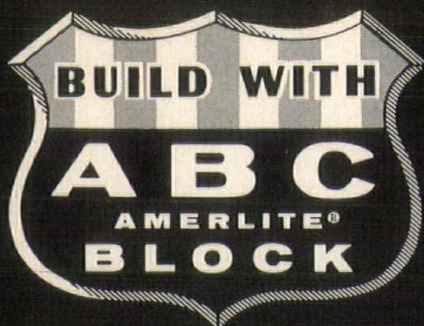
AUBURN FEDERAL SAVINGS & LOAN, Auburn
Architects: Bradley and Bradley



EMPLOYERS MUTUALS BUILDING, Indianapolis
Architects: Cooler-Schubert-Lakin, Architects Coordinate

WASHINGTON SQUARE SHOPPING CENTER, Evansville
Architects: Hironymous-Knapp-Given Associates





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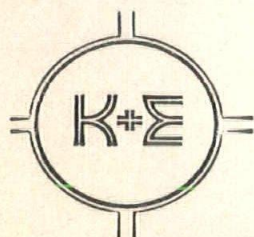
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Building for Profit

Leading economists predict that 600 billion dollars worth of construction will be undertaken in the next decade. A large share of this huge sum will be spent on business buildings.

Good business architecture has at its heart the fulfillment of function. The form of the building should grow out of what is to happen in the structure, how it is to be done, by how many, and for what purpose. The design should create the maximum useful space; provide the straightest possible work-flow traffic pattern; encourage production and working efficiency in a carefully-controlled environment, and specify construction materials and methods which keep operating and maintenance expenses to a minimum.

But even these prime elements of building function and sound structure do not, in themselves, answer the complete architectural needs of the businessman. Esthetics, which might be termed the science of beauty, is both an intrinsic part of design and an economic tool of today's business. Retail sales are made, corporations express their powerful personalities, factories denote their willingness to be good community neighbors, and banks provide a modern institutional image through the skillful use of esthetics.

Good business architecture is a professional synthesis of functional space planning, sound engineering, and beauty — a design for profit.

Design does not necessarily begin with the building itself. Often, architectural consultation can be of major importance in the selection of a site. The potential building owner may save thousands of dollars as a result of professional advice on price, location, soil conditions, and adaptability to building design. One site which appears to be promising may harbor hidden sub-surface conditions that would require heavy foundation costs. Another, which to the layman might appear too uneven for his use, might be eminently adaptable to a design that wraps the building around the rugged land contours.

Professional advice can make the difference.

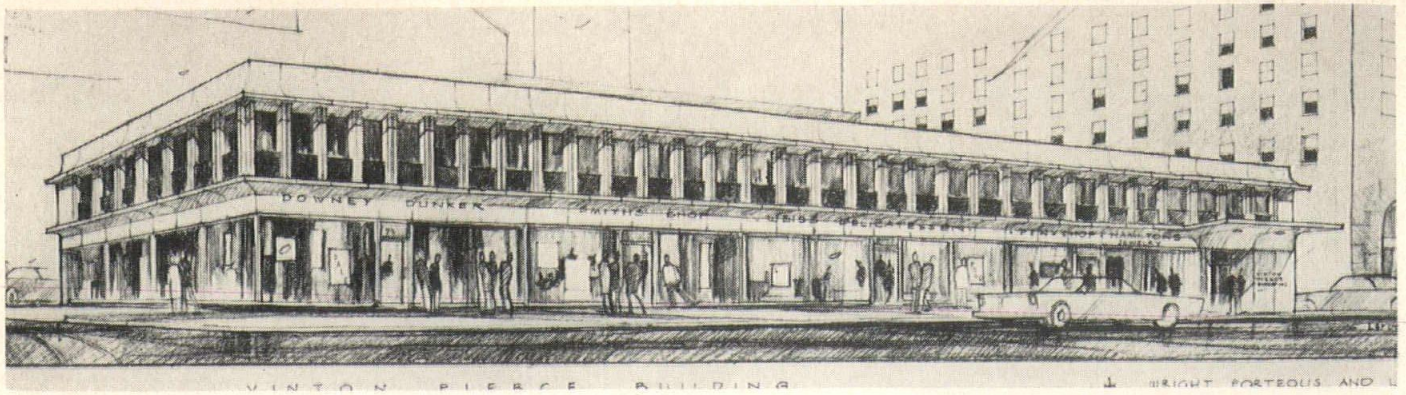
Modern building is a complex process. Consider **today's factory**, for example. Factory design starts with the basic manufacturing or processing unit. It may be a single conveyor, around which the supporting spaces and equipment are planned.

Raw materials must be received and finished materials taken away. Both may have to be stored. Access to power, transportation and water must be considered. The range of temperature and humidity may be important to the industrial process and may affect the building design. And a factory houses people as well as machines. This means efficient heating and cooling, acoustics, sanitation, rest and health facilities, landscaping, and parking.

Architectural harmony with the community is another design requirement. Economic conditions, too, will affect design. Anticipated expansion means planning for **ultimate** use, so that subsequent additions may be made without expensive alteration and re-building.

These principles apply similarly to other business buildings. **Today's retail store** consists generally of a front, a selling space, and a service space which supplies and moves goods and keeps the books.

The front must be designed to pull the customer inside in minimum "impression" time. It is often desirable for the front to be recessed, slanted inward from the top, or set back so that the passerby can examine the window displays without being jostled down the street. Inside, the sales space may be divided into three areas for the sale of **impulse, convenience, and demand** merchandise. A dress, for example, is **demand** merchandise, since the woman buying it usually knows that she wants it. Thus, the dress is placed at the rear of the selling space. This draws the customer past the initial, or **impulse** display. Perfume is a classic **impulse** item. (If businesses had to depend upon

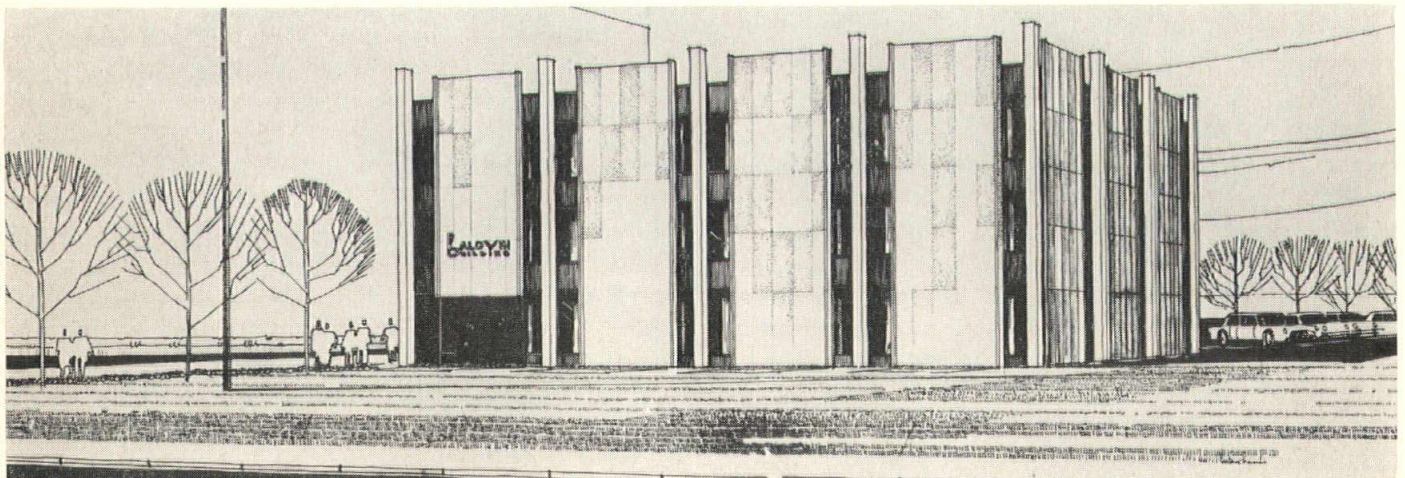


VINTON PIERCE BUILDING, Indianapolis
Architects: Wright, Porteous & Lowe



INDIANAPOLIS POWER & LIGHT Remodeling, Indianapolis
Architects: Lennox, Matthews, Simmons & Ford

BALDWIN BUILDING, Indianapolis
Architects: Lennox, Matthews, Simmons & Ford



demand buying, retail trade would go bankrupt). On the way to the demand merchandise, the customer will pass the **convenience** display and be attracted by a convenience item — say a pair of shoes or gloves.

If walking distances become too great, vertical selling — utilizing these same principles — may be considered. Here again, impulse items are placed nearest the door, convenience merchandise is located midway up the building, and demand merchandise and customer service departments are placed at the top.

In the office building which is planned to provide income through the renting of space, the square foot is all-important, and every foot that can be taken from the service area and put into the rental area means more profit — within limits. Sometimes, the architect can create premium space which rents for more by building slightly less and utilizing greenery and an attractive plaza to create a prestige environment.

Office building design often starts with a basic space unit known as a **module**. This unit may be the space necessary to contain one person with a desk and chair. Deciding on this unit can be extremely important. Each tenant may have definite ideas of interior needs, calling for maximum flexibility of design. A demountable partition may be moved without much cost but such items as wiring, electrical connections, air vents, and lights cannot easily or inexpensively be moved. Also to be considered are the service areas — elevators, storage, rest rooms, air-conditioning equipment. In a confined site, these may be located in a central core. But today, when the site permits or is unusual in shape, architects often locate this core on the outside of the building, thus freeing the interior for maximum use; using free-span engineering, when possible, to eliminate space-robbing column placements.

Today's bank building is another example of the design pioneering of contemporary architects. This planning revolution has swept away the massive and forbidding facades of yesterday's financial institutions and replaced them with a light airiness that welcomes the visitor rather than intimidates him. Today's bank expresses in form and appearance the wealth of new services which it offers to society without sacrifice of its traditional dignity.

These services differ from bank to bank, and so do individual space requirements, personnel needs, and local customs and traditions. The bank repre-

sents an architectural problem which must be solved individually by the professional whose **only** interest is the satisfaction of his client's needs.

The bank designer must be free to choose from today's wide palette of materials and construction techniques, unhindered by vested interests in the sale or use of either. Many bank projects today are on-the-site remodeling jobs requiring imaginative re-planning of space to provide more working room within the same site boundaries. Unnecessary partitions and old tellers' cages come down. Waste motion is eliminated by equipment design and location which allow the teller to compute figures and check signatures without either turning around or leaving his station. The loan officers emerge from the box-like, dark offices of yesterday to demonstrate their talents in attractively-zoned open areas within view of the bank's patrons.

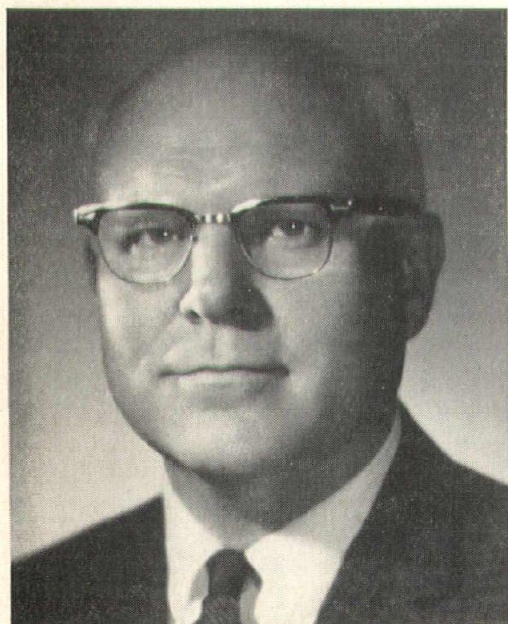
In this vast enterprise, it is the architect's responsibility to serve as the building owner's professional counsel, un beholden to any interest but that of his client. The ethics of his practice and the fulfillment of this responsibility prohibit him from accepting any monetary gain from the sale or use of building materials or services, or from assuming the job of building as well as designing. The architect's duties begin with careful analysis of the owner's needs and wants. Only after these have been studied fully and measured against a host of alternative solutions does the actual design preparation begin. This may include the services of many specialists and consultants who are paid out of the architect's fee.

After acceptance of the design by the client, the architect prepares working drawings and a voluminous book of specifications which may involve hundreds of pages. These make tight competitive bidding possible. The architect will also assist the owner with the screening and awarding of bids. During the construction phase, he will supervise the project. This service includes periodic inspections of the site, as required by the individual project, the checking of suppliers' shop drawings, monthly reports to the owner that the contractors' bills are in order and should be paid, and, finally, certification that the building has been satisfactorily completed and is ready for occupancy.

Good business architecture is produced by the professional building team — the **businessman** who spells out the needs and objectives, and the **architect** who translates them into design and structure.

The Indiana Society of Architects

by JAMES McCLURE TURNER, AIA
President



16/IA

Architecture has taken more positive direction in Indiana with the recent forming of the Indiana Society of Architects, a State Association of the Indiana Chapters of the American Institute of Architects. The results will be coordinated action by the members throughout the State in effecting better service to the people of Indiana, better means of expressing our views, better efforts in self-education and better intercorrespondence.

Let me quote you the salient purposes of the State Association as expressed in the By-Laws:

"ARTICLE III—PURPOSES

Section 1.

- a. The purposes of the Association shall be to organize and unite in fellowship the architects of the State of Indiana to combine their efforts so as to promote the aesthetic, scientific and practical efficiency of the profession; to advance the science and art of planning and building by advancing the standards of architectural education, training, and practice; to coordinate the building industry and the living standards of our people through their improved environment; and to make the profession of ever-increasing service to society.
- b. The Association shall function as the statewide representative of or unifying body for the various Chapters of the American Institute of Architects chartered within the State of Indiana on matters of statewide interest affecting the interests of such Chapters."

The two chapters and any future chapters will now act in unity in statewide matters of interest. Each chapter does retain all of the rights, fields of action, enforcement and planning it has possessed except where unified state action is needed.

The Indiana Society of Architects, A Chapter of the American Institute of Architects, has voluntarily relinquished its identification in the interests of an appropriate name recognizable in content as representing all the member architects. The new chapter's name is the Central and Southern Indiana Chapter of the American Institute of Architects. For this gift of the respected name, our appreciation.

The new Board of Directors has already met often to insure the required results for our first year in serving the members, and I am honored as its first president. With the efforts and guidance of all the members, it will be a successful year.



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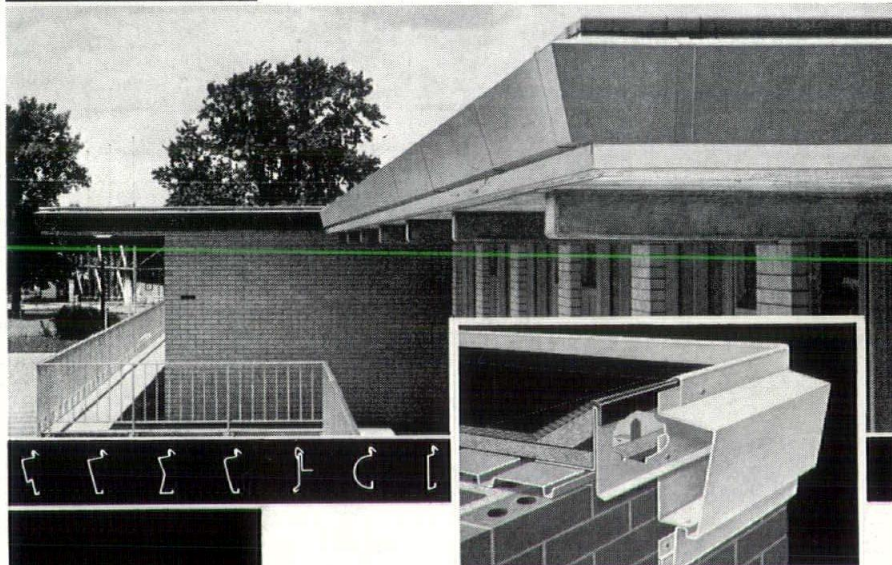
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